

With all the choicest Musick of the Kingdoms,  
Together being Telemus. So they parted,  
And with the same full State pack'd backe againe  
To Yorke-Place, where the feast is held.

1 Sir,  
You must no more call it Yorke-place, that's past:  
For since the Cardinall fell, that Title lost,  
Is now the Kings, and call'd Whitelhall.

3 I know it:  
But 'tis so lately alter'd, that the old name  
Is fresh about me.

2 What two Reverend Bishops  
Were those that went on each side of the Queene?

3 *Stokeley* and *Gardiner*, the one of Winchester,  
Newly prefer'd from the Kings Secretary:  
The other London.

2 He of Winchester  
Is held no great good house of the Archbishops,  
The virtuous *Cromwell*.

3 All the Land knows that:  
How true, yet there is no great breach, when it comes  
*Cromwell* will finde a Friend will not shrinke from him.

2 Who may that be, I pray you.

3 *Thomas Cromwell*,  
A man in much esteeme with th'King, and truly  
A worthy Friend. The King ha's made him  
His owne Jewell House.

2 One already of the Privy Councell.

3 He will deserve more.

2 Yes without all doubt.

2 Come Gentlemen, ye shall go my way,  
Which is to th' Court, and there ye shall be my Guest:  
Something I can command. As I walke thither,  
Tell ye more.

*Kath.* You may call us Sir, and vs Sir. *Exeunt.*

## Scena Secunda.

*Enter Katherine Damager, sick, loaden with sorrow, and Patience  
her Gentleman, a boy, and Patience  
her Woman.*

*Grif.* How do's your Grace?

*Kath.* O *Griffith*, like to death:  
My Legges like loaden Branches bow to th' Earth,  
Willing to leave their burthen: Reach a Chair,  
So now (me thinks) I feel a little ease.  
Didst thou not tell me *Griffith*, as thou lead'st mee,  
That the great Child of Honour, Cardinall *Wolsey*  
Was dead?

*Grif.* Yes Madam: But I thanke your Grace  
Out of the paine you suffer'd, gave no care too't.

*Kath.* For these good *Griffith*, tell me how he dy'd.  
If well, he slept before me happily  
For my example.

*Grif.* Well, the voyce goes Madam,  
For after the stout Earle Northumberland  
Amass'd him at Yorke, and brought him forward  
As a man fully tainted, to his Answer,  
He fell sicke sodainly, and grew so ill  
He could not sit his Mule.

*Kath.* Alas poore man.

*Grif.* At last, with easie Rodes, he came to Leicester,

Lodg'd in the Abbey: where the reverent Abbot  
With all his Convent, heartily receiv'd him:  
To whom he gave these words. O Father Abbot,  
An old man, broken with the Burden of State,  
Is come to lay his weary boons among ye:  
Give him a little earth for Charity.  
So went to bed: yet hee eagerly his sicknesse  
Pursu'd him still, and three nights after this,  
About the house of eight, which hee had made  
For cold should be his last, full of Repentance,  
Continuall Meditations, Tears, and sorrowes,  
He gave his Honors to the world agen,  
His blessed part to Heaven, and slept in peace.

*Kath.* So may he rest.

His Faulx hee gently on him:  
Yes thus faste *Griffith*, give me leave to speake him,  
And yet with Charity. He was a man  
Of an unbroken stomacke, ever making  
Himselfe with Princes. One that by suggestion  
Ty'd all the Kingdome. *Symon*, was faire play,  
His owne Opinion was his Law. His presence  
He would say vnto this, and be ever double  
Both in his words, and meaning. He was true  
(But where he meant to flatter, pitifull.  
His Promises, were as he then was, Mayday:  
But his performance, as he is now, Nothing:  
Of his owne body he was ill, and gave  
The Clergy ill example.

*Grif.* Noble Madam:  
Mens cull manners, live in Brass, their Vertues  
We write in Water. May it please your Highnesse  
To heare me speake his good now?

*Kath.* Yes now *Griffith*,

I were glad to heare it.

*Grif.* I will, Madam.  
Though from an humble Stocke, vndoubtedly  
Was fashion'd to much Honor. From his Cradle  
He was a Scholler, and a ripe, and good one:  
Exceeding wise, faire spoken, and persuading:  
Lofy, and lowe to them that lov'd him not:  
But, to those even that sought him, sweet as Summer.  
And though he were unsatisfied in getting,  
(Which was a sinne) yet in bestowing, as I am,  
He was most Princely: Ever winneth for him  
Those twinnes of Learning, that he rais'd in you,  
Ipswich and Oxford: one of which fell with him,  
Vnto the good that hee did it.  
The other (though vnto this day yet so famous,  
So excellent in Art, and still so rising,  
That Christe, some shall ever speake his Vertue.  
His Ouerthrow, hee had Happinesse vpon him:  
For then, and not till then, he felt himselfe,  
As I found the Blessednesse of being little.  
And to adde greater Honors to his Age  
Then man could give him, he dy'd, leaving God.

*Kath.* After my death, I wish no other Herald,  
No other speaker of my living Actions,  
To keepe mine Honor, from Corruption:  
But such an honest Chronicler as *Griffith*,  
Whom I most loved living, thou hast made mee  
With thy Religious Truth, and Modestie,  
(Now in his After) Honor: Peace be with him.  
For now, hee nere me still, and let me lower.  
I have not long to trouble thee. Good *Griffith*,  
Cause the Musicians play me that first note  
I nam'd my Kell, whilst I sit meditating

On

# Shakespeares Henry Viii A Study

**CUMBERLAND. CLARK**



## **Shakespeare's Henry VIII A Study:**

A Study of Shakespeare's Henry VIII Cumberland Clark, 1931 Excerpt from A Study of Shakespeare's Henry VIII King John is in the nature of a Prologue A strong antipathy to the power of the Church and the authority of Rome is expressed in this play and the subject is then dropped until it is taken up again in the relation of the struggle between the adherents of the Old Faith and the New in Henry VIII which may be described as the epilogue to the historical dramas Shakespeare ends his sequence with the christening of the infant Princess Elizabeth at the actual dawn of what was the modern era of his own day this little one shall make it holiday runs the last line of the King's speech which concludes the play In an age very soon after that of the old Miracle and Mystery Plays which were designed to teach the multitudes Biblical stories and history in the only way they could comprehend them visually the Dramatist taught his contemporaries the stirring history of their own land for the past hundred and fifty years covering a period of the greatest importance and interest in the chronicles of this country since the Norman Conquest Shakespeare was a close and accurate copyist wherever the plot of his drama was founded on historic fact as set forth by an historian But with the alchemy of his genius he transformed the sober narratives of Holinshed Hall and Cavendish into a moving pageant of that colourful epoch The imagination of the Poet clothed the dry facts with an inspiring splendour a nobility and moving tragedy which metamorphosed them and imbued them with human interest About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

**A Study of Shakespeare's Henry VIII** Cumberland Clark, 2008      **STUDY OF SHAKESPEARE'S HENRY VIII** CUMBERLAND. CLARK, 2018      **Shakespeare Studies** Leeds Barroll, Susan Zimmerman, 1997 Shakespeare Studies is an international volume published every year in hardcover containing more than three hundred pages of essays and studies by critics from both hemispheres

**Rethinking Shakespeare Source Study** Dennis Austin Britton, Melissa Walter, 2018-03-28 This book asks new questions about how and why Shakespeare engages with source material and about what should be counted as sources in Shakespeare studies The essays demonstrate that source study remains an indispensable mode of inquiry for understanding Shakespeare his authorship and audiences and early modern gender racial and class relations as well as for considering how new technologies have and will continue to redefine our understanding of the materials Shakespeare used to compose his plays Although source study has been used in the past to construct a conservative view of Shakespeare and his genius the volume argues that a rethought Shakespearean source study provides opportunities to examine models and practices of cultural exchange and memory and to value specific cultures and difference

Informed by contemporary approaches to literature and culture the essays revise conceptions of sources and intertextuality to include terms like haunting sustainability microscopic sources contamination fragmentary circulation and cultural conservation They maintain an awareness of the heterogeneity of cultures along lines of class religious affiliation and race seeking to enhance the opportunity to register diverse ideas and frameworks imported from foreign material and distant sources The volume not only examines print culture but also material culture theatrical paradigms generic assumptions and oral narratives It considers how digital technologies alter how we find sources and see connections among texts This book asserts that how critics assess and acknowledge Shakespeare's sources remains interpretively and politically significant source study and its legacy continues to shape the image of Shakespeare and his authorship The collection will be valuable to those interested in the relationships between Shakespeare's work and other texts those seeking to understand how the legacy of source study has shaped Shakespeare as a cultural phenomenon and those studying source study early modern authorship implications of digital tools in early modern studies and early modern literary culture *Shakespeare Studies*, 2000 The New Cambridge Bibliography of English Literature George Watson, Ian Roy Willison, 1974 **Shakespeare** J. Hart, 2009-11-23 In this stunning reinterpretation of Shakespeare's works Jonathan Hart explores key topics such as love lust time culture and history to unlock the Bard's brilliant fictional worlds From an in depth look at the private and public myths of love in the narrative poems through an examination of time in the sonnets to a discussion of gender in the major history plays this book offers close readings and new perspectives Delving into the text and context of a wide range of poems and plays Hart brings his wealth of experience to bear on Shakespeare's representation of history **An Introduction to the Study of Shakespeare and Milton** James A. Melville, 1884 *Shakespeare Survey* Stanley Wells, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback *Short Studies of Shakespeare's Plots* Cyril Ransome, 1890 Originally delivered as popular lectures Pref Hamlet Julius Caesar Macbeth King Lear Richard II Othello the Moor of Venice Coriolanus The tempest *Shakespeare Studies* John Leeds Barroll, 1979 Shakespeare's Foreign Queens Sandra Logan, 2018-05-11 This book examines Shakespeare's depiction of foreign queens as he uses them to reveal and embody tensions within early modern English politics Linking early modern and contemporary political theory and concerns through the concepts of fragmented identity hospitality citizenship and banishment Sandra Logan takes up a set of questions not widely addressed by scholars of early modern queenship How does Shakespeare's representation of these queens challenge the opposition between friend and enemy that ostensibly defines the context of the political And how do these queens expose the abusive potential of the sovereign Focusing on Katherine of Aragon in Henry VIII Hermione in The Winter's Tale Tamora in Titus Andronicus and Margaret in the first history tetralogy Logan considers them as means for exploring conditions of vulnerability alienation and exclusion common to subjects of every social position exposing the sovereign himself as the true enemy of the state *The Student's Shakespeare* William Shakespeare, 1880 **Studies in**

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