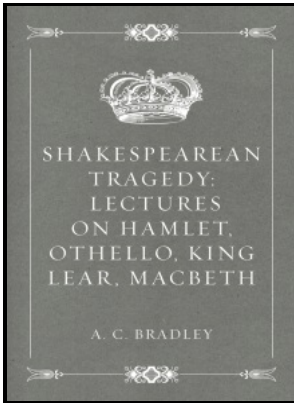


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Macmillan - A. C. Bradley's Shakespearean Tragedy, p. 8



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The diction has in places a huge and rugged grandeur, which degenerates here and there into tumidity. It is a curious comment on the futility of our spectacular effects that in our theatre these scenes, in which we strive after an 'illusion' of which the Elizabethans never dreamt, produce comparatively little excitement, and to many spectators are even somewhat distasteful. Is not the idea quite ludicrous? And neither by itself could make the tragedy.

The Project Gutenberg eBook of Shakespearean Tragedy, by A.C. Bradley.

So that, having noticed the peculiarity of these two dramas, we may henceforth, for the sake of brevity, ignore it, and may speak of the tragic story as being concerned primarily with one person. This question implies only that, as a matter of fact, Shakespeare in writing tragedy did represent a certain aspect of life in a certain way, and that through examination of his writings we ought to be able, to some extent, to describe this aspect and way in terms addressed to the understanding.

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. Hamlet, he says, 'loses a sense of fact because with him each object and event transforms and expands itself into an idea.

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The famous critics of the Romantic Revival seem to have paid very little attention to this subject.

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