**Opening scene of *Wolf Hall***

Context, adapted from Wikipedia: *Wolf Hall (2009) is a historical novel. Set in the period from 1500 to 1535, Wolf Hall is a fictionalised biography documenting the rapid rise to power of Thomas Cromwell in the court of Henry VIII.*

*Putney, London, 1500.*

‘So now get up.’

Felled, dazed, silent, he has fallen; knocked full length on the cobbles of the yard. His head turns sideways; his eyes are turned towards the gate, as if someone might arrive to help him out. One blow, properly placed, could kill him now.

Blood from the gash on his head – which was his father’s first effort – is trickling across his face. Add to this, his left eye is blinded; but if he squints sideways, with his right eye he can see that the stitching of his father’s boot is unravelling. The twine has sprung clear of the leather, and a hard knot in it has caught his eyebrow and opened another cut.

‘So now get up!’ Walter is roaring down at him, working out where to kick him next. He lifts his head an inch or two, and moves forward, on his belly, trying to do it without exposing his hands, on which Walter enjoys stamping. ‘What are you, an eel?’ his parent asks. He trots backwards, gathers pace, and aims another kick.

It knocks the last breath out of him; he thinks it may be his last. His forehead returns to the ground; he lies waiting, for Walter to jump on him. The dog, Bella, is barking, shut away in an outhouse. I’ll miss my dog, he thinks. The yard smells of beer and blood. Someone is shouting, down on the riverbank. Nothing hurts, or perhaps it’s that everything hurts, because there is no separate pain that he can pick out. But the cold strikes him, just in one place: just through his cheekbone as it rests on the cobbles.

‘Look now, look now,’ Walter bellows. He hops on one foot, as if he’s dancing. ‘Look what I’ve done. Burst my boot, kicking your head.’

Inch by inch. Inch by inch forward. Never mind if he calls you an eel or a worm or a snake. Head down, don’t provoke him. His nose is clotted with blood and he has to open his mouth to breathe. His father’s momentary distraction at the loss of his good boot allows him the leisure to vomit. ‘That’s right,’ Walter yells. ‘Spew everywhere.’ Spew everywhere, on my good cobbles. ‘Come on, boy, get up. Let’s see you get up. By the blood of creeping Christ, stand on your feet.’

Creeping Christ? he thinks. What does he mean? His head turns sideways, his hair rests in his own vomit, the dog barks, Walter roars and bells peal out across the water. He feels a sensation of movement, as if the filthy ground has become the Thames. It gives and sways beneath him; he lets out his breath, one great final gasp. You’ve done it this time, a voice tells Walter. But he closes his ears, or God closes them for him. He is pulled downstream, on a deep black tide.

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The next thing he knows, it is almost noon, and he is propped in the doorway of Pegasus the Flying Horse. His sister Kat is coming from the kitchen with a rack of hot pies in her hands. When she sees him she almost drops them. Her mouth opens in astonishment. ‘Look at you!’

‘Kat, don’t shout, it hurts me.’

She bawls for her husband: ‘Morgan Williams!’ She rotates on the spot, eyes wild, face flushed from the oven’s heat. ‘Take this tray, body of God, where are you all?’

He is shivering from head to foot, exactly like Bella did when she fell off the boat that time.

A girl runs in. ‘The master’s gone to town.’

‘I know that, fool.’ The sight of her brother had panicked the knowledge out of her. She thrusts the tray at the girl. ‘If you leave them where the cats can get at them, I’ll box your ears till you see stars.’ Her hands empty, she clasps them for a moment in violent prayer. ‘Fighting again, or was it your father?’

Yes, he says, vigorously nodding, making his nose drops gouts of blood: yes, he indicates himself, as if to say, Walter was here. Kate calls for a basin, for water, for water in a basin, for a cloth, for the devil to rise up, right now, and take away Walter his servant. ‘Sit down before you fall down.’

*Hilary Mantel, 2009*