

KING LEAR CRITICISM:

- 'an early recognition of his error does not save him' (mark van)
- 'the 2 plots become progressively entangled,' (cedric watts)
- Coppelius talks about regression to childhood state, Lear wanting a mother figure from his children by reversing the roles of parent and child, old age and childlike rage give him an infantile disposition.
- 'provides a most effective contrast between its personage and those of the main plot.' (A.C. Bradley)
- 'the subplot is easier to grasp because its characters tend to account for their sufferings in traditional moral language; it also pictorializes the main action, supplying interpolated visual emblems for some of the plays important themes' (Bridget Gellert Lyons)
- 'the addition of variety...and connecting the wicked son with the wicked daughters to impress this important moral.' (Samuel Johnson)
- 'no man will ever write a better tragedy' (George Bernard Shaw)
- 'a character needs to be justified by attachment to something larger'... a character is 'a graphic sign and the thing that the sign signifies.' (Simon Palfrey)
- 'the action that triggers the whole hideous train of events is among the most ordinary of decisions; a retirement.' (Stephen Greenblatt)
- 'Lear has lost his sanity but he has enlarged his vision'. (Enid Welsford)
- 'a man who has been encouraged to believe that he is the closest thing to a god.' (Trevor Nunn)
- 'an excellent recipe for friction.' (John Cunniff)
- 'love' should be to appraise, estimate or state the price of value.' His asking for love is 'imponderable, improper and immoral' (Terence Hawkes)
- 'men's behaviour matters, but women's behaviour is of the essence.' (Mary in French)
- 'in order to accept the pity and fear we must accept that fathers are owed particular duties by their daughters' – (Kathleen McLuskie)
- 'any attempt to represent her silent love is already tainted' by her sisters flattery.' (Stephen Greenblatt)
- Kent tries to help but 'he too is tossed aside, like another prop' (Michael Baldwin)
- 'the irony lies in the contradiction between the rightness of what is said and the wrongness of its being said by that particular character, or in that particular conversation' (Arthur Small)
- 'villany is never at a stop, crimes lead to crimes.' (Samuel Johnson)
- the fool does not follow any ideologies...he has no illusions he knows that the only true madness is to recognise the world as rational.' (Jan Kott)
- 'that first his ego must die and then we are enabled to witness his experience of the inferno, the purgatory and the paradise.' (Michael Baldwin)
- 'mother's milk marks femininity and its associated qualities: mercy, gentleness, vulnerability.' (Sujata Iyengar)
- 'the breast is also synonymous with the heart and human kindness.' (Kristen Linklater)