

Qq. and Ff. read, "And I could *sing*," which Pope altered to *weep*, an emendation fully justified by line 23. We have followed the Variorum, Dyce, and Singer in adopting it.

245 Line 32: *Give some STIPENDANCE*.—Used by Shakespeare only in this passage, and in Twelfth Night (iii. 1. 520): "for the *stipendance* of his vow."

246 Line 46: *Her KNOTS disorder'd*. Compare Love's Labour's Lost (i. 1. 249): "thy *cucuous-knotted* garden." See note 16 of that play in our edition.

247 Line 57: *We, at time of year*.—He is omitted in Qq. and Ff.: it was first supplied by Capell. Both sense and metre absolutely require it.

248 Line 72: *O, I am PRESS'D TO DEATH*. This alludes to the old punishment of *peine forte et dure*, inflicted on those who declined to plead to the indictment against them; it consisted in piling weights on the wretched victim's chest. Compare Much Ado (iii. 1. 76): "*press me to death with wit*."

249. Lines 73, 74:

Thou,

[She pauses, as if half-choked by her emotion]

Old Adam's likeness, set to dress this garden,

How DARES

Thy harsh rude tongue sow this unpleasant news?

Printed as two lines only in Qq. and Ff.:

Thou, old Adam's likeness, set to dress this garden

How darest thy harsh rude tongue sow this unpleasant news?

F. 2, Q. 5, F. 3, P. 1 omit *ende* in second line. Pope omits *old* in first line, and *harsh, rude* in second line; but this is rather an arbitrary proceeding. It is evident that the lines as arranged in the old copies are anything but rhythmic. We have arranged them as above, believing that the detached syllables *Thou*, and *How darest*, express the violent agitation of the queen's feelings, and were not intended to form part of either line.

250 Line 107: *I'll set a bank of RUE, sour HERB OF GRACE*. This plant (*Ruta graveolens*) was once much cultivated in English gardens for its medicinal qualities. *Rue* is, of course, an English form of the Latin name; but as *to rue* means "to be sorry," and so "to repent," and as repentance is the chief sign of grace, it came to be called "Herb of Grace." London, writing in 1838, said "it is to this day called Ave Grace in Sussex." Its specific Latin name *graveolens* is derived from its strong aromatic smell; it has a very bitter taste, and was used extensively in old prescriptions. To its supposed quality as an eye-salve Milton alludes in Paradise Lost:

then purg'd with euphrasy and rue

The visual nerve, for he had much to see.

—Book xi. lines 446, 447.

Dr. Baughen says of it, "it is a powerful stimulant and narcotic, but not much used in modern practice" (see Ellacombe's Plant Lore of Shakespeare, p. 205). *Rue* is frequently mentioned in Shakespeare. Compare Hamlet iv. 5. 181, 182: "there's *rue* for you; and here's some for me; we may call it *herb-pence* of Sundays."

## ACT IV. SCENE I.

251 Line 1.—Westminster Hall had been rebuilt by Richard; the work was commenced in 1397, and completed in 1399. The first Parliament held in the new building, was summoned for the purpose of dethroning Richard. Shakespeare has, in this scene, mixed up the proceedings of two Parliaments, that which met on September 30th, 1399, the writs for which were issued in King Richard's name; and that which met on October 6th, having been summoned by Henry immediately on his assuming the crown. It was in the latter Parliament, on October 19th, that the accusations against the Duke of Arundel (Albanarle) were made.

252 Line 10: *In that DEAD Time*.—It is doubtful whether *dead* here means "dark and dreary" as the Clarendon Press Ed. explain it, or "deadly" as Schmidt explains it. In Hamlet (i. 1. 65) we have "jump at this *dead hour*," i.e. midnight, the hour when nearly all life is apparently dead (in sleep). In Mid. Night's Dream (iii. 2. 57):

So should a murderer look, so dead, so grim.

The word, cert. only, seems to mean "deadly;" unless it means, as we say now, "so deadly pale."

253. Line 12: *the RESTFUL English court*, probably means "quiet," "peaceful." Compare Sonnet XLV. 1:

Thou'lt with all these, for *restful* death I cry.

Some explain it as "stationary;" while the Clarendon Press Ed. give the sense as "quiet, repose;" because it had no need to act, but only to give orders." The simplest meaning, i.e. "peaceful," is most likely to be the right one here; as England was, at the time alluded to, at peace with all foreign powers.

254 Line 21: *Shall I so much dishonour MY FAIR STARS*. This, undoubtedly, means "Shall I dishonour *my birth*?" and refers to the common belief that the stars influenced the circumstances of one's birth. In Holland's Translation of Pliny's Natural History (bk. ii. chap. viii.) we find: "The *Stars* which we said were fixed in the heaven, are not (as the common sort thinketh) assigned to every one of us; and appointed to men respectively; namely, the bright and fair for the rich; the less for the poor; the dimme for the weak, the aged and feeble; neither shine they out more or less, according to the lot and fortune of every one, nor arise they each one together with that person unto whom they are appropriate; and die likewise with the same: ne yet as they set and fall, do they signify that any hostile is dead." Compare All's Well (i. 1. 196, 197):

we the poorer born

Whose *baser stars* do shut us up in wishes.

255 Line 29: *To STAIN the TEMPER of my lightest sword*.—Compare 1. Henry IV. (v. 2. 94):

A sword, whose *temper* I intend to *stain*

With the best blood that I can meet with it.

The Clarendon Press Ed. say: "The harder the steel the brighter polish would it take, hence the polish may be taken as a measure of the *temper*."

256. Line 38: *If thou DENIST it twenty times, thou liest*.—Printed *deniest* in F. 1. The elision of the *e* is not attended to so carefully, in the first Folio, with regard to