

p. 5 once we feel the massive unity of Shakespeare, we shall begin to understand the separate plays as contributing to this single harmony; and, understanding, we shall be less and less inclined to raise questions of authorship. Many doubtful passages will be seen to have been doubtful only because not understood.

p. 9 I do not deny that sources exist . . . I only wish them not to encroach on our imaginative appreciation.

p. 12 we . . . instinctively feel that sources cannot be blended with imaginative interpretation

See 3.01 Wellek and Warren, Theory of Literature pp. 59-60
"Yet there is no reason why Shakespeare could not have written poorly or carelessly or why he could not have written in various styles imitating his contemporaries. On the other hand, the older premise that every word in the Folio is Shakespeare's cannot be upheld in its entirety."

See 3.01 Wellek and Warren, Theory of Literature (1942, 1949), p. 55
". . . the work of Dover Wilson more legitimately belongs to 'higher criticism,' etc.

The Age of Shakespeare - A Guide to English Literature, Vol. 2. Edited by Boris Ford. The Belle Sauvage Library. (Cassell: London) 1955, Penguin Books. 1961, this edition.

"Scholarship has affected the criticism of the past thirty years. On the whole, critics have come to put more stress on Shakespeare the conscious artist, and we hear much less of the uneducated genius." p. 287.

3.81-0