

CAPES/ CAFEP EXTERNE D'ANGLAIS

SESSION 2013

ÉPREUVE SUR DOSSIER

PREMIÈRE PARTIE

Vous procéderez en anglais à la mise en relation des documents suivants, en vous appuyant sur la consigne ci-dessous :

Analyse the representation of political power in the following set of documents.

Document A: Portrait of Henry VIII (After Hans Holbein the Younger).

Document B: Was Hans Holbein's Henry VIII the best piece of propaganda ever? (*The Telegraph*, 23 April 2009).

Document C: Extract from William Shakespeare, *Henry VIII*, Act I, Prologue.

Document D (audio): Michael Hirst, commenting on his work, *The Tudors*.

DOCUMENT A

Portrait of Henry VIII (After Hans Holbein the Younger).

"Portrait of Henry VIII" is a lost work by Hans Holbein the Younger depicting Henry VIII (original painting: 1537). While destroyed by fire in 1698, it is still well known today through many copies. Here is Liverpool's Walker Gallery copy of the portrait of Henry VIII, after Hans Holbein.



DOCUMENT B

Was Hans Holbein's Henry VIII the best piece of propaganda ever?

By Derek Wilson (*The Telegraph*, 23 April 2009).

(Derek Wilson is the author of 'Henry VIII – Reformer and Tyrant', Constable Robinson).

Whatever corner of hell Henry VIII currently occupies, one fact must give him some comfort: he is still bamboozling us. All the posters, fliers, press ads and website features informing us of how the quincentenary of his accession is being marked will have one thing in common – the image created for the king by Hans Holbein in 1537.

5 All other representations have been shouldered aside by the aggressive, defiant, bull-like figure, staring straight out at us, feet spread, fists clenched, shoulders padded, codpiece thrusting – every sumptuously adorned, jewel-encrusted inch proclaiming his self-assured magnificence. This, we have come to believe, is Henry VIII. It isn't.

10 It is strange that we who are immune to the wiles of our own politicians and their image-makers should continue to be taken in by this piece of blatant propaganda. What we easily forget is that the need for leaders to project a favourable image is as old as politics itself.

[...] What, then, was this famous portrait trying to say? It declared, without recourse to crown and sceptre or the weapons of war, that here was a victorious warrior king who had triumphed over his enemies and stood defiant in the face of all opposition. It proclaimed Henry's virility – the very
15 centre of the composition is that trusting codpiece. This device asserted that the future of the dynasty was secure because Henry was a veritable sexual athlete in full possession of all his faculties.

20 And the truth? At the age of 45 Henry was on the brink of old age. The athletic youth who had revelled in tiltyard sports was a figure of the past. Thrombosed legs were causing him increasing pain and would soon turn him into a semi-invalid. He was becoming fat and unwieldy. Those slender legs were, in reality, bandaged to cover open sores issuing stinking pus.

25 In 1537, Henry VIII, far from being the man he wished others to see, was insecure. The past was a depressing panorama of expensive and inglorious military adventures; of twenty-eight years of married life without a son to show for them. The present was a skin-of-the-teeth survival from defeat at the hands of unruly subjects; of continued threat from people who regarded him as a tyrant. The future was probably short and might well witness the end of the Tudor dynasty.

30 The Whitehall mural reveals one deeper secret about the real Henry. The Latin inscription at the centre of the picture describes the achievements of the first two Tudors and proclaims that the son is the better man. This is the defiant gesture of someone who hated his father and whose inner motivation had always been to be more successful, more glorious. In all his conflicts with popes, foreign kings and rebels the inner demon that Henry strove against was parental disapproval.

The truth is that Henry VIII was never more than a pale reflection of Henry VII. But, thanks to the genius of Hans Holbein, he has managed to convince posterity otherwise.

Source: <http://www.telegraph.co.uk/news/uknews/5206727/Was-Hans-Holbeins-Henry-VIII-the-best-piece-of-propaganda-ever.html#>

DOCUMENT C

Extract from William Shakespeare, *Henry VIII*, Act I, Prologue (1613).

1 I come no more to make you laugh: things now,
2 That bear a weighty and a serious brow,
3 Sad, high, and working, full of state and woe,
4 Such noble scenes as draw the eye to flow,
5 We now present. Those that can pity, here
6 May, if they think it well, let fall a tear;
7 The subject will deserve it. Such as give
8 Their money out of hope they may believe,
9 May here find truth too. Those that come to see
10 Only a show or two, and so agree
11 The play may pass, if they be still and willing,
12 I'll undertake may see away their shilling
13 Richly in two short hours. Only they
14 That come to hear a merry bawdy play,
15 A noise of targets, or to see a fellow
16 In a long motley coat guarded with yellow,
17 Will be deceived; for, gentle hearers, know,
18 To rank our chosen truth with such a show
19 As fool and fight is, beside forfeiting
20 Our own brains, and the opinion that we bring,
21 To make that only true we now intend,
22 Will leave us never an understanding friend.
23 Therefore, for goodness' sake, and as you are known
24 The first and happiest hearers of the town,
25 Be sad, as we would make ye: think ye see
26 The very persons of our noble story
27 As they were living; think you see them great,
28 And follow'd with the general throng and sweat
29 Of thousand friends; then in a moment, see
30 How soon this mightiness meets misery:
31 And, if you can be merry then, I'll say
32 A man may weep upon his wedding-day.

DOCUMENT D

AUDIO: Michael Hirst, commenting on his work, *The Tudors*.

The first person who speaks is Michael Hirst, the director of the series *The Tudors*.

He is commenting on his work in-between excerpts from the final episode of the final season of the series.

Source: *The Tudors*, dvd boxset, season 4, disc 4, bonuses.