



## SHAKESPEARE QUARTERLY Levi Fox Mercent Simples Tree Cyrus Hoy Harry Levin Harry Levin Harry Levin Harry Levin Harry Rosenberg Some Maria Rosenberg Sometic George Maria Rosenberg Sometic George Maria Rosenberg Sometic George Sunan Stryder James Sunander Louise Sometic Louise Sometic Louise Sometic Louise Louise Louise Sometic Louise BIBLIOGRAPHER Harrison T. Meserole STAFF Andrea J. Loewenwarter ©THE FOLGER SHAKESPEARE LIBRARY 1984

## From the Editor

The BORTLY TOR THE SPECIAL BUSY Came
from O.B. Hardson. A little more than a
year ago, when O.B. Learned that the Folger was
stand. III. National Council of Teachers of
special policy of the Council of Teachers of
special policy of the Special Special Policy of the
special policy of the Special Special Policy of the
special policy of the Special Special
special policy of

our nations in the theater or in the mode onetier, to see RSC. or BILD preferational in the owners of the characteristics of an orthoter, to see RSC. or BILD preferational in the owners of the characteristics of an orthophaticized modern productions of the plays? Or
can we still maintain, with Scheman Hawston, challenge with the subphaticized modern productions of the plays? Or
can we still maintain, with Scheman Hawston, challenge with the nost deploy pregared, and
may privilege to study under, hat there is value
any privilege to study under, hat there is value
any privilege to study under, hat there is value
any privilege to study under, hat there is value
any privilege to study under, hat there is value
any privilege to study under, hat there is value
and a study of the study of the study of the
produpping a study. If we are it across or directives, like the dimingulated visions have a

the Ryall Shakespeare Company, what expertore
the Ryall Shakespeare Company, what expertore
the Ryall Shakespeare Company, what
experiments and the study of the study of the study
and the study of the study of the study
part who are out students, and why should we
produce the study of the study of the study of the
part who are out students, and why should we
replaced National Control of the study of the study of the study
and the study of the study of the study of the study of the
properly of a certain percentage of them emerge
agencial and the study of the study of the study of the study of the
properly of a certain percentage of them emerge
agencial and the study of the study of the study of the study of the
properly of a certain percentage of them emerge
agencial and the study of the study of the study of the
properly of a certain percentage of them
the study of the study of the study of the study of the
production of the study of the study of the study of the
production of the study of the study of the study of the
production of the study of the study of the
production of the study of the study of the
produc

## Teaching the Theatre Of Imagination: The Example of 1 Henry IV

SHERMAN HAWKINS, Professor of English at Wesleyan University, has published essays on Chancer, Spenser, and Milton; he is working on a study of Shakespeane's history plays.

SHAKESPEARE QUARTERLY

sin. And is riteri now, achoise themselves are less charismatic than actors and directors: which of you going volume to the process of the control of the process of the control of the process of the process of the control of the process of the pr

<sup>6</sup> Poetics, 1445a. For a different interpretation, see Gerald F. Else, Aristotle's Poetics: The Argument (Cambridge, Mass.: Harvard Univ. Press, 1963), pp. 489–95.

Let use turn more from this bendy theory to practical application. It want to show how shouldships and critication intenses with performance to techniq. It there is no should be the property of the property

overeit over Onter's in winch and ecroics. Faststatt and Hotspire for date for Secause.

For the supment that list electation includes surpraces and fertiles in Part I ast witness and justice in Part 2, one "Vitte and Kingalaja in Sakaipayaris Henry IV," English Literary Remissance, 15(19/43, 333.1—5). For fermion and integenera is illustrations of the mean, see Missonachera Ethics, 1504a.

Nismonleithe Ethics, 1504a.

Particle of State of the State of the

522

these are lines 92 and 93 in a scene of 180 lines. In other words, the central unterance of the contral character in the play's central act comes two lines from species in this scene, the placement of the scene which lens from species in this scene, the placement of the scene within the act, or the shaping of the entire five-set play, we find fall poised in the middle with Falstarl and our eyes, but the whole dramatic structure reflects the enablem in which it culminates. The play is thus itself a great symmetrical balance, an icon of But this larger structural enthem is visible only in the study, not the thearer. I find it difficult to imagine how even the most skillful actor or director could show this to an anadore, yet it is a reliable mission of the play is also its entonous threshold the structural enthem is visible only in the study, not the thearer. I find it difficult to imagine how even the most skillful actor or director could show this to an anadore, yet it is a reliable mission of the play. Thus the scholar than the structural enthem is the structural enthem in the structural enthem is the structural enthem in the structural enthem is the structural enthem in the structural enthem in the structural enthem is the structural enthem in the structural enthem in the structural enthem is the structural enthem in the structural enthem is the structural enthem in the structural enthem is the structural enthem in the structural enthem in the structural enthem is the structural enthem in the structural enthement enthe

Not an eye
But is aweary of thy common sight,
Save mine, which hath desired to see thee moreWhich now doth that I would not have it do:
Make blind itself with foolish tendemess.

d then, before his son's astonished eyes, the King weeps. The diff <sup>7</sup> This was pointed out to me by a Wesleyan freshman, Cynthéa Khoury, some years ago—an illustration of how we teachers learn by teaching.

private interview, touched with pathon and humor. But, of course, that is exactly what Italiaces. In happens here: Two Jack, Jarwesel. It cloud have better upared a better man." But Falsatff will not accept this fair dismissal. He rises should be a better man." But Falsatff will not accept this fair dismissal. He rises the property of the property

"and." But it is Prince-John who breaks the stenees." This is the samplest tase—"In this failt and heart? I regio with a sample steme is large and it that of a record a specietor of princers and mans. The remainisms between Analogs and I there is some a specietor of princers and mans. The remainisms between Analogs and I there is to the steme of latter is body, see flast, XXII. 357-14, but made place—and others to the Analogs of the Steme I was a second or seen to depth of the Rick is to the Analogs of the Anal

TEACHING THE THEATRE OF IMAGINATION

between "Henceforth ne'er look on me" and "Save mine, which hath desired between "Henceforth ne'er look on me" and "Save mine, which hath desired so learn, so remote, so devoid of Falsaff, year, and the series of the save seems and seems and seems of the save seems and the save seems and seems of the save seems and seems of the save seems of the save seems and seems of the save seem

Sade "The area" I heard. "I we need a cue to the tone of Hal's reply, it is in the repetition of that word, "stranger!" This is the strangest fellow, brother John." The line is sometimes played with suprived delight, and the promise that following the property of the pr

Come, bring your luggage nobly on your back. For my part, if a lie may do thee grace, I'll gild it with the happiest terms I have.

I'll gibl is with the happiest terms I have.

Then access the silent field comes the sound of a trumpert, signaling not victory but retreat. And without another word to Palstaff, Hal goes off with that other John who has feshed his madien word in such a different way. We know what victory means to Palstaff he follows "for reward." It is one more of the play's blanced symmetres that just as with his limal breath Hotsput counts to a traget version of Palstaff a view of hours, so in his last lines Palstaff counts to a traget version of Palstaff a view of hours, so in his last lines Palstaff to the play's blanced symmetres that just as with his limal breath Hotsput to be had by killing Perty may be worth had ceals; and proof diffes are not mere words if the words are "duke" and "earl." But victory for the Prince does not promise titles, or globy, or reward: he goes to the "highest of the field," the place that is now properly his, to count the living and the dead. That is what it will mean to be king.

Ш

Il hore been trying to show, in crude and coadensed form, what I try to do when tacking Henry IV. As Shakaspaeza keen better than anyone, shoopy in best proved by being acted out. What I have been trying doe domenstrate is not any novel interpretation of the play—which would, in such a gathering as this, provide as much dissent as agreemen—but to illustrate the constant interplay problems of beene, symbolism, and structural form. The teacher must be the creature of a mildle state—at one moment acting all nor or showing how a bir of business should be played, at the next moment stepping back to point a lor business should be played, at the next moment stepping back to point a lorbustness should be played, at the next moment stepping back to point a lorbustness when the contract of the played by the contract of the played by the contract of the contrac

the cost These two young men have the same same, and agoing to the same dentity. Other one of them in man invest—"The name them part that means in the entire Chiefe on of them in man invest—"The name them part that means in one sphere." Locked in their salling trivalry, these twins think they had seen to the can deter the control of t

The spirit, at an in to specie doctor, and are more more more to a contract to something like affection. And in the action that leads we proto our symbolic tableau, seeming affection to something like affection. And in the action that follows, seeming affection to something the more made to the seeming affection to the seeming affection of the seeming affection to the seeming affecting a seeming affecting affecti

TEACHING THE THEATRE OF IMAGINATION

us something quite different: there Prosport's project is to educate the other characters. And this he does by involving them in painful and exciting and profoundly dramatic experiences, by making them take part in his symbolic thows, and thus instructing, transforming, redeeming them by his so potent the contract of the profoundly dramatic experiences, by making them take part in his symbolic thows, and thus instructing, transforming, redeeming them by his so potent we are not told what honor is in the abstract as a phillocopier or scholar might explain it to us, nor do we merely observe particular deeds of honor from the past as a historian or an actor might who whem to us. Instead we are out in the particular deeds of honor from the past as a historian or an actor might who whem to us. Instead we are out in go thome by experience. This is the reality of the play the teacher must try to recreate in his classroom. And in so oding, the teacher has his own authentic creativity, this way of "making" or poetry, which is true to Shakespeare because it is no close to Shakespeare way.