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Literature of the Renaissance in 1954

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## LITERATURE OF THE RENAISSANCE IN 1954

By

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and JACK H. PARKER

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### ANNOUNCEMENT

To insure the noting of all recent Renaissance studies in the bibliography to be published in the April, 1956, issue of *Studies in Philology*, the editors request all authors of articles on Renaissance topics published during 1955 to send copies of their offprints as soon as they appear to

Editor, "Renaissance Bibliography"  
*Studies in Philology*, Box 149  
University of North Carolina  
Chapel Hill, N. C.

This bibliography includes important Renaissance items published and available to American scholars during the year 1954.

The steadily increasing interest in the Renaissance and the rise in printing costs make some selection necessary. So that the number of omissions will be as small as possible, the editors have adopted the following principles:

As a rule, reprints, translations, and new editions are noticed only when they embody new material or have other distinctive features.

Works entered with one or more reviews in previous numbers of the bibliography are not reentered unless more than one additional review has come to the editors' attention. They will be included in subsequent issues when the number of reviews warrants notice.

When the year of publication of book, article, or review is not given, 1954 is to be understood.

Reference is made to earlier numbers of the bibliography by year of publication. Thus reference to an entry in "Literature of the Renaissance in 1953," published in the April number of *Studies in Philology* for 1954, will be indicated by "See 1954": followed by the entry number. Entry numbers are used to indicate items in bibliographies since 1941, and page numbers in those of earlier years.

Various indebtednesses have been incurred by the editors in different fields. For all such assistance they extend their thanks. In particular they are indebted for many kindnesses to the staffs of the libraries in which they have done their work.

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ABBREVIATIONS OF TITLES OF MAGAZINES

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<i>AHR</i>	American Historical Review
<i>AJP</i>	American Journal of Philology
<i>Archiv. f. Stud.</i>	Archiv für das Studium der neuen Sprachen und Literaturen
<i>Archiv. stor.</i>	Archivio storico italiano
<i>Biblio.</i>	Biblio filia
<i>BH</i>	Bulletin Hispanique
<i>BHR</i>	Bibliothèque d'Humanisme et Renaissance
<i>BHS</i>	Bulletin of Hispanic Studies
<i>CR</i>	Classical Review
<i>EHR</i>	English Historical Review
<i>FR</i>	French Review
<i>GQ</i>	Germanic Quarterly
<i>GR</i>	Germanic Review
<i>GSLI</i>	Giornale storico della litteratura italiana
<i>HAHR</i>	Hispanic American Historical Review
<i>Hisp.</i>	Hispania (Calif.)
<i>Hisp. Rev.</i>	Hispanic Review
<i>HLQ</i>	Huntington Library Quarterly
<i>ICS</i>	L'Italia che scrive
<i>JEGP</i>	Journal of English and Germanic Philology
<i>JHI</i>	Journal of the History of Ideas
<i>JMH</i>	Journal of Modern History
<i>MLJ</i>	Modern Language Journal
<i>MLN</i>	Modern Language Notes
<i>MLQ</i>	Modern Language Quarterly
<i>MLR</i>	Modern Language Review
<i>MP</i>	Modern Philology
<i>Monatshefte</i>	Monatshefte für deutschen Unterricht
<i>N &amp; Q</i>	Notes and Queries
<i>NRFH</i>	Nueva revista de filología hispanica
<i>PMLA</i>	Publications of the Modern Language Association
<i>PQ</i>	Philological Quarterly
<i>RES</i>	Review of English Studies
<i>RFE</i>	Revista de filología española
<i>RHE</i>	Revue d'histoire ecclésiastique
<i>RHLF</i>	Revue d'histoire littéraire de la France
<i>Rev. Belge</i>	Revue belge de philologie et d'histoire
<i>RLC</i>	Revue de la littérature comparée
<i>Rom.</i>	Romania
<i>RR</i>	Romanic Review
<i>Sh. Jb.</i>	Shakespeare Jahrbuch
<i>SP</i>	Studies in Philology
<i>SQ</i>	Shakespeare Quarterly
<i>Scand. Stud.</i>	Scandinavian Studies
<i>TLS</i>	(London) Times Literary Supplement
<i>ZfdA</i>	Zeitschrift für deutsches Altertum
<i>ZfdP</i>	Zeitschrift für deutsches Philologie

## GENERAL WORKS OF THE RENAISSANCE.

See E1, E3, E7, E34, E38, E48, E70, E80, E120, E124, E168, E185, E190, E455, E490, E500, E592, F2, F12, F18, F21, F31, F37, F95, F126, F229, F232, F259, G5, It10, It12, It21, It55, It61, It90, It165, S13, S20, S30, S53, S279, S457.

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3. Baeyens, Hermann. *Begrip en Probleem van de Renaissance*. Louvain, 1952.  
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5. Bainton, Roland H. "Documenta Servetiana. I, II." *Arch. f. Reformationsgeschichte*, XLIV, 223-34; XLV, 99-108.
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Rev: H. Jedin, *Erasmus*, VI (1953), 810-2; B. C. Plowright, *Fortnightly*, XXXXV (n. s.), 67-8; see 1954: 7.
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24. Croce, Benedetto. *Poeti e scrittori del pienoe del tardo Rinascimento*. V. III. Bari, Lotenza, 1952.  
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 See letters by E. S. de Beer, 272, Mrs. Duncan-Jones, 273-4, Dennis Davidson, 363; note 90 below.  
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- 16; El papel del *Cortegiano* en la Segunda Parte de *Don Quijote*, 17-26; Ecos de Sannazaro y de Tasso en el *Don Quijote*, 27-37; Un *Don Quijote* parodiado, 38-43; Sobre la boga cervantina en Italia, 44-49; Bibliografía italiana de Cervantes. (Suplemento a Ford and Lansing: *Cervantes: A tentative bibliography*), 50-62; Gil Polo y Sannazaro, 63-70; Sobre la *Arcadia* de Sannazaro y el *Pastor de Fílida* de Gálvez de Montalvo, 61-76; *El Siglo de Oro* de Bernardo de Balbuena y sus fuentes, 77-99; Fortuna española de un terceto en la *Arcadia* de Sannazaro, 100-4; *De morte et amore*, 105-116; Una lucubración de Andrea dell'Anguillara y sus imitaciones en la poesía española, 117-22; Una imitación satírica de Pedro de Padilla, 123-26; Un artificio poético en una octava de Luigi Pulci, 127-30; Un tema clásico en Lope de Vega y G. B. Marino, 131-34; Un pasaje en *El Buscón* de Quevedo, 135-6; Sobre la popularidad en España y Portugal de las *Lagrime di San Pietro* de Luigi Tansillo, 137-53; Giovan Battista Marino y el Conde de Villamediana, 154-62; *La Discordia en los Casados* de Lope de Vega y una novela de G. B. Giraldi, 162-68; La versión central en la difusión del tema del Cid cortesano: *Hecatommithi*, Dec II, 1, de Giraldi, 169-83; Sobre las fuentes de *Del rey abajo ninguno*, 184-97; Versiones italianas manuscritas de *La vida es sueño* y *El delincuente honrado*, 198-201.
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 A paper read before the Renaissance Group of the M. L. A., 1952.
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 Entries for the papers appear in appropriate sections.
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An account of Angelos Vergecios (d. 1569) the calligrapher, and his MS. version of Phile's adaptation of the *De animalium natura* of Aelian.
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Treats Machiavelli, Sébastien Franck, etc.
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58. Kristeller, Paul Oskar. "Tasks and Experiences in the Study of Humanist Manuscripts." *Ren. News*, VII, 75-84.
59. Laver, James, ed. *Das Kostüm. Eine Geschichte der Mode*. Bd. III: *Renaissance und Frühbarock*. München, Paul List Verlag, 1953. Pp. 376; 240 ill.
60. Law, Robert Adger. "Sixteenth-Century Chronicles in The University of Texas Library." *Lib. Chron. Univ. Texas*, v, no. 1, 9-16.
61. Leturia, Peter de. "Geschichte und Inhalt der Quellensammlung *Monumenta Historica Societatis Jesu*." *Histor. Jb.*, LXXII, 584-604.
62. Lynam, Edward. *The Mapmaker's Art: Essays on the History of Maps*. With a foreword by Sir Thomas Kendrick. London, Batchworth Press, 1953. Pp. xii, 140.  
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- E57. Auerbach, Erna. *Tudor Artists*. A Study of Painters in the Royal Service and of Portraiture on Illuminated Documents from the Accession of Henry VIII to the Death of Elizabeth I. Univ. London, Athlone Press. Pp. xvi, 176; il.
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- E57A. Batho, Gordon R. "The Household Accounts of Henry Percy, Ninth Earl of Northumberland, 1564-1632." Summaries of Theses, *Bul. Inst. Hist. Research* (Univ. London), xxvii, 102-5.
- E58. Bell, H. E. *An Introduction to the History and Records of the Court of Wards*. Cambridge Studies in Legal Hist. Cambridge Univ. Press, 1953. Pp. 215.
- Rev: Gladys Scott Thomson, *EHR*, LXIX, 104-7; H. F. Kearney, *Cambridge Jour.*, vii, 316, 318.
- E59. Bouissounousse, Janine. *La Vie privée de Marie Stuart*. Paris, Hachette, 1953. Pp. 256.
- Rev: Gilette Ziegler, *Europe*, janv., pp. 130-1.
- E60. Brauer, Jerald C. "Reflections on the Nature of English Puritanism," *Church Hist.*, xxiii, 99-108.
- This paper and those by George L. Mosse and Alan Simpson noted below comprise three interpretations of English Puritanism, read at the joint meeting of the Amer. Soc. Church Hist. and the Amer. Hist. Assoc. in Chicago, Dec. 30, 1953.
- E61. Brett, S. Reed. "Queen Elizabeth I's Legacy to the Stuarts." *Quar. Rev.*, ccxcii, 202-14.
- E62. Bromiley, G. W. "Anglicanism and the Ministry." *Scottish Jour. Theol.*, vii, 73-82.
- "Episcopacy as understood by Anglicans of the sixteenth century need not involve an organizational obstacle to reunion, any more than it does a dogmatic obstacle to inter-communion, with those bodies which have not maintained a historical continuity of orders."
- E63. Brown, B. Katherine. "Freemanship in Puritan Massachusetts." *AHR*, LIX, 865-83.
- E64. Brown, B. Katherine. "A Note on the Puritan Concept of Aristocracy." *Miss. Valley Hist. Rev.*, xli, 105-12.
- E65. Brunton, Douglas D., and D. H. Pennington. *Members of the Long Parliament*. Introd. by R. H. Tawney. Harvard Univ. Press. Pp. xxi, 256.
- Rev: Caroline Robbins, *AHR*, LX (1954-5) 81-2; Patrick J. Corish, *Cath. Hist. Rev.*, XL, 328-9; L. B. Namier, *New Statesman & Nation*, Mar. 13, pp. 333-4; R. C. Latham, *Spectator*, Feb. 26, pp. 241-2; Keith Feiling, *Time & Tide*, Feb. 13, p. 216; R. W. K. Hinton, *Econ. Hist. Rev.*, vii, 102-3.
- E66. Bussby, Frederick. "An Ecclesiasticall Seminarie and College

General of Learning and Religion, Planted and Established at Ripon." *Jour. Ecclesiast. Hist.*, iv, 154-61.

Traces of three stages of unsuccessful proposal to found a seminary within the Church of England at Ripon in Yorkshire (1590, 1596, 1604).

- E67. Camden, Carroll. *The Elizabethan Woman*. N. Y., 1952.

Rev: Harold Jenkins, *Shakespeare Survey*, vii, 140-1 [brief]; Waldo F. McNeir, *PQ*, xxxiii, 445-7; Helen A. Kaufman, *MLQ*, xv, 373-4; see 1954: E82.

- E68-9. Connell-Smith, Gordon. *Forerunners of Drake*. A Study of English Trade with Spain in the Early Tudor Period. London, Longmans, for the Royal Empire Soc. Pp. xxii, 264; pls. & maps.

Rev: *TLS*, May 14, p. 315.

- E70. Culliford, S. G. "Hugh Holland in Turkey." *MLN*, lxix, 489-93.

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- E71. Dickinson, William Croft, and Gordon Donaldson. *A Source Book of Scottish History*. V. III: 1567 to 1707. London, Nelson. Pp. x, 501.

Rev: *TLS*, Dec. 31, p. 851.

- E72. DuBoulay, F. R. H. "The Pagham Estates of the Archbishops of Canterbury During the Fifteenth Century." *History*, xxxviii (1953), 210-18.

- E73. Elton, G. R. "Informing for Profit: A Sidelight on Tudor Methods of Law-enforcement." *Cambridge Hist. Jour.*, xi, 149-67.

- E74. Elton, G. R. *The Tudor Revolution in Government*. Cambridge Univ. Press, 1953.

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- E75. Falls, Cyril. "Philip and Mary—the Quater-Centenary." *Ill. London News*, Apr. 10, p. 566.

- E76. Farmiloe, J. E., and Rosita Nixseaman. *Elizabethan Churchwardens' Accounts*. Bedfordshire Hist. Rec. Soc., xxxiii.

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- E77. Ferguson, C. B. "Cabot's Landfall." *Dalhousie Rev.*, xxxiii (1953-4), 257-76.

John Cabot's landfall was probably Cape Breton Island.

- E78. Fussell, George Erwin, and Kathleen R. Fussell. *The English Countrywoman*. A Farmhouse Social History, 1500-1900. London, Andrew Melrose. Pp. 221.

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- E79. Gould, J. D. "The Trade Depression of the Early 1620's." *Econ. Hist. Rev.*, vii, 81-90.

- E80. Hale, J. R. *England and the Italian Renaissance. The Growth of Interest in its History and Art.* London, Faber & Faber. Pp. 216.  
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- E81. Harrison, David. *Tudor England.* 2 v. London, Cassell. Pp. xv, 172; xiii, 204.  
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- E82. Hastings, Henry, Fifth Earl of Huntingdon. *The Hastings Journal of the Parliament of 1621.* Ed. Lady de Villiers. Pp. xi, 46. *Camden Miscellany*, xx (Camden Third S., LXXXIII). London, Royal Hist. Soc., 1953.  
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- E83. Hoppe, Harry R. "John Bull in the Archduke Albert's Service." *Music and Letters*, xxxv, 114-5.  
 John Bull entered the Archduke's service Sept. 24, 1613, served as organist at the Chapel Royal for slightly less than a year, but received a gratuity from the Archduke as late as April, 1618.
- E84. Howarth, R. G. "Dekker not a Merchant Taylor." *N & Q*, n. s. i, 52.  
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- E85. Hughes, Philip. *The Reformation in England. II: Religio Depopulata.* N. Y., Macmillan; London, Hollis & Carter. Pp. 366.  
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 For V. 1, see 1953: E100.
- E86. Keeler, Mary Frear. *The Long Parliament, 1640-1641. A Biographical Study of Its Members.* Phila., Amer. Philos. Soc. Pp. ix, 410.  
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- E87. Lawlis, Merritt E. "Another Look at Simon Eyre's Will." *N & Q*, n. s. I, 13-6.  
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- E88. Lee, Maurice, Jr. *James Stewart, Earl of Moray. A Political Study of the Reformation in Scotland.* Columbia Univ. Press, 1953. Pp. ix, 320.  
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- E89. Lees-Milne, James. *The Age of Inigo Jones.* London, 1954.  
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- E91. Lloyd, Christopher. "The Title of Lord High Admiral." *Mariner's Mirror*, XL, 236-7.  
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- E92. Loane, Marcus L. *Masters of the English Reformation*. London, Church Book Room Press. Pp. xii, 247; il.  
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- E93. Lockie, D. McN. "The Political Career of the Bishop of Ross, 1568-80: The Background to a Contemporary Life of Mary Stuart." *Univ. Birmingham Hist. Jour.*, IV, 98-145.
- E94. Machielsen, A. H. "Some Notes on Gregorio Leti and his *Vita de Elisabetta*," *Neophilologus*, XXXVIII, 183-9.  
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- E95. Mackie, J. D. *The Earlier Tudors, 1485-1558*. Oxford, 1952.  
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- E96. MacLure, Millar. "A Mirror for Scholars." *Univ. Toronto Quar.*, XXIII, 143-54.  
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- E97. MacNalty, Sir Arthur Salusbury. *Elizabeth Tudor: The Lonely Queen*. London, Christopher Johnson. Pp. 786.
- E98. Martin, Hugh. *Puritanism and Richard Baxter*. London, S. C. M. Press. Pp. 223.  
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- E99. Mason, S. F. "Science and Religion in 17th Century England." *Past and Present*, 3 (Feb. 1953), 28-44.
- E100. McGrath, Patrick. "Merchant Shipping in the Seventeenth Century. The Evidence of the Bristol *Deposition Books*." Part I. *Mariner's Mirror*, XL, 283-93.
- E101. Mendenhall, Thomas Corwin. *The Shrewsbury Drapers and the Welsh Wool Trade in the XVI and XVII Centuries*. Oxford Hist. Ser.: British Ser. Oxford Univ. Press, 1953. Pp. 248.  
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- E103. Morey, Verne Dale. "The Brownist Churches: A Study in English Separatism, 1553-1630." Diss. Harvard. Summary in "Doctoral Dissertations in Church History." *Church Hist.*, xxiii, 357-8.
- E104. Morris, Christopher. *Political Thought in England from Tyndale to Hooker*. Oxford Univ. Press, 1953.  
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- E105. Mosse, George L. "Puritan Political Thought and the 'Cases of Conscience.'" *Church Hist.*, xxiii, 109-18.  
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- E106. Mundy, P. D. "Anne Turner, Executed for Complicity in the Murder of Sir Thomas Overbury." *N & Q*, n. s. i, 113-4.
- E107. Neale, J. E. *Elizabeth I and her Parliaments, 1559-1581*. London, 1953.  
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- E113. Preston, Richard Arthur. *Gorges of Plymouth Fort*. A Life of Sir Ferdinando Gorges, Captain of Plymouth Fort, Governor of New England, and Lord of the Province of Maine. Univ. Toronto Press, 1953. Pp. vii, 495.  
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- E114. Read, Conyers. *Social and Political Forces in the English Reformation*. The Rockwell Lectures, Rice Institute. Houston, Elsevier Press, 1953. Pp. 88.  
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- E115. Reckitt, B. N. *King Charles the First and Hull*. Hull, A. Brown & Son, 1952.  
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- E117. Rex, Millicent Barton. *University Representation in England, 1604-1690.* Études présentées à la Commission Internationale pour l'Histoire des Assemblées d'États, V. xv. London, Allen & Unwin. Pp. 408.  
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- E119. Richardson, W. C. *Stephen Vaughan, Financial Agent of Henry VIII.* A Study of Financial Relations with the Low Countries. La. State Univ. Studies, no. 3. La. State Univ. Press, 1953. Pp. viii, 102.  
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- E120. Richmond, Sir Herbert. *The Navy as an Instrument of Policy, 1558-1727.* Ed. by E. A. Hughes. Cambridge Univ. Press, 1953. Pp. vii, 404.  
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- E121. Riedel, Herbert. "Die Auseinandersetzung des Engländer mit dem italienische Volkscharakter (1500-1900)." *Germ.-Roman. Monatsschrift*, NF. III (1953), 316-32.
- E122. Robinson, Richard. *A Briefe Collection of the Queenes Majesties Most High and Most Honorable Courtes of Recordes.* Ed. R. L. Rickard. Pp. vi, 36. Camden Miscellany, xx (Camden Third S., LXXXIII). London, Royal Hist. Soc., 1953.  
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- E123. Routledge, F. J. *England and the Treaty of the Pyrenees.* Liverpool Univ. Press. Pp. 136.  
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- E125. Schlatter, Richard. "The Higher Learning in Puritan England." *Hist. Mag. Prot. Episc. Church*, XXIII, 167-87.
- E126. Simpson, Alan. "Saints in Arms: English Puritanism as Political Utopianism." *Church Hist.*, XXIII, 119-25.  
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- E128. Smith, Lacey B. "English Treason Trials and Confessions in the Sixteenth Century." *JHI*, xv, 471-98.
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- E130. Soden, G. I. *Godfrey Goodman, Bishop of Gloucester, 1583-1656*. London, 1953.  
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- E131. Somerville, Robert. *History of the Duchy of Lancaster*. V. i, 1265-1603. London, 1953.  
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- E132. Stearns, Raymond Phineas. *The Strenuous Puritan: Hugh Peter, 1598-1660*. Univ. Ill. Press. Pp. 463, pl.  
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- E133. Summerson, John. *Architecture in Britain, 1530-1830*. London, Penguin Books, 1953. Pp. 373.  
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- E134. Surman, Charles E. (ed.). *The Register-Booke of the Fourth Classis in the Province of London, 1646-59*. Harleian Soc. Publ. LXXXII and LXXXIII. London, the Society, 1953. Pp. xxii, 170.  
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- E135. Tawney, R. H. "The Rise of the Gentry: A Postscript." *Econ. Hist. Rev.*, VII, 91-7.  
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- E136. Trevor-Roper, H. R. *The Gentry, 1540-1640*. Cambridge Univ. Press, 1953.  
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- E137. Underdown, D. E. "Sir Richard Willys and Secretary Thurloe." *EHR*, LXIX, 373-87.  
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- E138. Wadding, Luke. *Wadding Papers 1614-38*. Ed. Brennan Jennings. Dublin, Irish MSS Comm., 1953. Pp. xvi, 700.  
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- E139. Wallis, P. J. "Charles Hoole, Yorkshire Schoolmaster, 1609-1667." *N & Q*, n. s. i, 336.  
 Corrects errors in published biographical accounts and seeks further information.
- E140. Wallis, P. J. "Jos(h)ua Poole, Schoolmaster." *N & Q*, n. s. i, 386.
- E141. Webb, Henry J. "The Science of Gunnery in Elizabethan England." *Isis*, XLV, 10-21.
- E142. Welch, C. E. "Bishop Sherburne of Chichester and His 'Donations.'" *N & Q*, n. s. i, 191-3.
- E143. Willan, T. S. *The Muscovy Merchants of 1555*. Manchester Univ. Press, 1953. Pp. viii, 141.  
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- E144. Willett, C., and Phyllis Cunnington. *Handbook of English Costume in the Sixteenth Century*. Ill. by Barbara Phillipson. London, Faber & Faber. Pp. 244.  
 Rev: *TLS*, May 28, p. 340 (see letter by David Piper and reviewer's reply, June 11, p. 377).
- E145. Williams, F. B., Jr. "Robert Nicholson, A Minor Maecenas." *N & Q*, n. s. i, 11-3.  
 The patron of Joshua Sylvester.
- E146. Williamson, J. A. *The Tudor Age*. London, 1953.  
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- E147. Woodfill, W. L. *Musicians in English Society from Elizabeth to Charles I*. Princeton Univ. Press, 1953.  
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- E148. Wright, Franklin M. "A College First Proposed, 1633. Unpublished letters of Apostle Eliot and William Hammond to Sir Simonds D'Ewes." *Harvard Lib. Bul.*, VIII, 255-82; 4 pl.  
 Transcribes and discusses two letters written from Massachusetts Bay in Sept. 1633.
- E149. Youings, Joyce A. "The Terms of the Disposal of the Devon Monastic Lands, 1536-58." *EHR*, LXIX, 18-38.

- E150. Zagorin, Perez. *A History of Political Thought in the English Revolution*. London, Routledge & Kegan Paul. Pp. vii, 208.  
 Rev: *TLS*, Oct. 1, p. 618 (see letter by Mr. Zagorin and reviewer's reply, Nov. 5, p. 705).

### III. ENGLISH DRAMA AND STAGE.

See 9, 11, 30, 34, 95, E10, E12, E29, E43, E49, E84, E87, E89, E233-4, E239-40, E275-6, E292, E330, E348, E355, E360, E449, E475, E526, E593.

- E151. Akrigg, G. P. V. "John Webster's 'Devil in Crystal.'" *N & Q*, n. s. i, 52.

The image in *White Devil* 4.2.89 may allude to the kind of shrine made of rock crystal with the figure of a saint within. So Brachiano says he worships the devil Vittoria like a saint in a shrine.

- E152. Ashe, Dora Jean. "The Non-Shakespearean Bad Quartos as Provincial Acting Versions." *Renaissance Papers* (Univ. South Carolina), 57-62.

- E153. Barley, M. W. "Cast of Plough Monday Play at Donington, Lincolnshire, c. 1563-5." *RES*, v, 165-7.

See exchange of letters by Margaret Dean-Smith and Mr. Barley, 394-6, in which the identification as Plough Monday play is questioned and withdrawn.

- E154. Blayney, Glenn H. "Massinger's Reference to the Calverley Story." *N & Q*, n. s. i, 17-8.

Massinger's *Guardian* (written before Nov. 1633) may allude to the tragedy of Walter Calverley as shown in one or both of *The Miseries of Inforst Marriage* and *A Yorkshire Tragedie*; the reference may indicate that Massinger regarded the treatment of the theme of wardship and marriage as central in his play.

- E155. Brown, Arthur. "An Edition of the Plays of Thomas Heywood: A Preliminary Survey of Problems." *Renaissance Papers* (Univ. South Carolina), 71-6.

- E156. Brown, John Russell. "Chapman's 'Caesar and Pompey': An Unperformed Play?" *MLR*, XLIX, 466-9.

Though clearly intended for the stage, Chapman's play had not been performed prior to its publication.

- E157. Browne (of Tavistock), William. *Circe and Ulysses*. The Inner Temple Masque. Ed. Gwyn Jones. London, Golden Cockerel Press. Pp. 61.

Rev: *TLS*, July 2, p. 427.

- E158. Bryant, Joseph Allen, Jr. "Catiline and the Nature of Jonson's Tragic Fable." *PMLA*, LXIX, 265-77.

- E159. Bullough, Geoffrey. "'The Game at Chesse': how it Struck a Contemporary." *MLR*, XLIX, 156-63.

Reproduces a verse letter signed "Thomas Salisbury" and preserved in the commonplace book B. M. Add. 29,492, containing descriptive and critical material on Middleton's play.

- E160. Cawley, A. C. "The Wakefield First Shepherds' Play." *Proc. Leeds Philos. and Lit. Soc.*, vii. 2 (Oct. 1953), 113-22.
- E161. Chute, Marchette. *Ben Jonson of Westminster*. New York, 1953.  
Rev: Charles Tyler Prouty, *Yale Rev.*, XLIII, 471-3; *Nation*, Jan. 9, p. 37 [brief]; George Burke Johnson, *SQ*, v, 422-3 [brief]; *TLS*, Dec. 31, p. 851; see 1954: E170.
- E162. Craik, T. W. "Some Notes on Thomas Lupton's 'All for Money.'" *N & Q*, n. s. i, 233-5.  
The fact that Lupton borrows from one of Latimer's Sermons emphasizes his moral purpose in writing his interlude and so explains its structure: "the play, which is rhetorical in method and persuasive in purpose, has an evident connexion with the contemporary sermon."
- E163. Cross, Gustav. "Some Notes on the Vocabulary of John Marston." *N & Q*, n. s. i, 425-6.
- E164. Cutts, John P. "Original Music to Browne's Inner Temple Masque, and Other Jacobean Masque Music." *N & Q*, n. s. i, 194-5.  
Reports discovery of original musical settings by Robert Johnson and Alphonso Ferrabosco of songs from William Browne's Masque, Daniel's *Hymen's Triumph* (as well as of Daniel's Sonnet vi), Jonson's *Oberon*, and Campion's *Lord's Masque*.
- E165. Davenport, A. "Notes on Lyly's 'Campaspe' and Shakespeare." *N & Q*, n. s. i, 19-20.  
Emends first sentence of play; notes passage from Diogenes Laertius not noted by R. W. Bond; indicates two parallels between *Campaspe* (Bond, ii, 329-30 and 352) and *1 Henry IV* (Falstaff in the role of the King rebuking Hal, and on Honour).
- E166. Davril, Robert. *Le Drame de John Ford*. Bibliothèque des Langues Modernes, 5. Paris, Librairie Marcel Didier. Pp. 554.
- E167. Dekker, Thomas. *The Dramatic Works of Thomas Dekker*. Ed. Fredson Bowers. V. i. Cambridge Univ. Press, 1953.  
Rev: *TLS*, Feb. 26, p. 144; Harold Jenkins, *Shakespeare Survey*, vii, 142 [brief]; W. W. Greg, *RES*, 1, 414-9; Karl J. Holzknecht, *Papers Biblioq. Soc. Amer.*, XLVIII, 208-12; *Spectator*, Feb. 12, p. 191; Arthur Brown, *Library*, ix, 139-42; Philip Edwards, *MLR*, XLIX, 497-8; see 1954: E174.
- E168. Doran, Madeleine. *Endeavors of Art: A study of form in Elizabethan drama*. Univ. Wisconsin Press.  
Rev: *TLS*, Mar. 5, p. 152; *N & Q*, n. s. i, 183-4; Marvin T. Herrick, *JEGP*, LIII, 472-3; Una Ellis-Fermor, *SQ*, v, 411-2; see 1954: E176.
- E169. Eaton, William. "Johan Johan and its Debt to French Farce." *JEGP*, LIII, 271-2.
- E170. Fletcher, John, and others. *The Honest Mans Fortune*. Ed. J. Gerritsen. Groningen, 1952.  
Rev: R. A. Foakes, *MLR*, XLIX, 68-9; Clifford Leech, *RES*, v, 188-9; see 1954: E182.

- E171. Foakes, R. A. "The Player's Passion. Some Notes on Elizabethan Psychology and Acting." *Essays and Studies* (Eng. Assoc.), vii, 62-77.
- E172. Furniss, W. Todd. "The Annotation of Ben Jonson's *Masque of Qveenes*." *RES*, v, 344-60.  
An examination of the contents of Jonson's annotations to the masque reveals his learning and his use of it. Mr. Furniss provides a list of works Jonson used in making his notes, and a commentary upon the annotations.
- E173. Furniss, W. Todd. "Jonson's Antimasques," *Ren. News*, vii, 21-2.
- E174. Furniss, W. Todd. "Jonson, Camden, and the Black Prince's Plumes." *MLN*, LXIX, 487-8.
- E175. Fusillo, Robert J. "On the Date of 'Sir Gyles Goosecap.'" *N & Q*, n. s. i, 335-6.  
The play probably was written and first performed between the visits to England of Byron (Sept. 6, 1601) and Nevers (Apr. 26, 1602).
- E176. Gilbert, Allan. "The Eavesdropper in Jonson's *Sejanus*." *MLN*, LXIX, 164-6.
- E177. Grivelet, Michel. "Note sur Thomas Heywood et le Théâtre sous Charles 1<sup>er</sup>," *Études Anglaises*, vii, 101-6.  
Discusses the significance of (1) Heywood's reply, in the *Hierarchy of the Blessed Angels* (1635), to Thomas Carew's attack upon the plays and their performances at the Red Bull and the Cockpit, in his verses for the 1630 ed. of Davenant's *The Just Italian*; and (2) Heywood's satire in *Love's Mistress, or the Queen's Masque* (1634).
- E178. Heywood, Thomas. *The Captives*. Ed. Arthur Brown and R. E. Alton. Malone Soc. Repr. 1953.
- E179. Holzknecht, Karl L. "The Dramatic Structure of *The Changeling*." *Renaissance Papers* (Univ. South Carolina), 77-87.
- E180. Hoppe, Harry R. "George Jolly at Bruges, 1648." *RES*, v, 265-8.  
Notes the visit, recorded in the Bruges archives, of Jolly and his itinerant players.
- E181. Horne, D. H. *The Life and Minor Works of George Peele*. Yale Univ. Press, 1953.  
Rev: Allan Gilbert, *South Atlantic Quar.*, LIII, 298-9; Nicholas Brooke, *RES*, v, 282-4; *Manchester Guard. Weekly*, Feb. 25, p. 11; R. B. Sharpe, *MLR*, XLIX, 493-5; see 1954: E191.
- E182. Howarth, R. G. "John Webster's Burial." *N & Q*, n. s. i, 114-5.  
Is inclined to accept the record in *A True Register of . . . the Parish of St. James, Clarkenwell* (Publ. Harleian Soc., xvii), "John Webster was buried the 3<sup>d</sup> of March 1637[ /8 ]" as that of the dramatist.

- E183. Jacquot, Jean. "The Tragical Raigne of Selimus et la conception elisabéthaine de Athée." *Études Anglaises*, VII, 199-205.  
See 1954: E196.
- E184. Jepsen, Laura. *Ethical Aspects of Tragedy*. Univ. Fla. Press, 1953.  
Rev: Clifford Leech, *RES*, v, 287-8; William T. Hastnigs, *SQ*, v, 323-7; see 1954: E197.
- E185. Kaufman, Helen. "The influence of Italian drama on pre-Restoration English comedy." *Italica*, XXXI, 9-23.
- E186. Kiefer, Christian. "Music and Marston's *The Malcontent*." *SP*, LI, 163-71.  
Through adroit use of music Marston achieves satiric effects.
- E187. Levin, Harry. *The Overreacher*. Harvard Univ. Press, 1953.  
Rev: *TLS*, Mar. 26, p. 202; Ralph Lawrence, *English*, x, 65-6; R. A. Foakes, *MLN*, LXIX, 123-5; *Manchester Guard. Weekly*, Mar. 11, p. 10 [brief]; J. I. M. Stewart, *New Statesman & Nation*, Feb. 6, pp. 168-9; Anthony Thwaite, *Spectator*, Feb. 12, pp. 186-7; John Buxton, *Time & Tide*, July 17, p. 971; *Dublin Mag.*, XXX (July-Sept.) 61-3; James Michie, *London Mag.*, I, 94, 97-8, 100; H. S. Wilson, *Univ. Toronto Quar.*, XIV, 102-5; see 1954: E202.
- E188. Lewis, Arthur O., Jr. "'A Warning for Faire Women' (line 143)." *N & Q*, n. s. I, 18-9.  
*Locks* may be intended for *looks* in "Which Love had slyly laid in her fair looks."
- E189. Lyly, John (?). *Queen Elizabeth's Entertainment at Mitcham*. Ed. Leslie Hotson. Yale Univ. Press, 1953.  
Rev: Kenneth Muir, *RES*, v, 407-9; R. A. Foakes, *English*, x, 20-1; see 1954: E204.
- E190. Main, William W. "'Insula Fortunata' in Jonson's 'Every Man out of his Humour.'" *N & Q*, n. s. I, 197-8.  
Jonson follows a tradition in choosing the Island to signify the land of fools: Erasmus' *Moriae encomium*, well known to Jonson, describes the Fortunate Isles as the birthplace of Folly herself.
- E191. Middleton, Thomas. *Honourable Entertainments*. Prepared by R. C. Bald; Checked by F. P. Wilson. Malone Soc. Repr. London, Malone Soc., 1953. Pp. ix [, 57].
- E192. Miles, Bernard, and Josephine Wilson. "Three Festivals at the Mermaid Theatre." *SQ*, v, 307-10.
- E193. Molloy, J. J. *A Theological Interpretation of the Moral Play Wisdom, Who is Christ*. Catholic Univ. Press, 1952.  
Rev: Thomas A. Kirby, *MLN*, LXIX, 150-1; see 1953: E213.
- E194. Morse, J. Mitchell. "The Unity of the Revesby Sword Play." *PQ*, XXXIII, 81-6.
- E195. Mundy, P. D. "The Ancestry of Christopher Marlowe." *N & Q*, n. s. I, 328-31.  
Traces paternal ancestry four generations.

- E196. O'Donnell, Norbert F. "The Authorship of *The Careless Shepherdess*." *PQ*, xxxiii, 43-7.  
 Suggests that the publishers found the name *Gough* on the MS and attributed the play to Thomas Goffe instead of John Gough, author of *The Strange Discovery* (1640).
- E197. O'Donnell, Norbert F. "A Lost Jacobean 'Phoenissae.'" *MLN*, lxix, 163-4.  
 Suggests that Thomas Goffe (d. 1629) may have written a play on the theme of Seneca's *Phoenissae*.
- E198. Ornstein, Robert. "The Atheist's Tragedy and Renaissance Naturalism." *SP*, li, 194-207.  
 In *The Atheist's Tragedy*, instead of denying "a naturalistic conception of the universe, Tourneur assimilates it within a reconstituted religious world view, reaffirming . . . the transcendence of God and His moral law over the laws of cause and effect that govern matter."
- E199. Ornstein, Robert. "The Ethical Design of *The Revenger's Tragedy*." *ELH*, xxi, 81-93.  
 Suggests that the play "metaphorically expresses the intense, but only temporary, disillusion of a very orthodox and very conservative mind. . . . [It has] an ethical design as subtle, sophisticated, and intellectual as that of Jonson's great comedies."
- E200. Parr, J. *Tamburlaine's Malady and Other Essays*. Univ. Ala. Press, 1953.  
 Rev: *N & Q*, n. s. i, 181-2; Carroll Camden, *MLN*, lxix, 512-4; John W. Draper, *SQ*, v, 421-2; C. Doris Hellman, *Isis*, xlvi, 398-9; Clifford Leech, *MLR*, lxix, 540; see 1954: E211.
- E201. Partridge, A. C. *The Accidence of Ben Jonson's Plays*. Cambridge, 1953.  
 Rev: E. G. Stanley, *MLR*, xl ix, 368-9; see 1954: E212.
- E202. Partridge, A. C. *Studies in the Syntax of Ben Jonson's Plays*. Cambridge, Bowes & Bowes, 1953. Pp. x, 104.  
 Rev: E. G. Stanley, *MLR*, xl ix, 368-9.
- E203. Pearce, T. M. "Tamburlaine's 'Discipline to his Three Sonnes,' an Interpretation of *Tamburlaine, Part II*." *MLQ*, xv, 18-27.
- E204. Pennanen, Esko V. *Chapters on the Language of Ben Jonson's Dramatic Works*. Annales Universitatis Turkuensis, Ser. B, xxxix. Turku, 1951. Pp. xvi, 334.  
 Rev: E. G. Stanley, *MLR*, xl ix, 368-9.  
 Mainly studies in vocabulary.
- E205. Peter, John. "Marston's Use of Seneca." *N & Q*, n. s. i, 145-9.  
 As a means for judging Marston's ability as poet, compares his borrowings from Thyestes in *Antonio and Mellida* with the versions of Seneca by Jasper Heywood and Leigh Hunt.
- E206. Phialas, Peter G. "An Unpublished Letter about *A Game at Chess*." *MLN*, lxix, 398-9.

- E207. Potts, Abbie Findlay. "Cynthia's Revels, Poetaster, and Troilus and Cressida." *SQ*, v, 297-302.  
 Finds in *T. and C.* echoes of Jonsonian devices in *Cynthia's Revels* and the *Poetaster*; and suggests that such echoes help interpret hitherto puzzling passages in Shakespeare's play.
- E208. Praz, Mario. "'The Duchess of Malfi.'" *TLS*, June 18, p. 393.  
 The scene with the dead hand is not accounted for by the parallel with *Arcadia* III; rather its source is the tale of the thieves of Rhampsinitus' treasury in *Herodotus* II, 121.
- E209. Rees, Ennis. *The Tragedies of George Chapman: Renaissance Ethics in Action*. Harvard Univ. Press, 1955. Pp. 223.
- E210. Ribner, Irving. "Marlowe and Machiavelli." *Comp. Lit.*, vi, 348-56.
- E211. Ribner, Irving. "Tamburlaine and *The Wars of Cyrus*." *JEGP*, LIII, 569-73.  
*The Wars of Cyrus* offers replies to the political doctrines of *Tamburlaine*.
- E212. Ribner, Irving. "The Tudor History Play: An Essay in Definition." *PMLA*, LXIX, 591-609.
- E213. Rickey, Mary Ellen. "Astronomical Imagery in *Tamburlaine*." *Renaissance Papers* (Univ. South Carolina), 63-70.
- E213A. Robbins, Rossell Hope. "A Dramatic Fragment from a Caesar Augustus Play." *Anglia*, LXXII, 31-4.
- E214. Röhrman, H. *Marlowe and Shakespeare*. Arnhem, 1952.  
 Rev: J. R. Brown, *MLR*, XLIX, 112-3; Clifford Leech, *Shakespeare Survey*, VII, 132 [brief]; Paul H. Koehler, *SQ*, v, 86-8; see 1954: E221.
- E215. Rosa Serrano, M. "The Spanish Tragedy." *Armas y Letras* (México), XI, núm. 106, p. 2 [Suplemento].
- E216. Rosenberg, Marvin. "Elizabethan Actors: Men or Marionettes?" *PMLA*, LXIX, 915-27.  
 Emphasizes the responsibility of the Elizabethan actor in giving identity to the Shakespearian character on the stage.
- E217. Rowley, Samuel. *When You See Me You Know Me*. Prepared by F. P. Wilson. Malone Soc. Repr. London, Malone Soc., 1952. Pp. xix [ , 88].  
 Rev: Harold Jenkins, *MLR*, XLIX, 64-6.
- E218. Schoenbaum, Samuel. "The Revenger's Tragedy: Jacobean Dance of Death." *MLQ*, xv, 201-7.
- E219. Sultan, Stanley. "Johan Johan and its Debt to French Farce." *JEGP*, LIII, 23-37.  
 Rejects Karl Young's assertion that Heywood "borrowed from it [Pernet] at least the plot, type, characters, and main incidents in John"; believes Heywood's debt slighter, his own development of the farce into dramatic comedy more significant.
- E220. Sunesen, Bent. "Marlowe and the Dumb Show." *Eng. Studies*, XXXV, 241-53.

- E221. Thayer, C. G. "Ben Jonson, Markham, and Shakespeare." *N & Q*, n. s. i, 469-70.  
 Suggests that Jonson, in following Markham's *Cavelarice* for his description of Win-the-Fight Littlewit in *Bartholomew Fair*, had also in mind the description of the horse in *Venus and Adonis* 295-300, and may have intended to satirize Shakespeare's stanza.
- E222. Udall, Nicholas (?). *Respublica*. Re-ed. W. W. Greg. Oxford Univ. Press, 1952.  
 Rev: T. W. Craik, *RES*, v, 185-6; Arthur Brown, *MLR*, XLIX, 491-2; see 1954: E228.
- E223. Waith, E. M. *The Pattern of Tragicomedy in Beaumont and Fletcher*. Yale Univ. Press, 1952.  
 Rev: Peter Ure, *RES*, v, 73-4; Harold Jenkins, *Shakespeare Survey*, VII, 142 [brief]; Baldwin Maxwell, *MLR*, XLIX, 498-9.  
 Note correction in entry of author's name; see 1954: E234-5.
- E224. Weld, John S. "Christian Comedy: *Volpone*." *SP*, LI, 172-93.  
 The unifying theme of the play is the folly of worldliness, not avarice or greed.
- E225. Wilson, Edward M. "Family Honour in the Plays of Shakespeare's Predecessors and Contemporaries." *Essays and Studies* (Eng. Asoc.), VI (1953), 19-40.
- E226. Wilson, F. P. *Marlowe and the Early Shakespeare*. Oxford, 1953.  
 Rev: E. M. W. Tillyard, *MLR*, XLIX, 223-4; Michel Poirier, *Études Anglaises*, VII, 319; Peter Ure, *RES*, v, 71-3; Clifford Leech, *Shakespeare Survey*, VII, 132 [brief]; Harold Jenkins, *ibid.*, 142 [brief]; James G. McManaway, *ibid.*, 147 [brief]; T. M. Parrott, *SQ*, v, 179-86; H. S. Wilson, *Univ. Toronto Quar.*, XIV, 102-5; see 1954: E232.
- E227. Wood, James O. "Thomas Fuller's Oxford Interlude." *Huntington Lib. Quar.*, XVII, 185-208.  
 Fuller's verse play, *Andronicus: A Tragedy*, apparently written during his stay in Oxford in 1643 and published in 1661, would seem to have been used by Fuller in his prose *Life of Andronicus*, which in turn served as source for John Wilson's tragedy, *Andronicus Commenius* (1664); notes significance of Fuller's attempt at drama.

#### IV. SHAKESPEARE.

- See 2, 11, 25, 34, E9, E14, E16, E47, E52, E124, E165, E168, E171, E184, E187, E200-1, E207, E212, E214, E216, E221, E226, E465, E494, E562, E626.
- E228. Adams, Henry Hitch. "Falstaff's Instinct." *SQ*, v, 208-9.
- E229. Altick, Richard D. "Hamlet and the Odor of Mortality." *SQ*, v, 168-76.
- E229A. Anderson, D. M. "A Conjecture on 'King Lear' iv, ii. 57." *N & Q*, n. s. I, 331.

- Would emend the line (from a passage only in Q) to: "With plumed helm his state begins thy rout(e)."
- E230. Bailey, Margery. "Shakespeare in Action." *College Eng.*, xv, 307-15.  
 Vicissitudes in presentation suffered by Shakespeare's plays, especially *Merchant of Venice* and *Hamlet*.
- E231. Baldini, Gabriele. "Lord Bardolph e Sir John Umfreuile nell' *Henry IV* di Shakespeare." *Belfagor*, vii (1952), 573-81.
- E232. Ballester Escalas, Rafael. *El historiador William Shakespeare. Ensayo sobre el espíritu del siglo XVI*. 2a ed. Barcelona, Mateu. Pp. 476 [15 pl.].
- E233. Banke, Cécile de. *Shakespearian Stage Production: Then and Now*. New York, 1953.  
 Rev: *TLS*, Apr. 16, p. 244 (see letter by Stanley Gardner, May 14, p. 319, and reviewer's reply, May 21, p. 335); Harold Jenkins, *Shakespeare Survey*, vii, 144 [brief]; *Quar. Rev.*, ccxcii, 410 [brief]; G. W. Horner, *Fortnightly*, ml (n. s.), 426-7; see 1954: E245.
- E233A. Barnet, Sylvan. "Charles Lamb and the Tragic Malvolio." *PQ*, xxxii, 178-88.
- E234. Bonnard, Georges A. "Note sur les sources de *Timon of Athens*." *Études Anglaises*, vii, 59-69.  
 Suggests that Shakespeare, later the author of the anonymous comedy, and finally Shadwell in his version of *Timon*, used a common source now lost, in which the original story had been elaborated with details of oriental origin and had received in Italy a form unknown to classical authors; notes parallel between the tale of Ali-Nour in the *Arabian Nights* and the first part of *Timon*.
- E235. Bonjour, Adrien. "Hamlet and the Phantom Clue." *Eng. Studies*, xxxv, 253-9.
- E236. Braddy, Haldeen. "The Flying Horse in *Henry V*." *SQ*, v, 205-7.  
 The Dauphin's boast that his horse is a *cheval volant* and that when he bestrides him he, himself, is a hawk may derive from Froissart's *Chroniques*.
- E237. Boughner, D. C. "Vice, Braggart, and Falstaff." *Anglia*, lxxii, 35-61.
- E238. Boyce, Benjamin. "Pope's Yews in Shakespeare's Graveyard." *N & Q*, n. s. i, 287.  
 In *R. & J.* 5.3.3, following Q1 (which has "Ewtree") Pope alters "young Trees" of Q2 to "yew trees"; and at 5.3.137 he substitutes "yew tree" for "yong tree" in a verse without counterpart in Q1. Editors since Pope have inadvisedly accepted these alterations.
- E239. Bradbrook, Frank W. "Thomas Nashe and Shakespeare." *N & Q*, n. s. i, 470.  
 See a connection between Cleopatra's dream (*A. & C.* 5.2) and a

- passage in *Christ's Tears over Jerusalem* (*Works*, ed. McKerrow, 2.170-1); also suspects an indebtedness of Prospero's farewell speech to the same passage.
- E240. Bryant, Joseph Allen, Jr. "Shakespeare's Falstaff and the Mantle of Dick Tarlton." *SP*, LI, 149-62.  
 The role of Falstaff "is the traditional clown's performance magnified and embellished past all emulation."
- E241. Buck, Eva. "Vier Zeizen von Shakespeare in berühmten französischen und deutschen Übersetzungen." *Arch. f. Stud.*, cxc, 21-31.
- E242. Carlisle, Carol Jones. "The Nineteenth-Century Actors *versus* the Closet Critics of Shakespeare." *SP*, LI, 599-615.
- E243. Carlisle, Carol Jones. "William Charles Macready as a Shakespearean Critic." *Renaissance Papers* (Univ. South Carolina), 31-9.
- E244. Cauthen, I. B., Jr. "Richard II and the Image of the Betrayed Christ." *Renaissance Papers* (Univ. South Carolina), 45-8.
- E245. Cazamian, L., et A. Koszul. "Une Curiosité littéraire." *Études Anglaises*, VII, 353-61.  
 Some account of Daniel O'Sullivan (1800-1866) and his connection with *Les Femmes de Shakespeare* (Paris, 1860).
- E246. Clemen, W. H. *The Development of Shakespeare's Imagery*. London, 1951.  
 Rev: Robert B. Heilman, *MLQ*, xv, 183-4; see 1954: E261.
- E247. Clemen, W. H. *Wandlung des Botenberichts bei Shakespeare*. Sitzungsberichte der Bayerischen Akademie der Wissenschaften, Philosophisch-historische Klasse, Jahrgang 1952. Munich, 1952. Pp. 46.  
 Rev: Hereward T. Price, *SQ*, v, 186.
- E248. Clemen, W. H. "Tradition and Originality in Shakespeare's *Richard III*." *SQ*, v, 247-57.
- E249. Danks, K. B. "The Case of Antonio's Melancholy." *N & Q*, n. s. I, 111.  
 The common belief that unexplained dejection presages danger may explain Antonio's melancholy at the beginning of *M. of V.*
- E250. Danks, K. B. "'Grease That's Sweaten.'" *N & Q*, n. s. I, 334.  
 See letter by P. W. F. Brown, 545.  
 The phrase from *Macbeth* 4.1.65, supported by passages from *H.* VIII 5.4.4-7, *1 H.* iv 2.1.65-7, and *Timon* 4.3.12-3, may be indicative of Shakespeare's firsthand knowledge of public hangings. Mr. Brown notes that the belief in the magical properties of human fat was widely accepted in Shakespeare's time.
- E251. Danks, K. B. "Macbeth and the Word 'Strange'." *N & Q*, n. s. I, 425.  
 The repetition of the word is not to be explained as indicative of actor-piracy, but as essentially artistic.
- E252. Danks, K. B. "Shakespeare and 'Peine Forte et Dure'." *N & Q*, n. s. I, 377-9.

- On the evidence of *R. II* 3.4.74, *R. & J.* 1.1.182-4, *Othello* 3.4.163, Shakespeare seems clearly to have in mind the brutal ordeal to which prisoners of the Crown were sentenced for treason.
- E253. Draper, John W. "The Date of *Henry IV*." *Neophilologus*, xxxviii, 41-4.  
 Sets winter, 1595-6, as date for composition, the first part immediately after the writing of *R. II*.
- E254. Draper, John W. *The "Othello" of Shakespeare's Audience*. Paris, Didier, 1952. Pp. 246.  
 Rev: John E. Hankins, *SQ*, v, 91-2.
- E255. Draper, John W. "Shakespeare and Muscovy." *Slavonic and East European Rev.*, xxxiii, 217-25.
- E256. Drew, Arnold P. "Emily Brontë and 'Hamlet'." *N & Q*, n. s. i, 81-2.  
 Notes parallel between Ophelia's "There's rosemary . . ." (4.1) and Cathey Earnshaw's speech as she pulls feathers from her pillow (*Wuthering Heights*, Ch. xii).
- E257. Dyson, H. V. D. *The Emergence of Shakespeare's Tragedy*. Annual Shakespeare Lecture of the British Academy, 1950. Oxford Univ. Press, 1953.  
 Rev: Clifford Leech, *Shakespeare Survey*, vii, 129 [brief].
- E258. Elliott, G. R. *Flaming Minister*. Duke Univ. Press, 1953.  
 Rev: William Empson, *Kenyon Rev.*, xvi, 163-6, with reply by Mr. Elliott, 335-6; J. B. Fort, *Études Anglaises*, vii, 230; R. A. Foakes, *English*, x, 20-1; Kenneth Muir, *MLN*, lxix, 433-5; Clifford Leech, *SQ*, v, 88-90; *Dublin Mag.*, xxx (Apr.-June), 55-6; see 1954: E272.
- E259. Enright, D. J. "Coriolanus: Tragedy or Debate?" *Essays in Criticism*, iv, 1-19.
- E260. Everitt, E. B. *The Young Shakespeare*. Studies in Documentary Evidence. *Anglistica*, II. Copenhagen, Rosenkilde & Bagger. Pp. 188.  
 Rev: *TLS*, May 7, p. 302 [notice]; Robert A. Law, *JEGP*, liii, 624-28.
- E261. Foakes R. A. "An Approach to *Julius Caesar*." *SQ*, v, 259-70.
- E262. Fergusson, Francis. "The Comedy of Errors and Much Ado About Nothing." *Sewanee Rev.*, lxii, 24-37.  
 Examines the range of Shakespeare's comedy as theatre.
- E263. Feuillerat, Albert. *The Composition of Shakespeare's Plays*. Yale Univ. Press, 1953.  
 Rev: *TLS*, Mar. 5, p. 154; Philip Williams, *South Atlantic Quar.*, liii, 270-2; A. Koszul, *Études Anglaises*, vii, 213-9; Kenneth Muir, *RES*, v, 411-3; M. A. Shaaber, *MLN*, lxix, 427-30; J. Swart, *Neophilologus*, xxxviii, 221-4; Peter Alexander, *SQ*, v, 70-7; G. E. Bentley, *MLR*, xliv, 496; A. José Axelrad, *RLC*, xxviii, 344-5; see 1954: E286.

- E264. Fluchère, Henri. *Shakespeare*. Tr. Guy Hamilton. London, 1953.  
 Rev: Michel Poirier, *Études Anglaises*, vii, 115-6; Clifford Leech, *Shakespeare Survey*, vii, 129 [brief]; Milton Crane, *SQ*, v, 186-8; see 1954: E283.
- E265. Fox, Charles A. O. "Shakespeare's Sonnet 146." *N & Q*, n. s. i, 83.  
 Would emend the second line to read, "Mocked by these rebbell powres that thee array."
- E266. Fox, C. Overbury. "The 'Haunch' of Winter." *N & Q*, n. s. i, 1, 21.  
 Would read *haunt* or *haunts* for *haunch* in *2 Henry IV*, 4.4.92.
- E267. Fox, C. Overbury. "A Shakespeare Parallel." *N. & Q*, n. s. i, 111.  
 Finds parallel to *R. II* 2.1.40 ff. in Richard Niccols' *Sir Thomas Overburies Vision* (1616), reprint of 1873, p. 55.
- E268. Fraser, Russell A. "The Dancing Horse of *Love's Labour's Lost*." *SQ*, v, 98-9.
- E269. Frye, Roland Mushat. "Shakespeare's 'Second Best Bed' and a Contemporary Parallel." *N & Q*, n. s. i, 468-9.  
 In "Instructions to his Son and to Posterity" Ralegh advises his son against bequeathing the marriage bed to his wife.
- E270. Garrett, John (ed.). *Talking of Shakespeare*. London, Hodder & Stoughton. Pp. 264.  
 Rev: *TLS*, Sept. 3, p. 551; *New Statesman & Nation*, Aug. 28, p. 243 [brief]; Anthony Thwaite, *Spectator*, July 30, p. 152; G. W. Horner, *Fortnightly*, MLIV (n. s.), 283-4.  
 A collection of essays adapted from talks by twelve lectures at Stratford-on-Avon, 1948-1953.
- E271. Greenfield, Stanley B. "Moth's *L'Envoy* and the Courtiers in *Love's Labour's Lost*." *RES*, v, 167-8.  
 Not merely nonsensical fooling, Moth's "l'envoy" foreshadows the situation in 4.3, where in effect the King, Longaville, and Dumain are "the fox, the ape, and the humble-bee" and Berowne like the goose makes the number even.
- E272. Greenfield, Thelma Nelson. "The Clothing Motif in *King Lear*." *SQ*, v, 281-6.
- E273. Greenfield, Thelma Nelson. "The Transformation of Christopher Sly." *PQ*, xxxiii, 34-42.  
 Considers the Induction of *The Shrew* to be organically related to the play. Sly is "a part of a comic juxtaposition of two contrasting worlds and he is the unimaginative subject in the test of the power of the imagination."
- E274. Greer, C. A. "Falstaff's Diminution of Wit." *N & Q*, n. s. i, 468.  
 The purpose for which Falstaff was created—entertaining Hal—no longer exists in *2 H. IV* and *Merry Wives*, and hence the loss of his wit.

- E275. Greer, C. A. "A Lost Play the Source of 'Henry IV' and 'Henry V?'" *N & Q*, n. s. 1, 53-5.  
 Accepts A. E. Morgan's theory that a lost play was the common source of the trilogy and *The Famous Victories*; finds strongest evidence in the apparent allusion by Gabriel Harvey to the original play, and in examples of phrasal similarity between *F. V.* and the trilogy.
- E276. Greer, C. A. "Shakespeare's Use of 'The Famous Victories of Henry the Fifth?'" *N & Q*, n. s. 1, 238-41.  
 Supports the view that Shakespeare owed a large debt to *The Famous Victories* in both parts of *H. IV*, and *H. V*; adduces parallels in plot, descriptive details, and phraseology.
- E277. Gribble, Dorothy Rose. "Our Hope's Love Wisdom, Grace, and Fear. An Account of a Tour of *Macbeth*." *SQ*, v, 403-7.
- E278. Halliday, F. E. *The Enjoyment of Shakespeare*. London, Duckworth, 1952. Pp. 116; pl.  
 Rev: G. B. Harrison, *SQ*, v, 334-5.
- E279. Halliday, F. E. *The Poetry of Shakespeare's Plays*. London, Duckworth. Pp. viii, 196.  
 Rev: *TLS*, July 2, p. 424; Thom Gunn, *Spectator*, July 2, pp. 32-3.
- E280. Hankins, John Erskine. *Shakespeare's Derived Imagery*. Univ. Kansas Press, 1953. Pp. 289.  
 Rev: Michel Poirier, *Études Anglaises*, vii, 415; William C. McAvoy, *JEGP*, LIII, 637-9; Paul N. Siegel, *Shakespeare Newsletter*, iv, 34.
- E281. Harbage, Alfred. *Shakespeare and the Rival Traditions*. N. Y., 1952.  
 Rev: Charles T. Harrison, *Sewanee Rev.*, LXII, 165-6; Philip Williams, *South Atlantic Quar.*, LIII, 273-4; Harold Jenkins, *Shakespeare Survey*, VII, 141 [brief]; see 1954: E299.
- E282. Harrison, John L. "The Convention of 'Heart and Tongue' and the Meaning of *Measure for Measure*." *SQ*, v, 1-10.  
 "The convention of heart-tongue . . . is a dramatic figure by means of which Shakespeare's over-all dramatic design is made manifest."
- E283. Haywood, Richard M. "Shakespeare and the Old Roman." *College Eng.*, XVI (1954-5), 98-101, 151.  
 In *J. C.* Shakespeare shows he understood the idea of the Old Roman and expressed it in a way "singularly reminiscent of Cicero and Livy, the creators of the idea."
- E284. Herbert, T. Walter. "The Naming of Falstaff." *Emory Univ. Quar.*, X, 1-11.  
 Suggests the name *Falstaff* is constructed in the reversed pattern of *Shakespeare*: "Falstaff's character spectacularly differs from what the name *Shakespeare* humorously implies."
- E285. Hinman, Charlton. "The 'Halliwell-Phillips Facsimile' of the First Folio of Shakespeare." *SQ*, v, 395-401.

- E286. Hoepfner, Theodore C. "‘We That Are Young.’" *N & Q*, n. s. I, 110.  
 Accepts F reading which gives last speech in *Lear* to Edgar; believes that Edgar is the person of highest rank at the end of the play, and that his "the weight of this sad time we must obey" is his acceptance of the throne refused first by Albany and a moment later by Kent.
- E287. Honigmann, E. A. J. "Shakespaere's 'Lost Source-Plays.'" *MLR*, XLIX, 293-307.  
 "Although Shakespeare's use of extant plays cannot be denied . . . the widespread belief in his *lost* source-plays has little basis when studied in the light of the most important examples."
- E288. Hosley, Richard. "The 'Good Night, Good Night' Sequence in *Romeo and Juliet*." *SQ*, v, 96-8.
- E289. Hosley, Richard. "The Use of the Upper Stage in *Romeo and Juliet*." *SQ*, v, 371-9.  
 Proposes that in the two window scenes (II, ii and III, v, 1-68) the upper stage was used in conjunction with the main stage to represent the exterior of an upper-story window and the orchard below it; and that in the Uptraiding, the Potion scene, and the Lamentation (III, v, 69-242, IV, iii, and IV, v), the upper stage was not used for Juliet's bedroom, the latter being represented by the main stage, perhaps in conjunction with the discovery space.
- E290. Hotson, Leslie. *The First Night of "Twelfth Night."* London, Rupert Hart-Davis. Pp. 256; 8 pl.  
 Rev: *TLS*, Sept. 24, p. 607 (see letters by William Empson, Dec. 10, p. 801, who argues against the theory of the arena stage; and W. W. Greg, Dec. 31, p. 863, who notes that there was a 29 Feb. in 1599/1600 but not in 1600/01); H. B. Charlton, *Manchester Guard Weekly*, Oct. 7, p. 11; J. I. M. Stewart, *New Statesman & Nation*, Oct. 23, pp. 510-2; C. V. Wedgwood, *Time & Tide*, Oct. 9, pp. 1344-5.
- E291. Hunter, Edwin R. *Shakespere and Common Sense*. Boston, Christopher Publ. House. Pp. 312.
- E292. Hunter, G. K. "Henry IV and the Elizabethan Two-Part Play." *RES*, v, 236-48.  
 Finds in Chapman's *Byron*, Marlowe's *Tamburlaine*, Marston's *Antonio and Mellida*, and *Henry IV* that the form of each two-part play "depends primarily on a parallel presentation of incidents . . . and only secondarily on a preservation of traits of character or strands of the plot."
- E293. Isham, Sir Gyles. "The Prototypes of King Lear and His Daughters." *N & Q*, n. s. I, 150-1.  
 Supports G. M. Young's suggestion that the plot of *Lear* was inspired by the career of Brian Annesley of Lee and his daughters, Grace, Christian, and Cordell.
- E294. Jorgensen, Paul A. "Much Ado About Nothing." *SQ*, v, 287-95.

- E295. Kaufman, Helen Andrews. "Nicòlò Secchi as a Source of *Twelfth Night*." *SQ*, v, 271-80.  
Shows likenesses between *Twelfth Night* and Nicolo Secchi's *Gli Inganni*, and L'Interesse; also a similarity in the treatment of women and romantic love by Secchi and Shakespeare.
- E296. Keen, Alan, and Roger Lubbock. *The Annotator*. London, Putnam. Pp. 216; pl.  
Rev: *TLS*, Mar. 26, p. 198; J. I. M. Stewart, *New Statesman & Nation*, Mar. 13, p. 327.  
Conjectures on Shakespeare's early years, in part based on annotations attributed to him in a copy of the 1550 ed. of Halle's *Chronicle*.
- E297. Kernan, Alvin. "A Comparison of the Imagery in *3 Henry VI* and *The True Tragedie of Richard Duke of York*." *SP*, LI, 431-42.  
The absence in *The True Tragedie* of the sea-wind-tide imagery, which is pervasive in *3 Henry VI*, poses a problem that must be seriously considered in any theory of the relationship of the two plays.
- E298. Keys, A. C. "Shakespeare in France. An Early Stage Adaptation." *Jour. Australian Univ. Mod. Lang. Assoc.*, Aug. 1953.
- E299. Kleinstück, Johannes. "The Problem of Order in Shakespeare's Histories." *Neophilologus*, XXXVIII, 268-77.
- E300. Kocher, Paul H. "Lady Macbeth and the Doctor." *SQ*, v, 341-9.  
Lady Macbeth's view of conscience is appropriately materialistic: she believes that it is "some kind of physical organ with entrances and exits for the blood." She wills melancholia (grossness and thickness of blood) as an escape from conscience; instead, she receives conscience without melancholia.
- E301. Kökeritz, Helge. *Shakespeare's Pronunciation*. Yale Univ. Press, 1953.  
Rev: Harold Whitehall, *Kenyon Rev.*, XVI, 322-8; Philip Williams, *South Atlantic Quar.*, LIII, 273; Hilda M. Hulme, *MLR*, XLIX, 367-8; Norman E. Eliason, *SQ*, v, 413-5; F. G. Cassidy, *College Eng.*, XVI (1954-5), 198-9; see 1954: E328.
- E302. Koszul, A. "Composition des pièces de Shakespeare." *Études Anglaises*, VII, 213-9.  
Principally a rev. of Feuillerat's recent book; see E263 above.
- E303. Lascelles, Mary. *Shakespeare's Measure for Measure*. London, 1953.  
Rev: *TLS*, Feb. 19, p. 122; Harold Jenkins, *RES*, v, 409-11; see 1954: E329.
- E304. Law, Robert Adger. "Edmund Mortimer in Shakespeare and Hall." *SQ*, v, 425-7.
- E305. *Lectures on Four of Shakespeare's History Plays*. Pittsburgh, 1953.  
Rev: Kenneth Muir, *MLN*, LXIX, 433-5; Robert A. Law, *SQ*, v, 331-2; see 1954: E332.

- E306. Leech, Clifford. "Notes on Dr. Richard Hosley's Suggestions Concerning the Received Text of *Romeo and Juliet*." *SQ*, v, 94-5.  
See 1954: S311.
- E307. Leech, Clifford. "The Theme of Ambition in *All's Well that Ends Well*." *ELH*, xxi, 17-29.
- E308. Lythe, S. G. E. "The Locale of 'Hamlet'." *N & Q*, n. s. I, 111-2.  
Elsinore was chosen by Shakespeare (or perhaps by the author of the earlier play of Hamlet) because that city, well known to London merchants and sailors, afforded appropriate setting and valuable local color.
- E309. Marder, Louis. "Law in Shakespeare." *Renaissance Papers* (Univ. South Carolina), 40-4.
- E310. Martin, Maurice. *Master William Shakespeare*. Paris, Gallimard, 1953. Pp. 480.  
Rev: Paul Arnold, *Cahiers du Sud*, 324, pp. 304-6; Armand Guibert *Monde nouveau-Paru*, avril, pp. 80-1; J. B. Fort, *Études Anglaises*, VII, 414-5.
- E311. Masefield, John. *William Shakespeare*. London, Heineman. Pp. vii, 184.  
Rev: *TLS*, Dec. 24, p. 834.  
Revised ed. of book first published in 1911.
- E312. Masson, David I. "Free Phonetic Patterns in Shakespeare's Sonnets." *Neophilologus*, xxxviii, 277-89.
- E313. Matthews, Arthur D., and Clark M. Emery (eds.). *Studies in Shakespeare*. Univ. Miami Publs Eng. and Amer. Lit., I. Univ. Miami Press, 1953. Pp. 152.  
Rev: Francis R. Johnson, *SQ*, v, 195-8.  
Includes: Fredson Bowers, "A Definitive Text of Shakespeare: *Problems and Methods*," pp. 11-29; Edd Winfield Parks, "Simms's Edition of the Shakespeare Apochrypha," pp. 30-9; Allan Gilbert, "Patriotism and Satire in Henry V," pp. 40-64; Robert H. West, "Elizabethan Belief in Spirits and Witchcraft," pp. 65-73; Ants Oras, "Lyrical Instrumentation in Marlowe: A Step Towards Shakespeare," pp. 74-87; John H. Long, "Music for the Replica Staging of Shakespeare," pp. 86-95; John Earle Uhler, "Julius Caesar—A Morality of *Respublica*," pp. 96-106; Richard Paul Janaro, "Dramatic Significance in *Hamlet*," pp. 107-15; Carmen Rogers, "Heavenly Justice in the Tragedies of Shakespeare," pp. 116-28; Paul N. Siegel, "Shylock and the Puritan Usurers," pp. 129-38; J. Max Patrick, "The Problem of Ophelia," pp. 139-44; Josephine A. Pearce, "Constituent Elements in Shakespeare's English History Plays," pp. 145-52.
- E314-5. Maxwell, J. C. "'At Once' in Shakespeare." *MLR*, xl ix, 464-6.  
Considers passages in which *at once* has the sense "once for all."

- E316. Maxwell, J. C. "Simple or Complex? Some Problems in the Interpretation of Shakespeare." *Durham Univ. Jour.*, XLVI, 112-3.  
Comments on Professor Dover Wilson's apparent oversimplification of passages in *Henry V* and *Julius Caesar*.
- E317. Maxwell, J. C. "'Henry V' II.ii.103-4." *N & Q*, n. s. 1, 195.  
Suggests the reading *on* (spelled *one*) for *and* of F and *from* of Q: "As black on white."
- E318. McCurdy, Harold G. *The Personality of Shakespeare*. Yale Univ. Press, 1953.  
Rev: Irving M. Copi, *Jour. Aesthetics and Art. Crit.*, XIII, 271-2; see 1954: E339.
- E319. McManaway, J. G. "A Miscalculation in the Printing of the Third Folio." *Library*, IX, 129-33.
- E320. Montgomery, Roy F. "A Fair House Built on Another Man's Ground." *SQ*, v, 207-8.  
The passage (*Merry Wives*, 2.2.224) may refer to the Theatre's location on Giles Alleyn's land and its bodily removal to the Bankside in 1598.
- E321. Muir, Kenneth. "Freedom and Slavery in 'Othello.'" *N & Q*, n. s. 1, 20-1.  
Notes the repeated use of *free* and *liberal* and the contrast between freedom and slavery in the play.
- E322. Muir, Kenneth. "The Kite-Cluster in 'The Two Noble Kinsmen'." *N & Q*, n. s. 1, 52-3.  
The appearance of the cluster of images associated with *kite* and *pie* supports the attribution of the opening scene to Shakespeare.
- E323. Muir, Kenneth. "Pyramus and Thisbe: A Study in Shakespeare's Method." *SQ*, v, 141-53.
- E324. Muir, Kenneth. "Shakespeare as Parodist." *N & Q*, n. s. 1, 467-8.  
In *M.N.D.* Quince's play is a compilation "of bad poetry from all the best-known versions of the Pyramus and Thisbe story."
- E325. Munro, John. "Dark Ladies of Literature." *Contemp. Rev.*, CLXXXV, no. 1060, 227-31.  
The Dark Lady of the *Sonnets* and others.
- E326. Nathan, Norman. "Duncan, Macbeth, and Jeremiah." *N & Q*, n. s. 1, 243.  
In *Macbeth* 1.4.28-33, Shakespeare seems to have Jeremiah XII: 1-3 in mind; the evil is planted to flourish, though eventually the one beloved of God, Banquo (like Jeremiah) will be fully rewarded.
- E327. Nathan, Norman. "Flavius Teases His Audience." *N & Q*, n. s. 1, 149-50.  
The opening lines of *T. Andr.* are to establish "a good humoured bond with the audience."
- E328. Nicoll, Allardyce. "Co-operation in Shakespearian Scholarship." *Proc. British Academy* 1952 (Oxford Univ. Press), pp. 71-88.  
The Shakespeare Lecture, read 23 Apr. 1952.

- E329. Nicoll, Allardyce. *Shakespeare*. London, 1952.  
 Rev: Charles Tyler Prouty, *Yale Rev.*, XLIII, 471-3; Clifford Leech, *Shakespeare Survey*, VII, 132 [brief]; Matthew W. Black, *SQ*, V, 417-8; see 1954: E349.
- E330. Nicoll, Allardyce (ed.). *Shakespeare Survey*, V. VII. Cambridge Univ. Press. Pp. viii, 168.  
 Rev: (of v) H. Lüdeke, *Eng. Studies*, VI, 268-70; (of v and vi) William Angus, *Queen's Quar.*, LX (1953-4), 448-51; (of vi) A. Koszul, *Études Anglaises*, VII, 323; Frank Kermode, *RES*, V, 186-8; (of vii) *TLS*, June 4, p. 363; William Blissett, *Queen's Quar.*, LXI, 412-3; B. Ifor Evans, *Manchester Guard. Weekly*, July 7, p. 11; Oscar James Campbell, *Ren. News*, VII, 30-1; Thom Gunn, *Spectator*, July 2, pp. 32-3; *N & Q*, n. s. I, 457; Irving Ribner, *Shakespeare Newsletter*, IV, 23.
- Includes, *i. a.*, M. C. Bradbrook, "Fifty Years of the Criticism of Shakespeare's Style: A Retrospect," 1-11; Gladys D. Willcock, "Shakespeare and Elizabethan English," 12-24; George Rylands, "The Poet and the Player," 25-34; A. C. Partridge, "Shakespeare's Orthography in *Venus and Adonis* and Some Early Quartos," 35-47; J. Dover Wilson, "The New Way with Shakespeare's Texts: An Introduction for Lay Readers. I. The Foundations," 48-56; Charles J. Sisson, "The Red Bull Company and the Importunate Widow," 57-68; J. W. Saunders, "Vaulting the Rails," 69-81; William A. Armstrong, "Shakespeare and the Acting of Edward Alleyn," 82-9; F. J. Patrick, "The Birmingham Shakespeare Memorial Library," 90-4; Mario Praz, "Shakespeare's Italy," 95-106; "The Year's Contributions to Shakespearian Study": 1. Clifford Leech, "Critical Studies," 128-38; 2. Harold Jenkins, "Shakespeare's Life, Times and Stage," 138-46; 3. James G. McManaway, "Textual Studies," 147-53. See 1954: E350.
- E331. Nock, Francis J. "E. T. A. Hoffmann and Shakespeare." *JEGP*, LIII, 369-82.
- E332. Nolan, Edward F. "Verdi's *Macbeth*." *Renaissance Papers* (Univ. South Carolina), 49-56.
- E333. Nowotny, Winifred M. T. "'Opinion' and 'Value' in *Troilus and Cressida*." *Essays in Criticism*, IV, 282-96.  
 Play shows that Opinion and Policy are inevitably confounded but that Value "created and enjoyed by the poetic imagination has integrity and autonomy . . . and that ultimate stability and Life which can 'lie immortal in the arms of fire.'"
- E334. Noyes, R. G. *The Thespian Mirror*. Providence, 1953.  
 Rev: Bernard Harris, *MLR*, XLIX, 392-3 [brief]; Clifford Leech, *Shakespeare Survey*, VII, 137 [brief]; A. H. Scoulen, *MLN*, LXIX, 524-6; G. W. Stone, *SQ*, V, 191-2; see 1954: E352.
- E335. Paris, Jean. "Nouveaux Essais sur Shakespeare." *Riv. di letteratura moderna*, V, 80-98.
- E336. Parsons, Howard. "'Macbeth': Emendations." *N & Q*, n. s. I, 331-3.

- Emendations of 4.1.79; 4.1.111; 4.2.17; 5.4.10; 5.8.27. See 1954: E359.
- E337. Parsons, Howard. "Shakespeare's 'Julius Caesar': *Dramatis Personae*." *N & Q*, n. s. 1, 113.  
 Flavius and Marullus may be called senators more appropriately than tribunes, their designation by Rowe and Theobald and by all editors since.
- E338. Parsons, Howard. *Shakespearian Emendations and Discoveries*. London, Ettrick Press. Pp. 136.  
 Rev: *N & Q*, n. s. 1, 275-6; Emma Gurney Salter, *Contemp. Rev.*, CLXXXVI, no. 1064, 126; *New Statesman & Nation*, May 29, p. 710 [brief] (see letter by Charles E. Raven, June 5, p. 733); I. B. Cauthen, Jr., *SQ*, v, 423-4.  
 Emendations to passages in *A. Y. L. I.*, *M. N. D.*, *Hamlet*, *Tempest*, *R. & J.*, *Macbeth*, *Othello*.
- E339. Perry, Thomas A. "Proteus, Wry-Transformed Traveller." *SQ*, v, 33-40.  
*The Two Gentlemen* is not just another tale of friendship and love; it is a timely story of an Italianate youth whose attempt to acquire sophistication is accompanied (temporarily) by false friendship and false love.
- E340. Peterson, Douglas L. "A Probable Source for Shakespeare's Sonnet CXXIX." *SQ*, v, 381-4.  
 The sonnet may be Shakespeare's adaptation of a commonplace theme to a rhetorical scheme which he found in Thomas Wilson's *Arte of Rhetorique*.
- E341. Pettet, E. C. "Hot Irons and Fever: A Note on Some of the Imagery of *King John*." *Essays in Criticism*, iv, 128-44.
- E342. Polanyi, Karl. "Hamlet." *Yale Rev.*, XLIII, 336-50.
- E343. Pope, Willard B. "Ducis's *Hamlet*." *SQ*, v, 209-11.
- E344. Presson, R. K. *Shakespeare's Troilus and Cressida and the Legends of Troy*. Univ. Wisconsin Press, 1953.  
 Rev: C. R. Combellack, *Comp. Lit.*, vi, 372-4; Jackson J. Campbell, *JEGP*, LIII, 476-8; see 1954: E363.
- E345. Price, Hereward T. "A Survey of Shakespeare Scholarship in 1953." *SQ*, v, 109-28.
- E346. Prouty, Charles Tyler. *The Contention and Shakespeare's 2 Henry VI: A Comparative Study*. Yale Univ. Press. Pp. ix, 157.  
 Rev: G. Blakemore Evans, *JEGP*, LIII, 628-37.
- E347. Quinlan, Maurice J. "Shakespeare and the Catholic Burial Services." *SQ*, v, 302-6.
- E348. Rees, Joan. "A passage in 'Henry VI,' Part 3." *N & Q*, n. s. 1, 195-6.  
 For the father and son episode in 3 H. VI 2.5, finds Eubulus' speech in *Gorboduc* 5.2.180 ff. as a more likely inspiration than Halle's *Chronicle*.
- E349. Reese, M. M. *Shakespeare*. London, 1953.

- Rev: D. J. Gordon, *MLR*, XLIX, 226-7; J. B. Fort, *Études Anglaises*, VII, 112-4; Harold Jenkins, *Shakespeare Survey*, VII, 138 [brief]; Raymond Chapman, *Cambridge Jour.*, VII, 310-1; Karl J. Holzknecht, *SQ*, V, 418-9; see 1954: E367.
- E350. Ribner, Irving. "Sidney's *Arcadia* and the Structure of *King Lear*." *Studia Neophilologica*, XXIV (1952), 63-8.  
 Shakespeare "took not only his sub-plot from Sidney's *Arcadia*; he copied its structural function as well." The story of the King of Paphlagonia is to the main plot of the revised *Arcadia* (1590) what the Gloucester sub-plot is to the main plot of *King Lear*.
- E351. Rosati, Salvatore. "Il *Coriolano* di Shakespeare." *Nuova Antologia*, CDLIX (1953), 427-44.
- E352. Rosenberg, Marvin. "The 'Refinement' of *Othello* in the Eighteenth Century British Theatre." *SP*, LI, 75-94.
- E353. Rosenberg, Marvin. "A Sceptical Look at Sceptical Criticism." *PQ*, XXXIII, 66-77.  
 Judges E. E. Stoll's critique of *Othello*.
- E354. Rosier, James L. "The Lex Aeterna and *King Lear*." *JEGP*, LIII, 574-80.
- E355. Salter, K. W. "'Lear' and the Morality Tradition." *N & Q*, N. S. I, 109-10.  
 Considers the parallel between Albany's speech in 4.2.46 ff. and *Everyman* 47-50 as evidence of the "unbroken tradition which links Elizabethan dramatists with their mediaeval predecessors."
- E356. Schilling, Kurt. *Shakespeare: Die Idee des Menschseins in seinen Werken*. München—Basel, Ernst Reinhardt, 1953. Pp. 294.  
 Rev: S. F. Johnson, *Jour. Aesthetics & Art Criticism*, XII, 527-8.
- E357. Schanzer, Ernest. "A Neglected Source of 'Julius Caesar'." *N & Q*, N. S. I, 196-7.  
 Names *Caesar's Revenge* (pr. 1606) as a possible source especially "for the thrasonical traits in Caesar's character, the hubristic tragedy of his fall, and the revenge of his ghost."
- E358. Schanzer, Ernest. "A Plot Chain in 'Antony and Cleopatra'." *N & Q*, N. S. I, 379-80.  
 Finds repetition of plot-construction of *King John*, Acts 2 and 3, in *A. & C.*, Act 3.
- E359. Schoff, F. G. "Shakespeare's 'Fair is Foul'." *N & Q*, N. S. I, 241-2.  
 Finds illumination of the witches' "fair is foul" in the fair-foul paradox of the Sonnets.
- E360. Schwartzstein, Leonard. "The Text of 'The Double Falsehood'." *N & Q*, N. S. I, 471-2.  
 Indicates passages in *The Double Falsehood* paralleling lines in *Hamlet*, *R. & J.*, *Lucrece*, as evidence of Shakespearian imitation by the anonymous author.
- E361. Sehrt, E. T. *Vergebung und Gnade bei Shakespeare*. Stuttgart, 1952.

- Rev: A. Koszul, *Études Anglaises*, vii, 320-1; Clifford Leech, *Shakespeare Survey*, vii, 132 [brief]; John Leon Livesay, *SQ*, v, 327-30; see 1954: E377.
- E362. Shakespeare, William. *Mr. William Shakespeares Comedies, Histories, & Tragedies*. A facsimile edition prepared by Helge Kökeritz. With an Introduction by Charles Tyler Prouty. Yale Univ. Press. Pp. xxix, 889.  
 Rev: *Shakespeare Newsletter*, iv, 40.  
 A slightly reduced facsimile of the first Folio.
- E363. Shakespeare, William. *The Complete Works of William Shakespeare*. The Nonesuch Text . . . by Herbert Farjeon. London, 1953.  
 Rev: J. G. M[cManaway], *SQ*, v, 92-3; see 1954: E382.
- E364. Shakespeare, William. *The Complete Works*. Including A Biographical and General Introduction, Glossary and Index of Characters. Ed. Charles Jasper Sisson. London, Odhams Press; N. Y., Harper & Bros. Pp. lii, 1376.  
 Rev: *TLS*, June 18, p. 394; B. Ifor Evans, *Manchester Guard Weekly*, July 1, p. 11; Thom Gunn, *Spectator*, July 2, pp. 32-3; *Quar. Rev.*, ccxcii, 405-6 [brief]; Kenneth Muir, *London Mag.*, i, 102, 105-6, 108.  
 The Introduction includes the following: Biographical Essay, by Harold Jenkins; The Canon and the Text, by W. M. T. Nowotny; Editors, Editions and Critics, by W. M. T. Nowotny; The Theatre and the Actors, by Terence Spencer; Shakespeare's Language, by Hilda Hulme; Music and Masque, by Bruce Pattison.
- E365. Shakespeare, William. *Shakespeare*. Neu übersetzt v. Richard Flatter. V. i. Vienna, Walter Krieg, 1952.  
 Rev: E. A. J. Honigman, *MLR*, XLIX, 66-7; Ludwig Kahn, *SQ*, v, 198-201.  
 V. i contains *Othello*, *Macbeth*, *M.N.D.*, and *Henry IV* (the latter in an arrangement of two-plays-in-one for the stage).
- E366. Shakespeare, William. *Tout est Bien qui fini Bien*. Coll. Shakespeare. Trad. de C. Cambillard. Paris, Belles Lettres, 1952. Pp. xxv, 232.  
 Rev: J. B. Fort, *Études Anglaises*, vii, 326-7.
- E367. Shakespeare, William. *Antony and Cleopatra*. Ed. M. R. Ridley, based on the ed. of R. H. Chase. Arden Ed. London, Methuen. Pp. lvi, 285.  
 Rev: *Dublin Mag.*, xxx (Oct.-Dec.), 65-6; *Adelphi*, xxx, 381-2.
- E368. Shakespeare, William. *As You Like It*. Ed. S. C. Burchell. Yale Shakespeare. Rev. ed. Yale Univ. Press. Pp. 121.
- E369. Shakespeare, William. *Shakespeare's Hamlet*. The First Quarto 1603. San Marino, Huntington Lib., 1953. Pp. 6[, 66].  
 Rev: I. B. Cauthen, Jr., *SQ*, v, 423.  
 A reissue of the facsimile ed. first appearing in 1931.

- E370. Shakespeare, William. *King Henry V*. Ed. J. H. Walter. Arden Ed. London, Methuen. Pp. xlvii, 167.  
Rev: *Dublin Mag.*, xxx (Oct.-Dec.), 65-6.
- E371. Shakespeare, William. *King Henry VI*, Parts I, II, and III. Ed. J. Dover Wilson. Cambridge Univ. Press, 1952.  
Rev: A. Koszul, *Études Anglaises*, VII, 324; Harold Jenkins, *Shakespeare Survey*, VII, 138-40 [brief]; James G. McManaway, *ibid.*, 147-8; see 1954: E386.
- E372. Shakespeare, William. *King John*. Ed. E. A. J. Honigmann. Arden Ed. London, Methuen. Pp. xxv, 176.
- E373. Shakespeare, William, *King Lear*. Ed. Kenneth Muir. Arden ed. London, 1952.  
Rev: A. Koszul, *Études Anglaises*, XII, 325-6; James G. McManaway, *Shakespeare Survey*, VII, 149-50; see 1954: E387.
- E374. Shakespeare, William. *The Tragedy of Macbeth*. Ed. Eugene M. Waith. Yale Shakespeare. Rev. ed. Yale Univ. Press. Pp. 138.
- E375. Shakespeare, William. *Measure for Measure*. Ed. Davis Harding. Yale Shakespeare. Rev. ed. Yale Univ. Press. Pp. 131.
- E376. Shakespeare, William. *Measure for Measure*. Ed. G. B. Harrison. London, Penguin Books. Pp. 124.
- E377. Shakespeare, William. *Richard III*. Ed. J. Dover Wilson. The New Cambridge Shakespeare. Cambridge Univ. Press. Pp. lxiii, 280.  
Rev: *N & Q*, n. s. I, 275.
- E378. Shakespeare, William. *Tragedy of Romeo and Juliet*. Ed. Richard Hosley. Yale Shakespeare. Rev. ed. Yale Univ. Press. Pp. 174.
- E379. Shakespeare, William. *Sonetti*. A cura di Alberto Rossi. Torino, 1952.  
Rev: *TLS*, Mar. 19, p. 186; Terence Spencer, *MLR*, XLIX, 541-2; see 1954: E391.
- E380. Shakespeare, William. *The Taming of the Shrew*. Ed. Thomas G. Bergin. Yale Shakespeare. Rev. ed. Yale Univ. Press. Pp. 125.
- E381. Shakespeare, William. *The Tempest*. Ed. Frank Kermode. Arden Ed. London, Methuen. Pp. lxxxviii, 167.  
Rev: Adelphi, XXX, 381-2.
- E382. Shakespeare, William. *Titus Andronicus*. Ed. J. C. Maxwell. Arden Ed. London, 1953.  
Rev: W. W. Greg, *MLR*, XLIX, 360-4; Clifford Leech, *Durham Univ. Jour.*, XLVI, 77-8; A. Koszul, *Études Anglaises*, VII, 325-6; *Dublin Mag.*, XXX (Jan.-Mar.) 54; F. S. Boas, *Fortnightly*, MXLVII (n. s.), 211-2; see 1954: E392.
- E383. Shakespeare, William. *Troilus and Cressida*. First Quarto, 1609. Shakespeare Quartos in Collotype Facsimile, no. 8. With introd. note by W. W. Greg. London, [for] The Shakespeare Assoc., Sidgwick & Jackson, 1952. Unpagin.  
Rev: F. C. Francis, *MLR*, XLIX, 392 [brief]; James G. McManaway, *Shakespeare Survey*, VII, 151-2.

- E384. Shakespeare, William. *Troilus and Cressida*. Ed. H. N. Hillebrand and T. W. Baldwin. Phila., 1953.  
 Rev: Kenneth Muir, *MLR*, XLIX, 224-6; Philip Williams, *South Atlantic Quar.*, LIII, 272 [brief]; James G. McManaway, *Shakespeare Survey*, VII, 149 [brief]; Alice Walker, *RES*, V, 288-91; Robert A. Law, *JEGP*, LIII, 110-4; see 1954: E392A.
- E385. Shakespeare, William. *Twelfth Night: or What You Will*. Ed. William P. Holden. Yale Shakespeare. Rev. ed. Yale Univ. Press. Pp. 144.
- E386. Smith, Warren D. "The *Henry V* Choruses in the First Folio." *JEGP*, LII, 38-57.  
 Believes that the choruses, probably not Shakespeare's, were written especially for a performance at Court possibly some time after the appearance of the 1600 quarto.
- E387. Soellner, Rolf. "Shakespeare and the 'Consolatio.'" *N & Q*, n. s. I, 108-9.  
 Prefers a passage in Erasmus' *De conscribendis epistolis* to Euphues' letter to Botonio, as a close parallel to Friar Lawrence's *consolatio* (*R & J* 3.3.54-6).
- E388. Spalding, K. J. *The Philosophy of Shakespeare*. N. Y., 1953.  
 Rev: Charles T. Harrison, *Sewanee Rev.*, LXII, 163-4; Michel Poirier, *Études Anglaises*, VII, 320; Kenneth Muir, *MLN*, LXIX, 433-5; W. H. Davenport, *Personalist*, XXXVII, 431-2; see 1954: E403.
- E389. Spencer, Terence. "Three Shakespearian Notes." *MLR*, XLIX, 46-51.  
 (1) That *Demetrius* is a vile name (*M.N.D.*, 2.2.106-7) may have originated in the Life of Demetrios Poliorcetes in North's Plutarch; (2) Christopher Sly's "old John Naps of Greece" (*Shrew*, Ind. 2, 91-4) suggests a Greek veteran's polysyllabic name truncated by his English cronies; (3) the number of contemporary references suggests that the description of the Pontic Sea (*Othello*, 3.3.453-6) is a bit of local color known to travellers which did not necessarily have Pliny as its source.
- E390. Sprague, A. C. *Shakespearian Plays and Performances*. Harvard Univ. Press, 1953.  
 Rev: A. R. B., *Dalhousie Rev.*, XXXIII (1953-4), no. 3, xxxii-iii; *TLS*, Mar. 19, p. 180; C. G. Thayer, *Books Abroad*, XXVIII, 227; see 1954: E405.
- E391. Stamm, Rudolf. *Shakespeare's Word-Scenery. With Some Remarks on Stage-History and the Interpretation of His Plays.* (Veröffentlichungen der Handels-Hochschule St. Gallen, Reihe B, Heft 10.) Zürich u. St. Gallen, Polygraphischer Verlag AG. Pp. 34.
- E392. Stevenson, Burton (comp.), *The Standard Book of Shakespeare Quotations*. London, Mayflower Pub. Co. Pp. 766.  
 Rev: *TLS*, May 21, p. 335 [notice].

- E393. Stevenson, David L. "An Objective Correlative for T. S. Eliot's Hamlet." *Jour. Aesthetics & Art Criticism*, XIII, 69-79.
- E394. Straumann, Heinrich. *Phönix und Taube. Zur Interpretation von Shakespeares Gedankenwelt*. Zürich, Artemis Verlag, 1953. Pp. 63.  
Rev: A. Koszul, *Études Anglaises*, VII, 321; C. J. Sisson, *MLR*, XLIX, 542.
- E395. Tillyard, E. M. W. "Shakespeare's Historical Cycle: Organism or Compilation?" *SP*, LI, 34-9.  
Professor Tillyard's comment on Robert Adger Law's "Links between Shakespeare's History Plays" (1954: E331); see Professor Law's rejoinder, 40-1.
- E396. Times Lit. Suppl., The. "Shakespeare's Craft of Verse." *TLS*, July 2, p. 424.  
See letter by F. R. Leavis, July 9, p. 441, and reply by reviewer, July 16, p. 457.  
Includes rev. of Halliday's work; see E279 above.
- E397. Titherley, A. W. *Shakespeare's Identity*. William Stanley, 6th Earl of Derby. Winchester, Warren & Son, Ltd. [n. d.]. Pp. 338. Rev: George C. Taylor, *SQ*, V, 192-5.
- E398. Traversi, Derek. *Shakespeare: The Last Phase*. London, Hollis & Carter. Pp. vii, 272.  
Rev: *New Statesman & Nation*, Dec. 11, p. 800; *H. B. Charlton, Manchester Guard. Weekly*, Dec. 9, p. 10.
- E399. Trienens, Roger J. "The Symbolic Cloud in *Hamlet*." *SQ*, V, 211-3.
- E400. Twiss, John. "Shakespeare's 'Preying Monsters.'" *N & Q*, N. S. I, 334-5.  
Intimations of Shakespeare's divine inspiration on man's inhumanity.
- E401. Vandiver, Edward P. "Cooper's *The Prairie* and Shakespeare." *PMLA*, LXIX, 1302-4.  
Notes influence of Holofernes' language (*L. L. L.* 4.2 ff.) upon that of Dr. Battius.
- E402. Vandiver, Edward P., Jr. "Simms's Border Romances and Shakespeare." *SQ*, V, 129-39.  
Simms's indebtedness to Shakespeare is greater in the six novels known as border romances of the South than in his novels about the American Revolution.
- E403. Waggoner, G. R. "An Elizabethan Attitude towards Peace and War." *PQ*, XXXIII, 20-33.  
In discussing *2 Henry IV* 4.5.205-16, offers evidence that the nobility, the warlike gentry, and the popular dramatists held the view that civil war is a great evil, but as a long peace tends to corrupt, a just foreign war is beneficial to, a state.
- E404. Waldrun, John. "'Machine': Hamlet II.II.124." *N & Q*, N. S. I, 515-6.

*Machine*, as "device" or "game," as an alternate to the meaning usually given ("body" or "bodily frame"), is intended to have an ambiguity which Hamlet hopes Ophelia, if true to him, will interpret correctly, but which his enemies will not be able to decipher.

- E405. Walker, Alice. *Textual Problems of the First Folio*. Cambridge Univ. Press, 1953.

Rev: Philip Williams, *South Atlantic Quar.*, LIII, 272; Philip Edwards, *MLR*, XLIX, 365-7; A. Koszul, *Études Anglaises*, VII, 321-2; James G. McManaway, *Shakespeare Survey*, VII, 152-3; Dr. McManaway, *Papers Bibliog. Soc. Amer.*, XLVIII, 105-7; Philip Williams, *SQ*, IV, 481-3; G. Blakemore Evans, *JEGP*, LIII, 473-6; M. A. Shaaber, *MLN*, LXIX, 436-9; J. M. Nosworthy, *Library*, IX, 63-5; see 1954: E422.

- E406. Wentersdorf, K. "The Authenticity of *The Taming of the Shrew*." *SQ*, V, 11-32.

Finds parallel images in Shakespearean portion and the alleged collaborator's part; finds also Shakespearean images (many of them paralleled elsewhere in Shakespeare); also throughout the play dramatic word pictures or running images which are peculiarly Shakespearean. Argues against "unauthentic" division and for wholly Shakespearean authorship.

- E407. Whitaker, V. K. *Shakespeare's Use of Learning*. San Marino, Cal., 1953.

Rev: Charles T. Harrison, *Sewanee Rev.*, LXII, 164-5; H. Edward Cain, *Cath. Hist. Rev.*, XL, 371; M. C. Bradbrook, *RES*, V, 414-9; Douglas Bush, *JEGP*, LIII, 104-7; M. A. Shaaber, *MLN*, LXIX, 430-3; see 1954: E428.

- E408. Wheeler, Charles B. "Bare Ruined Choirs." *Essays in Criticism*, IV, 224-6.

Cites *T. Andr.*, 5.1.20-4, as evidence supporting the view that the "ruined choirs" of Sonnet LXIII may be those of an English monastery. See *Essays in Criticism*, III, 358-62.

- E409. Williams, Philip. "Recent Shakespeare Scholarship." *South Atlantic Quar.*, LIII, 268-74.

See E263, E281, E301, E384, and E405 above.

- E410. Willoughby, Edwin Elliott. "A Deadly Edition of Shakespeare." *SQ*, I, 351-7.

To raise funds for his projected edition of Shakespeare Dr. William Dodd committed a forgery, for which he was hanged on June 27, 1777.

- E411. Withington, Robert. "Shakespeare, *Hamlet*, and Us." *South Atlantic Quar.*, LIII, 379-83.

- E412. Yaggy, Elinor. "Shakespeare and Melville's *Pierre*." *Boston Public Lib. Quar.*, VI, 43-51.

Finds the "primary organic influence" on *Pierre* in *Romeo and Juliet*, and the secondary in *Hamlet* and the incest theme.

## V. ENGLISH NON-DRAMATIC LITERATURE.

See 32, 93, E1, E7, E10, E12-4, E16, E20-1, E26-7 E30-5, E39, E42, E46, E49, E51-4, E84, E87, E98, E104-6, E138, E140, E145, E161-2, E174, E177, E181, E195, E206, E221, E227, E269, E275, E312, E340, E348, E350, E360, E387, E389, E556, E559, E562, E565, E568, E590, E620, It275, It341, It383, S413, S544, S618.

- E413. Adams, Robert Martin. "Donne and Eliot: Metaphysicals." *Kenyon Rev.*, xvi, 278-91.  
See letter by Libuse Lukas Miller, *Kenyon Rev.*, xvi, 505-6.
- E414. Akrigg, G. P. V. "George Herbert's 'Caller.'" *N & Q*, n. s. 1, 17.  
Suggests that *The Collar* may be an error for *The Caller*.
- E415. Allen, C. G. "The Sources of Lily's Latin Grammar: A Review of the Facts and Some Further Suggestions." *Library*, ix, 85-100.
- E416. Allen, Don Cameron. "Donne's 'The Will.'" *MLN*, lxix, 559-60.  
Sees a possible analogue in *Grunii Corococtae porcelli testamentum*, 1505.
- E417. Andrews, Jeanne. "Bacon and The 'Dissociation of Sensibility.'" *N & Q*, n. s. 1, 484-6, 530-2.
- E418. Askew, Melvin W. "Ralegh's 'The Pilgrimage.'" *Explicator*, xiii, 9.
- E419. Baldi, Sergio. *La Poesia di Sir Thomas Wyatt, il primo petrarchista inglese*. Firenze, Le Monnier, 1953. Pp. xii, 254.  
Rev: Terence Spencer, *MLR*, xl ix, 269-70; John Purves, *RES*, v, 279-82; Elio Chinol, *Convivium*, n. s. 1954, 614-7.
- E420. Bell, Charles G. "Edward Fairfax—Base Son and Lost Eclogues" *N & Q*, n. s. 1, 143-5.  
Relates the early history of the *Eclogues* by Fairfax; quotes Burghley's unfavorable account of him (from *Cal. MSS. Hatfield House*, Hist. MSS Comm. x, 1904); and praises Fairfax as poet.
- E421. Bennett, J. A. W. "A Note on Donne's Crosse." *RES*, v, 168-9.  
Cites passages from early Christian writers to show that Donne's so-called "baroque conceits" of lines 17-24 are commonplaces.
- E422. Bennett, Joan. *Four Metaphysical Poets*. Cambridge Univ. Press, 1953.  
Rev: *N & Q*, n. s. 1, 43 [brief]; *Dublin Mag.*, xxx (Jan.-Mar.), 45; C. J. Sisson, *MLR*, xl ix, 542-3; see 1954: E441.
- E423. Berry, Herbert, and E. K. Timins. "Lovelace at Court and a Version of Part of his 'The Scrutinie.'" *MLN*, lxix, 396-8.
- E424. Bevan, Bryan. "Sir Philip Sidney." *Contemp. Rev.*, clxxxvi, no. 1068, 346-9.
- E425. Blench, J. W. "John Langland and Roger Edgeworth, Two

Forgotten Preachers of the Early Sixteenth Century." *RES*, v, 123-43.

John Langland (d. 1547), preacher at court who was appointed Bishop of Lincoln in 1521, in his sermons usually follows a modification of the scheme of exordium, division, development, and conclusion; Roger Edgeworth (d. 1560), less rhetorical than Longland, preached to popular audiences in a style reminiscent of Latimer.

- E426. Bond, William H. "A Letter from Sir Philip Sidney to Christopher Plantin." *Harvard Lib. Bul.*, viii, 233-5.

The letter, dated Utrecht 7 April 1586, authorizes the sale of Sidney's *Ortelius* to Sir Thomas Heneage, the Queen's special envoy to the Netherlands.

- E427. Bottrall, Margaret. *George Herbert*. London, John Murray. Pp. 154.

Rev: *TLS*, Apr. 16, pp. 241-2; David Daiches, *Manchester Guard. Weekly*, July 1, p. 11; Andrew Wordsworth, *New Statesman & Nation*, Mar. 27, p. 416; Charles Tomlinson, *Spectator*, Apr. 9, pp. 443-4; Robert Ellrodt, *Études Anglaises*, vii, 419-21; Louis MacNeice, *London Mag.*, i, 74-6.

- E428. Broadbent, J. B. "Sixteenth-Century Poetry and the Common Reader." *Essays in Criticism*, iv, 421-6.

See E440.

- E429. Brooks, E. L. "The Burial Place of George Gascoigne." *RES*, v, 59.

Gascoigne was buried in Stamford, according to a note in John Drakard's *History of Stamford* (1822), which was based on an entry in the register of St. Mary's Parish.

- E430. Browne, Sir Thomas. *Religio Medici*. Ed. Jean-Jacques Denonian. Cambridge Univ. Press, 1953.

Rev: *N & Q*, n. s. i, 184; L. C. Martin, *Études Anglaises*, vii, 416-8; see 1954: E446.

- E431. Böhler, Curt F. "Diogenes and the Boke Named the Governor." *MLN*, LXIX, 481-4.

In attributing an aphorism in the *Gouvernour* to Diogenes the Cynic instead of Diogenes Laertius, Elyot turned to a non-classical source for a classical citation; he had read the misattribution either in *Liber de dictis philosopharum antiquarum* or in some work dependent on it.

- E432. Buxton, John. *Sir Philip Sidney and the English Renaissance*. London, Macmillan. Pp. xi, 283; 15 pl.

Rev: *TLS*, Nov. 26, p. 758; *Manchester Guard. Weekly*, Nov. 18, p. 10 [brief]; John Lawlor, *Time & Tide*, Nov. 20, p. 1554; Sir John Squire, *Ill. London News*, Nov. 13, p. 838.

- E433. Caputi, Anthony. "'Certain Satires' and the Hall-Marston Quarrel." *N & Q*, n. s. i, 235-6.

Argues that Marston attacked Hall because the Cantabridgian

- Hall presumed to discuss life in London that Marston as a resident knew well.
- E434. Carew, Richard. *The Survey of Cornwall &c.* Ed. with an Introd. by F. E. Halliday. With the Maps of John Norden. London, Andrew Melrose, 1953. Pp. 334.  
 Rev: *N & Q*, n. s. i, 133-6.
- E435. Carpenter, Nan Cooke. "Charles Butler and Du Bartas." *N & Q*, n. s. i, 2-7.
- E436. Coffin, Charles M. "Donne's Divinity." *Kenyon Rev.*, xvi, 292-8.  
 See E445.
- E437. Cranfill, Thomas M., and Dorothy Hart Bruce. *Barnaby Rich: A Short Biography*. Univ. Texas Press, 1953. Pp. x, 135.  
 Rev: Paul A. Jorgensen, *JEGP*, LIII, 478-9; *TLS*, Dec. 10, p. 794; Edwin E. Willoughby, *SQ*, v, 423 [brief].
- E438. Crum, M. C. "Notes on the Texts of William Lawes's Songs in B. M. MS ADD. 31432." *Library*, ix, 122-7.
- E439. Dahl, Torsten. *Linguistic Studies in Some Elizabethan Writings. I: An Enquiry into Aspects of the Language of Thomas Deloney*. Aarhus & Copenhagen, 1951.  
 Rev: D. S. Bland, *Eng. Studies*, vi, 267-8; Simeon Potter, *Studia Neophilologica*, xxvi, 189-90; see 1953: E448.
- E440. Davie, Donald. "Sixteenth-Century Poetry and the Common Reader. The Case of Thomas Sackville." *Essays in Criticism*, iv, 117-27.  
 See E428.
- E441. Dickens, A. G. "Peter Moone: The Ipswich Gospeller and Poet." *N & Q*, n. s. i, 513-4.  
 A brief account of Peter Moone and his *Short treatise* (Ipswich, John Oswen, 1548), a poem of Protestant invective in 37 eight-line stanzas.
- E442. Donaldson, Gordon. *The Making of the Scottish Prayer Book of 1637*. Edinburgh Univ. Press. Pp. 364; il.
- E443. Donne, John. *The Divine Poems*. Ed. Helen Gardner. Oxford, 1952.  
 Rev: Pierre Legouis, *Études Anglaises*, vii, 118; J. B. Leishman, *RES*, v, 74-83 [important]; see 1954: E454.
- E444. Donne, John. *The Prayers of John Donne*. Ed. Herbert H. Umbach. N. Y., Bookman Associates. Pp. 109.  
 Rev: Seward Hiltner, *Jour. Religion*, xxxiv, 145-6.
- E445. Donne, John. *The Sermons of John Donne*. Ed. by George R. Potter and Evelyn M. Simpson. V. i, V. vi. Univ. Cal. Press, 1953.  
 Rev: Charles M. Coffin, *Kenyon Rev.*, xvi, 292-8; D. C. Allen, *MLN*, LXIX, 116-20; see 1954: E457.
- E446. Drayton, Michael. *Poems of Michael Drayton*. Ed. John Buxton. London, 1952.  
 Rev: Michel Poirier, *Études Anglaises*, vii, 230-1; Kathleen Til-

- lotson, *RES*, v, 190-1; C. G. Thayer, *Books Abroad*, xxviii, 485 [brief]; see 1954: E458.
- E447. Drinkwater, D. J. "More References to John Donne." *N & Q*, n. s. i, 514-5.  
Lists several references found in poetry of the 17th C.
- E448. Duckles, Vincent. "New Light on 'O Mistress Mine,'" *Ren. News*, vii, 98-100.  
Cites a lyric by Thomas Campion set to the tune of "O Mistress Mine" and appearing in *John Gamble's Commonplace Book* (N. Y. Public Lib. MS Drexel 4257).
- E449. Duvelos, Paul-Charles. "George Gascoigne, Ecuyer. Poète, pro-sateur, dramaturge et polyglotte anglais de la Renaissance." *Rev. des Langues Vivantes*, xix (1953), 40-8.
- E450. Duhamel, P. Albert. "The Oxford Lectures of John Colet." *JHI*, xvi (1953), 493-510.
- E451. Duncan-Jones, Elsie. "Carew's 'Upon The Kings Sicknesse.'" *Explicator*, xiii, 19.
- E452. Edwards, Philip. *Sir Walter Ralegh*. London, Longmans. Pp. 184, pl.  
Rev: *TLS*, Jan. 22, p. 52; Michel Poirier, *Études Anglaises*, vii, 319.
- E453. Elizabeth, Queen of Bohemia. *The Letters of Elizabeth Queen of Bohemia*. Ed. L. M. Baker. London, 1953.  
Rev: John Roselli, *New Statesman & Nation*, Jan. 2, p. 21; R. Glynn Grylls, *Time & Tide*, Jan. 2, p. 24.  
Entry of editor's name corrected; see 1954: E463.
- E454. Elmen, Paul. "The Theological Basis of Digger Communism." *Church Hist.*, xxiii, 207-18.  
Examines Gerrard Winstanley's defence of the Digger experiment.
- E455. Emslie, Macdonald. "Dowland, Ornithoparcus, and Musica Mundana." *N & Q*, n. s. i, 372-4.  
Considers John Dowland's translation (London, 1609) of Andreas Ornithoparcus' *Micrologus* (Lipsiae, 1516?, 1519) as illustrating the change in ideas on the music of the spheres and as indicating the "useful ambiguities" of the term "harmony" in 17th C. discussions.
- E456. Emslie, Macdonald. "Herbert's 'Jordan' I." *Explicator*, xii, 35.
- E457. Evans, Robert O. "Some Aspects of Wyatt's Metrical Technique." *JEGP*, liii, 197-213.
- E458. Ewing, S. Blaine. "A New Manuscript of Greville's 'Life of Sidney.'" *MLR*, xl ix, 424-7.  
Describes MS 295 of the Shrewsbury Public Library, discovered by Professor William Ringler.
- E459. Falls, Cyril. "Sir Philip Sidney and his Age." *Ill. London News*, July 10, p. 54.

- E460. Falls, Cyril. "Robert Sidney and his Correspondence." *Ill. London News*, July 17, p. 96.
- E461. Gleckner, Robert F. "King's 'The Exequy.'" *Explicator*, XII, 46.
- E462. Going, William T. "Gascoigne and the Term 'Sonnet Sequence.'" *N & Q*, n. s. I, 189-91.  
The term *sequence* is used in *The Adventures of Master F. J.* and *A Hundreth Sundrie Flowres*.
- E463. Gorges, Sir Arthur. *The Poems of Sir Arthur Gorges, 1557-1625*. Ed. Helen E. Sandison. Oxford, 1953.  
Rev: *TLS*, Jan. 15, p. 43; A. Davenport, *MLR*, XLIX, 358; Raymond Chapman, *Cambridge Jour.*, VII, 448; see 1954: E478.
- E464. Gottfried, Rudolf. "Sir Thomas Wyatt and Pietro Bembo." *N & Q*, n. s. I, 278-80.  
Notes Wyatt's paraphrase, "At last withdrawe youre crueltie," of Bembo's "Voi mi poneste in foco"; remarks the changes of emphasis in the English version and the disadvantages under which Wyatt is laboring.
- E465. Graham, N. H. "The Puttenham Family." *N & Q*, n. s. I, 100-1.  
See letter by K. B. Danks, 362.  
Notes connections of the family to which Richard and George Puttenham belonged with the Ardens and Shakespeare, and with De Vere through the Windsor family. Seeks further information.
- E466. Gransden, K. W. *John Donne*. Men & Books Series. London, Longmans. Pp. viii, 197.  
Rev: *TLS*, Nov. 19, p. 740; John Lawlor, *Time & Tide*, Nov. 20, p. 1554.
- E467. Hall, John. *The Advancement of Learning* (1649). Ed. A. K. Croston. Univ. Liverpool Press, 1953.  
Rev: Douglas Bush, *MLR*, XLIX, 270 [brief]; G. H. Turnbull, *RES*, V, 330; see 1954: E482.
- E468. Harder, Kelsie B. "Sir Thomas Urquhart's Definition of Wit." *N & Q*, n. s. I, 154-5.  
Purposes to show, by using Urquhart's epigrams, that there were divergent meanings of wit before the Restoration.
- E469. Harder, Kelsie B. "The Wardlaw MS and Sir Thomas Urquhart." *N & Q*, n. s. I, 282-4.  
Discusses James Fraser's use of Urquhart's genealogy *The Pantochronocanon* in the *Fraser Chronicles* or *Wardlaw Manuscript*.
- E470. Harrier, Richard C. "Notes on Wyatt and Anne Boleyn." *JEGP*, LIII, 581-4.
- E471. Hemphill, George. "Jonson's 'Fit of Rime Against Rime.'" *Explicator*, XII, 50.
- E472. Hepburn, Ronald W. "Godfrey Goodman: Nature Vilified." *Cambridge Jour.*, VII, 424-34.  
Observations on Goodman's *Fall of Man* (1616).

- E473. Herman, George. "Donne's *Holy Sonnets, XIV.*" *Explicator*, XII, 18.  
 See 1954: E 510, and Mr. Levenson's comment, *Explicator*, XII, 36.
- E474. Hexter, J. H. *More's Utopia*. Princeton Univ. Press, 1952.  
 Rev: Arthur Brown, *MLR*, XLIX, 391 [brief]; *TLS*, June 11, p. 374; Craig R. Thompson, *Arch. f. Reformationsgeschichte*, XLIV, 261-2; see 1954: E487.
- E475. Holden, William P. *Anti-Puritan Satire, 1572—1642*. Yale Univ. Studies Eng., 129. Yale Univ. Press. Pp. 165, il.
- E476. Holzknecht, Karl J. (ed.). *Sixteenth-Century English Prose*. The Harper English Literature Series, ed. Karl J. Holzknecht. N. Y., Harper & Bros. Pp. xvii, 616.  
 Rev: *TLS*, Oct. 1, p. 624 (letter by Professor Holzknecht, Dec. 10, p. 801).  
 A companion volume of that edited by Norman E. McClure; see E502 below.
- E477. Howarth, R. G. (ed.). *Minor Poets of the 17th Century*. The Works of Lord Herbert, Thomas Carew, Sir John Suckling, Richard Lovelace. Everyman's Lib., no. 873. London, Dent, 1953. Pp. 386.  
 Rev: L. Loiseau, *Études Anglaises*, VII, 231-2.
- E478. Hunt, Clay. *Donne's Poetry: Essays in Literary Analysis*. Yale Univ. Press. Pp. xii, 256.
- E479. James IV, King of Scotland. *The Letters of James the Fourth, 1505-1513*. Calendared by Robert Kerr Hannay. Ed. with a Biographical Memoir and an Introd. by R. L. Mackie, assisted by Anne Spilman. Pubs. Scottish Hist. Soc., 3rd S., XLV. Edinburgh, T. and A. Constable for the Soc., 1953. Pp. lxxii, 346.  
 Rev: Maurice Lee, Jr., *AHR*, LIX, 987; Gordon Donaldson, *EHR*, LXIX, 439-42.
- E480. Jameson, Thomas H. *Francis Bacon. Criticism and the Modern World*. N. Y., Frederick A. Praeger. Pp. 72.
- E481. Johnson, Francis R. "The Editions of Robert Greene's Three Parts of 'Cony-Catching': A Bibliographical Analysis." *Library*, IX, 17-24.
- E482. Johnston, George Burke. "'An Epistle Mendicant' by Ben Jonson." *N & Q*, n. s. I, 471.  
 Notes the same figure of *wants* as moles or underminers in Jonson's petition in verse to Lord Weston, Lord High Treasurer, 1631, and in the dream-fable sent to the Earl of Newcastle, 20 Dec., the same year.
- E483. Jones, George Fenwick. "William Dunbar's 'Steidis.'" *MLN*, LXIX, 479-80.  
 By *Steidis* in "The Manere of the Crying of ane Playe" Dunbar designates the Hanseatic cities, not the Netherlands.
- E484. Jonson, Benjamin. *Poems*. Ed. George Burke Johnston. The Muses Lib. Harvard Univ. Press. Pp. liv, 353.

- E485. Juel-Jensen, Bent. "Michael Drayton's 'Owle,' 1604." *TLS*, July 23, p. 473.  
 Notes errors in STC entries of the *Owle*.
- E486. Kellaway, William. "Two Letters of William Laud." *Jour. Ecclesiast. Hist.*, v, 204-6.  
 The letters, on behalf of William Sherbourne an exhibitioner of the Carpenters' Company, were written by Laud in 1613 and 1614 during his term as President of St. John's College, Oxford.
- E487. Kendall, Lyle H., Jr. "Notes on Some Works Attributed to George Wither." *RES*, v, 390-4.  
 Out of a list of ten anonymous works sometimes attributed to Wither, *Prosopopoeia Britannica* (1648) and *Amygdala Britannica* (1647) are his; and it is probable that *Articles Presented Against this Parliament* (1648) by "Terrae-Filius," is his also.
- E488. Kermode, Frank. "Donne Allusions in Howell's Familiar Letters." *N & Q*, n. s. i, 337.  
 Notes in *Epistolae Ho-Elianae* (I. vi, Letter xxxii) an allusion to "Goodfriday 1613. Riding Westward," and (I. vi, Letter xli) a parallel to the alchemical figure of the Phoenix in "The Canonization."
- E489. Keynes, Geoffrey. "John Donne's Sermon's." *TLS*, May 28, p. 351.  
 Describes contents of volume (acquired at a Sotheby's sale on Mar. 19, 1951) which includes MS versions of several of Donne's Sermons; transcribes a Latin letter of Thomas Egerton to his father John, Earl of Bridgewater.
- E490. Knowles, Christine. "Caxton and His Two French Sources. The 'Game and Playe of the Chesse' and the Composite Manuscripts of the Two French Translations of 'Ludus Scaccorum.'" *MLR*, XLIX, 417-23.  
 The first two parts are translated from Jean Ferron's French version of the *Ludus Scaccorum* of Jacobus de Cessolis; the last two from the French translation of the same treatise by Jean de Vignay; Caxton also used the Latin text itself, particularly in the first half of his translation; eight composite MSS are described.
- E491. Korn, A. L. "Puttenham and the Oriental Pattern-Poem." *Comp. Lit.*, vi, 289-303.
- E492. Lewis, C. S. "Hero and Leander." *Proc. British Academy* 1952 (Oxford Univ. Press), pp. 23-38.  
 The Warton Lecture on English Poetry, read 20 Feb. 1952.  
 Recommends the reading of the composite poem as a whole.
- E493. Long, John H. "Blame Not Wyatt's Lute." *Ren. News*, VII, 127-30.  
 An early lute score to which Wyatt's verses were sung appears in a late 16th C. commonplace book, Folger MS. 448.16.
- E494. Long, John H. "Discussion of S. Beck's 'The Case of *O Mistress Mine*' (*RN*, vi, 19-23)." *Ren. News*, VII, 15-6.

- Beck's evidence of collaboration between Morley and Shakespeare is inconclusive; see 1954: S246.
- E495. MacLaine, Allan H. "Drummond of Hawthornden's 'Polemion Middinia' as a Source for the 'Blythsome Bridal.'" *N & Q*, n. s. 1, 384-6.
- E496. Main, C. F. "Two Items in Jonson Apocrypha." *N & Q*, n. s. 1, 243-5.
- Discusses the reason for Peter Whalley's attribution to Jonson of Browne's epitaph on the Countess of Pembroke and the vicissitudes in the printing of its second stanza; believes the epitaph on the honest lawyer may be Jonson's.
- E497. Marvell, Andrew. *The Poems of Andrew Marvell*. Ed. H. M. Margoliouth. 2d ed. Oxford, 1952.  
Rev: Frank Kermode, *MLR*, XLIX, 229-30; see 1954: E516.
- E498. Mary Rose Dominicia, Sister. "Some Social Aspects of the Renaissance in England as Reflected in Diaries of the Period." *Renaissance Papers* (Univ. South Carolina), 4-10.
- E499. Maxwell, J. C. "Hall: 'Virgidemiarum' (iv.i.171-2)." *N & Q*, n. s. 1, 25.  
Interprets Hall's "either *Flaccus*" to refer to Valerius and Persius, rather than Valerius and Horace.
- E500. Maxwell, J. C. "William Painter's Use of Mexía." *N & Q*, n. s. 1, 16.  
Novel i. 26 is drawn not from Aulus Gellius directly but from Claude Gruget's French version of Pedro Mexía's *Silva de varia lección*, i. 16. Painter may have consulted also the Spanish original or an Italian translation but the evidence is inclusive.
- E501. Maycock, Alan. *Chronicles of Little Gidding*. London, S. P. C. K. Pp. 120.  
Rev: *TLS*, Dec. 3, p. 785.
- E502. McClure, Norman E. (ed.). *Sixteenth-Century English Poetry*. The Harper English Literature Series, ed. Karl J. Holzknecht. N. Y., Harper & Bros. Pp. x, 623.  
Rev: *TLS*, Oct. 1, p. 624 (letter by Professor Holzknecht, Dec. 10, p. 801).  
A companion volume of that edited by Karl J. Holzknecht; see E476 above.
- E503. McKenzie, James J. "Two Possible Housman Sources." *N & Q*, n. s. 1, 539.  
Notes parallels in Housman to *F. Q.* 2.6.26, and to the last stanza of Robert Southwell's "Love's Servile Lot."
- E504. Miller, Edwin Haviland. "The Relationship of Robert Greene and Thomas Nashe (1588-1592)." *PQ*, xxxiii, 353-67.  
Believes that Nashe, in spite of his disclaimers, was an intimate of Greene, that he assisted Greene in writing *The Defence of Cony-Catching*, and that he influenced Greene to include the attack upon Richard and Gabriel Harvey in *A Quip for an Upstart Courtier*.

- E505. Miller, Edwin Haviland. "Robert Parsons' 'Resolution' and 'The Repentance of Robert Greene.'" *N & Q*, n. s. 1, 104-8.  
 Examines Greene's close use of the tract to which he acknowledges his indebtedness.
- E506. Miller, Edward Haviland. "Samuel Daniel's Revisions of *Delia*." *JEGP*, LIII, 58-68.
- E507. Miller, Edwin Haviland. "Samuel Rid's Borrowings from Robert Greene." *N & Q*, n. s. 1, 236-8.  
 Observes that in censuring Dekker, Rid borrows from (Greene's?) *Defence of Cony-catching*, cites passages in Rid's *Martin Mark-All* based on *The Defence*.
- E508. Moloney, Michael F. "A Suggested Gloss for Herbert's 'Box Where Sweets . . .'" *N & Q*, n. s. 1, 50.  
 The box of sweets may be a music box.
- E509. Moran, Berna. "Some Notes on Donne's Attitude to the Problem of Body and Soul." *İngiliz Filolojisi Dergisi* (Studies by Members of the Eng. Dept., Univ. Istanbul), III (1952; pub. 1953), 69-76.  
 "From the metaphysical point of view the relation of body and soul is natural, but after Original Sin it has become morally unnatural—hence the body's corrupting influence. The body was considered by Donne, in his middle years, also as the means of inheriting Original Sin, but later he dismissed this view."
- E510. More, St. Thomas. *The Latin Epigrams of Thomas More*. Ed. with Tr. and Notes by Leicester Bradner and Charles Arthur Lynch. Univ. Chicago Press, 1953.  
 Rev: *TLS*, July 16, p. 455; H. W. Garrod, *RES*, v, 181-5; *N & Q*, n. s. 1, 365; Denys Hay, *EHR*, LXIX, 332 [brief]; Elizabeth F. Rogers, *MLN*, LXIX, 421-3; J. V. Landy, *Thought*, XXVIII (1953), 468; A. W. Reed, *MLR*, XLIX, 490-1; see 1954: E530.
- E511. Mueller, William R. "Robert Burton's 'Satyrical Preface.'" *MLQ*, xv, 28-35.
- E512. Muir, Kenneth. "The Order of Constable's Sonnets." *N & Q*, n. s. 1, 424-5.
- E513. O'Leary, John. "Sir Thomas More's School Days." *TLS*, Jan. 1, p. 9.  
 See letter by R. S. Stainer, Jan. 1, p. 9.  
 Continues discussion noted in 1954: E539.
- E514. Oliver, H. J. "The Mysticism of Henry Vaughan: A Reply." *JEGP*, LIII, 353-60.  
 Answers Frank Kermode's assertion that Vaughan "is in no sense at all a mystic."
- E515. Peacham, Henry. *The Garden of Eloquence*, 1593. A Facsimile Reprod. with an Introd. by William S. Crane. Gainesville, Fla., Scholars' Facs. and Reprs. Pp. 280.
- E516. Pratt, S. M. "The Authorship of Four Poems in 'The Garland of Good Will.'" *N & Q*, n. s. 1, 327-8.

- Accepts the ascription by Agnes Latham and Hoyt Hudson to Raleigh of the third poem from the end of Deloney's *Garland* (1631) and Hyder Rollins' ascription to Nicholas Breton of the last two poems in the collection; finds the last seven stanzas of "A Pastoral Song" appearing as a complete poem, signed H[enry]. C[hettle]., in *England's Helicon*.
- E517. Prior, Moody E. "Bacon's Man of Science." *JHI*, xv, 348-70.  
Discusses Bacon's idealized reconstitution of the learned man as the man of science.
- E518. Putnam, Maxine. "A Glimpse in the Lives of English Women during the Renaissance." *Fla. State Univ. Studies*, no. 5 (1952), 67-77.  
Draws principally from the diaries of Lady Margaret Hoby and Lady Anne Clifford.
- E519. Race, Sydney. "Manningham's Diary. The Case for Re-examination." *N & Q*, n. s. 1, 380-3.  
Suspects extensive changes by J. P. Collier in Manningham's notebook (Harl. 5353).
- E520. Reardon, B. M. G. "Richard Hooker's Apology for Anglicanism." *Hibbert Jour.*, LII, 278-85.
- E521. Reynolds, E. E. *Saint Thomas More*. London, Burns Oates. Pp. xv, 390; il.  
Rev: *TLS*, Mar. 19, p. 188; Sir John Squire, *Ill. London News*, Jan. 23, p. 110.
- E522. Robbins, Rossell Hope. "A Late Fifteenth-Century Love Lyric." *MLN*, LXIX, 153-60.  
Describes "Thoythis fre þat lykis me," a 48-line late 15th C. love lyric written as prose on the end flyleaves of an early 15th C. copy of a *Prick of Conscience*, MS 157 (D.4.11) of Trinity College, Dublin.
- E523. Rollins, Hyder E., and Herschel Baker (ed.). *The Renaissance in England. Non-dramatic Prose and Verse of the Sixteenth Century*. Boston, D. C. Heath & Co. Pp. 1014.
- E524. Salter, K. W. "The Date of Traherne's Ordination." *N & Q*, n. s. 1, 282.  
According to MS Oxf. dioc. papers d. 196 (fol. 3), Traherne was ordained by Bishop Skinner 20 Oct. 1660. See comments by H. M. Margoliouth, 408.
- E525. Sands, Donal B. "William Blades' Comment on Caxton's 'Reynard the Fox': The Genealogy of an Error." *N & Q*, n. s. 1, 50-1.  
Demonstrates that there is no real basis for doubting that Caxton translated his Reynard from Gerhard Leeu's *Historie van Reynaert de Vos* (Gouda, 1479).
- E526. Sawin, Lewis. "The Earliest Use of 'Autumnal.'" *MLN*, LXIX, 558-9.  
Cites use of *autumnal* in the sense of "past the prime of life" in Donne's Ninth Elegie, "The Autumnal," and in Jonson's *Epi-coene* 1.1.85.

- E527. Schoeck, R. J. "Levels of Word-Play and Figurative Signification in More's 'Utopia.'" *N & Q*, n. s. i, 512-3.
- E528. Schoeck, R. J. "More, The Devil, and Cardinal Morton: A Note on 16th Century Name Devices." *N & Q*, n. s. i, 193-4.  
Mentions Cardinal Morton's device of the word *mor* on a tun, or a mulberry tree (*L. morus*) growing in a tun, and suggests the possibility of an allusion to Morton's wit in More's reply to Erasmus ("Aut tu es Erasmus, aut diabolus"); see 1952: 608.
- E529. Serony, Cecil C. "Nathaniel Ward and Izaak Walton." *N & Q*, n. s. i, 156.  
Notes parallel between verses in Ward's *Simple Cobbler of Aggawam in America* (1647) and *The Compleat Angler* (1653).
- E530. Sharp, Robert L. "Donne's 'Good-morrow' and Cordiform Maps." *MLN*, LXIX, 493-5.
- E531. Simon, Irène. *Some Problems of Donne Criticism*. Brussels, Marcel Didier, 1953. Pp. 76.  
Rev: Pierre Legouis, *Études Anglaises*, VII, 327-8.
- E532. Southern, A. C. (ed.). *An Elizabethan Recusant House*. Comprising the Life of Lady Magdalene Viscountess Montague (1538-1608). Tr. into English from the Original Latin of Dr. Richard Smith, Bishop of Chalcedon, by Cuthbert Fursdon in the year 1627. London, Sands. Pp. xvi, 88.
- E533. Southwell, Robert. *An Humble Supplication to Her Maiestie*. Ed. R. C. Bald. Cambridge Univ. Press, 1953.  
Rev: E. Harris Harbison, *AHR*, LIX, 683-4; Nancy Brown, *Church Hist.*, XXIII, 370-1; *Dublin Mag.*, XXX (Jan.-Mar.), 45-6; see 1954: E560.
- E534. Speed, John. *John Speed's England*. Ed. John Arlott. Part III: The Midland Counties. Part IV: The Northern Counties. London, Phoenix House. Pp. xii, 44; xii, 44.  
Rev: *TLS*, July 30, p. 490; for Parts II and III, see 1954: E562.
- E535. Strachey, William. *The Historie of Travell into Virginia Britannia* (1612). Ed. Louis B. Wright and Virginia Freund. Pr. for Hakluyt Soc. London, Quaritch. Pp. xxxii, 222; 4 pl.  
Rev: *TLS*, July 9, p. 439.
- E536. Stripp, Fred. "The Anticlericalism of Gerrard Winstanley." *Hist. Mag. Prot. Episc. Church*, XXIII, 188-201.
- E537. Summers, Joseph H. *George Herbert*. His Religion and His Art. London, Chatto & Windus. Pp. 246.  
Rev: *TLS*, June 4, p. 358; *College Eng.*, XVI, 75 [brief]; *Nation*, June 19, pp. 527-8 [brief]; Andrew Wordsworth, *New Statesman & Nation*, June 12, pp. 762-4; Millar MacLure, *Canadian Forum*, Sept., p. 142; Louis MacNeice, *London Mag.*, I, 74-6.
- E538. Swanston, Hamish. "An Elizabethan Christmas." Durham Univ. Jour., XLVII (1954-5), 24-6.  
Describes Peter Mowle's commonplace book, now in the library of Oscott College; transcribes from leaf 80 a poem by Mowle on the earthquake of 24 Dec. 1601.

- E539. Tarselius, Rut. "All Colours Will Agree in the Dark: A Note on a Feature in the Style of Francis Bacon." *Studia Neophilologica*, xxv (1953), 155-60.
- E540. Taylor, Jeremy. *The House of Understanding*. Selections from the Writings of Jeremy Taylor by Margaret Gest. Univ. Pa. Press. Pp. x, 118.  
Rev: *TLS*, July 2, p. 428.
- E541. Times Lit. Suppl., The. "Richard Hooker." *TLS*, Apr. 30, p. 281.
- E542. Tuve, Rosemond. *A Reading of George Herbert*. Univ. Chicago Press, 1952.  
Rev: Millar MacLure, *Univ. Toronto Quar.*, xxiii, 200-3; George Whalley, *Queen's Quar.*, lx (1953-4), 265-7; Pierre Legouis, *Études Anglaises*, vii, 328-9; Arnold Stein, *MLN*, lxix, 610-3; William Blackburn, *South Atlantic Quar.*, lxi, 592; see 1594: E572.
- E543. Wallerstein, Ruth. "Sir John Beaumont's *Crowne of Thornes*, A Report." *JEGP*, lxi, 410-34.  
A detailed account of Sir John Beaumont's unpublished devotional poem.
- E544. Warnke, Frank J. "Two Previously Unnoted MSS of Poems by Lord Herbert of Cherbury." *N & Q*, n. s. i, 141-2.  
Describes the holograph copy of Herbert's "The Idea" preserved in the collection at Powis Castle, and the short poem "Inconstancy" in Harleian MS 4,064.
- E545. Warren, Austin. "The Very Reverend Dr. Donne." *Kenyon Rev.*, xvi, 268-77.
- E546. Washburn, Wilcomb E. "A MS by John Dee (1581)." *N & Q*, n. s. i, 406.  
Seeks information about Dee's *De modo Evangelii Jesu Christi publicandi*.
- E547. Weathers, Willie T. "Edward Taylor and the Cambridge Platonists." *Amer. Lit.*, xxvi, 1-31.
- E548. Whitlock, Baird W. "The Dean and the Yeoman." *N & Q*, n. s. i, 374-5.  
From the Repertory Book of the Court of Aldermen of London, cites an example of the severity of John Donne upon one Christopher Ruddy who would not kneel during a Friday Service.
- E549. Whitlock, Baird W. "John Syminges, A Poet's Step-Father." *N & Q*, n. s. i, 421-4, 465-7.  
Biographical account of John Donne's first step-father.
- E550. Wilkins, George. *The Painfull Adventures of Pericles, Prince of Tyre*. Ed. Kenneth Muir. Univ. Liverpool Press, 1953.  
Rev: *N & Q*, n. s. i, 182; R. A. Foakes, *English*, x, 20-1; J. R. Brown, *MLR*, xl ix, 540-1; see 1954: E577.
- E551. Willy, Margaret. "The Poetry of Donne: Its Interest and Influence Today." *Essays and Studies* (Eng. Assoc.), vii, 78-104.
- E552. Woodbridge, Benjamin M., Jr. "Sir Thomas Browne and Machado de Assis." *MLN*, lxix, 188-9.

- Detests in Machado's *Mémoires* (1880) an indirect reference to Browne's *Christian Morals*; believes that Machado must have read the passage in Lamb's "My Poor Relations," where it is freely quoted.
- E553. Wright, G. W. "Westminster School in 1652." *N & Q*, n. s. 1, 201.  
 See corrected version by J. B. Whitmore, 339, and letter by Mr. Wright.  
 Reproduces, from B. M. MS, verses on Westminster School as written by Robert South in 1652, rather than as they were published in E. Curll's pirated ed. of 1717.
- E554. Wright, Herbert G. "Some Sixteenth and Seventeenth Century Writers on the Plague." *Essays and Studies* (Eng. Assoc.), vi (1953), 41 ff.  
 William Bullein, Thomas Nashe, Thomas Lodge, Thomas Dekker, John Donne, John Taylor, George Wither, and Samuel Pepys.

#### VI. SPENSER.

See 48, E7, E30, E35, E46, E51, E503, E624.

- E555. Adams, Marjorie. "Ronsard and Spenser: The Commentary." *Renaissance Papers* (Univ. South Carolina), 25-9.
- E556. Bache, William B. "Spenser and Deloney." *N & Q*, n. s. 1, 232-3.  
 Suggests that the Elizabethan murder, the source of Deloney's story of Old Cole, may have served as Spenser's pattern for Dolon's attempted murder of Britomart, *F.Q.* 5.6.
- E557. Durling, Robert. "The Bower of Bliss and Armida's Palace." *Comp. Lit.*, vi, 335-47.  
 Spenser's Bower of Bliss is "an independent creation which uses the materials offered by Tasso."
- E558. Emry, Hazel Thornburg. "Two Houses of Pride: Spenser's and Hawthorne's." *PQ*, xxxiii, 91-4.  
 Outlines Hawthorne's use of Spenser in describing Judge Pyncheon's house.
- E558A. Fleischmann, Wolfgang Bernard. "A Note on Spenser and Pope." *N & Q*, n. s. 1, 16-7.  
 Compares *Epistle to Dr. Arbuthnot*, 340-1, and *F.Q.*, Proem, i.
- E559. Friedland, Louis S. "A Source of Spenser's 'The Oak and the Briar.'" *PQ*, xxxiii, 222-4.  
 Finds in George Gascoigne's "The Princely Pleasure at Kenilworth Castle" (publ. 1576) a close analogue to Spenser's fable.
- E560. Hoopes, Robert. "'God Guide Thee, Guyon': Nature and Grace Reconciled in *The Faerie Queene*, Book II." *RES*, v, 14-24.  
 Though agreeing with A. S. P. Woodhouse's emphasis upon the contrast between the order of Grace in Book I and of Nature in Book II of *F.Q.* (see 1950: 698), Mr. Hoopes believes that Spenser

- successfully shows the harmony of the two orders, with God's grace vivifying Guyon's reason; discovers parallels in intellectual pattern between Book II and both *Comus* and *P. R.*
- E561. Huckabay, Calvin, and Everett H. Emerson. "The Fable of the Oak and the Briar." *N & Q*, n. s. 1, 102-3.  
 The fable is interpreted as symbolizing the interdependence of the new poetry and the old.
- E562. Kuhl, E. P. "Hercules in Spenser and Shakespeare." *TLS*, Dec. 31, p. 860.  
 Suggests that Spenser, Camden, and Shakespeare, among others, may have associated Hercules with the Earl of Essex.
- E563. Maxwell, J. C. "Guyon, Phaedria, and the Palmer." *RES*, v, 388-90.  
 Accepts Ernest Sirluck's general interpretation of *F. Q.* II in the light of Aristotle's *Ethics* (see 1952: 666); maintains that the Phaedria episode is planned to show Guyon as embodying true temperance but as offending briefly against practical wisdom.
- E564. McLane, Paul E. "The Death of a Queen: Spenser's Dido as Elizabeth." *HLQ*, xviii, 1-11.  
 Offers additional evidence in support of Mary Parmenter's theory (*ELH*, III (1936), 213-6) that the *Nov.* eclogue signifies the figurative death of the Queen to the Dudley-Sidney faction, by reason of her projected marriage with Alençon.
- E565. McNeir, Waldo F. "The Behaviour of Brigadore: 'The Faerie Queene,' v, 3, 33-4." *N & Q*, n. s. 1, 103-4.  
 Suggests that Spenser utilizes suggestions from Ariosto, Montaigne, and perhaps Sidney and Heliodorus, in his unified description of the action by Guyon's horse when Guyon recovers him.
- E566. Mueller, W. R., and D. C. Allen (eds.). *That Soueraine Light*. Johns Hopkins Press, 1952.  
 Rev: *TLS*, Apr. 2, p. 218; Rosemary Freeman, *MLR*, XLIX, 492-3; see 1954: E596.
- E567. Renwick, W. L. *Edmund Spenser*. Cambridge Univ. Press, 1952.  
 Rev: G. Bullough, *MLR*, XLIX, 391-2 [brief]; Michel Poirier, *Études Anglaises*, VII, 112 [brief]; B. E. C. Davis, *RES*, v, 284-5; Jewel Wurtzbaugh, *Books Abroad*, XXVIII, 352 [brief]; see 1953: E584.
- E568. Ringler, William. "Spenser and Thomas Watson." *MLN*, LXIX, 484-7.  
 Spenser's *Amintas* is a reference to Watson's Latin poem *Amyntas* (1585).
- E569. Spenser, Edmund. *A Selection of Poems by Edmund Spenser*. With an Introd. by Richard Church. Crown Classics. London, Gray Wall Press. Pp. 63.

## VII. MILTON.

See 34, 48, 57, 99, E51, E489, S402.

- E570. Adams, Robert Martin. "Empson and Bentley: Something about Milton Too." *Partisan Rev.* xxi, 178-89.  
See letter by Professor Empson, xxi, 698, 700.  
Principally animadversions upon Empson's treatment of Bentley and Milton in *Some Versions of Pastoral*.
- E571. Allen, Don Cameron. *The Harmonious Vision*. Studies in Milton's Poetry. Johns Hopkins Press. Pp. 146.  
Rev: Barbara Lupini, *English*, x, 105-6; R. Florence Brinkley, *South Atlantic Quar.*, liii, 598.
- E572. Arthos, John. *On A Mask Presented at Ludlow-Castle*. Univ. Mich. Contributions in Mod. Philol., 20. Univ. Mich. Press. Pp. ix, 86.
- E573. Berkeley, David S. "'Determinate Sentence' of Milton's 'Of Education.'" *N & Q*, n. s. i, 25-6.  
Interprets *determinate* as definitive or conclusive.
- E574. Boone, Lalia Phipps. "The Language of Book VI, *Paradise Lost*." *SAMLA Studies in Milton* (Univ. Fla. Press, 1953), 114-27.
- E575. Bowers, R. H. "The Accent on Youth in *Comus*." *SAMLA Studies in Milton* (Univ. Fla. Press, 1953), 72-9.
- E576. Broadbent, J. B. "Milton's Hell." *ELH*, xxi, 161-92.
- E577. Bryant, Joseph Allen, Jr. "Milton's Views on Universal and Civil Decay." *SAMLA Studies in Milton* (Univ. Fla. Press, 1953), 1-19.
- E578. Carlisle, A. I. "Milton and Ludwig Lavater." *RES*, v, 249-55.  
The principal details in the argument between Satan and Christ, *P. R.* i. 365-77, 387-96, 407-53, apparently have their source in Lavater on 2 Chron. 18, a commentary noted by Milton in the margin of the Trinity Coll. MS.
- E579. Daniells, Roy. "Humour in *Paradise Lost*." *Dalhousie Rev.*, xxxiii (1953-4), 159-66.
- E580. Duncan, Edgar Hill. "The Natural History of Metals and Minerals in the Universe of Milton's *Paradise Lost*." *Osiris*, xi, 386-421.
- E581. Duncan-Jones, Elsie. "Milton's 'Late Court-Poet'." *N & Q*, n. s. i, 473.  
Believes Sir William Davenant may have been the "late court-poet" mentioned in *The Ready and Easy Way to establish a Free Commonwealth* (*Prose Works*, Bohn 2.118).
- E582. Emerson, Everett H. "Milton's War in Heaven: Some Problems." *MLN*, lxix, 399-402.
- E583-4. Evans, Robert O. "Milton's Use of 'E're' in 'Paradise Lost'." *N & Q*, n. s. i, 337-9.  
Comments upon Miss Darbishire's editorial principles, by discussing the spellings *ere* and *e're* in Milton.

- E585. Freedman, Morris. "A Note on Milton and Dryden as Satirists." *N & Q*, n. s. 1, 26-7.  
Indicates "neglected resemblances" between Milton and Dryden as satirists.
- E586. French, J. Milton. "Two Notes on Milton and Wither." *N & Q*, n. s. 1, 472-3.  
Opposes Lyle H. Kendall's suggestions that *The Great Assises* was written by George Wither (1954: E502), and that Milton was the author of the letter in Wither's *Se Defendendo* (1954: E618).
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