

Munich in the summer of 1904. Since then, these chapters have been revised, and the remaining ones written. Some headings in the scheme, however, I have had to pass over and reserve for future treatment. They are the very interesting ones of the relationship of Webster's style z. e., the style of the White Devil and Malfi- not only to Marston and Tourneur's, but more especially to John Donne's; and of Webster's relationship as a thinker to tendencies other than dramatic in his day. It would have been interesting to attempt some investigation of his life. That I renounced at the start: my task was large enough without it, and a long stay in London was out of the question. But I hope that in Chapter I. I have done something in a negative way. by determining that the dramatist was not the John Webster, Clothworker, who made his will and died in 1625, nor a tailor at all. The book is merely for the Elizabethan scholar. I have not scrupled, in the footnotes, to turn for a moment to this side or to that, in order to clear up a problem in authorship or to settle a date, even though the matter did not concern Webster. I have suffered footnotes, appendices, and index of plays and authors to swell to more than half of the whole. And I have deliberately omitted to give the stories of the plays treated, or summaries of my own argument at the end of chapter or section. Some of the references, I fear, may prove incorrect. I have verified them, in all possible cases, in the final copy; but many of the works cited were then inaccessible beyond sea, and, as for the rest, our old dramatists even Beaumonts are generally printed so carelessly that one can never be sure of the numbers of act and scene. My researches upon the source of the White Devil are unfinished. I was (and am still) convinced that one special book or Ms. served Webster; the rare manet alia mente reposium wa (Typographical errors above are due to OCR software and do not occur in the book.)

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