

**MANGA SHAKESPEARE**®

# **HENRY VIII**



**GLOSSARY**





### AN UNTIMELY AGUE STAYED ME

p.12: Buckingham  
*(Act 1, Scene 1)*  
'a sudden fever forced me to stay behind'



### LIGHTS OF MEN

p.12: Buckingham  
*(Act 1, Scene 1)*  
'glitterati', 'leading lights', 'luminaries'



### THE VALE OF ANDREN

p.12: Buckingham  
*(Act 1, Scene 1)*  
The plain near the village of Andres in northern France, a few miles inland from Calais, where the two kings held their sumptuous summit-meeting - the so-called Field of the Cloth of Gold - in June 1520.



### LIGHTED

p.13: Norfolk  
*(Act 1, Scene 1)*  
'alighted', 'dismounted'



### AS THEY GREW TOGETHER

p.13: Norfolk  
*(Act 1, Scene 1)*  
'as if their two bodies merged into one'



### WHAT FOUR THRONED ONES COULD HAVE WEIGHED SUCH A COMPOUNDED ONE?

p.13: Norfolk  
*(Act 1, Scene 1)*  
'If four other kings had joined together in such an embrace, their combined value would surely fall short of the joint nobility created by these two'



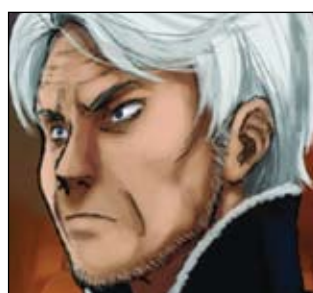
### LIKE HEATHEN GODS

p.14: Norfolk  
*(Act 1, Scene 1)*  
'resembling gawdy pagan idols'



### MADE BRITAIN, INDIA

p.14: Norfolk  
*(Act 1, Scene 1)*  
'transformed the English delegates ["Britain"] . . . into the very essence, or embodiment, of wealth ["India"] by the light shining from the gold of the French costumes'



### THE MADAMS TOO, NOT USED TO TOIL, DID ALMOST SWEAT TO BEAR THE PRIDE UPON THEM. THEIR LABOUR WAS TO THEM AS A PAINTING.

p.14: Norfolk  
*(Act 1, Scene 1)*  
'The ladies of the court, too, being strangers to hard work, almost broke into a sweat by the effort involved in wearing their finery. The colour that effort brought to their faces was like another layer of make-up'



### MASQUE . . . CRIED

p.15: Norfolk  
*(Act 1, Scene 1)*  
'pageant . . . declared to be'



### LUSTRE . . . BEYOND THOUGHT'S COMPASS

p.15: Norfolk  
*(Act 1, Scene 1)*  
'glory . . . beyond the reach of imagination'



### WHO SET THE BODY AND THE LIMBS OF THIS GREAT SPORT TOGETHER?

p.16: Buckingham  
*(Act 1, Scene 1)*  
 'Who organized the complicated business of this magnificent spectacle?'



SICKENED THEIR ESTATES . . .  
 ABOUND  
 p.18: Abergavenny  
*(Act 1, Scene 1)*  
 'depleted their finances . . . thrive'



### KEECH

p.16: Buckingham  
*(Act 1, Scene 1)*  
 'congealed lump of fat': for all Cardinal Wolsey's later power, he was born (in 1470) the son of a humble Ipswich butcher. For later sneers by posh aristocrats at his common birth, see pp.17 and 21.



### BROKE THEIR BACKS FOR LAYING MANORS ON 'EM FOR THIS GREAT JOURNEY. WHAT DID THIS VANITY BUT MINISTER COMMUNICATION OF A MOST POOR ISSUE?

p.18: Buckingham  
*(Act 1, Scene 1)*  
 'crippled themselves financially by selling portions of their land to be able to afford the vastly expensive costumes required to participate in this magnificent expedition. And what was the practical result of all this superficial glitz except to facilitate discussions that have now proved pointless?'



### TAKE UP THE RAYS OF THE BENEFICIAL SUN AND KEEP IT FROM THE EARTH

p.16: Buckingham  
*(Act 1, Scene 1)*  
 'soak up the favours of the generous King before they reach the ground'



### NOT PROPPED BY ANCESTRY . . . OUT OF HIS SELF-DRAWING WEB

p.17: Norfolk  
*(Act 1, Scene 1)*  
 'unguided by the precedents of any distinguished forebears . . . via the schemes he has spun on his own initiative'



### NOT VALUES THE COST

p.18: Norfolk  
*(Act 1, Scene 1)*  
 'doesn't cover the expense'



### PRIVITY

p.17: Buckingham  
*(Act 1, Scene 1)*  
 'private approval', 'confidential encouragement'



### AT A SUPERFLUOUS RATE

p.18: Abergavenny  
*(Act 1, Scene 1)*  
 'at vastly too high a rate'



### ALL THE GENTRY - TO WHOM AS GREAT A CHARGE AS LITTLE HONOUR HE MEANT TO LAY UPON

p.17: Buckingham  
*(Act 1, Scene 1)*  
 'the entire aristocracy - whom he only ever intended to acknowledge with as little reward as the expenses he put them to were large'



### DIFFERENCE

p.18: Norfolk  
*(Act 1, Scene 1)*  
 'quarrel', 'disagreement'





**SURVEYOR . . .  
EXAMINATION . . .  
LESSEN THIS BIG LOOK**

p.20: Wolsey  
*(Act 1, Scene 1)*  
'land-agent . . . legal deposition  
. . . be forced to rein in this his  
haughty and arrogant stare'



**ATTACH**

p.26: Brandon  
*(Act 1, Scene 1)*  
'apprehend', 'arrest',  
'call in for questioning'



**CUR . . . CRY DOWN**

p.21: Buckingham  
*(Act 1, Scene 1)*  
'dog . . . denounce'



**SPANNED**

p.26: Buckingham  
*(Act 1, Scene 1)*  
'measured' (i.e. to its end)



**TOP-PROUD . . .  
ONLY TO SHOW HIS POMP**

p.22: Buckingham  
*(Act 1, Scene 1)*  
'excessively proud . . . merely in  
order to flaunt his status'



**A FULL-CHARGED  
CONFEDERACY**

p.27: King Henry  
*(Act 1, Scene 2)*  
'a plot as dangerous as any fully  
loaded weapon'



**CHARLES THE EMPEROR**

p.23: Buckingham  
*(Act 1, Scene 1)*  
i.e., Charles V, the Catholic Holy  
Roman Emperor (1500-1558),  
the nephew of Queen Katherine.



**CHOKED**

p.27: King Henry  
*(Act 1, Scene 2)*  
'smothered', 'thwarted'



**ERE**

p.24: Buckingham  
*(Act 1, Scene 1)*  
'before'



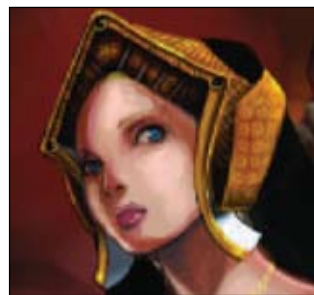
**YOU HAVE HALF  
OUR POWER**

p.28: King Henry  
*(Act 1, Scene 2)*  
'You share my rule as an equal  
partner on the throne'



**PRONOUNCE . . .  
APPEAR IN PROOF**

p.24: Buckingham  
*(Act 1, Scene 1)*  
'declare . . . be proven by  
experience'

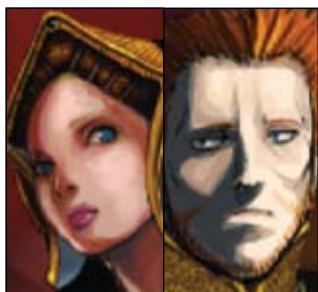


**FLAWED**

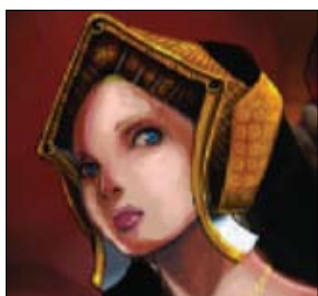
p.29: Queen Katherine  
*(Act 1, Scene 2)*  
'damaged'

**CARDERS**

p.30: Norfolk  
*(Act 1, Scene 2)*  
 i.e., those workers in the textile industry who refine wool by combing out its impurities.

**EXACTIONS . . . EXACTION**

p.31: Queen Katherine and King Henry  
*(Act 1, Scene 2)*  
 'taxations . . . taxation'

**COMMISSIONS . . . PRETENCE**

p.32: Queen Katherine  
*(Act 1, Scene 2)*  
 'authoritative warrants . . . pretext'

**TRADUCED . . . STINT . . . IN THE FEAR TO COPE MALICIOUS CENSURERS . . . SIT STATE-STATUES ONLY**

p.33: Wolsey  
*(Act 1, Scene 2)*  
 'slandered . . . cancel . . . for fear of encountering biased critics . . . merely the hollow replicas of proper statesmen'

**LOP**

p.34: King Henry  
*(Act 1, Scene 2)*  
 'branching twigs'

**NOISED . . . INTERCESSION . . . REVOKEMENT**

p.35: King Henry  
*(Act 1, Scene 2)*  
 'rumoured . . . intervention . . . repeal'

**TO STRIKE HONOUR SAD**

p.35: King Henry  
*(Act 1, Scene 2)*  
 'that will depress and anger the spirits of honourable people'

**COLLECTED OUT OF**

p.36: Wolsey  
*(Act 1, Scene 2)*  
 'gathered in evidence against'

**CARRY IT SO**

p.36: Surveyor  
*(Act 1, Scene 2)*  
 'so arrange the circumstances to ensure that he will'

**HOW GROUNDED HE HIS TITLE . . . ?**

p.36: King Henry  
*(Act 1, Scene 2)*  
 'Upon what basis did he claim his right to . . . ?'

**TUSH**

p.39: Surveyor, allegedly quoting Buckingham  
*(Act 1, Scene 2)*  
 i.e., an exclamation of contempt.

**AND THIS MAN OUT**

p.40: Wolsey  
*(Act 1, Scene 2)*  
 'while this man stays outside'



### WHOSE TENOR WAS AS MUCH AS A PERFORMANCE

p.41: Surveyor  
*(Act 1, Scene 2)*  
 'the gist of which was so vivid as to resemble the act itself'



### KISS YOU TWENTY WITH A BREATH

p.47: Lord Sands  
*(Act 1, Scene 4)*  
 'kiss twenty different women in the blink of an eye'



### TO THE HEIGHT

p.41: King Henry  
*(Act 1, Scene 2)*  
 'in the highest degree'



### GAMESTER

p.47: Anne Boleyn  
*(Act 1, Scene 4)*  
 'joker', 'prankster'



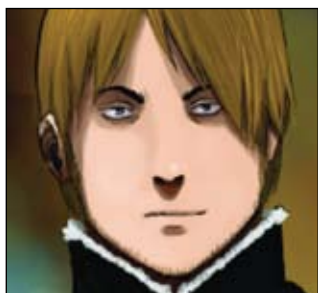
### SPELLS . . . JUGGLE . . . MYSTERIES

p.42: Lord Chamberlain  
*(Act 1, Scene 3)*  
 'supernatural influence . . . manipulate . . . behaviour'



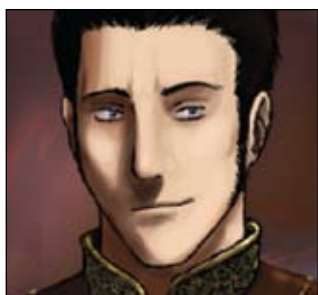
### WHAT WARLIKE VOICE - AND TO WHAT END IS THIS?

p.48: Wolsey  
*(Act 1, Scene 4)*  
 'What's that military noise - and what is the reason for it?' In an early performance of Henry VIII at the Globe theatre in July 1613, the gunpowder used to make this sound-effect (the original stage-direction instructs 'Chambers discharged') set light to the building's thatched roof. The performance was abandoned; every member of the thousand-strong audience was safely evacuated; but the Globe burned to the ground. (It was rebuilt - with a tiled roof - the following year.)



### CLAPPED

p.42: Lovell  
*(Act 1, Scene 3)*  
 'slapped', 'posted'



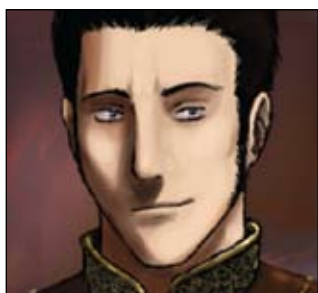
### THIS NIGHT HE MAKES A SUPPER TO MANY LORDS AND LADIES

p.44: Chamberlain  
*(Act 1, Scene 3)*  
 Cardinal Wolsey's banquet at York Place took place in 1527, by which time King Henry had in fact already begun his relationship with Anne Boleyn.



### UNMANNERLY

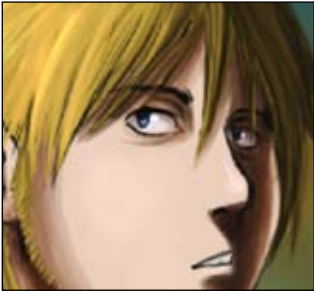
p.51: King Henry  
*(Act 1, Scene 4)*  
 'impolite', 'rude'



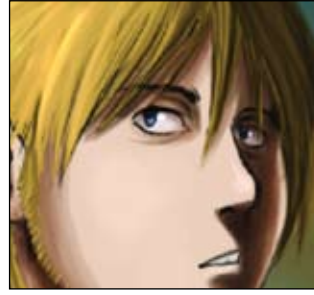
### MAKES COLD WEATHER

p.46: Chamberlain  
*(Act 1, Scene 4)*  
 'creates a chilly atmosphere'

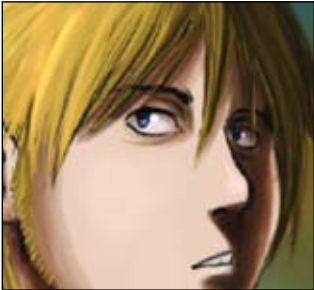


**IS HE FOUND GUILTY?**

p.52: Second Gentleman  
*(Act 2, Scene 1)*  
The Duke of Buckingham was arrested in April 1521, and put on immediate trial. He was found guilty, and executed for high treason on 17 May 1521.

**BUZZING**

p.60: Second Gentleman  
*(Act 2, Scene 1)*  
'whispering', 'rumour'

**END**

p.52: Second Gentleman  
**(Act 2, Scene 1)**  
'source', 'root cause', 'underlying reason'

**UNDO**

p.61: Second Gentleman  
*(Act 2, Scene 1)*  
'ruin', 'destroy'

**LOSE ME**

p.56: Buckingham  
*(Act 2, Scene 1)*  
'forget me'

**SLEPT UPON**

p.63: Chamberlain  
*(Act 2, Scene 2)*  
'been blind to', 'turned a blind eye to'

**THE LONG DIVORCE OF STEEL**

p.57: Buckingham  
*(Act 2, Scene 1)*  
'the eternal separation of my body from my soul - and my head, struck off by the executioner's steel axe'

**UNFIT**

p.64: Chamberlain  
*(Act 2, Scene 2)*  
'inappropriate'

**TILL MY SOUL FORSAKE**

p.58: Buckingham  
*(Act 2, Scene 1)*  
'until my soul leave my body'

**OUR BREACH OF DUTY IS BUSINESS OF ESTATE**

p.64: Norfolk  
*(Act 2, Scene 2)*  
'we are breaking the terms of our lowly status because we bring news of national importance'

**MY STATE NOW WILL BUT MOCK ME**

p.59: Buckingham  
*(Act 2, Scene 1)*  
'to afford me the ceremonial trappings of my former status would serve only to mock my now-reduced circumstances'

**TEMPORAL AFFAIRS**

p.65: King Henry  
*(Act 2, Scene 2)*  
'worldly [as opposed to spiritual] matters'

**CARDINAL Campeius**

p.66: Wolsey  
*(Act 2, Scene 2)*  
 Cardinal Campeggio ('Campeius') was the papal legate (the special ambassador from the Pope in Rome) who arrived in England in September 1528, to advise on the divorce proceedings between King Henry and Queen Katherine that had begun in May 1527.

**LOVE HER SO DEAR, NOT TO DENY HER SCHOLARS ALLOWED FREELY TO ARGUE FOR HER**

p.67: Wolsey  
*(Act 2, Scene 2)*  
 'respect her so genuinely that you'll allow her legal defence to include many wise advocates'

**HELD A LEARNED MAN**

p.69: Campeius  
*(Act 2, Scene 2)*  
 'considered wise'

**KEPT HIM A FOREIGN MAN**

p.70: Campeius  
*(Act 2, Scene 2)*  
 'held him at arm's length from the court (on foreign business)'

**WE LIVE NOT TO BE GRIPPED BY MEANER PERSONS**

p.70: Wolsey  
*(Act 2, Scene 2)*  
 'we're far too important to be at the mercy of our social inferiors'

**HERE'S THE PANG THAT PINCHES**

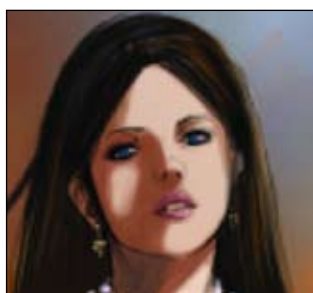
p.72: Anne Boleyn  
*(Act 2, Scene 3)*  
 'this is the most painful part of the situation'

**GROWING IN MAJESTY . . . PROCESS . . . GIVE HER THE AVAUNT**

p.72: Anne Boleyn  
*(Act 2, Scene 3)*  
 'becoming used to her regal status . . . trial . . . formally order her to get lost'

**DOES PURPOSE HONOUR TO YOU NO LESS THAN . . .**

p.77: Chamberlain  
*(Act 2, Scene 3)*  
 'intends to bestow upon you no less an honour than . . .'

**VOUCHSAFE**

p.78: Anne Boleyn  
*(Act 2, Scene 3)*  
 'kindly undertake'

**HAVE YOUR MOUTH FILLED UP BEFORE YOU OPEN IT**

p.79: Old Lady  
*(Act 2, Scene 3)*  
 'are fed with favours before you even ask for them'. Anne Boleyn was created Marchioness of Pembroke in September 1532.

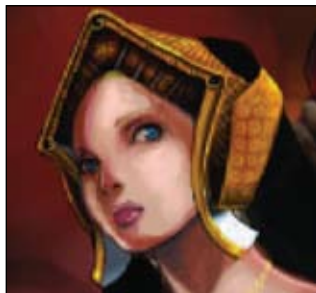
**FOR ALL THE MUD IN EGYPT**

p.80: Old Lady  
*(Act 2, Scene 3)*  
 'for all the tea in China'

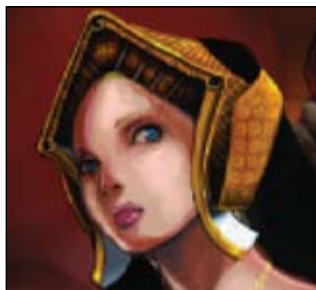
**FAINTS ME**

p.81: Anne Boleyn  
*(Act 2, Scene 3)*  
 'makes me giddy'

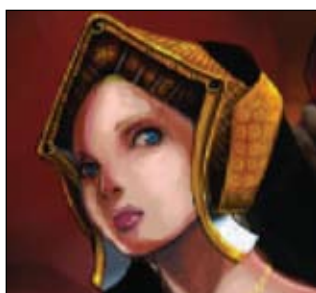


**MANY CHILDREN BY YOU**

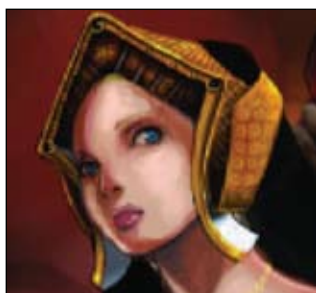
p.81: Queen Katherine  
*(Act 2, Scene 4)*  
Katherine gave birth to at least six children during her marriage to Henry, but all except one (the future Queen Mary I) died within days, as King Henry himself later bemoans (see pp.92-3).

**THE KING, YOUR FATHER**

p.83: Queen Katherine  
*(Act 2, Scene 4)*  
i.e., Henry Richmond, who became King Henry VII after defeating Richard III at the Battle of Bosworth in 1485, bringing the Wars of the Roses to an end, and founding the Tudor dynasty.

**DEEMED OUR MARRIAGE LAWFUL**

p.83: Queen Katherine  
*(Act 2, Scene 4)*  
Katherine had been previously married (in November 1501) to Henry's elder brother Arthur, who died suddenly in April 1502. Henry succeeded to the throne in April 1509, and married Katherine - his own widowed sister-in-law - the following June. It was the legality of this marriage (effectively the question as to whether or not it technically counted as incest) that was so repeatedly debated.

**BLOWN THIS COAL**

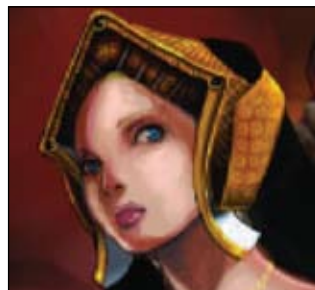
p.85: Queen Katherine  
*(Act 2, Scene 4)*  
'fomented this trouble',  
'resurrected this quarrel'

**SPLEEN**

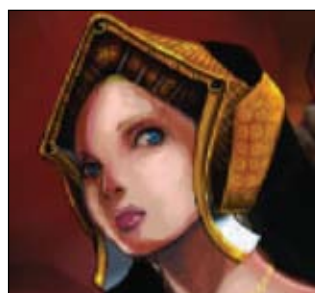
p.86: Wolsey  
*(Act 2, Scene 4)*  
'malice'

**CONSISTORY**

p.86: Wolsey  
*(Act 2, Scene 4)*  
'ecclesiastical court'

**MOUNTED WHERE POWERS ARE YOUR RETAINERS**

p.87: Queen Katherine  
*(Act 2, Scene 4)*  
'risen to such a high position that the powerful are yours to command'

**TARRY**

p.88: Queen Katherine  
*(Act 2, Scene 4)*  
'linger', 'remain'

**MARRIAGE 'TWINX THE DUKE OF ORLEANS AND OUR DAUGHTER MARY**

p.91: King Henry  
*(Act 2, Scene 4)*  
Negotiations were conducted with the French in 1527, when Mary was still only eleven years old, for an arranged dynastic marriage with the French King's second son, but these came to nothing.

**MAZED CONSIDERINGS**

p.92: King Henry  
*(Act 2, Scene 4)*  
'perplexed reflections'

**STOOD NOT IN THE SMILE OF HEAVEN . . . OFFICES OF LIFE**

p.92: King Henry  
*(Act 2, Scene 4)*  
'did not enjoy divine favour . . . life-sustaining services'



### COMMITTED THE DARINGEST COUNSEL

p.94: Lincoln  
*(Act 2, Scene 4)*  
 'advised the most radical action  
 (i.e. an immediate divorce)'



### WEAR OUR MORTAL STATE

p.95: King Henry  
*(Act 2, Scene 4)*  
 'continue along the course of my  
 life'



### I LEFT NO REVEREND PERSON IN THE COURT

p.95: King Henry  
*(Act 2, Scene 4)*  
 'there wasn't a single cleric here  
 (whose opinion I did not seek)'



### TRIFLE WITH

p.96: King Henry  
*(Act 2, Scene 4)*  
 'deal casually with'



### THE THORNY POINTS OF MY ALLEGED REASONS

p.95: King Henry  
*(Act 2, Scene 4)*  
 'the complicated details of my  
 stated reasons'



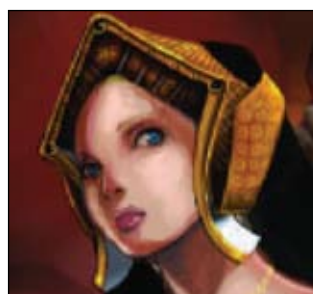
### I ABHOR THIS DILATORY SLOTH

p.97: King Henry  
*(Act 2, Scene 4)*  
 'How I detest this deliberate time-wasting'



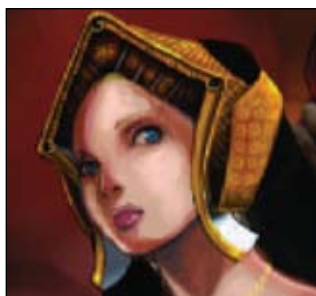
### ORPHEUS

p.98: Waiting-woman  
*(Act 3, Scene 1)*  
 Orpheus was a supremely gifted poet in Classical mythology, who was able to charm animals, trees, and stones with the beauty of his song; ironically, given the circumstances in which the song is sung, Orpheus was also an emblem of harmony.



### AND THAT WAY I AM WIFE IN

p.100: Queen Katherine  
*(Act 3, Scene 1)*  
 'and in particular that which concerns my condition and status as a wife'



### DESERVES A CORNER

p.100: Queen Katherine  
*(Act 3, Scene 1)*  
 'would make me slink away guiltily from the light of day'



### TANTA EST ERGA TE MENTIS INTEGRITAS, REGINA SERENISSIMA

p.100: Wolsey  
*(Act 3, Scene 1)*  
 (Latin) 'I hold you in such high esteem, most serene Majesty'. Wolsey later repeats and continues the sentiment: 'Noble lady, I am sorry my integrity [= sincere devotion] should breed so deep suspicion' (p.101).



**BY WAY OF ACCUSATION**

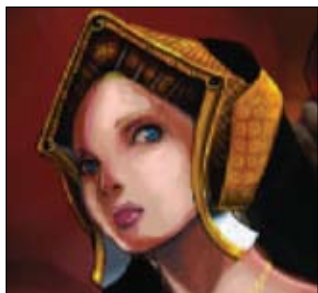
p.101: Wolsey  
*(Act 3, Scene 1)*  
 'as part of an intention to accuse you'

**HOW YOU STAND MINDED IN**

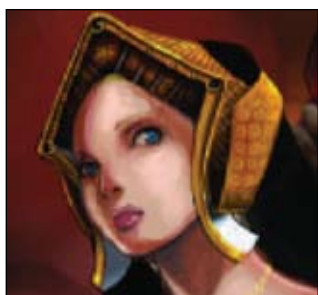
p.102: Wolsey  
*(Act 3, Scene 1)*  
 'what your view is of', 'where you stand in the debate over'

**MY LORD OF YORK**

p.102: Campeius  
*(Act 3, Scene 1)*  
 i.e., Wolsey, Archbishop of York. Wolsey and 'Campeius' visited Queen Katherine in late July 1529 – but Wolsey had been removed from office by the following October.

**POINT OF WEIGHT**

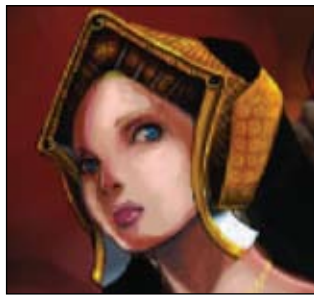
p.103: Queen Katherine  
*(Act 3, Scene 1)*  
 'momentous issue'

**LIVE A SUBJECT**

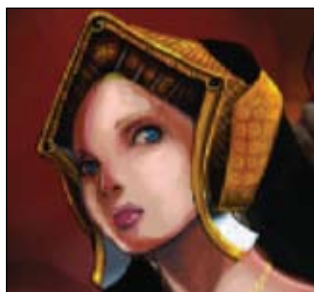
p.104: Queen Katherine  
*(Act 3, Scene 1)*  
 'continue to live safely in the kingdom [after contradicting the King's wishes]'

**PUT YOUR MAIN CAUSE INTO THE KING'S PROTECTION . . . IF THE TRIAL OF THE LAW OVERTAKE YE, YOU'LL PART AWAY DISGRACED**

p.105: Campeius  
*(Act 3, Scene 1)*  
 'surrender the principal decision to the King's authority . . . if the judgement of the court goes against you, you'll have to depart in disgrace'

**OUT UPON YE!**

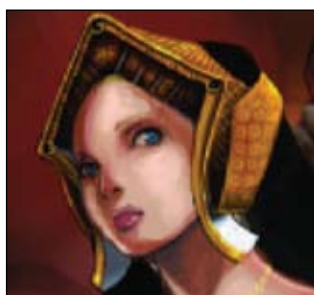
Queen Katherine  
*(Act 3, Scene 1)*  
 'get out!'

**CARDINAL SINS**

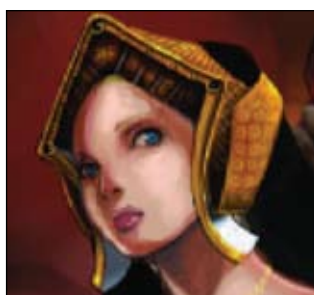
p.106: Queen Katherine  
*(Act 3, Scene 1)*  
 i.e., a reference to the Seven Cardinal (or Deadly) Sins (pride, avarice, envy, wrath, gluttony, sloth, lust), Queen Katherine is making a black joke about the formal title of Cardinal, which both Campeius and Wolsey hold.

**ENVY**

p.107: Wolsey  
*(Act 3, Scene 1)*  
 'malice', 'enmity'

**FELLOWSHIP**

p.108: Queen Katherine  
*(Act 3, Scene 1)*  
 (a) 'companionship'; (b) 'sexual intimacy'

**DIGNITIES**

p.110: Queen Katherine  
*(Act 3, Scene 1)*  
 'aristocratic qualities' (and for Wolsey's different use of the word, see p.141, Act 3, Scene 2)

**CANNOT STAND UNDER THEM . . . HIS SPELL IN THAT IS OUT**

p.114: Norfolk  
*(Act 3, Scene 2)*  
 'will be unable to resist their joint force . . . that wicked influence of his has expired'



### HOW CAME HIS PRACTICES TO LIGHT?

p.115: Surrey  
*(Act 3, Scene 2)*  
'How did it come about that his deceitful schemes were exposed?' Wolsey fell from royal favour in the autumn of 1529 – probably because he was by that time already under surveillance by the King, rather than by the providential accident depicted in the play. He was arrested the following year, and died in disgrace in November 1530.



### HEDGES HIS OWN WAY . . . FOUNDER

p.116: Chamberlain  
*(Act 3, Scene 2)*  
'sneakily strikes out in his own evasive direction . . . collapse'



### THE KING HATH ALREADY MARRIED THE FAIR LADY. ¶ THERE'S ORDER GIVEN FOR HER CORONATION.

p.116: Chamberlain and Suffolk  
*(Act 3, Scene 2)*  
King Henry married Anne Boleyn on 25 January 1533, and her coronation as Queen followed on 1 June 1533 - over two years after the death of Wolsey.



### DIGEST

p.117: Surrey  
*(Act 3, Scene 2)*  
'absorb', 'assimilate', 'endure', 'forgive and forget'



### MOODY

p.119: Norfolk  
*(Act 3, Scene 2)*  
'gloomy', 'sombre'



### DOES WHET HIS ANGER TO HIM

p.121: Suffolk  
*(Act 3, Scene 2)*  
'is getting ready to declare his anger towards him'



### LUTHERAN

p.122: Wolsey  
*(Act 3, Scene 2)*  
i.e., an adherent to the Protestant reforms of the Catholic Church then being proposed by the German monk Martin Luther (1483-1546). In contrast to the formal structure of the – by this time increasingly corrupt - Catholic Church, by which Priests interpreted God's intentions, via the Latin Bible, to their flock, Protestantism laid a greater emphasis on men and women's individual and unmediated relationship with God, via their study of the Bible (newly available in mass-printed translations in the everyday language they spoke), and therefore on the central importance of an individual's salvation by faith (and conscience), rather than by any dutiful registration of good works alone.



### ORACLE

p.122: Wolsey  
*(Act 3, Scene 2)*  
'infallible spokesman'



### INVENTORY . . . AT SUCH PROUD RATE THAT IT OUT-SPEAKS POSSESSION OF A SUBJECT

p.124: King Henry  
*(Act 3, Scene 2)*  
'itemized list . . . of such exorbitant value that it falls far beyond the remit of any ordinary citizen to own'





**PARED MY PRESENT  
HAVINGS TO BESTOW  
MY BOUNTIES**

p.125: King Henry  
*(Act 3, Scene 2)*  
'cut back on my current income  
in order to afford the gifts I have  
lavished'



**PRIME MAN OF STATE**

p.126: King Henry  
*(Act 3, Scene 2)*  
'prime minister', 'principal  
executive officer'



**A LOYAL BREAST . . .  
OPEN IT**

p.128: King Henry  
*(Act 3, Scene 2)*  
'a faithful heart . . . reveal it'



**BRING ME OFF**

p.130: Wolsey  
*(Act 3, Scene 2)*  
'offer rescue to me'



**THAT FULL MERIDIAN  
OF MY GLORY . . .  
EXHALATION**

p.131: Wolsey  
*(Act 3, Scene 2)*  
'the highest point in the sky  
reached by the star of my  
ambition . . . shooting-star'



**THE GREAT SEAL**

p.132: Norfolk  
*(Act 3, Scene 2)*  
i.e. the engraved 'seal of office'  
by which Wolsey stamped his  
authorization on the documents  
of state business.



**THE GRAND SUM OF HIS  
SINS, THE ARTICLES  
COLLECTED FROM HIS  
LIFE**

p.133: Surrey  
*(Act 3, Scene 2)*  
Cardinal Wolsey was presented  
with 44 itemized 'articles' (or  
allegations) in December 1529;  
her was eventually arrested  
the following November – and  
died within the month, on 29  
November 1530.



**WROUGHT TO BE A LEGATE**

p.134: Surrey  
*(Act 3, Scene 2)*  
'manoeuvred yourself into the  
post of ambassador'



**CAUSED YOUR HOLY HAT  
TO BE STAMPED ON THE  
KING'S COIN**

p.135: Suffolk  
*(Act 3, Scene 2)*  
'contrived to have the mitre of  
your office to replace the crown  
on the design of the coinage'



**INNUMERABLE  
SUBSTANCE**

p.136: Surrey  
*(Act 3, Scene 2)*  
'incalculable riches'



**A WRIT BE SUED**

p.137: Suffolk  
*(Act 3, Scene 2)*  
'legal proceedings will be  
initiated'



**ON BLADDERS**

p.138: Wolsey  
*(Act 3, Scene 2)*  
'using inflated water-wings'

**THEIR RUIN**

p.139: Wolsey  
*(Act 3, Scene 2)*  
 'the destruction they can inflict'

**EARTHLY DIGNITIES**

p.141: Wolsey  
*(Act 3, Scene 2)*  
 'worldly titles and honours'

**LUCIFER**

p.139: Wolsey  
*(Act 3, Scene 2)*  
 The proud angel Lucifer (the Devil), who in Christian scripture rebelled against God and fell from Heaven. 'Fling away ambition,' Wolsey later tells Cromwell, 'by that sin fell the angels' (p.147, Act 3, Scene 2).

**ENDS**

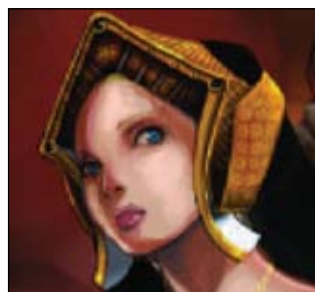
p.147: Wolsey  
*(Act 3, Scene 2)*  
 'designs', 'purposes'  
 (and see also p.192,  
 Act 5, Scene 2)

**NAKED**

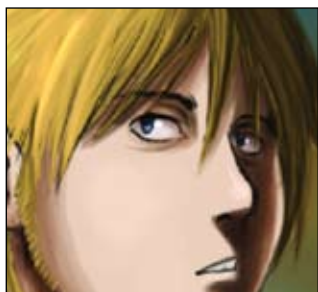
p.147: Wolsey  
*(Act 3, Scene 2)*  
 'defenceless'

**SHE WAS DIVORCED**

p.149: First Gentleman  
*(Act 4, Scene 1)*  
 Henry's marriage to Katherine was formally dissolved on 23 May 1533; his marriage to Anne Boleyn was ratified on 28 May 1533; and Anne's coronation (see p.150) took place on 1 June 1533.

**SICK TO DEATH! . . . DIDST THOU NOT TELL ME THAT CARDINAL Wolsey WAS DEAD?**

p.158: Queen Katherine  
*(Act 4, Scene 2)*  
 In fact, Wolsey died on 29 November 1530, and it was not until five years later – on 8 January 1536 – that Katherine of Aragon died.

**ALL THE INDIES**

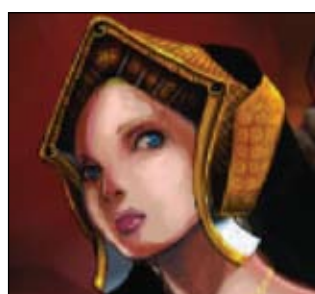
p.151: Second Gentleman  
*(Act 4, Scene 1)*  
 'a world of exotic wealth and beauty'

**HIS BLESSED PART**

p.161: Griffith  
*(Act 4, Scene 2)*  
 i.e., his soul

**BRILING**

p.152: First Gentleman  
*(Act 4, Scene 1)*  
 'getting hot and bothered'

**UNBOUNDED STOMACH . . . SIMONY WAS FAIR PLAY . . . ELSE**

p.162: Queen Katherine  
*(Act 4, Scene 2)*  
 'boundless ambition . . . he considered bribery to be honest dealing . . . otherwise'



**UNSATISFIED IN GETTING**

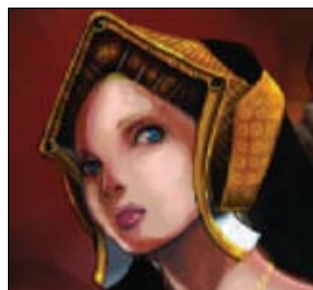
p.163: Patience  
*(Act 4, Scene 2)*  
 'never satisfied when it came to acquiring wealth'

**POSSESS YOUR FANCY**

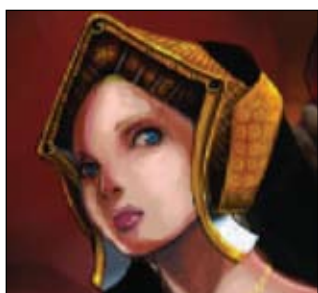
p.169: Griffiths  
*(Act 4, Scene 2)*  
 'occupy your imagination'

**IPSWICH AND OXFORD**

p.163: Patience  
*(Act 4, Scene 2)*  
 Cardinal Wolsey founded colleges at Oxford University and at Ipswich (where he was born). Of these, only Christ Church, Oxford, survived him (and survives still).

**SAUCY**

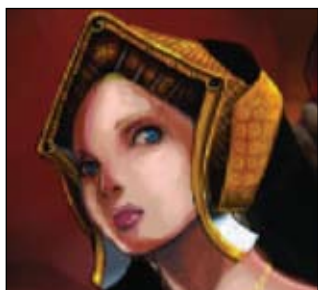
p.170: Queen Katherine  
*(Act 4, Scene 2)*  
 'impertinent', 'insubordinate'

**HERALD**

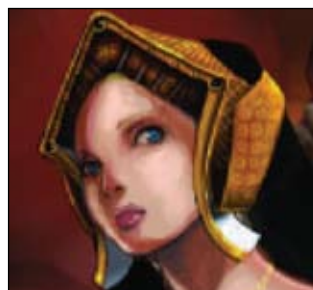
p.164: Queen Katherine  
*(Act 4, Scene 2)*  
 'spokesman', 'announcer (of my qualities)'

**GO TO**

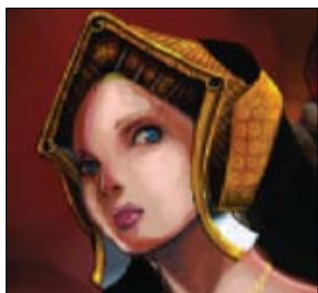
p.170: Patience  
*(Act 4, Scene 2)*  
 'get on with it', 'come on'

**PATIENCE**

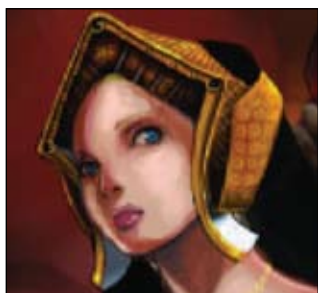
p.165: Queen Katherine  
*(Act 4, Scene 2)*  
 i.e., the (suitable) name of the Queen's maidservant.

**IF MY SIGHT FAIL NOT**

p.171: Queen Katherine  
*(Act 4, Scene 2)*  
 'unless my eyes deceive me'

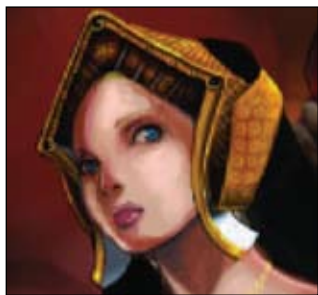
**KNELL**

p.165: Queen Katherine  
*(Act 4, Scene 2)*  
 'funeral music'

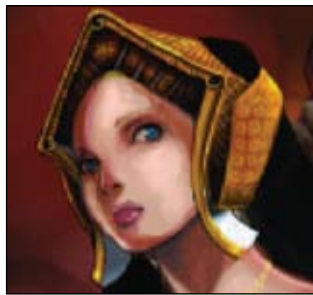
**CELESTIAL HARMONY**

p.165: Queen Katherine  
*(Act 4, Scene 2)*  
 The universe was poetically conceived as a series of concentric crystal spheres around the earth, whose revolving movement created divinely beautiful music, audible only to newly departed souls.



**HIS YOUNG DAUGHTER**

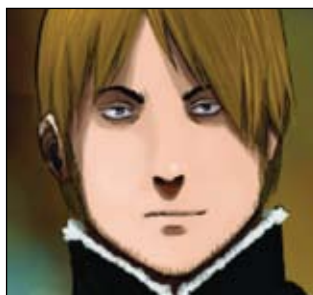
p.172: Queen Katherine  
*(Act 4, Scene 2)*  
 i.e., Princess Mary, who was born in February 1516, presented as a useful bargaining chip for a dynastic marriage in 1527, and declared illegitimate in March 1534, but who maintained a brave political presence, eventually succeeding her sickly half-brother Edward VI to the throne in 1553, when she sought to restore (by force) England's Catholic heritage. When she died in 1558, she was succeeded to the throne by her half-sister Elizabeth I.

**MAIDEN FLOWERS**

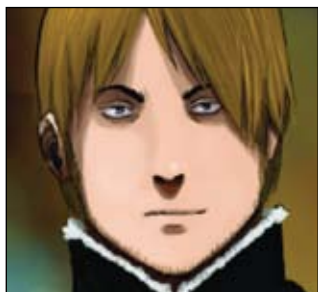
p.175: Queen Katherine  
*(Act 4, Scene 2)*  
 i.e., the flowers laid on Katherine's tomb which – in the so-called 'language of flowers', by which human qualities were associated with different blooms – would demonstrate her chaste and faithful life.

**WILDER**

p.176: Gardiner  
*(Act 5, Scene 1)*  
 'more urgent'

**IS THE KING'S HAND AND TONGUE**

p.178: Lovell  
*(Act 5, Scene 1)*  
 'performs the King's bidding and acts as his spokesman'

**THE QUEEN'S IN LABOUR**

p.176: Lovell  
*(Act 5, Scene 1)*  
 Anne Boleyn gave birth to Princess Elizabeth (later Elizabeth I) on 7 September 1533. History does not record that the birth was significantly difficult (though Henry's third wife Jane Seymour, the mother of Edward VI, died from the effects of childbirth).

**ARCH**

p.178: Gardiner  
*(Act 5, Scene 1)*  
 'pre-eminent', 'principal'

**THE FRUIT SHE GOES WITH . . . THE STOCK . . . GRUBBED UP**

p.177: Gardiner  
*(Act 5, Scene 1)*  
 Gardiner imagines Anne Boleyn as a tree ('stock') which he wishes might be dug up from the root and discarded ('grubbed up') after bearing a useful child ('fruit').

**CONVENTED**

p.179: Gardiner  
*(Act 5, Scene 1)*  
 'summoned to appear'

**RANK**

p.179: Gardiner  
*(Act 5, Scene 1)*  
 'corrupt', 'gross', 'abundant'



**QUIT**

p.181: Suffolk  
*(Act 5, Scene 1)*  
 'relieve', 'release'

**THE GOOD I STAND ON**

p.184: Cranmer  
*(Act 5, Scene 1)*  
 'the basis of my advantage'

**ESTATE**

p.181: King Henry  
*(Act 5, Scene 1)*  
 'condition', 'state of health'

**AT WHAT EASE . . .  
ARE POTENTLY OPPOSED**

p.185: King Henry  
*(Act 5, Scene 1)*  
 'how easily . . . have powerful  
 enemies'

**YOU CANNOT WITH  
SUCH FREEDOM PURGE  
YOURSELF**

p.183: King Henry  
*(Act 5, Scene 1)*  
 'you won't be able to acquit  
 yourself fully of the charges  
 made against you'

**THAN WE GIVE WAY TO**

p.186: King Henry  
*(Act 5, Scene 1)*  
 'than we will allow', 'than we will  
 find acceptable'

**MAKE YOUR HOUSE  
OUR TOWER . . . IT FITS  
WE THUS PROCEED,  
OR ELSE . . .**

p.183: King Henry  
*(Act 5, Scene 1)*  
 'make your home in the Tower of  
 London . . . this course of action  
 is appropriate, since otherwise  
 . . .'

**IF ENTREATIES WILL  
RENDER YOU NO REMEDY**

p.187: King Henry  
*(Act 5, Scene 1)*  
 'if your honest appeals don't  
 result in your acquittal'

**STANDS UNDER MORE  
CALUMNIOUS TONGUES**

p.184: Cranmer  
*(Act 5, Scene 1)*  
 'No one else on earth has been  
 subjected to such hostile and  
 slanderous attacks than I have  
 been'

**'TIS A GIRL, PROMISES  
BOYS HEREAFTER**

p.188: Old Lady  
*(Act 5, Scene 1)*  
 'It's a girl - and boys will  
 doubtless come along in time'

**ENDURANCE FURTHER**

p.184: King Henry  
*(Act 5, Scene 1)*  
 [a] 'a further spell of  
 imprisonment'; [b]  
 'any more hardship'

**YOUR VISITATION**

p.188: Old Lady  
*(Act 5, Scene 1)*  
 'that you visit her'



### GIVE HER AN HUNDRED MARKS

p.188: King Henry  
(Act 5, Scene 1)

A 'hundred marks' was worth around £66 in 1533 (when Elizabeth I was born) – at least a six-figure sum in today's money. (But the Old Lady is still unsatisfied: see p.189 below.)



### AS CHERRY IS TO CHERRY

p.188: Old Lady  
(Act 5, Scene 1)

'like two peas in a pod'



### AN ORDINARY GROOM IS FOR SUCH PAYMENT . . . WHILE IT'S HOT, I'LL PUT IT TO THE ISSUE

p.189: Old Lady  
(Act 5, Scene 1)

'such meagre payment properly belongs to a common servant [i.e., higher-born attendants like me deserve much more] . . . so I'd better strike while the iron is hot and see if I can wangle a better deal'



### MISDEMEANED YOURSELF

p.191: Chancellor  
(Act 5, Scene 2)

'behaved improperly'



### COMMOTIONS . . . AS GERMANY CAN DEARLY WITNESS

p.190: Gardiner (Act 5, Scene 2)

The reference is to the social turmoil ['commotions'] in the German states following the Protestant Reformation in the 1520s and 1530s ['can dearly witness' = to the terrible cost of which they are now able to testify].



### THAT IN THIS CASE, OF JUSTICE, MY ACCUSERS STAND FORTH FACE TO FACE AND FREELY URGE AGAINST ME

p.191: Cranmer  
(Act 5, Scene 2)

'that in this trial, in all fairness, those who accuse me should directly present themselves to me, and be free to press their charges'



### COUNCILLOR

p.191: Suffolk  
(Act 5, Scene 2)

i.e., a member of the Privy Council [the King's Cabinet of advisers]



### I SEE YOUR END

p.192: Cranmer  
(Act 5, Scene 2)

'I see what you're aiming at'



### SECTARY

p.192: Gardiner  
(Act 5, Scene 2)

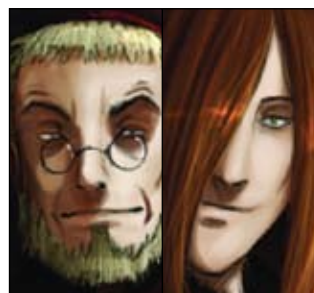
'devotee', 'adherent', 'follower' (i.e. of Luther: see p. 122, 3.2)



### SHARP

p.192: Cranmer  
(Act 5, Scene 2)

'eager', 'prejudicial', 'keen to pass judgement'



### SOUND

p.192: Gardiner and Cranmer  
(Act 5, Scene 2)

'religiously [and politically] orthodox', 'politically correct'



**FORBEAR, FOR SHAME**

p.193: Chancellor  
*(Act 5, Scene 2)*  
 'in the name of honour, stop this!'

**ANSWER FOR HER**

p.197: King Henry  
*(Act 5, Scene 2)*  
 'preside as the officiating minister (in the ceremony of her baptism)'

**OUT OF THE GRIPES OF CRUEL MEN**

p.194: Cranmer  
*(Act 5, Scene 2)*  
 'beyond the reach of malicious detractors'

**THE MAIDEN PHOENIX . . . ANOTHER HEIR**

p.200: Cranmer  
*(Act 5, Scene 4)*  
 In classical mythology, the Phoenix was a miraculous bird that generated its sole heir from the ashes of its own self-destruction by fire. By comparing the young Princess Elizabeth (later Queen Elizabeth I, the Virgin Queen - so-called because she died unmarried and without an heir) to this unique bird, Shakespeare is able to praise the present King (James I) who, though not a direct descendant of the old Queen, had still risen from the ashes of her father's family (being descended from Henry VIII's sister Margaret).

**TRY HIM TO THE UTMOST, HAD YE MEAN**

p.196: King Henry  
*(Act 5, Scene 2)*  
 '[a] put him on trial for his life; [b] deliberately disturb and harass his life – were you to be able to do so'

**BEHOLDING TO A SUBJECT**

p.197: King Henry  
*(Act 5, Scene 2)*  
 'if a reigning monarch can ever owe a debt (or be subservient to) one of his lowly subjects'

**MAKE ME NO MORE ADDO**

p.197: King Henry  
*(Act 5, Scene 2)*  
 'stop making a fuss'

**YET WANTS BAPTISM**

p.197: King Henry  
*(Act 5, Scene 2)*  
 'still requires the ceremony of her christening'. (Princess Elizabeth, later Elizabeth I, was baptized on 10 September 1533.)



THE SIX WIVES OF KING HENRY VIII



**Henry VIII**  
(1491–1547)



**Katherine of Aragon**  
(1485–1536)

married Arthur, Prince of Wales:  
November 1501  
widowed: April 1502  
married Henry VIII:  
June 1509  
divorced: May 1533  
[Divorce proceedings 1527–1533]

daughter: Mary I  
(born February 1516)



**Anne Boleyn**  
(c.1500–1536)

married Henry VIII:  
January 1533  
executed for adultery:  
May 1536

daughter: Elizabeth I  
(born September 1533)



**Jane Seymour**  
(1509–1537)

married Henry VIII:  
May 1536  
died: October 1537

son: Edward VI  
(born October 1537)



**Anne of Cleves**  
(1515–1557)

married Henry VIII:  
January 1540  
divorced:  
July 1540



**Catherine Howard**  
(c.1522–1542)

married Henry VIII:  
July 1540  
executed for adultery:  
February 1542



**Kateryn Parr**  
(1512–1548)

married Henry VIII:  
July 1543