

Henry VIII

This play contains little action or violence of passion, yet it has considerable interest of a more mild and thoughtful cast, and some of the most striking passages in the author's works. The character of Queen Katherine is the most perfect delineation of matronly dignity, sweetness, and resignation, that can be conceived. Her appeals to the protection of the king, her remonstrances to the cardinals, her conversations with her women, show a noble and generous spirit accompanied with the utmost gentleness of nature. What can be more affecting than her answer to Campeius and Wolsey, who come to visit her as pretended friends.

—'Nay, forsooth, my friends,
They that must weigh out my afflictions,
They that my trust must grow to, live not here;
They are, as all my comforts are, far hence,
In mine own country, lords.'

Dr. Johnson observes of this play, that 'the meek sorrows and virtuous distress of Katherine have furnished some scenes, which may be justly numbered among the greatest efforts of tragedy. But the genius of Shakespeare comes in and goes out with Katherine. Every other part may be easily conceived and easily written.' This is easily said; but with all due deference to so great a reputed authority as that of Johnson, it is not true. For instance, the scene of Buckingham led to execution is one of the most affecting and natural in Shakespeare, and one to which there is hardly an approach in any other author. Again, the character of Wolsey, the description of his pride and of his fall, are inimitable, and have, besides their gorgeousness of effect, a pathos, which only the genius of Shakespeare could lend to the distresses of a proud, bad man, like Wolsey. There is a sort of child-like simplicity in the very helplessness of his situation, arising from the recollection of his past overbearing ambition. After the cutting sarcasms of his enemies on his disgrace, against which he bears up with a spirit conscious of his own superiority, he breaks out into that fine apostrophe:

Farewell, a long farewell, to all my greatness!
This is the state of man; today he puts forth
The tender leaves of hope, tomorrow blossoms,
And bears his blushing honours thick upon him;
The third day, comes a frost, a killing frost;
And—when he thinks, good easy man, full surely
His greatness is a ripening—nips his root,
And then he falls, as I do. I have ventur'd,
Like little wanton boys that swim on bladders,
These many summers in a sea of glory;
But far beyond my depth: my high-blown pride
At length broke under me; and now has left me,

Weary and old with service, to the mercy
Of a rude stream, that must for ever hide me.
Vain pomp and glory of the world, I hate ye!
I feel my heart new open'd; O how wretched
Is that poor man, that hangs on princes' favours!
There is betwixt that smile we would aspire to,
That sweet aspect of princes, and our ruin,
More pangs and fears than war and women have;
And when he falls, he falls like Lucifer,
Never to hope again!—

There is in this passage, as well as in the well-known dialogue with Cromwell which follows, something which stretches beyond commonplace; nor is the account which Griffiths gives of Wolsey's death less Shakespearian; and the candour with which Queen Katherine listens to the praise of 'him whom of all men while living she hated most' adds the last graceful finishing to her character.

Among other images of great individual beauty might be mentioned the description of the effect of Ann Boleyn's presenting herself to the crowd at her coronation.

—While her grace sat down
To rest awhile, some half an hour or so,
In a rich chair of state, opposing freely
The beauty of her person to the people.
Believe me, sir, she is the goodliest woman
That ever lay by man. Which when the people
Had the full view of, 'such a noise arose
As the shrouds make at sea in a stiff tempest,
As loud and to as many tunes'.

The character of Henry VIII is drawn with great truth and spirit. It is like a very disagreeable portrait, sketched by the hand of a master. His gross appearance, his blustering demeanour, his vulgarity, his arrogance, his sensuality, his cruelty, his hypocrisy, his want of common decency and common humanity, are marked in strong lines. His traditional peculiarities of expression complete the reality of the picture. The authoritative expletive, 'Ha!' with which he intimates his indignation or surprise, has an effect like the first startling sound that breaks from a thunder-cloud. He is of all the monarchs in our history the most disgusting: for he unites in himself all the vices of barbarism and refinement, without their virtues. Other kings before him (such as Richard *III*) were tyrants and murderers out of ambition or necessity: they gained or established unjust power by violent means: they destroyed their or made its tenure insecure. But Henry VIII's power is most fatal to those whom he loves: he is cruel and remorseless to pamper his luxurious appetites: bloody and voluptuous; an amorous murderer; an uxorious debauchee. His hardened insensibility to the feelings of others is strengthened by the most profligate self-indulgence. The religious hypocrisy, under which he masks his cruelty and his lust, is admirably displayed in the speech in which he describes the first misgivings of his conscience and its increasing throes and terrors, which have induced him to divorce his queen. The only thing in his favour in this play is his treatment of Cranmer: there is also another circumstance in his favour, which

is his patronage of Hans Holbein.—It has been said of Shakespeare, ‘No maid could live near such a man.’ It might with as good reason be said, ‘No king could live near such a man.’ His eye would have penetrated through the pomp of circumstance and the veil of opinion. As it is, he has represented such persons to the life—his plays are in this respect the glass of history—he has done them the same justice as if he had been a privy counsellor all his life, and in each successive reign. Kings ought never to be seen upon the stage. In the abstract, they are very disagreeable characters: it is only while living that they are ‘the best of kings’. It is their power, their splendour, it is the apprehension of the personal consequences of their favour or their hatred that dazzles the imagination and suspends the judgement of their favourites or their vassals; but death cancels the bond of allegiance and of interest; and seen *as they were*, their power and their pretensions look monstrous and ridiculous. The charge brought against modern philosophy as inimical to loyalty is unjust because it might as well be brought against lover of kings. We have often wondered that Henry VIII as he is drawn by Shakespeare, and as we have seen him represented in all the bloated deformity of mind and person, is not hooted from the English stage.

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