



## **Characters of Shakespeare's Plays**

While each chapter of the Companion highlights literary aspects of its topic, literature as such takes centre stage in Part IV, which comprises separate chapters on the genres of poetry, fiction, sage writing, life writing, drama, and literary criticism.

## **Shakespeare Inside**

He reduced everything to the common standard of conventional propriety; and the most exquisite refinement or sublimity produced an effect on his mind, only as they could be translated into the language of measured prose.

## **The Project Gutenberg EBook of Shakespeare, Ben Jonson, Beaumont and Fletcher by S. T. Coleridge**

My soul has indeed remained in its original bondage, dark, obscure, with longings infinite and unsatisfied; my heart, shut up in the prison-house of this rude clay, has never found, nor will it ever find, a heart to speak to; but that my understanding also did not remain dumb and brutish, or at length found a language that expresses itself, I owe to Coleridge. For us, and for our tragedy, Here stooping to your clemency, We beg your hearing patiently. This interpretation amounts to much the same as the one already offered, but allows for a more conscious purpose, and even for some humor, in the imitation—as if Shakespeare, however fascinated himself, were astounded by the relish of the public for the tragedy of blood and said to himself: T'll make an experiment.

## **Performer Heritage**

The affection of the wicked queen for this gentle and innocent creature is one of those beautiful redeeming touches, one of those penetrating glances into the secret springs of natural and feminine feeling which we find only in Shakespeare. King Lear alone among these plays has a distinct double action. As stated earlier, Antony has proven to be a keen observer of people; for example, recognizing the strengths and weaknesses of others allowed him to manipulate Brutus and the crowd.

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