Florists and Feasts: A Critical Digital Edition of Ralph Knevet's *Rhodon and Iris*

by

Ashley Howard
BA (Hons), Mount Royal University, 2017

A Thesis Submitted in Partial Fulfillment
of the Requirements for the Degree of

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Abstract

One spring afternoon in 1631, the Norwich Society of Florists held a feast to celebrate and display its exquisite flowers. The celebration included an entertainment written just for the occasion—Ralph Knevet's quirky play about a war among flowers. Early modern florists were not the sort of people who sold cut flowers in shops; rather, they were experts in floriculture who applied this knowledge to cultivate new flowers. Norwich was already renowned for its gardens, but flowers soon became even more significant. *Rhodon and Iris* was performed just before tulipomania, a frenzy of tulip cultivation lasting from c.1634 – 1637. During this period, florists grew elaborate multi-coloured flower bulbs that sold for extremely high prices. In other words, the florists' feast and Knevet's play emerged when flowers were important to the economy and identity of Norwich.

My thesis presents an open-access, digital critical edition of *Rhodon and Iris* encoded in TEI-P5. This edition offers an old-spelling transcription of the 1631 playbook, a modernized text with annotations, and a critical introduction. Responding to the need for more editions of non-canonical early modern plays, my research widens the otherwise Shakespeare-centric canon and helps make more early modern drama accessible to student readers. *Rhodon and Iris* also merits critical attention on its own grounds: an example of Caroline occasional drama, the play experiments with convention and offers a rare glimpse into the Society of Florists. My thesis approaches the play with special interest in editorial praxis, ecotheory, and the history of floriculture. The florists' feast delighted audiences and participated in a tradition of floral celebrations—one reaching, at least, from the ancient Roman *ludi Florales* to the modern Netflix series *The Big Flower Fight*.

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Editorial Introduction

– summary of *Rhodon and Iris*

> I called it moly, *root*, from the antique language of the gods. … [T]hat flower, so delicate it could dissolve beneath your stepping foot, carried within it the unyielding power of *apotrope*, the turning aside of evil.
>
> – Madeline Miller, *Circe*

Critical Introduction

One spring afternoon in 1631, the florists of Norwich held a feast to share their flowers and celebrate the mastery of their craft. The festivities included fine food, floral displays, and an entertainment written just for the occasion—a quirky play about a war among flowers. It seems to have been a day of firsts: the Norwich Society of Florists was newly founded, and the celebration on 3 May 1631 is the earliest florists' feast recorded in the city (Duthie 18). The play also marked Ralph Knevet's first and only known venture into writing for the stage. Whether owing to the greenness of its author's pen or its playful subject, *Rhodon and Iris* is peculiar among occasional drama of the seventeenth century.

The play begins with trials of love: having lost interest in the vain and jealous Eglantine, the shepherd Rhodon falls for the shepherdess Iris. Eglantine seeks help from the witch Poneria and her accomplice Agnostus to regain the shepherd's affection, and the shepherdess plots to give Rhodon a love potion while disguised as Iris. Meanwhile, Rhodon's attention is pulled toward his sister Violetta, who requests help from her brother after the tyrannical Martagon tramples her gardens. Martagon is unwilling to repair the damages, and a war between Rhodon and Martagon ensues. Before the battle, Rhodon drinks Eglantine's love potion, but the philter proves toxic. Lettuce, a precious botanical gift from Violetta, saves Rhodon and exposes Poneria's and Martagon's plot to poison the shepherd. Rhodon meets Martagon in battle, but the goddess Flora intervenes moments before either side can

strike and brings peace to the flowers. Rhodon and Iris become engaged, Martagon must repair the damage of his tyranny, Eglantine must atone for her abuse of love, and Poneria and Agnostus are banished from the idyllic pastoral world forever.

Playwrights and Parishes: Ralph Knevet

Ralph Knevet was baptized at Hardwick in Norfolk on 19 February 1601 and appears in the parish register of St. Margaret's as the seventh of ten children born to Ralph and Alice Knevet. He was admitted to Cambridge on 13 September 1616 and matriculated on 5 July 1617.[1] Whether he earned a degree is unclear: early scholarship claims he took a Bachelor of Laws in 1624, but the Cambridge records suggest Knevet remained at the university for only two years.[2] He was not a professional dramatist in the same sense as Shakespeare or Marlowe but rather a clergyman-poet and amateur playwright who likely visited the theatre on occasion.

Three of Knevet's works were printed, the earliest being the 1628 *Stratiotikon*—a treatise on military discipline that begins with thirty-seven dedicatory verses to public figures and men of the new militia in Norfolk. Knevet takes a Protestant stance against what he saw as the threat of Roman Catholicism both on the Continent and in England, arguing that regular military training in Norfolk was required to ensure public safety. Knevet's writing suggests, as Christopher Burlinson and Andrew Zurcher note, that he felt "the poet plays a key role in the social fabric of his community and nation" (9). The treatise demonstrates Knevet's enmeshed politics and poetics, which carried into the performance and printing of *Rhodon and Iris* three years later.

The third published work is Knevet's 1637 *Funeral Elegies*, written upon the death of Lady Katherine Paston—who died in childbed on 30 December 1636. Knevet was likely a tutor to the

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[1] Millican and Charles cite Knevet's admittance as 3 September 1616, but the Peterhouse Admission Book reads 13 September 1616. Roger Lovatt, archivist of Peterhouse, and Sarah Anderson, librarian of Ward Library, kindly provided photographs of the admission book.
[2] Millican argues that scholars confuse Knevet with "'Rodolphus Nevill' of Trinity Hall," who took an LL.B. in 1624 (48n8). Knevet's last appearance in the Peterhouse Buttery Book is a cancelled entry on 19 December 1618, and the final uncancelled entry occurs on 12 December (Charles 17n9).

Paston family at their home in Oxnead, and accompanied Lady Katherine's husband William Paston and Thomas le Gross to Italy after her death (Charles 10). The party arrived in Florence on 31 July 1638 and travelled separately in the following months. Knevet likely remained in Italy and visited Rome with Nicholas Stone, arriving on 3 October 1638, while Paston toured Egypt and Jerusalem. Paston rejoined Knevet in March 1639, and the pair left for Venice and England shortly after on 19 March (Charles 10-1). W. Moelwyn Merchant suggests that the Knevets and Pastons were close, noting that Nicholas Stone inscribed the "Inscriptio Funebris" and "Epicedium" of Knevet's *Elegies* on the side panels of Lady Katherine's funeral monument (23).[3] The inscriptions are still displayed today at St. Michael's Church in Oxnead.

In addition to these published works, Knevet's writing survives in two manuscripts—*A Supplement of the Faery Queene* and *A Gallery to the Temple*. The *Supplement* is a continuation of Edmund Spenser's 1590 *Faerie Queene* and "was finished Anno Domini 1635" according to its title page. If this statement is accurate, the poem's completion dates to the year before Lady Katherine Paston's death. The *Gallery* was written in response to George Herbert's *The Temple*, suggesting Knevet's composition occurred after the publication of Herbert's collection in 1633. Scholars often discuss the quality of Knevet's writing and suggest he tended toward mere imitation, but an extended analysis is needed to parse the influence of Herbert and Spenser on Knevet's allegories and pastoralism.[4]

The similarities between Herbert and Knevet go beyond poetry as both were ordained and served as clergymen in the official English Protestant church. Knevet was rector of two parishes: having taken over the responsibilities of the ailing or incapacitated William Starkey, his entries in the parish records at Oxnead begin on 25 July 1643 and end on 11 November 1645 (Charles 12). Six

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[3] The Knevets were also associated with the prominent Knyvett family. Knevet addresses the second dedicatory poem of the *Stratiotikon* to Thomas Knyvett of Ashwellthorpe and another to his brother Edmund Knyvett. Charles argues that Knevet's connection to the Knyvetts may have come through Lady Katherine Paston: Katherine Bertie married William Paston, whose mother was the daughter of Thomas Knyvett of Ashwellthorpe (9).
[4] For more on Knevet's *Supplement*, see Millican (1938), Lavender (1955), Zurcher (2012), Burlinson's and Zurcher's critical edition (2015), and Chovanec (2017). Knevet's *Gallery* is discussed most extensively in Pellegrini's Italian edition (1954), Charles (1959, 1978), and El-Gabalawy (1977). Little has been written on *Rhodon and Iris*, but some discussion appears in Smith (1897), Laidler (1905), and Yang (2011). The most comprehensive studies of Knevet appear in Charles (1951, 1966), Lavender (1955), Merchant (1960), Höltgen (1967, 1970), and Burlinson and Zurcher (2015).

years later, between November and February 1652, Knevet became rector at St. Michael's in Lyng.[5] Amy Charles notes that the parish was under the patronage of Sir William Paston (12), a connection that likely helped Knevet become rector until his death in late 1671 or early 1672. According to Knevet's final will, his wife Anne or Anna Knevet received administration of her husband's estate on 16 July 1672.[6] Ralph Knevet was buried at St. Michael's after serving the parish for nearly two decades, and a memorial stone remains in the church chancel.[7]

Of Flowers and Feasts: Genre

Rhodon and Iris sets its exploration of love and virtue in the idyllic, pastoral fields of ancient Thessaly, scaling lofty subjects beneath the ancient peaks of Mount Ossa and Olympus. Despite its emphasis on pastoral conventions, the play eludes generic classification. *Rhodon and Iris* verges on civic theatre in its support of Norwich commerce and community, on morality plays in its allegorical musings on virtue and vice, and on household drama in its appeal to an intimate audience. The play also falls firmly into the category of amateur drama. Knevet wrote only this one play and had no interest in the commercial stage, so far as we know. Amateur playwrights, as Matteo Pangallo argues, approached the stage from a fresh perspective; their attention to performance and dramatic conventions helped them produce sophisticated, innovative, and compelling drama. Knevet belongs to a specialized group of amateurs who were also nondramatic poets. Like others in this group, he uses poetry for strategic effects: "these theatrical consumers knew not just what effects dramatic poetry could have but also how it creates those effects and how to shape their own writing to obtain them" (Pangallo 145). Within this collection of genres, *Rhodon and Iris* resides primarily in the occasional and pastoral, and incorporates features of the masque—the three major genres examined here. Keeping in mind the

[5] St. Michael's Church was originally called, and has since been renamed, St. Margaret's Church (Charles 13).
[6] I am grateful to Dr. Philip Allfrey for translating the Latin in Knevet's will and for his expertise in early modern wills and ecclesiastical courts.
[7] I owe many thanks to Edwin Speakman, churchwarden at Lyng, for his assistance in researching Knevet's service at Lyng and memorial stone.

sensibilities of the private Caroline stage, this section considers what potentials these genres bring to *Rhodon and Iris*, and perceives how and why Knevet conforms to and departs from convention.

I. Occasional Drama: The Florists' Feast

The private stage offered playgoers a different theatrical experience compared to the commercial stage: the audience was connected by an intimate occasion, and the play was written and usually performed only once for that exclusive audience. "The occasion was itself the subject," as Martin Butler notes, "and the play was a vehicle to affirm the social bondings dictated by the occasion" (132). Given the focus on social bonds, the play and its occasion become inextricably tangled. The occasion for *Rhodon and Iris* was the earliest recorded feast for the Norwich Society of Florists, experts skilled in the art of floriculture. A seventeenth-century florist did not sell cut flowers, as one might expect given the modern meaning of the word, but instead cultivated and possessed advanced knowledge of plants. The florists' feast in Norwich would have displayed the artistry of these florists, alongside food and a theatrical entertainment. The printed playbook is the only surviving evidence of this celebration on 3 May 1631, suggesting that other plays may have been written for florists' feasts in Norwich but have been lost over time.

Norwich was already renowned for its exquisite gardens by 1631. Many records of florists' feasts survive from the eighteenth century, but the roots of the celebration in England seem to begin in the early seventeenth century. While the origin of florists' societies and feasts is still unclear, the prevalence of florists in Norwich is perhaps unsurprising given the arrival of Dutch immigrants to the city: "Since the 1570s, Norwich had become home to many 'strangers', Protestant refugees from the Low Countries and France who brought with them their love of flowers and skill in cultivating them" (Willes 171). Ruth Duthie similarly notes that floristry increased as refugees arrived from the sixteenth century onwards (18). Moreover, *Rhodon and Iris* was performed just before tulipomania—a

frenzy of tulip cultivation lasting from roughly 1634 (when the bulb market was no longer limited to professional growers) to the economic crash in February 1637—a period when florists cultivated new and elaborate multi-coloured flower bulbs that sold for extremely high prices (see figure 1) (Garber 43). In other words, the florists' feast and Knevet's play came at a time when flowers were important to the economy and identity of Norwich.

Figure 1. Tulips in a 17th-century Dutch merchant's album.

Occasional drama was sometimes printed before an event and distributed to playgoers as mementos of the experience, but the printing of *Rhodon and Iris* follows a different pattern. The play

was entered into the London Stationers' Register on 12 November 1631 and printed sometime before the new calendar year on 25 March 1632. The play seems to have provoked criticism after its performance at the Norwich florists' feast. In his dedicatory poem printed at the beginning of *Rhodon and Iris*, Richard Peart notes that Knevet was recently "Late disesteemed by lynx-eyed censuring spirits" (2). Amy Charles suggests that this criticism arose from Knevet's satire of three subjects: a young lawyer in Norwich, a military captain, and Puritans (36). In his letter to the Society of Florists, Knevet addresses the criticism tongue-in-cheek: "But whereas they accuse me for taxing of some private persons, I am content to refer this controversy to the arbitrament of any that is ingenious. But this, as I tender my own reputation and Truth herself, I must tell ye, that should I spy villainy shelter herself under a scarlet gown, I durst be so bold as to spurn her with the left foot of contempt, though not be so prodigal of that small store the Muses have allotted me as to spend a line upon so despicable a subject." The scarlet gown refers to the robe of a judge, and once again references the upstart lawyer Knevet satirizes in the play.

As Caroline occasional drama, *Rhodon and Iris* is enmeshed in its social context: it reinforced social ties within the Society of Florists, gestured toward the wider significance of floriculture and cultural exchange in the early modern period, and responded to local politics and current events in Norwich. The resulting dialogue between Knevet and his critics—provoked by the blatant satire in *Rhodon and Iris*—demonstrates one way that occasional drama could alleviate or incite tension on the private stage. Although the feast was a private occasion, the play participated in wider social and political discourse.

II. Pastoralism: A War Among Flowers

Following a tradition that includes John Fletcher's *The Faithful Shepherdess* and William Shakespeare's *As You Like It*, Knevet cultivates a pastoral world in *Rhodon and Iris*. Whether the play constitutes a

pastoral, however, is greatly contested. Josephine Laidler claims that "Knevet was evidently a man of few resources, and, in writing for the Florists, could extend his topical ingenuity no further than to give his characters the names of flowers, and call his play a pastoral" (228). She defends her argument by asserting that the men behave as courtiers, soldiers, and scholars rather than shepherds; Eglantine is too skilled in cosmetic arts to be a shepherdess; and the men use the inflated language of scholars to debate classical and astrological allusions (228-30). Also opposed to classifying *Rhodon and Iris* as a pastoral, Homer Smith notes that the introduction of war "is somewhat out of place in Arcadia. Most pastoral writers would have subordinated this element and given greater prominence to the love-motive" (435). Both scholars seem to envision a pastoral world restricted to humble shepherds discussing love beneath a shady bower.

Writing over fifty years after Laidler and Smith, W.W. Greg approaches *Rhodon and Iris* with a more generous eye. He locates the conflicts around Knevet's pastoralism not in any perceived errors of the playwright but in the tension between the two main plots: Rhodon's chivalric motive to help his sister Violetta seems entirely separate from his pastoral motive of love for Iris. Rather than condemning the play, Greg poses a new argument where *Rhodon and Iris* combines the tradition of court and city with elements of the pastoral, chivalric, and comic genres. Insisting that the pastoral tradition "remained to the end hesitating, tentative, and undefined" (338), he casts Knevet's inventive and fresh combination of genres as a strength (351-4). Although Knevet admired the pastoral style of poets like Edmund Spenser, his play reimagines a conventional mode and relishes in the flexibility of pastoralism—a flexibility that allows Knevet to prune *Rhodon and Iris* for an audience of florists.

Recent scholarship analyzes how particular elements of *Rhodon and Iris* correlate with pastoral conventions, such as Sharon Rose Yang's study of the female pastoral guide in English drama of the sixteenth and seventeenth centuries. Yang argues that Clematis, a servant to the vain and jealous Eglantine, exemplifies the "wise woman" (35) of the pastoral tradition. She then compares the witch

Poneria to the benevolent mages of other pastoral plays, and examines Flora's role as an omnipotent Roman goddess—a common classical allusion in pastoral drama. All three women are pastoral guides who, as Yang argues, help to address gender hierarchies of the period (222). Yang's study illustrates how genre theory can be used not only to identify types of plays, but also to use these classifications to better understand how plays construct meaning.

Despite nineteenth- and twentieth-century criticism of *Rhodon and Iris*, the play invokes elements of the pastoral through its reliance on shepherds, invocation of Greco-Roman mythology, and investment in the magical and mystical. Perhaps most obviously, the play is deeply concerned with the realm of plants. *Rhodon and Iris* certainly departs from many pastoral conventions, but Knevet uses these fissures to parody the tradition and delight his audience. The meditations on love and fate between Rhodon and Acanthus in 1.2 and 4.3 are humorously exaggerated, and the play is only superficially concerned with the love story between Rhodon and Iris: the characters appear together only once in 1.5 before Flora declares their engagement in the final scene. Rhodon's focus is finding justice for his sister Violetta, not his love for Iris. This hyperbolic image of pastoralism suits the occasion: the pastoral was a celebration of the natural, simple life spent within nature, but *Rhodon and Iris* was performed for a group of florists—gentlemen, artists, and merchants who cultivated and manipulated nature as a craft and business. The goal of floristry was not a simple life in harmony with nature, but rather the extraction from nature of its most beautiful specimens. A play that earnestly celebrates the pastoral tradition might have seemed antithetical to the business sense of such an audience.

III. Masques: Pageantry and Spectacle

Masques were lavish spectacles featuring elaborate special effects, music and dance, and exquisite costumes. The masque culminated in the 1630s with the most extravagant entertainments, displaying

complex settings and scene changes, musical flair, and themes of royal apotheosis. Of the several eyewitness accounts that survive, one was written by a visiting diplomat to a marriage celebration at Whitehall on 26 December 1613. Barbara Ravelhofer distills this diplomat's experience into an overall impression of the masque: "A magnificent triumphal arch disclosed a view of a seascape in perspective. Golden pillars turned into richly dressed dancers. Queen Anne herself graciously plucked a golden bough from a stage tree and honoured the king's favourite and his beautiful bride to the sounds of lutes and viols" (1). Although masques may have included a plot, they differed greatly from conventional plays. A masque was constructed in the moment as a "living spectacle" (Ravelhofer 269); the surviving literary text is a helpful artifact, but captures only fragments of the luxurious and immersive experience.

Charles argues that the play is "primarily a masque with a few external characteristics of the pastoral" (31). She offers little evidence of the masque-like qualities of the play, and the inverse is perhaps more accurate: *Rhodon and Iris* is a pastoral play with characteristics of a masque. The play was not a court celebration, and the extent of its lavishness cannot be known without written accounts of the costumes and décor. Furthermore, the text represented in the playbook closely resembles a commercial play rather than a court masque.[8] Printed masques tend to include long scenic descriptions, sparse but highly poetic dialogue, musical cues or scores, and songs—elements that are largely absent from *Rhodon and Iris* with the exception of one song. However, similarities to the Caroline court masque manifest in the play's adaptation of the antimasque structure, metatheatrical moments, and civic agenda.

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[8] As Dr. Erin Kelly points out, a commercial playing company who visited Norwich may have performed *Rhodon and Iris*. Given Norwich's rich theatrical history and evidence of ongoing enthusiasm for the stage in the early seventeenth century, hiring a commercial playing company for the florists' feast is possible. Moreover, its structure resembles a commercial play: *Rhodon and Iris* uses simple props and special effects, and includes only one song and no elaborate musical accompaniment. Few characters (typically two or three) appear on stage at any time, allowing for significant doubling of the play's 15 characters. The highest number of actors on stage occurs at 5.6 when nine characters appear on stage at one time. Doubling might helpfully explain why Violetta is absent in this final scene after the play has revolved around her plea for help against the tyrannical Martagon. Although records of the performance space for *Rhodon and Iris* are currently unknown, the play may have been performed at one of two primary venues in Norwich: the Guildhall or Common Hall (*REED*).

Masques often begin with an antimasque—a disordered, chaotic spectacle of impropriety. These moments were acted by professional actors as opposed to the ensemble dances that involved members of the court later in the entertainment. Supplementing the visual confusion, discord could be achieved musically: "acoustic conventions of the antimasque stipulated irregularity and confusion" (Ravelhofer 70). *Rhodon and Iris* follows a similar structure, opening with the allegorical Ignorance and Envy conspiring to overthrow the florists' feast:

> This is the day whereon the new Society of
> Florists have determined to keep their annual festivals,
> Whose pompous celebration hath wont to eclipse
> All feasts besides. Th'Olympian games
> And Isthmian plays, with all those ludicrous
> And ludibrious combats, are but mere puppet plays
> To this grand feast, for Art and Nature both have tried
> To make this feast surpass all feasts beside.
> Unite thy force with mine, then ten to one
> We shall disturb their mirth ere we have done. (1.1.39-48)

Much like characters in an antimasque, Poneria and Agnostus spread chaos throughout the real and theatrical worlds. They use grotesque humour and the spectacle of disguise to set the flowers at odds and are motivated by a general desire for disorder rather than a personal vengeance toward the shepherds. Poneria and Agnostus always remain somewhat removed from Rhodon's narrative and pose a broad moral threat that closely resembles that posed by chaotic antimasque characters.

The metatheatricality of *Rhodon and Iris* also parallels the court masque, which plays with the distinction between spectator and participant—as when Queen Anne partook in the 1613 masque at

Whitehall.[9] In addition to small acting roles, members of the court participated in the entertainment through dance. "Thanks to the multimedia nature of dance the fantasy of a masque appeared real and material," Barbara Ravelhofer notes: "audiences could immerse themselves into sound and touch the illusion when they joined performers on the dance floor in the revels" (266). Whether florists acted in *Rhodon and Iris* is unclear, but they were nevertheless essential to creating the performance. Martin Butler observes that "the private performance was always a play-within-a-play, and the outer, framing play was a game which the audience played amongst themselves" (132). The play would not exist without the Society of Florists, and the audience claims a further stake in the action when Poneria turns her malevolence toward their celebration.

Figure 2. Costume sketches of "Queen Zenobia" (left) and "A Star" (right) by Inigo Jones. In *Rhodon and Iris*, Gladiolus mentions Zenobia as a formidable woman at 3.1.117.

[9] See Stephen Orgel's *The Illusion of Power* for more on the overlap between spectator and participant in private drama.

Masques often carry civic and political significance as they celebrated the court and its royal authority. Festivals were staged for Elizabeth I, including a 1578 pageant performed in Norwich: *The Joyful Receiving of the Queen's Most Excellent Majesty into Her Highness' City of Norwich*. James I and Charles I, on the other hand, invested large sums into staging their own masques as political statements. Butler notes that the "masque developed as their preferred form primarily because of its ritual and almost mystical dimensions: it celebrated the dignity of the prince and choreographed the court into an act of homage to his magical centrality" (141). Commenting on the costume and set designs of Inigo Jones (see figure 2), Butler adds that the monarch would resolve chaos into peace by the end of the show: "Jones more than fulfilled Charles's wish to project royal power as a force that could transform stormy landscapes to serene gardens under the approving gaze of clouds of deities" (151). Knevet confirms monarchical power through the Roman goddess Flora who, resembling the monarchs of court masques, descends in the final scene to reassert order. Yet Flora is not simply a stand-in for Charles I. The goddess's power lends the florists their own divine authority that departs from court propaganda. Impropriety transforms into virtue and civic order, and, like the florists themselves, the omnipotent goddess of flowers literally fashions her own "serene gardens."

The Lily and the Rose: Allegory

Allegories convey meaning through symbolic representations and interpretations in stories, images, and emblems—to name only a few examples. Emojis are yet another vehicle for allegory, and three appear in an epigram to summarize *Rhodon and Iris* at the beginning of this edition. The masks (🎭) are literally tools of concealment but also signify drama and disguise; the rose (🌹) represents passion and floriculture; the crossed swords (⚔) signal physical and emotional conflict. Like these emojis, the florally-named characters in *Rhodon and Iris* evoke their own allegories. While these characters are actually shepherds and shepherdesses, their personalities mirror qualities of the early modern flowers

after which they are named: the rose is strong of heart, the lily poisonous, the iris clarifying. The two characters who lack floral names are allegorical representations of vices, suggesting that vice is unnatural and violates the pastoral world—an idea that hearkens back to prelapsarian Eden. Knevet employs allegory to explore morality and appeal to the floral sensibilities of his audience.

I. Rhodon: The Rose

Rhodon's name derives from ῥόδον, the Ancient Greek word for rose. Roses were greatly esteemed in the early modern period and carried cultural significance comparable to that of the modern plant. According to John Gerard's popular 1597 *Herbal, or General History of Plants*, the rose deserves "the chiefest and most principal place among all flowers" due to "his beauty, virtues, and his fragrant and odoriferous smell" (1077). Gerard explains the virtues and characteristics of several roses, including the white or red rose, roses "without prickles" (1080), and wild roses (see figure 3). While the rose has many associations, its primary virtues refer to the vitality of the heart: "The distilled water of roses is good for the strengthening of the heart, and refreshing of the spirits" (1082). The red rose is especially apt to "strengthen the heart and help the trembling and beating thereof" (1082). Rhodon's heart is strong in the realm of love, as evident in his familial love for Violetta, romantic love for Iris, and friendship with Acanthus; but his heart is also strong for its courage to confront injustice and for its measured control over the passions. When Acanthus tells Martagon he will not surrender, he is motivated by Rhodon's courageous heart: "Nay, be assured, proud man, not any smart / Can cure the courage of a valiant heart" (2.4.23-4). Much like the distilled rose waters described by Gerard, Rhodon instills a sense of courage in others.

The rose also carries political implications in England that date back to the Wars of the Roses. Following the death of Edward III in 1377, the prominent houses of Lancaster and York—symbolized by a red rose and a white rose, respectively—made claims to the throne of England. A

series of civil wars stretched throughout most of the fifteenth century until, in 1486, Henry Tudor married Elizabeth of York. Henry VII united the two opposing houses, a resolution symbolized by the Tudor Rose—a rose that combines the red and white colours into one flower. Gerard comments on these political dimensions, stating that the excellence of the rose also derives from its Englishness: "it is the honor and ornament of our English Scepter, as by the conjunction appeareth in the uniting of those two most royal houses of Lancaster and York" (1077). A similar union occurs at the end of *Rhodon and Iris* when Flora descends and settles the dispute between Rhodon and Martagon. The political union of the shepherds is celebrated, in part, through the marital union of Rhodon and Iris.

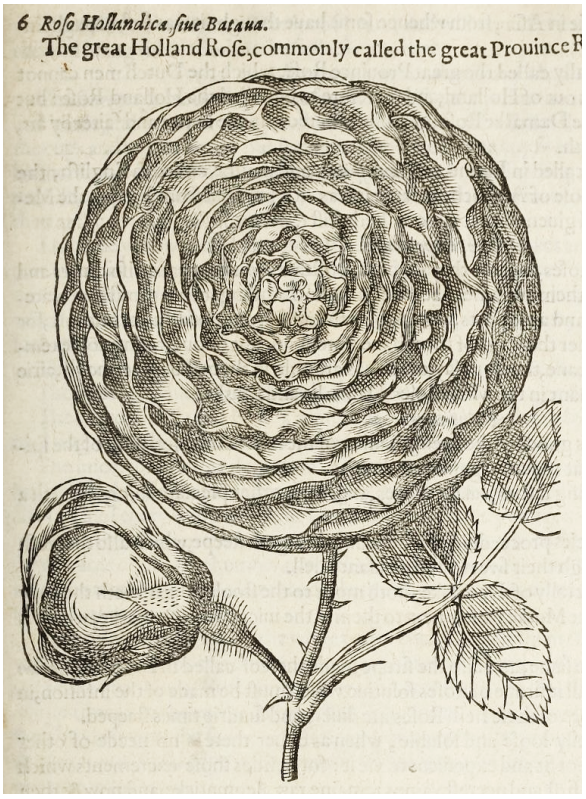

Figure 3. The great Holland rose (left) and thornless rose (right) from Gerard's 1597 *Herbal*.

II. Martagon: The Lily

Rhodon and Iris begins its prologue by addressing the audience as spectators invited to "see the lily and the rose united" (2). Scholars interpret this "union" variously, perhaps most notably in Amy

Charles's assertion that the lily refers to Iris, and the rose to Rhodon (32). This interpretation is possible given the title of the play; one might expect the union to refer to a marriage between the two title characters. However, the lily likely refers to Martagon instead, the tyrant who tramples Violetta's gardens and whom Rhodon must confront in battle. The "union" in the prologue therefore refers to political peace between Rhodon and Martagon rather than, or at least not exclusively to, the marital union of Rhodon and Iris.

Figure 4. Martagon lily from Pietro Andrea Mattioli's 1560 Latin *Commentaries*.

Martagon lilies are any type of lily with a strongly reflexed perianth segment (see figures 4 and 5). Several martagon lilies are recorded in the sixteenth century, and many are described by Gerard: mountain lilies, the red and white lilies of Constantinople, and Persian lilies. Yet none of these entries list associated virtues. While scholar Homer Smith suggests that Martagon is the "Red Lily" because he is "haughty and overbearing" (437), early modern herbals do not seem to associate lilies with these traits. The lily is, however, poisonous. In Ben Jonson's *The Sad Shepherd*, the sage Alken lists martagon among the "venom'd plants" (sig. Vr) that a witch uses to enact her wiles in 2.8. Martagon's association in this scene with mandrakes, hemlock, nightshade, and adder's tongue—all plants with poisonous, sinister associations—suggests martagon also has malicious connotations. The witch in *Rhodon and Iris* uses the character Martagon to poison the florists' feast in a similar way, putting him at odds with his environment.

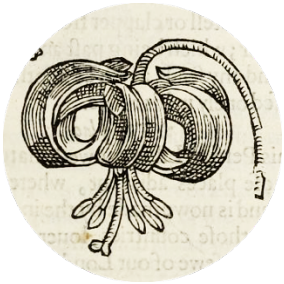

Figure 5. Detail of the perianth segment from the red lily of Constantinople in Gerard's 1597 *Herbal*.

III. Iris

Iris invokes a multitude of meanings in *Rhodon and Iris*, serving as both a detoxifying agent and as a symbol of political unity. Gerard refers to the iris as the flower-de-luce and describes four varieties: the onion, changeable, yellow-bulbed, and ash-coloured irises. Although the *Herbal* lists only two virtues associated with the plant, Gerard notes that a preparation made from lupins and the root of flower-de-luce can "cleanseth away the freckles and morphew" (94). The iris has clarifying properties that mirror Iris's unblemished love for Rhodon, contrasting Eglantine's obsession with the shepherd. According to Nicholas Culpeper's 1652 *The English Physician*—another popular seventeenth-century herbal, which combines descriptions of herbs and their uses with readings of the stars and planets—the iris also offers "a remedy against the bitings and stingings of venomous creatures being boiled in water and vinegar and drunk" (sig. R2). Knevet alludes to these detoxifying qualities when Iris helps restore Rhodon's vision and clarity of mind, capable of healing both body and heart.

Figure 6. Botanical plate of irises from Carl Peter Thunberg's 1782 Latin dissertation *Iris*.

Charles identifies Iris as the "lily" (2) in the prologue of *Rhodon and Iris*, arguing that the union of the lily and rose refers to the marriage of Iris and Rhodon. While the lily more likely refers to Martagon, Charles's reading remains possible given the links between the iris and fleur-de-lis—that is, the lily flower. Similar to the political associations of the rose in England, the iris was used in the English coat of arms (in the form of the heraldic fleur-de-lis) to symbolize that the kings of England were also kings of France. *Rhodon and Iris* was performed during the reign of Charles I, whose coat of arms includes the lions of England, lion and royal tressure of Scotland, harp of Ireland, and fleur-de-lis of

France (see figure 7). The political implications of flowers are also evident in the union of Rhodon and Iris and its similarities to the union of England and France via the marriage of Charles I and his French queen, Henrietta Maria. Demonstrating Knevet's tendency to interweave politics and poetics, the play reminds the Society of Florists that their work is enmeshed in the social fabric of Norwich.

Figure 7. Coat of arms belonging to Charles I. The first and fourth quarters of the central shield depict the three lions of England quartered with the fleur-de-lis of France. The second quarter contains the lion and tressure of Scotland, and the third depicts a harp for Ireland.

These arms are displayed at King's Manor, now part of the University of York, where Charles I stayed in 1633 and 1639.

IV. Ignorance and Envy

The impostor Agnostus and witch Poneria are the only characters who lack floral names, serving as allegories for Ignorance and Envy. Agnostus derives from the Ancient Greek ἄγνοια, or ignorance, and means "unknown." A famous example of the adjective appears in Acts of the Apostles 17:23, during Paul's speech to the Gerousia in Athens. Paul mocks the pagans for having an unknown god (Ἄγνωστος Θεός) rather than his ubiquitous Christian god. Knevet's audience may have recognized the passage in the 1611 King James Bible: "For as I passed by, and beheld your devotions, I found an altar with this inscription, 'To the unknown god.' Whom therefore ye ignorantly worship, him

declare I unto you."[10] Similar to the god whose identity is no longer decipherable, Agnostus suffers an eroded and indistinct self. He is described as "an impostor" in the dramatis personae and flits between personas according to the witch Poneria's whim, serving as a scholar one moment, a colonel the next. Knevet may also be satirizing Puritans who, from a more popular Protestant perspective, seemed to worship an "impostor" Christian god in their overzealous simplification of the church.

Poneria calls her accomplice "Ignorance" in 1.1 and frequently reminds the audience of his deficiency: "Agnostus, come forth. Black cloud of ignorance, / Advance thy leaden pate, dull camel" (4.2.10-1). Agnostus displays his ignorance by blindly obeying Poneria's commands and by wearing the clothes of a scholar and colonel to feign intelligence—as when Poneria disguises him in a beard, gown, and "cap of knowledge" (2.1.34) to elevate his mind. Such disguises are common in morality plays. Peter Hyland argues that vices often "pose as virtues, and make their imposture convincing by some form of disguise" (119). The disguise is sometimes a name, as when Ignorance calls himself Simplicity in Henry Medwall's morality play *Nature*, but other disguises are literal (Hyland 119). In *Rhodon and Iris*, Agnostus's physical disguise associates ignorance with scholars and military colonels, suggesting that these individuals often wear the clothes of authority without enough intelligence to justify their rank.

Poneria's name derives from πονηρία, an Ancient Greek word for vice or wickedness—a term Knevet interprets as envy in his letter to the Society of Florists. Descriptions of the witch cast her as an older and perhaps unsightly woman, especially when compared to the youthful Eglantine. Poneria is an "old bawd" (3.1.9) and a "beldam" (3.2.48), and Martagon implies that she is his senior when he calls her "mother" (4.5.8). Poneria's wickedness manifests in a desire for chaos and a return to the shades of night. She states, "let us disguise ourselves / And be prepared to act some stratagem

[10] I am grateful to Dr. Gregory Rowe for pointing me toward this biblical comparison, and for alleviating my own ἄγνοια.

/ To eclipse the glory of these festivals" (2.1.9-11). These terms give the impression of an archetypal wicked witch, particularly as Poneria hopes to uproot the happy world of the shepherds and florists purely for the sake of chaos.

Straddling the fictional and real worlds of the play, Poneria and Agnostus are outsiders to the narrative, and their non-floral allegories suggest they are incoherent in the pastoral world. Although Rhodon advises moderation and mercy throughout the play, he refuses Poneria's plea for clemency. "I have deserved to die, and crave life at your hands" (5.6.21), she states, but Rhodon keeps her in custody. The goddess Flora then banishes Ignorance and Envy from Thessaly, emphasizing their status as unredeemable trespassers—"intruders" (5.6.92) who cannot be integrated into the pastoral world. The epilogue reasserts the divide between floral and non-floral characters, stating that the country's peace owes to the fact that "Ignorance and Envy now are banished" (1). An audience of florists would recognize the floral allegories and see how Ignorance and Envy bring disjunction to the flowers; they may have even seen critics of their feast as intruders—ignorant and envious, and worthy of banishment from their entertainments.

Lettuce Entertain You: Ecology

The allegories in *Rhodon and Iris* already imply some level of floral agency as audiences watch plants move freely about the stage, but they are not the only horticultural references. Flowers also assert affective agency as ingredients in cosmetics, potions, and poisons. Cosmetics trick the eye; love potions beguile the heart. Plants can serve as antidotes that clarify the senses. Potions often include plants in early modern plays—such as the love potion extracted from a flower wounded by Cupid in Shakespeare's *A Midsummer Night's Dream* and the poison of hemlock and yew in *Macbeth*—but rarely with the same prominence as in *Rhodon and Iris*. Knevet's plants bewitch, deceive, and dazzle the senses, carrying the ability to remedy or destroy. Relying on John Gerard's 1597 *Herbal, or General*

History of Plants, this section investigates not only the work and knowledge of florists, but also the agency flowers enact upon their cultivators.

I. Eye of Beauty: Vision and Cosmetics

In the opening line of *Rhodon and Iris*, Agnostus asks, "Is the world's eye not yet asleep?" (1.1.1). He imagines the sun as a single eye, signalling the first of several metaphors about vision in the play. The motif continues a few lines later when he compares himself to Odysseus—who blinds the one-eyed cyclops Polyphemus in Homer's *Odyssey*—in his desire to extinguish the sun and plunge the world into darkness. Poneria calls Agnostus himself "Blind Ignorance" (1.1.7) soon after. It becomes clear as the play unfolds that the restoration of sight presages the return of virtue, as when the shepherd Acanthus clears Iris of the false accusation that she poisoned Rhodon under the cover of night. Rhodon learns of Iris's innocence and states, "My Iris is as clear as innocency itself" (5.4.30). Not only is Iris the character acquitted, but Rhodon's iris (that is, his vision) is also clarified.

Cosmetics demonstrate one way that plants can alter a person's physical appearance and the beholder's visual senses. An unrequited and eager lover of Rhodon, Eglantine is particularly skilled in the art of preparing and applying cosmetics. A detailed list of her beauty products appears in 3.1 when her servant Clematis lists the objects and substances her mistress uses, many of which derive from plants. Eglantine burns two substances in her room: storax (a fragrant resin extracted from tree trunks and used to soothe the throat) and spikenard (an essential oil from a plant in the valerian family used to soothe the mind). She extracts skincare products from many plants:

> Some made of daffodils, some of lees,
>
> Of scarwolfe some, and some of rinds of trees,
>
> With centaury, sour grapes, and tarragon,
>
> She maketh many a strange lotion.

Her skin she can both supple and refine

With juice of lemons and with turpentine. (3.1.65-70)

Furthermore, Eglantine makes distilled water from "flowers of oranges, woodbine, or roses" (3.1.74) to improve her complexion, and mixes perfumes to wear:

The virtue of jasmine and three-leaved grass,

She doth imprison in a brittle glass,

With civet, musk, and odours far more rare,

These liquors sweet incorporated are. (3.1.75-78)

These beauty products illustrate Eglantine's command over the properties of particular plants—an expertise that may have been shared amongst the florists and merchants in the play's audience—as well as the plants' power over the body and senses.

While some products presented here can heal injuries or dangerous conditions and are medically necessary, most merely indulge Eglantine's excessive vanity. Clematis observes that her mistress uses Art to correct "dame Nature's errors" (3.1.83), incorporating the virtues of each plant into her body to satisfy the eye of her beloved. Cosmetics verge on the bounds of disguise, concealing unattractive features of the body and accentuating its desirable ones. They manipulate vision much like other disguises in the play, as when Eglantine masquerades as Iris (4.3) and Agnostus dresses as a colonel (5.3). Plants alter the body from within by changing its physical composition, and alter the body from without by deceiving the eye through topical application.

II. Vipers' Blood and Aconite: Toxic Love

Plants can alter a person's outward appearance, but they also affect one's inner disposition. For instance, the witch weaponizes aconite as a poison disguised as a love potion in *Rhodon and Iris*. The naïve Eglantine administers the philter, composed of "vipers' blood mixed with the juice of aconite"

(4.2.29), to her beloved Rhodon. Gerard describes the virtues of aconite, more popularly known as wolfsbane: "The force of these wolfsbanes are most pernicious and poisonous," capable of killing a man or beast within half an hour without remedy (818). The name likely derives from the Ancient Greek ἀκόνῖτος, which refers to something "without dust, combat, or struggle" (Logeion)—that is, aconite is invincible. On the other hand, plants are also remedies that can heal any number of maladies. Gerard's *Herbal* lists the medicinal qualities associated with each plant, and readers actively contributed to lists produced by Gerard and other herbalists. Women such as Elizabeth Freke and Margaret Boscawen commented on several natural history and medical texts, improving knowledge dissemination in the period (Leong). Plants are often remedies in literary contexts: in Shakespeare's *A Midsummer Night's Dream*, the effects of Cupid's love flower are lifted when Puck crushes a herb over the eyes of Lysander (3.3.37-8). According to *Rhodon and Iris* (3.1.3) and many other early modern plays, the aromatic shrub *agnus castus* promotes chastity and treats sexual desire, sexual potency, and menstrual and menopausal symptoms.[11]

The duality of plants to heal and harm informs the moral dilemmas of the play: one can act justly or succumb to fleeting emotions. Contrasting poisonous plants, the antidote to Eglantine's love potion is none other than humble lettuce (see figure 8). Early modern herbalists recognized several varieties of lettuce, including wild, garden, a mixture of wild and tame, and artificial (Gerard 238). As Gerard notes, lettuce is a mild sedative capable of inducing sleep and cooling "a hot stomach, called the heart burning" (241). Panace deems it the "noblest herb that e'er in garden grew" (4.4.15), and Violetta claims this "precious herb" will provide sustenance to any person and his loved ones (4.1.51). She adds that lettuce can thwart the "devilish force / Of strongest poisons or enchantments" (4.1.54-5). The plant's virtues and Violetta's sisterly love heal the shepherd, counteracting the toxic, burning passions infused in the poison. The potential for flowers to act either nobly or wickedly applies not

[11] See also Tanya Pollard's *Drugs and Theatre in Early Modern England* and William Kerwin's *Beyond the Body*.

only to the concoctions the characters brew, but also to the floral characters and audience. Moreover, the use of plants in cosmetics, poisons, and remedies gestures toward the growing knowledge of herbalists in England, and to the increasing celebrations of floriculture.

Figure 8. Curled lettuce from Gerard's 1597 *Herbal* (left) and lettuce from Elizabeth Blackwell's c.1739 *A Curious Herbal* (right).

From Prometheus Sprung: Greco-Roman Influence

The Norwich florists' feast was not, by any means, the first celebration of flowers—it was inspired by the Roman *ludi Florales* (or Floralia) held nearly two millennia earlier. The festival presented games in honour of Flora, goddess of flowers, and was founded after a drought in 241 or 238 BCE. H.H. Scullard notes that the games of the imperial period "lasted for six days, starting with theatrical performances and ending with circus Games and a sacrifice to Flora" (110). Flora introduces herself in Ovid's *Fasti* (5.183-378) and explains how she became the goddess of flowers and how the annual games began. Flora recalls how she fell into a deep despair and left her flowers and crops to wither. The Roman senate, in an attempt to save the crops, pledged to celebrate Flora with annual games if

she tended to her flowers. Flora accepted the promise: "The senate assembled and voted an annual festival to my divinity if the year should prove fruitful. I accepted the vow. The consuls Laenas and Postumius celebrated the games which had been vowed to me" (5.327-30). The games were then held annually beginning in 173 BCE.

Much like the Festival of Dionysus at Athens, the Floralia included *ludi scaenici*—or theatrical performances—among its entertainments. These performances took many forms from early musical entertainments to later Latin adaptations of Greek comedies and tragedies. The *fabula Atellana* (Atellan farce) grew in popularity around the middle of the third century BCE, soon followed by the *fabula praetexta* and *fabula togata*—history plays, and plays about everyday life (Dunkle 385). Mimes were also popular between the later first century BCE and third century CE: "The *mimus*, unlike most other forms of drama, featured both male and female performers, without masks and in bare feet, acting out scenes from everyday life. Despite the modern meaning of the word, the mime included speaking parts. Mimes were presented at a number of different festivals, but were most closely associated with the sexually charged atmosphere of the *ludi Florales*" (Dunkle 385). In the late first century BCE, the pantomime also rose in popularity, featuring a single actor whose dialogue was replaced with interpretive dancing.

Ludi scaenici were often performed on wooden structures erected near the appropriate temple for the occasion.[12] According to T.P. Wiseman, the theatrical performances for Flora, who had a temple on the Quirinal Hill and another near the Circus Maximus, were held in the Circus (89). One performance appears in Valerius Maximus's *Memorable Doings and Sayings*, in a description of Roman men who exhibited extraordinary majesty—including an account of Cato the Younger's attendance at the Floralia. While Cato watched the performance, Valerius writes, "the people blushed to ask that

[12] Later performances may have also occurred at stone theatres, though Wiseman notes that "we have no direct evidence for how the new 'stone theatre' was used for the regular annual *ludi scaenici*" (89).

the actresses be stripped naked. When Favonius, a great friend of Cato's who was sitting next him, told him of this, he left the theatre, not wishing that his presence should interfere with the custom of the show" (2.10.8). Valerius emphasizes the people's merriment and respect for Cato, but the passage also relates several characteristics of the *ludi Florales*—especially its inclusion of women performers, erotic or sensual plots, and plebeian character.[13]

The Roman *ludi Florales* took place from 28 April to 3 May, the final day correlating to the Norwich florists' feast on 3 May 1631. As a festival that invoked fertility, the Floralia implied lewd connotations in the seventeenth century—so much so that the Norwich florists denied connection to the ancient celebration. *Rhodon and Iris* still attracted critiques for its so-called indecency and plebeian character reminiscent of the *ludi scaenici*, as evident in defenses against these critics. Knevet comically denounces "Bacchanalian riot" in his dedicatory letter to the Society of Florists, and William Strode calls Flora a harlot in his poem "A Prologue Crowned with Flowers: On the Florists' Feast at Norwich." Strode states, tongue-in-cheek, that "our feast we call / Only from flowers, from Flora not at all" (7-8). When Knevet calls on Flora to descend at the end of *Rhodon and Iris*, he celebrates and preserves—whether the Puritans like it or not—the long, evocative tradition of the *ludi Florales*.

The mythologies celebrated during the Floralia were the same that inspired *Rhodon and Iris*, allowing Knevet to weave his floral narrative around a trellis of Greco-Roman mythology. Knevet's primary influence was the Roman poet Ovid and, in particular, his first century CE *Metamorphoses*. The poem consists of fifteen books and circulated widely in early modern England, owing partly to Ovid's inclusion in the grammar school curriculum and partly to Arthur Golding's 1567 English translation of the *Metamorphoses*. The *Metamorphoses* describes the history of the world and considers

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[13] As Ovid writes in *Fasti*, Flora wished "her rites to be open to the common herd" (5.352). T.P. Wiseman further notes that Cicero regularly avoided three games presided over by the plebeian aediles: "the *ludi Ceriales* from 12 to 19 April, the *ludi Florales* from 28 April to 3 May, and the *ludi plebeii* from 4 to 17 November." Although Cicero was once plebeian aedile, later tensions between Cicero and the Roman people may have dissuaded him from attending plebeian games where citizens could voice their displeasure (84).

the shifting boundaries between man, nature, and the gods. The Latin dedicatory verse "In Librum"[14] that precedes the printed text of Knevet's play anticipates Ovid's influence, opening the playbook with a comparison of the two poets: "Behold a Metamorphosis descend to earth / Unlike the one that Ovid wrote in ancient times" (1-2). Christopher Joby suggests the poem "casts Knevet as a new Ovid and *Rhodon and Iris* as a new *Metamorphoses*" (21), reaffirming Knevet's poetic authority. However, the poem seems to suggest both an idealization of and departure from the classical past. The poet writes the dedicatory poem in early modern Latin to emulate classical poetry and Knevet himself incorporates Latin quotations from Ovid into his play (1.2.82 and 2.4.37), but the poem also implies that Knevet builds on the work of his predecessor. Ovid inspired the metamorphic subject, but Knevet reimagines Greco-Roman mythologies to produce his own floral metamorphoses.

Plants participate in many transformations in the *Metamorphoses*: flowers spring from the blood of Ajax, Daphne transforms into a laurel tree to escape Apollo, and the lovers Smilax and Crocus change into tiny flowers. Myrrha transforms into a myrrh tree while her son Adonis becomes a flower. Adele Tutter analyzes Nicolas Poussin's representation of classical floral figures in his 1631 painting *The Realm of Flora* (see figure 9), arguing that the floral transformations reveal the cost of desire (668). This motif of loss also underlies *Rhodon and Iris*, whose characters struggle to navigate love and the temptation of desire.[15] Knevet seems to draw inspiration from Ovid's depictions of Clytie, Hyacinthus, and Narcissus, whose floral metamorphoses illuminate the pining, envy, and vanity of the shepherds and shepherdesses. Knevet also seems to reference the metamorphoses of the nymph Circe, who uses plants to transform others. *Rhodon and Iris* participates in an Ovidian tradition that reveals not only the risks of desire, but also the potential for plants to restore virtue.

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[14] See the modern text for A.M. Juster's translation into English iambic hexameter. The poem is attributed to M.S., which may refer to the publisher Michael Sparke or, as Charles suggests, either of the poets Martin Sedley or Matthew Stevenson (244).

[15] Cf. Acanthus's struggle with passion: "Or shall I singe the wings of reason so / In the outrageous flames of passion, / That I must needs fall down and perish quite / In the black hideous gulf of deep despair?" (1.5.120-3).

Figure 9. Nicolas Poussin's c.1631 *The Realm of Flora.*

From left to right: Ajax, Clytie, Hyacinthus, Adonis, Crocus and Smilax, and Narcissus and Echo (Tutter 643).

I. Clytie: Persistence

Clytie appears in the fourth book of the *Metamorphoses* (4.190-273), wherein the three daughters of Minyas spend their time weaving and telling stories rather than partaking in Bacchus's festivals. The second daughter Leuconoë tells the story of the Sun god falling in love with the maiden Leucothoë. After the Sun seduces the maiden, the jealous nymph Clytie spreads word of Leucothoë's shame. The maiden dies and the Sun sprinkles nectar over her body, causing a frankincense shrub to grow in its place. Now utterly rejected by the Sun, Clytie pines after her beloved for nine days without food or drink: "They say that her limbs grew fast to the soil and her deathly pallor changed in part to a bloodless plant; but in part 'twas red, and a flower, much like a violet, came where her face had been" (197). The story concludes with a comment on change: "though roots hold her fast, she turns ever towards the sun and, though changed herself, preserves her love unchanged" (197).

While Ovid does not name the flower, Clytie often appears as a sunflower or heliotrope—a plant that always turns to face the sun. Her story explores unrequited love and praises perseverance, but Clytie's jealousy ultimately destroys her chance for love. Knevet seems to offer an adaptation of

this story in his depiction of the character Eglantine, who likewise pursues her love even after Rhodon rejects her. Her plot revolves entirely around regaining the shepherd's affection, even to the extremes of life and death: Eglantine nearly commits suicide when she suggests death would relieve her of her suffering (2.3). Similar to Ovid's depiction of Clytie, Eglantine always has an eye toward the object of her affection and pines away with love "unchanged."

II. Hyacinthus: Envy

In book ten of Ovid's *Metamorphoses* (10.155-219), the beautiful youth Hyacinthus plays discus with the sun god Phoebus. After a remarkable throw from the god, the discus rebounds off the earth and strikes Hyacinthus. Phoebus nurses his lover's injury with "healing herbs" (77), but the boy dies and is compared to a flower with a broken stem. His blood transforms into a lily rather than a modern hyacinth: "the blood, which had poured out on the ground and stained the grass, ceased to be blood, and in its place there sprang a flower brighter than Tyrian dye. It took the form of the lily, save that the one was of purple hue, while the other was silvery white" (79). In another version of the story, the west wind Zephyrus is a jealous lover of Hyacinthus who alters the discus's path. Causing the death of Hyacinthus allows Zephyrus to appease his envy at the high cost of his beloved. As Tutter notes, the discus game remains in all stories and identifies the game as "a residual symbol of deadly competitive envy" (648).

A similar envy motivates Eglantine in her pursuit of Rhodon: unable to successfully court the shepherd, Eglantine gives Rhodon a love potion while she is disguised as Iris. However, the witch who supplies the so-called love potion actually brews a poison, and Eglantine nearly kills her beloved unknowingly. The story maps onto *Rhodon and Iris*, with parallels between the lovers: Rhodon and Hyacinthus are both beloved; Eglantine and Zephyrus are both jealous lovers; and Iris and Phoebus are both tools used to carry out the jealous lover's plot (Phoebus throws the original discus, and Iris's

visage is counterfeited). Knevet suggests that envy between rival lovers corrupts love into a destructive force, and even a self-destructive force, as the jealous lover permanently loses the beloved. In addition to Knevet's indirect reference to the youth, Hyacinthus literally aligns himself with Martagon's army against Rhodon at the end of the play: "The left wing is by Hyacinthus led, / Wherein a thousand soldiers march / Arrayed in purple coats" (5.6.58-60). The Hyacinthus of Ovid's tale represents the art and virtue of athleticism, but *Rhodon and Iris* uses his name to metonymically invoke the tale's moral commentaries. Hyacinthus symbolizes the envy that motivates Martagon throughout the play and causes him to instigate the battle—a symbolism further implied as both Hyacinthus and Martagon are associated with lilies. The invocation of Hyacinthus's mythology illustrates how grief springs from wars between adversaries and lovers alike.

III. Narcissus: Vanity

Another beautiful youth, Narcissus, appears in book three of Ovid's *Metamorphoses* (3.339-510) as the object of many lovers' affection. He rejects all admirers until one scorned lover prays for Narcissus to suffer the pain of unrequited love. The prayer is answered when Narcissus comes upon a "clear pool with silvery bright water" (153) and falls in love with his own reflection. Pining away, the youth states that death would end his suffering: "Death is nothing to me, for in death I shall leave my troubles" (157). Such an easy resolution is not possible, however, for "even when he had been received into the infernal abodes, he kept on gazing on his image in the Stygian pool" (159). Narcissus's transformation occurs upon his death, when his body disappears and a flower grows in its place—a flower described as having a "yellow centre girt with white petals" (161). While the flower remains unnamed in Ovid, the description matches the *Narcissus poeticus* (see figure 10).

Knevet invokes this tale in his depiction of Eglantine, whose narcissism eclipses any sincere love for Rhodon—just as Narcissus's self-love prevents him from loving others. The servant Clematis

lists in 3.1 the fashions and cosmetics Eglantine uses to appear beautiful, and this vanity is verified in 3.2 when Eglantine evaluates her beauty in a looking glass. She suggests, like Narcissus, that "death affords relief" (2.3.27) from the pain of unrequited love, but neither can escape suffering this way. In addition to these parallels, two overt allusions to Narcissus appear in *Rhodon and Iris*. Acanthus first references the youth when he concludes that Rhodon must be lovesick: "now like pale Narcissus on the brink / Of the beguiling stream thou liest a dying" (1.2.18-9). The comparison is apt as the supposed object of Rhodon's affections is unknown and out of reach, just as Narcissus's reflection disappears when he reaches for the water and disturbs its surface. Narcissus also appears as a military leader in Martagon's army at the end of the play, leading "a thousand daffodils / Clad in deep yellow coats" (5.6.55-6). His presence reflects the destructive properties of narcissism, and symbolizes the self-love and egotism underlying Martagon's tyrannical rule.

Figure 10. Daffodils from the c.1649 *Gottorfer Codex*. The center daffodil, *Narcissus poeticus*, resembles the description of Narcissus in Ovid's *Metamorphoses*.

IV. Circe: Healing Herbs

Consuming a flower can alter the human body from within, bringing remedy and resolution. An example is the flower sprung from Prometheus's blood, whose sap Medea uses to brew a powerful drug. According to Apollonius of Rhodes's *Argonautica*, Medea's potion can make a man "impervious to strokes of bronze and not yield to blazing fire" (283). Another example appears in the tale of Circe, a sorceress and daughter of the Sun who is banished to the island Aeaea. Knevet's celebration of the magical and healing properties of plants seems to draw from Ovid's depiction of Circe in book fourteen of the *Metamorphoses*. Circe notoriously transforms intruders of Aeaea into pigs using herbal magic, but the hero Ulysses resists her charms with another plant. The god Hermes (or Cyllenius) gives Ulysses a flower to counteract Circe's magic: "Peace-bringing Cyllenius had given him a white flower which the gods call moly" (321). Moly is associated with extraordinary properties in classical texts, and is mentioned in the tenth book of Homer's *Odyssey* as a flower "like milk," which mortals struggle to harvest (10.302-320).

Circe's herbal magic parallels that of the witch Poneria in *Rhodon and Iris*, who transforms plants into potions and poisons. Following the narrative of Ovid, the remedy to Poneria's magic is another plant that shares the purifying and mystical properties of moly. Violetta sends her brother Rhodon the "precious herb called lettuce" (4.1.51) which "frustrates quite the devilish force / Of strongest poisons or enchantments" (4.1.54-5). The lettuce dispels evil and channels the true familial love between Violetta and her brother Rhodon. Poneria shares in a tradition of witches that includes Circe and Medea who use plants for magical ends; similarly, the lettuce participates in a classical tradition of plants used to thwart such enchantments.

Knevet participates in a tradition of floral metamorphoses that illustrate the destructiveness of unrequited love, envy, and vanity. In her study of Nicolas Poussin's painting, Tutter argues that Ovid's floral metamorphoses remove corporeal and emotional vulnerability, neutralizing the loss of

the lover or beloved (668). A similar neutralization occurs in *Rhodon and Iris* when the divine Flora descends in the final scene to restore order among the flowers, although Knevet achieves this resolution through figurative rather than literal metamorphoses. The shepherds and shepherdesses of *Rhodon and Iris* never physically transform into flowers, but their affective changes map onto the floral transformations in the *Metamorphoses*. Knevet's allusions to Greco-Roman mythology follow a tradition that extends at a minimum to the Floralia of ancient Rome, perpetuating the celebration of plants, storytelling, and floriculture.

Textual Essay

The Playbook

Rhodon and Iris was entered in the Stationers' Register on 12 November 1631, a little over six months after its performance in May that year. A quarto with 38 unnumbered leaves, the playbook was printed with variant title pages: one for sale in London (Q1; STC 15036) and another for sale in Norwich (Q1a; STC 15036a). Selling the playbook in two major cities marked an important shift in Knevet's audience—*Rhodon and Iris* was no longer exclusive to an intimate group of florists, but opened to a commercial audience who, like modern readers, would only experience the play in print.

The publication and sale of *Rhodon and Iris* involved three major figures: Michael Sparke, Edmund Casson, and John Beale. London publisher and bookseller Michael Sparke worked at the Blue Bible in Green Arbour and published numerous books, including accounts of the new world and scientific writings by Tycho Brahe and Dutch physician Levinus Lemnius. Sparke is often remembered, however, for publishing "the writings of Puritan exegetes" (Rostenberg 259). He was the primary publisher for Puritan William Prynne and published his lengthy *Histriomastix* in 1633, a controversial book arguing that plays were unlawful and roused immorality (261). While Sparke sold the playbook in London, *Rhodon and Iris* was sold in Norwich by Edmund Casson—or E. Causon according to the Q1a title page—a bookseller and bookbinder at the sign of the Bible (Stoker 89; Greg 599). The printer was John Beale (Pollard et al. 41), whose printer's ornament appears on both title pages.

According to the *English Short-Title Catalogue*, seventeen copies of *Rhodon and Iris* survive in the US and UK. Thirteen represent the London state, three represent the Norwich state, and one at the National Library of Scotland may be either. Physical copies of Q1 are preserved at the following libraries: Boston Public Library, British Library, Trinity College Library at Cambridge, Edinburgh University Library, Eton College Library, Folger Shakespeare Library, Houghton Library at Harvard,

Huntington Library, Newberry Library, Bodleian Library at Oxford, Worcester College Library at Oxford, Rare Book and Manuscript Library at the University of Illinois at Urbana-Champaign, and Sterling Memorial Library at Yale. Physical copies of Q1a may be found at the British Library and Folger Shakespeare Library. Digital and microform surrogates are also available: Q1 at the Boston Public Library has been digitized and shared through the Internet Archive, and a digitization of Q1 at the University of Illinois at Urbana-Champaign has been shared through HathiTrust. Microfilm surrogates of Q1 and Q1a at the British Library are accessible through *Early English Books* (EEB) and have been digitized for *Early English Books Online* (EEBO). A microprint of the Huntington Library Q1 is also available in the *Three Centuries of Drama* Readex series.

Amy Charles suggests that Knevet never intended to publish the play and that its printing was not a reflection of theatrical success. Rather, she argues, its late entry in the Stationer's Register and wide circulation "probably indicate Knevet's determination to quiet continuing criticism of the play by letting all who would read it for themselves" (36). The criticism she identifies was likely evoked by the play's satire of contemporary figures the audience would have recognized: a Norwich lawyer, a military man, and Puritans (36-7). Charles's analysis is persuasive, but other possibilities abound: perhaps the play was simply more successful than Knevet anticipated.

Editorial History

Amy Charles prepared the only edition of the play in the 1966 *Shorter Poems of Ralph Knevet*.[16] Her text was based on one copy of Q1 and one copy of Q1a at the Folger Shakespeare Library—privileging neither copy by transcribing both variants on a single title page—and presents a semi-diplomatic

[16] Several scholarly books on women's fashion and beauty cite an excerpt of Clematis's speech against vanity in 3.1 as evidence of early modern fashion, including Sarah Jane Downing's *Beauty and Cosmetics 1550-1950* (2012), Gertrude Whiting's *Old-Time Tools and Toys of Needlework* (1971), and Celia E. Stall-Meadows' *Why Would Anyone Wear That?* (2013). David Pybus modernizes this speech in *Transports of Delight*, a 2007 anthology on perfume, but makes questionable alterations without collations or annotations.

transcription with minor editorial corrections. The edition does not include collations, it does not explain transcription and editorial principles, and its emendations are inconsistent. Editorial changes are often enclosed in square brackets, but not always: Charles inconspicuously changes the header of 2.2 to 3.2, for instance, and describes the intervention only in an endnote. She proposes other revisions in the notes without altering the text, as when she suggests corrections for two stage directions in 5.6. At other times, she makes significant interventions without explanation. Most notable is her division of Rhodon's speech in 5.6 and reassignment of lines 36-37 to Anthophotus. She wraps the new speech prefix in square brackets, but never indicates that the speeches were originally combined. Charles helped revive scholarship on Knevet, but the wide scope of her *Shorter Poems*—which presents four major texts—limited her treatment of *Rhodon and Iris*. The endnotes after the play were necessarily restricted to a few pages of glosses, translations, and brief textual notes. However, even had the editorial choices been consistent and documented, a lightly corrected transcription with a short introduction is insufficient to facilitate scholarly discussions of the play. A modern edition dedicated to *Rhodon and Iris* is necessary for a rigorous and expanded analysis.

A New Edition

This edition takes as its copytext the London state preserved at Boston Public Library (BPL), which is available digitally through the Internet Archive. The high-resolution, colour digitization allowed for extended time with the 1631 text, ensuring an exact and comprehensive in-text facsimile. The digital copy can be viewed alongside the transcription for comparison and, while the digital copy is only a surrogate for the print original, may prompt users to consider the materiality that is often obscured in digital formats. The following transcription, encoding, and modernization principles document my treatment of *Rhodon and Iris*.

I. Transcription Principles

The in-text facsimile spelling follows the original without any corrections. It preserves the long s, i/j, and u/v exactly as set. I have, however, rotated letters that were set upside down and marked them in the XML file. When a piece of type may have been rotated but is very similar to another form—such as u/n and d/p, which may be misdistributed type, spelling errors, or rotated letters—I transcribed the letter as it might appear to the casual reader. I normalized word spacing and encoded all indentation. The printed playbook contains lines between scenes which I marked in the XML file, but these lines do not appear on the LEMDO site. This decision aimed to avoid confusion that might occur when displaying scene divisions alongside page beginnings, which render as horizontal ruled lines. Lastly, for searchability I used modern letters in place of non-modern type and ligatures, noting the original typographic features with the glyph tag.

II. Encoding Principles: In-Text Facsimile

The starting point for my in-text facsimile was the *EEBO Text Creation Partnership* (EEBO-TCP) lightly encoded semi-diplomatic transcription of Q1 at the British Library. LEMDO programmer Joseph Takeda converted the TEI-XML P4 encoding to LEMDO's customization of TEI P5. I took this new file as the foundation for my two tasks in preparing the in-text facsimile: editing the transcription to match my copytext and encoding the file according to LEMDO guidelines.[17]

Lineation. I began by encoding the beginning of every line with the <lb> (line beginning) tag. The TCP file used <lg> (line group), <l> (verse line), and <p> (paragraph) to differentiate verse and prose, but I replaced these tags with <ab> (anonymous block). The <p> tag, although often used for prose of any kind, tends to carry the semantic baggage of a paragraph's rhetorical

[17] See Glossary for definitions of TEI elements described in this introduction. The new LEMDO Editorial Guidelines are currently being prepared and will be available on the LEMDO site (lemdo.uvic.ca).

structure. The <ab> tag avoids this semantic claim, instead containing "any arbitrary component-level unit of text, acting as an anonymous container for phrase or inter level elements analogous to, but without the semantic baggage of, a paragraph" (*TEI Guidelines*). <ab> captures the appearance of the 1631 playbook with minimal editorial intervention, and divided the title page into sections, marked units of text in the dedicatory verses and epistles, and denoted individual speeches without imposing the semantic values of <l> and <p>. TCP also encoded each name in the dramatis personae as an <item> within a <list>, but I used <ab> to avoid prescribing additional semantic value.

Type and Ligatures. Caroline printers employed typographical characters that appear infrequently in modern use. Rather than inserting Unicode symbols for every iteration of these characters, I retained the modern letter or combination of letters substituted by the TCP transcribers and encoded the unit with the <g> (character or glyph) tag. Glyph tags are always visible in the underlying XML, and this tagging offers LEMDO flexibility in how it displays letters and ligatures. The file can be viewed as a lightly modernized transcription displaying modern characters or as a transcription that programmatically transforms tagged letters into the indicated glyphs or ligatures. The former increases the accessibility of the in-text facsimile for users who prefer to read standard characters. The following type and ligatures are marked as glyphs: ſ, as, ct, ff, ffi, fi, fl, ij, is, ll, us, st, ſt, ſh, ſi, ſl, ſſ, and ſſi.

Rendition and Source Styling. Following the principles of *The Map of Early Modern London*, my in-text facsimile uses CSS as a language of bibliographical description (Jenstad). TCP captured minimal styling, but my encoding recreates the appearance of the playbook as closely as possible in a digital environment, thus producing what LEMDO calls an "in-type facsimile transcription." I used the rendition attribute to describe italicization, letterspacing, small caps, right and center alignment, and superscript; the style attribute was used to encode additional bibliographical features including

font sizes, margins, text alignment, padding, vertical scaling, and borders around decorative letters. I was unable to include two stylistic features: justification and variations in italicization. Justifying text across the full page was not possible with the current lineation, and the renditions do not distinguish between default italicized letters and italicized letters with a swash—that is, an extra flourish—but typographical differences are noted in the XML. I also used CSS to describe bibliographical features in the styling of turnovers and turnunders—words or fragments set above or below the end of a line that exceeds the width of the Caroline page. I encoded these words in the line to which they belong semantically and used styling to describe their location relative to the line. One might argue that turnovers and turnunders should be transcribed on the line in which they appear, but encoding them semantically creates a searchable and processable transcription.

Other bibliographical features, such as figures and forme works, are encoded with standard TEI tags. Decorations are marked with the <figure> element, and running titles, signatures, and catchwords are encoded in the <fw> (forme work) element. LEMDO departs from its practice of describing only bibliographic codes by marking foreign and stage elements. I encoded non-English languages with the <foreign> element, using the xml:lang value "la" for Latin. Such interpretation may seem out of place in an in-text facsimile, but changes in language are often marked with typographical markup that serves multiple purposes—in this case, italicization—and cannot be searched. The <foreign> element increases the versatility of the text by allowing users to locate all non-English languages. For similar reasons, explicit stage directions, which are usually marked up typographically in the source text with italicization, are enclosed in <stage> (stage direction) tags and include one or more of the following LEMDO values: entrance, exit, sound, business, and delivery.

III. Encoding Principles: Modern Text

The modern text replaces <lb> tags with a combination of <ab>, <p>, <l>, and <lg>. In several

cases, TCP encoded lines within a verse speech as prose, as exemplified in the fifth line of the following TCP-encoded speech at 1.1.14-20:

<l>I hate her because she is light: I say she is</l>

<l>The Mistris of disquiet and unrest, and breeds</l>

<l>More troubles in the world then one of my young</l>

<l>Hungry Lawyers doth in a Common-wealth,</l>

Or a schismatical selfeconceited Coxcombe in an antient Corporation.

<l>Oh that I could <hi>Vlysses-</hi>like burne out the eye</l>

<l>Of that Celestiall <hi>Polypheme;</hi></l>

My decision to encode all dialogue as verse draws on critical discussions of Knevet's poetry. While the title page and dramatis personae were removed from the modern text, the latter will be encoded separately. I also removed all CSS and rendition styling from the modern text, with the exception of indentation; the edition will conform to LEMDO styling. Two new elements appear in the modern text that account for major editorial interventions or commentary: <anchor> (anchor point) and <supplied>. Anchor tags facilitate annotations and, in the future, will allow for collations. Each anchor tag contains an xml:id that points to a separate file containing the annotations; text wrapped between two anchors can be selected on the LEMDO site to reveal the linked annotation. The <supplied> tag contains major editorial interventions, including added stage directions, added or modified speech prefixes, and modified act or scene numbers. LEMDO renders the text wrapped in the <supplied> tag with square brackets around the text to signal these changes.

IV. Modernization Principles

Modernizing *Rhodon and Iris* is both a structural and semantic task. Structurally, the modern text takes into account the overarching organization of the playbook (from paratexts to act and scene divisions)

and the organization of individual lines. Semantically, the modern text includes translations of non-English languages and revises the spelling and punctuation to conform to modern conventions. When challenging modernizations arise, I discuss the potential interpretations in an annotation. Both modernization tasks aim to make early modern English more accessible to modern audiences and to correct inconsistencies in the 1631 printing.

Structure. The title page and dramatis personae are the only sections of the playbook excluded from the modern text. The dramatis personae (included in the OS text in the <front> [front matter] element and captured within the <castList> [cast list] element) was omitted in favour of the LEMDO character list (included in the modern text in the <teiHeader> [TEI header] and captured within the <listPerson> [list of persons] element), which supplies missing names and short descriptions of the characters. I retained all dedicatory verses and epistles before the main text of *Rhodon and Iris* as they offer important context for the play. Original act and scene divisions still divide the modern text, but I silently corrected instances where the typesetter likely misread Knevet's handwriting (see Charles 50-1).

Lineation. The 1631 playbook was set in verse, but scholars often wonder if the manuscript was written in prose. W.W. Greg describes Knevet's writing as a "curious compromise between verse and prose" (353), and Charles asserts that one might "suspect that either Knevet or the printer set prose passages into approximate blank verse" (35). However, my analysis suggests that Knevet uses irregular verse deliberately. Even irregular lines often rhyme, and the compositor takes care to use indented lines or turnovers and turnunders to preserve verse units that exceed the page width. Without evidence to confirm that the play should appear as prose, assuming the lineation should be altered does a disservice to amateur playwrights: the current verse lineation is not jarring when read aloud, and Knevet intended the lines to be *heard* at the florists' feast.

Spelling. *Rhodon and Iris* has been completely modernized with standard American spelling. I

have not retained unique early modern forms, but instead made the spelling as recognizable and consistent for a modern audience as possible. Words that may confuse the modern reader but not a Caroline audience—including oaths, words common only in the early modern period, and words with notably different modern meanings—are glossed. I consulted the *Oxford English Dictionary* (OED) and *Lexicons of Early Modern English* (LEME) in these instances. Where the spelling of names varies, I adopted the most common form in the play.

Punctuation. The 1631 playbook included significantly more punctuation to signal pauses or how an actor might deliver a line. I modernized all punctuation in this edition to conform to modern grammatical use, adding apostrophes to contractions such as 'tis, retaining apostrophes in words like compos'd, and replacing parentheses with commas, colons, or occasionally em dashes. The edition does not impose syllabic accents onto the text in part because the irregular verse sometimes makes it unclear whether Knevet intended a word to be pronounced one way or another; I leave this decision to the individual user.

Translation. Other editors may, for good reason, leave non-English lines unmarked to capture part of the rhetorical strategy of a play. However, *Rhodon and Iris* was written for a specific audience of learned florists and intended for a leisurely feast. The audience would have understood its underlying allegories and references, and an effective edition will help bridge the difference between the intended and modern audiences. While the Latin dedicatory poem was written for the printed playbook and therefore a wider audience, I have also included a translation of this verse to help users trace the Ovidian motifs established in the poem.

Stage Directions. The modern text ensures that entrances and exits are marked for all characters and occur at logical moments. Every scene in the 1631 text begins with a short list of characters who appear in the scene, but these lists are not stage directions. I have removed these lists and instead supplied entrances at the beginning of all scenes and moved to appropriate locations the

entrances for characters who do not enter at the beginning of the scene, noting the decision in an annotation to 1.1. The lists include or exclude characters and would not be useful to modern readers without significant editorial intervention. Additionally, I have not added stage directions to direct dialogue within speeches. The only exception is the note "to Agnostus" in 2.3 to clarify an existing aside. I have not made implied stage directions explicit, allowing users to decide how characters interact. Therefore, my main task in editing the stage directions has been to ensure that characters appear on stage at appropriate times.

Editorial Bounds: Conclusion

This edition sprung from the seeds Charles planted in 1966 and encourages future analyses to grow. I will expand my textual work with horizontal collations of five 1631 playbooks using the BPL and University of Illinois at Urbana-Champaign surrogates, EEB microfilms of both states at the British Library, and Huntington Library microprint. I will also complete a vertical collation of my modern text against Charles's text. The collations will follow current editorial practices, but a question arose during my time with the playbooks: what qualifies as editing? I hope to explore this question by investigating handwritten emendations and annotations by reader-editors in early playbooks. The question of editing is even more complex when considering recent scholarship on Knevet's own role in early modern textual curation. Co-editor of the 2015 edition of the *Supplement of the Faery Queene* Andrew Zurcher describes Knevet's continuation of Spenser's poem as a "prosthetic composition" (160) comparable to editing. Knevet was not an editor in any strict sense, just as casual annotators of the 1631 playbooks did not produce critical editions. Yet exploring these murky editorial waters and textual challenges can enrich modern editorial practices and incorporate more voices into editions of understudied Caroline plays.

Rhodon and Iris

Old-Spelling Text

The encoded old-spelling transcription of *Rhodon and Iris* is attached to this document separately ("emdRho_Q1.xml"). A rendering of this file on the prototype *Linked Early Modern Drama Online* (LEMDO) website is also attached ("Rho_Q1.pdf"). Given that the LEMDO platform is currently under development, the rendering of this file is always changing and therefore imperfect.

The current rendering of this .xml file is available on the LEMDO-dev Jenkins website:

https://jenkins.hcmc.uvic.ca/job/LEMDO/lastSuccessfulBuild/artifact/products/lemdo-dev/site/emdRho_Q1.html

Modern Text & Annotations

The encoded modern text and annotations of *Rhodon and Iris* are attached to this document separately ("emdRho_M.xml" and "emdRho_M_annotation.xml"). A rendering of these files on the prototype LEMDO website is also attached ("Rho_M.pdf"). Given that the LEMDO platform is currently under development, the rendering of this file is always changing and therefore imperfect.

The current rendering of these .xml files is available on the LEMDO-dev Jenkins website:

https://jenkins.hcmc.uvic.ca/job/LEMDO/lastSuccessfulBuild/artifact/products/lemdo-dev/site/emdRho_M.html

Appendix

Ralph Knevet (1601-c.1671)

1601	Baptized at Hardwick, 19 February
1616	Admitted pensioner to Cambridge, 13 September
1617	Matriculated at Cambridge, 5 July
1618 (?)	Final term at Cambridge, December
1628	*Stratiotikon* published
1631	*Rhodon and Iris* performed, 3 May
	R&I entered into Stationers' Register, 12 November
	R&I published
1635	*A Supplement of the Faery Queene* completed in manuscript
1637	*Funeral Elegies* published
1638	Travelled to Italy with William Paston
1639	Returned to England
c.1633-1660	*A Gallery to the Temple* completed in manuscript
c.1643-1645	Temporary rector at Oxnead
1652	Became rector at St. Michael's, Lyng
1671	Final entry in parish registers, 9 August
1671 or 1672	Buried at St. Michael's

Glossary

TEI Elements[18]

<ab>	(anonymous block) contains any arbitrary component-level unit of text, acting as an anonymous container for phrase or inter level elements analogous to, but without the semantic baggage of, a paragraph.
<anchor>	(anchor point) attaches an identifier to a point within a text, whether or not it corresponds with a textual element.
<castList>	(cast list) contains a single cast list or dramatis personae.
<figure>	groups elements representing or containing graphic information such as an illustration, formula, or figure.
<foreign>	identifies a word or phrase as belonging to some language other than that of the surrounding text.
<front>	(front matter) contains any prefatory matter (headers, abstracts, title page, prefaces, dedications, etc.) found at the start of a document, before the main body.
<fw>	(forme work) contains a running head (e.g. a header, footer), catchword, or similar material appearing on the current page.
<g>	(character or glyph) represents a glyph, or a non-standard character.
<item>	contains one component of a list.
<l>	(verse line) contains a single, possibly incomplete, line of verse.
<lb>	(line beginning) marks the beginning of a new (typographic) line in some edition or version of a text.

[18] Definitions of elements are from the Text Encoding Initiative (TEI) Guidelines.

<lg>	(line group) contains one or more verse lines functioning as a formal unit, e.g. a stanza, refrain, verse paragraph, etc.
<list>	contains any sequence of items organized as a list.
<listPerson>	(list of persons) contains a list of descriptions, each of which provides information about an identifiable person or a group of people, for example the participants in a language interaction, or the people referred to in a historical source.
<p>	(paragraph) marks paragraphs in prose.
<stage>	(stage direction) contains any kind of stage direction within a dramatic text or fragment.
<supplied>	signifies text supplied by the transcriber or editor for any reason; for example because the original cannot be read due to physical damage, or because of an obvious omission by the author or scribe.
<teiHeader>	(TEI header) supplies descriptive and declarative metadata associated with a digital resource or set of resources.

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