

literary criticism, I deal with in the Appendices. I have taken some care to get the most probable answers in each case; for there is such a lot of bad logic and fudging on such points in modern literary science, that one always has to go over the whole ground completely for oneself.

When these points are settled, with as much certitude as possible, there are still other points on which it is necessary to have right opinions in order to understand Webster. One must know what a play is; one must know how the Elizabethan drama arose; and one must know what the Elizabethan drama was. I have given a chapter to each of these points; not pretending to cover the whole ground, or to do the work of a whole book; but endeavouring to correct some of the more misleading wrong ideas, and to hint at some of the more important right ones. These chapters, of course, though nominally not about Webster, should be even more important to any understanding of him than the Appendices. And I have given two long chapters to the more direct consideration of what Webster wrote, and what its more usual characteristics are.

The Bibliography is, I think, fairly complete