



## II Seminario de HISTORIA DE LAS IDEAS POLÍTICAS 2 El último Shakespeare: *Sir Thomas More* y *All is True (Henry VIII)*

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### El último Shakespeare: *Sir Thomas More* y *All is True (Henry VIII)*

Historia, tragedia y romance: el carácter literario de las obras de Shakespeare. Thomas More (Tomás Moro), biógrafo de Ricardo III. Los dos grandes temas: obediencia y soberanía. “Dream on sovereignty” (3 *Henry VI* 3.2.134). La obediencia a la autoridad (*Sir Thomas More* 102). “... in, in, to your obedience!” (*Sir Thomas More* 124). “Words of sovereignty” (*All is True* 1.2.151). Obediencia de Katherine y de Anne.

“Fall into th’ compass of a praemunire” (*All is True* 3.2.341): de Henry VIII a Boris Johnson.

El enigma de *Henry VIII* (Harold Bloom).

#### Bibliografía

*The Norton Shakespeare*. Based on the Oxford Edition, ed. de S. Greenblatt, Norton, Nueva York, 1997.

STANLEY CAVELL, *Disowning Knowledge in Seven Plays of Shakespeare*, Cambridge UP, 2003 (*Conocimiento repudiado en siete obras de Shakespeare*, trad. de A. Lastra y A. Llopis Ibáñez, Ápeiron, Madrid, 2016).

STEPHEN GREENBLATT, *Tyrant. Shakespeare on Politics*, Norton, Nueva York, 2018 (*El tirano. Shakespeare y la política*, trad. de J. Rabasseda, Alfabeto, Madrid, 2019).

#### Texto 1

WOLSEY.— I hope I have. I am able now, methinks,  
Out of a fortitude of soul I feel,  
To endure more miseries and greater far  
Than my weak-hearted enemies dare offer.

What news abroad?

CROMWELL.— The heaviest and the worst  
Is your displeasure with the King.

WOLSEY.— God bless him!

CROMWELL.— The next is, that Sir Thomas More is chosen  
Lord Chancellor in your place.

WOLSEY.— That's somewhat sudden;  
But he's a learned man. May he continue

Long in his Highness' favour, and do justice  
 For truth's sake and his conscience; that his bones,  
 When he has run his course and sleeps in blessings,  
 May have a tomb of orphans' tears wept on 'em!  
 What more?

CROMWELL.—That Cranmer is return'd with welcome,  
 Install'd Lord Archbishop of Canterbury.

WOLSEY.—That's news indeed.

CROMWELL.— Last, that the Lady Anne,  
 Whom the King hath in secrecy long married,  
 This day was view'd in open as his queen,  
 Going to chapel; and the voice is now  
 Only about her coronation.

*All is True* 3.2.388-407.

## Texto 2

The charge brought against modern philosophy as inimical to loyalty is unjust, because it might as well be brought against other things. No reader of history can be a lover of kings. We have often wondered that Henry VIII. as he is drawn by Shakespear, and as we have seen him represented in all the bloated deformity of mind and person, is not hooted from the English Stage.

WILLIAM HAZLITT

*Characters of Shakespear's Plays* (1817), J.M. Dent, Londres, 1906, pp. 184-185

## Texto 3

Of course the EU is and will always be colossally important. But the rest of the world is proportionally gaining ground. [...]. And these are just the beginnings. Think what we could do with proper free trade deals. And that is why it is so sad, so desperately wrong, that we are preparing to agree terms with Brussels that would make it difficult if not impossible to do such deals. And that is why it is such a mistake for us to leave on the Chequers terms, locked in the tractor beam of Brussels. We will not only be prevented from offering our tariff schedules. We will be unable to make our own laws – to vary our regulatory framework for goods, agrifoods and much much more besides. This is politically humiliating for a £2 trillion economy. And it occurs to me that the authors of the Chequers proposal risk prosecution under the 14th century statute of praemunire, which says that no foreign court or government shall have jurisdiction in this country.

BORIS JOHNSON

*Speech to the 2018 Conservative Party conference in Birmingham*  
<https://brexitcentral.com/boris-johnson-speech-conservative-party-conference/>

## Texto 4

I cannot solve the puzzle of *Henry VIII*, and I have trouble responding to the rapture and exultation of Cranmer's concluding prophecy concerning the infant Elizabeth. Dead at fifty-two, Shakespeare never experienced old age, and yet the style of old age dominates *Henry VIII*. Falstaff, one of Shakespeare's primer surrogates—more or so, perhaps, than Hamlet—refuse to acknowledge his years and is all the more heroically funny for it. The world seems very old in *Henry VIII*, and in the scenes Shakespeare wrote for *The Two Noble Kinsmen*. Through his uncanniness, Shakespeare knew the end of his era, whatever we now choose to call that time. *Henry VIII* is an elegy for Shakespeare's world-altering achievement in poetic drama, and

consciously bids farewell to the playwright's highest powers.

HAROLD BLOOM  
*Shakespeare. The Invention of the Human*, Riverhead Books, Nueva York,  
1998, pp. 691-92.

### **Vídeo**

*The West Wing*, tercera temporada, episodio 22: *Posse Comitatus*.