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               <name ref="pers:HOWA1">Ashley Howard </name>
            </respStmt>
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               <resp ref="resp:prg">Programmer<date notBefore="2018"/></resp>
               <name ref="pers:TAKE1">Joey Takeda </name>
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               <name ref="pers:HOLM1">Martin Holmes </name>
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38          <change who="pers:TAKE1" when="2018-06-29">Generated
38 file.</change>
39       </revisionDesc>
40    </teiHeader>
41    <text>
42       <front/>
43       <!-- DRE:
44         - Add description of where Latin quotes are from in Ovid:
44 Heroides, Ars Amatoria, and Fasti
45         - Gloss words more than once, maybe at the start of a new
45 scene/act. Possible for reader to turn subsequent references after
45 the first off?
46         - Rework glosses so they're grouped and/or say something
46 about the context (i.e. if there's a list of terms associated with
46 alchemy, say so)
47         - Gloss where you've removed a capitalization and possibly
47 suppressed a particular (allegorical, etc) interpretation
48         - Check Latin phrases in a proverb/epigram list to see if
48 they are common or famous sayings
49         - Add punctuation after gloss/capitalize first letter?
50
51
52         Additional comments to include from thesis, to add to the
52 critical introduction or a note:
53
54         - Line in critical introduction: "They manipulate vision
54 much like other disguises in the play, as when Eglantine masquerades
54 as Iris (4.3) and Agnostus dresses as a captain (5.3)."
55           EK's comment: "I wonder if it's worthwhile to think about
55 the implications of Eglantine. Does Gerard discuss it at all? In
55 contrast to roses and irises, eglantine seems more of a native plant,
55 not necessarily one that would be cultivated by florists?
55 (https://en.wikipedia.org/wiki/Rosa_rubiginosa). Then again, I think
55 it's interesting that eglantine looks so much like a rose – is there
55 some logic to the idea that Rhodon and Eglantine should be a match?"
56
57         - Line: "Relying on John Gerard's 1597 Herbal, or General
57 History of Plants, this section investigates not only the work and
57 knowledge of florists, but also the agency flowers enact upon their
57 cultivators."
58           EK's comment: "Have you by any chance read Michael
58 Pollan's Botany of Desire? Your argument here reminds me of his work
58 in that book."
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        - Line: "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)."
          EK: "Note that there are some who see the politics of the Jacobean and Caroline court masque as a bit more complicated, especially when queens were involved in them. See (and reference) Melinda Gough’s Dancing Queens as well as feminist scholarship discussing Anne of Denmark in a note to show you are aware of newer scholarship on court masques. (https://utorontopress.com/ca/dancing-queen-2)"


          My phrases to include: "Rhodon and Iris combines poesy and posy (that is, poetry and flowers)"
      -->

      <body>
         <div type="annotations">

            <!-- DEDICATORY MATERIALS AND PROLOGUE  -->

            <!-- To the Right Worshipful Mr. Nicholas Bacon of Gillingham, Esquire  -->

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_488" targetEnd="doc:emdRho_M#emdRho_M_anc_489">
               <note type="label">Nicholas Bacon</note>
               <note type="commentary">Amy Charles identifies Knevet’s patron as the  <quote>fourth son of Nicholas Bacon, son of the Lord Keeper</quote> (243). According to the letter, Bacon took great interest in flowers.</note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_498" targetEnd="doc:emdRho_M#emdRho_M_anc_499">
               <note type="label">poesy</note>
               <note type="gloss">A pun referring to poetry (poesy)
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and a small bunch of flowers (a posy). </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_490"
targetEnd="doc:emdRho_M#emdRho_M_anc_491">
                <note type="label">Oracle of Apollo </note>
                <note type="gloss">Place where one could seek advice
or prophecy from Apollo. </note>
                <note type="commentary">While the Greco-Roman god
Apollo has many associations, his connections to poetry and the
pastoral world are relevant here. By comparing his patron to Apollo,
Knevet casts Bacon as an authority over his verse and as a divine
protector of the play. The Oracle of Delphi is perhaps the most
famous oracle dedicated to Apollo. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_940"
targetEnd="doc:emdRho_M#emdRho_M_anc_941">
                <note type="label">nor bays nor cedar </note>
                <note type="commentary">neither bays nor cedar. </note>
                <note type="commentary"><term>Bays</term> refers to
laurel wreaths, a sign of victory (here, in the pursuit of poetry);
<term>cedar</term> may refer to the burning of rich, purfumed incense
or, as Rudd notes, to the cedar oil used in book preservation (111).
In other words, the play does not seek fame or immortality. The
nor/nor construct is a Latinized form of neither/nor.  </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_938"
targetEnd="doc:emdRho_M#emdRho_M_anc_943">
                <note type="label">nor frankincense nor mackerel, /
Nor terrible tobacco </note>
                <note type="commentary">Frankincense, mackerel, and
tobacco are subjected to fire and consumed. The convention draws from
Catullus and Horace:  <quote>In 95.8 Catullus proclaims that Volusius'
annals will provide many loose jackets for mackerel. That is, the
sheets will be used for cooking fish. In  <title
level="m">Epist<supplied>les</supplied></title> II, 1.269-70 Horace
speaks of frankincense, perfume, and pepper being wrapped in
worthless paper </quote> (Rudd 111). Knevet suggests that his play,
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although a humble piece of writing, merits ongoing readership and
will not be reduced to disposable paper. </note>
            </note>

            <!-- To His Much Respected Friends, the Society of
Florists -->

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_594"
targetEnd="doc:emdRho_M#emdRho_M_anc_595">
                <note type="label">you must grant that the wisest and
happiest prince that ever was, in all his glory, was not like one of
them</note>
                <note type="gloss">Cf. Matthew 6:28-29:  <quote>And why
take ye thought for raiment? Consider the lilies of the field, how
they grow: they toil not, neither do they spin. And yet I say unto
you, that even Solomon in all his glory was not arrayed like one of
these</quote>.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_596"
targetEnd="doc:emdRho_M#emdRho_M_anc_597">
                <note type="label">indagation</note>
                <note type="gloss">Investigation; the act of searching
out.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_504"
targetEnd="doc:emdRho_M#emdRho_M_anc_505"><!-- ADD -->
                <note type="label">quod multi infectis oculis
conspiciunt</note>
                <note type="gloss">[Add translation. Temporary:
<quote>which many view with sharp scrutiny </quote> (Charles
243)]</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_944"
targetEnd="doc:emdRho_M#emdRho_M_anc_945">
                <note type="label">heteroclite</note>
                <note type="gloss">An abnormal or eccentric thing,
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120 commonly describing persons and things in the 17th and 18th
120 centuries.</note>
121             </note>
122
123             <note type="annotation"
123 target="doc:emdRho_M#emdRho_M_anc_506"
123 targetEnd="doc:emdRho_M#emdRho_M_anc_507">
124                <note type="label">Bacchanalian</note>
125                <note type="gloss">Of Bacchus. </note>
126                <note type="commentary">Bacchus is the Roman god of
126 wine and intoxication, also associated with impersonation and
126 theatre. He is known as Dionysus in Greek mythology.  </note>
127             </note>
128
129             <note type="annotation"
129 target="doc:emdRho_M#emdRho_M_anc_508"
129 targetEnd="doc:emdRho_M#emdRho_M_anc_509">
130                <note type="label">Ignorance or Envy </note>
131                <note type="commentary">A reference to the characters
131 Agnostus (Ignorance) and Poneria (Envy), who plot to overthrow the
131 florists' feast. The epilogue repeats these allegorical names
131 (Epilogue.1).</note>
132             </note>
133
134             <note type="annotation"
134 target="doc:emdRho_M#emdRho_M_anc_510"
134 targetEnd="doc:emdRho_M#emdRho_M_anc_511">
135                <note type="label">Bacchus' priests did Orpheus </note>
136                <note type="commentary">Thracian women or Bacchic
136 maenads—women followers of Dionysus (or Bacchus in Roman mythology)
136 —supposedly killed the mythical Greek singer Orpheus. Orpheus's
136 tragic love for Eurydice appears in Vergil's  <title
136 level="m">Georgics</title> (Book 4) and Ovid's  <title
136 level="m">Metamorphoses</title> (Book 10). </note>
137             </note>
138
139             <!-- DRE. EK: Is this a reference to a Guild? See later
139 reference too:
140            <note type="annotation"
140 target="doc:emdRho_M#emdRho_M_anc_1014"
140 targetEnd="doc:emdRho_M#emdRho_M_anc_1015">
141               <note type="label">under pretence that I should abuse
141 a corporation</note>
```

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                <note type="gloss">[Add note]</note>
              </note>  -->

              <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_598"
targetEnd="doc:emdRho_M#emdRho_M_anc_599">
                <note type="label">fain</note>
                <note type="gloss">Gladly, delightedly. </note>
              </note>

              <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_968"
targetEnd="doc:emdRho_M#emdRho_M_anc_969"><!-- ADD -->
                <note type="label">scarlet gown</note>
                <note type="gloss">[Add note]</note>
                <!-- EK: a scarlet gown might be a reference to a
judge, a doctor of divinity, a Cardinal in the Catholic church, or a
prostitute. Could you investigate this a bit more and suggest
possible significance to your readers?
                AH: Charles suggests the gown refers to that of a
judge and therefore to the upstart lawyer Knevet satirizes   -->
              </note>

              <!-- To the Book and His Worthy Friend the Author   -->

              <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_920"
targetEnd="doc:emdRho_M#emdRho_M_anc_921"><!-- ADD -->
                <note type="label">Late disesteemed by lynx-eyed
censuring spirits</note>
                <note type="gloss">[Add note]</note>
                <!-- EK: this suggests Knevet has recently received
criticism, but is it for this poem or for some other work by him? Has
any critic written about this? What does his biography suggest?    -->
              </note>

              <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_966"
targetEnd="doc:emdRho_M#emdRho_M_anc_967"><!-- ADD -->
                <note type="label">Muse</note>
                <note type="gloss">[Add note]</note>
              </note>

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            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_644"
targetEnd="doc:emdRho_M#emdRho_M_anc_645"><!-- ADD -->
                <note type="label">maugre</note>
                <note type="gloss">[Add note]</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_476"
targetEnd="doc:emdRho_M#emdRho_M_anc_477">
                <note type="label">Parnassus hill</note>
                <note type="commentary">Mount Parnassus is a mountain
in central Greece near the city of Delphi, and the figurative home of
poetry and learning.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_514"
targetEnd="doc:emdRho_M#emdRho_M_anc_515">
                <note type="label">Agnostus</note>
                <note type="gloss">I.e. the character Agnostus, a
symbol of ignorance.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_522"
targetEnd="doc:emdRho_M#emdRho_M_anc_523">
                <note type="label">Richard Peart</note>
                <note type="commentary">The 1631 playbook attributes
the poem to <quote>Ri. Pert.</quote> (sig. a2v). According to Amy
Charles, the poet is <quote>probably the Richard <quote>Peart</quote>
named in several records of the Norwich Consistory now in Lambeth
Palace Library. Mentioned first on April 7, 1618, he was ordained
under Samuel Hannett on August 30, 1619, and under Richard Corbet on
May 20, 1632. The name is also spelled <q>Purt</q> in some
records</quote> (243).</note>
            </note>

            <!-- To His Friend the Author (1 of 2) -->

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_472"
targetEnd="doc:emdRho_M#emdRho_M_anc_473">
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                <note type="label">Phoebus</note>
                <note type="commentary">Apollo, god of the sun and light.</note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_474" targetEnd="doc:emdRho_M#emdRho_M_anc_475">
                <note type="label">scan</note>
                <note type="gloss">(a) Analyze (especially the metrical correctness of verse). </note>
                <note type="gloss">(b) Climb. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_964" targetEnd="doc:emdRho_M#emdRho_M_anc_965"><!-- ADD -->
                <note type="label">saintlike canon </note>
                <note type="gloss">[Add note] </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_520" targetEnd="doc:emdRho_M#emdRho_M_anc_521">
                <note type="label">Agnostus' cap </note>
                <note type="gloss">I.e. the <quote>cap of knowledge</quote> the witch Poneria gives Agnostus at 2.1.34 </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_484" targetEnd="doc:emdRho_M#emdRho_M_anc_485">
                <note type="label">William Denny </note>
                <note type="commentary">Denny was a minor Norwich writer and son of Sir William Denny, a <quote>prominent man who had served as steward of Norwich and three times been a member of Parliament</quote> (Charles 243). He wrote the pastoral play <title level="m">The Shepherds' Holiday </title> in 1651, which was first published in Henry Huth's 1870 <title level="m">Inedited Poetical Miscellanies</title>. Some scholars describe the text as a poem or eclogue, but it is clearly a dramatic work. The play concerns shepherds and a spring feast in May, and ends with the nymph Pega uniting Tomkin and Lipsona in marriage. Its similarities to <title
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```
level="m">Rhodon and Iris </title> might lead one to wonder if  <title
level="m">The Shepherds' Holiday </title> was also written for a
florists' feast. </note><!-- DRE: add more bio from the ODNB  -->
            </note>

            <!-- To His Friend the Author (2 of 2)  -->

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_482"
targetEnd="doc:emdRho_M#emdRho_M_anc_483">
               <note type="label">John Mingay </note>
               <note type="commentary">Mingay was the son of an
apothecary with the same name, who was  <quote>sheriff of Norfolk in
1602 and Mayor in 1617 </quote> (Charles 244). </note>
            </note>

            <!-- In Librum  -->

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_830"
targetEnd="doc:emdRho_M#emdRho_M_anc_831">
               <note type="label">In Librum </note>
               <note type="gloss">About the Book. </note>
               <note type="commentary">This poem is an example of
neo-Latin poetry—verse that imitates or draws inspiration from
classical genres, forms, and styles. Popular classical forms include
the epigram, lyric, elegy, epic, and epyllion. Neo-Latin verse
frequently invokes the pastoral genre, which flourished in the
classical period with Vergil's  <title level="m">Georgics</title> and
<title level="m">Eclogues</title>. The dedicatory poem  <title level="a"
>In Librum </title> compares Knevet to Ovid, suggesting the playwright
sings in  <quote>tones of Ovid </quote> (12). However, Knevet's playful
use of generic expectation—rather than his use of classical
subjects—is perhaps what makes  <title level="m">Rhodon and Iris </title>
 most like the poetry of Ovid. Knevet does not simply replicate the
pastoralism of his predecessors, but tailors it to his own designs
for the florist's feast. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_516"
targetEnd="doc:emdRho_M#emdRho_M_anc_517">
               <note type="label">En Metamorphosis <gap/>nec edax
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abolere vetustas. </note>
                <note type="commentary"><!-- DRE: I'll remove the CSS when LEMDO has global styling for poems within annotations   -->
                    <lg>
                        <l>Behold a <hi rendition="rnd:italic">Metamorphosis</hi> descend to earth </l>
                        <l>Unlike the one that Ovid wrote in ancient times.</l>
                        <l>Ovid changed bodies in a human form to flowers; </l>
                        <l>Conversely, my man cloaks the human form in garb</l>
                        <l>From Flora's festivals while singing Virgil's praise.</l>
                        <l style="margin-left:1em;">You, Ovid, sketched your Roman <title level="m">Metamorphoses</title></l>
                        <l style="margin-left:1em;">With a fine pen; mine charmed—but with a British quill. </l>
                        <l>May English feathers on fine wings convey aloft </l>
                        <l>With English angels this blessed Author who has made</l>
                        <l>This <hi rendition="rnd:italic">Metamorphosis</hi> with many varied things— </l>
                        <l>And may the learned men applaud; and may he sing</l>
                        <l>In tones of Ovid, temples wreathed in laurel leaves.</l>
                        <l style="margin-left:1em;">I'm done now with this work, which neither wrath of Jove, </l>
                        <l style="margin-left:1em;">Nor flames, nor swords, nor ravenous old age can end. </l>
                    </lg>
                    <ab>(Translated from 17th century Latin by A.M. Juster)</ab>
                </note><!-- DRE: Add note about Angelicis Anglum and Gregory the Great; reference to twitter direct messages with AM Juster -->
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_828" targetEnd="doc:emdRho_M#emdRho_M_anc_829">
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                <note type="label">Naso</note>
                <note type="commentary">Ovid (or Naso) was a Roman
poet born in the 1st century BCE, renowned for writing the  <title level
="m">Metamorphoses</title>. This Latin mytho-historical poem consists
of 15 books that recount the creation of the world up to the
deification of Julius Caesar. The poem inspired writings by Geoffrey
Chaucer, Dante Alighieri, and William Shakespeare among others.  </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_518"
targetEnd="doc:emdRho_M#emdRho_M_anc_519">
                <note type="label">M.S.</note>
                <note type="commentary">As Amy Charles points out,
these initials may belong to the publisher and bookseller Michael
Sparke. Other possible poets include Martin Sedley of Morley and
Matthew Stevenson (Charles 244). Stevenson is a compelling option
given his later composition of  <title level="a">Flora Wearing a
Crown</title> and <title level="a">The Song</title>, which appear in
his 1645 <title level="m">Occasions Off-Spring </title> in a section
titled <title level="a">At the Florists Feast in
Norwich</title>.</note>
            </note>

            <!-- Prologue -->

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_466"
targetEnd="doc:emdRho_M#emdRho_M_anc_467">
                <note type="label">Cynic</note>
                <note type="commentary">Cynics pursue virtue through
an ascetic life, rejecting wealth, ease, and social conventions.
Knevet pokes fun at critics of the feast's extravagance by comparing
their philosophy to that of ancient Cynics such as Antisthenes and
Diogenes.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_426"
targetEnd="doc:emdRho_M#emdRho_M_anc_427">
                <note type="label">wants</note>
                <note type="gloss">Lacks.</note>
            </note>
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            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_946"
targetEnd="doc:emdRho_M#emdRho_M_anc_947">
                <note type="label">his seat or standing had </note>
                <note type="commentary">This line suggests the
performance venue allowed for a combination of sitting and standing
space. The Norwich Guildhall and Common Hall were two popular
performance venues in Norwich during the early seventeenth
century.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_948"
targetEnd="doc:emdRho_M#emdRho_M_anc_949">
                <note type="label">science</note>
                <note type="gloss">Knowledge.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_592"
targetEnd="doc:emdRho_M#emdRho_M_anc_593">
                <note type="label">noddy</note>
                <note type="gloss">Fool or simpleton. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_590"
targetEnd="doc:emdRho_M#emdRho_M_anc_591">
                <note type="label">numbers</note>
                <note type="gloss">A reference to verse and poetic
meter.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_468"
targetEnd="doc:emdRho_M#emdRho_M_anc_469">
                <note type="label">Icarian wings </note>
                <note type="gloss">I.e. ambitious wings. </note>
                <note type="commentary">The legendary Icarus flew too
close to the sun with a pair of wings held together by wax. Upon
flying too close to the sun, the wax melted and Icarus fell to his
death in the sea. The story is a cautionary tale against aspiring to
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inhuman heights. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_464"
targetEnd="doc:emdRho_M#emdRho_M_anc_465">
                <note type="label">Pegasus</note>
                <note type="gloss">The immortal winged horse of
Greco-Roman mythology. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_588"
targetEnd="doc:emdRho_M#emdRho_M_anc_589">
                <note type="label">brakes</note>
                <note type="gloss">Clumps of bushes, brushwood, or
briers; thickets. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_586"
targetEnd="doc:emdRho_M#emdRho_M_anc_587">
                <note type="label">knabble</note>
                <note type="gloss">Bite, gnaw, nibble. </note>
            </note>

            <!-- 1.1 -->

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_1"
targetEnd="doc:emdRho_M#emdRho_M_anc_2">
                <note type="label">Act 1, Scene 1. </note>
                <note type="commentary">The modern text follows the
original act and scene divisions of the 1631 playbook.  </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_252"
targetEnd="doc:emdRho_M#emdRho_M_anc_253">
                <note type="label">Thessaly</note>
                <note type="gloss">A modern and ancient region of
northern Greece, consisting of two plains separated by hills and
surrounded by mountains. </note>
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                <note type="commentary">Knevet frequently reminds his audience that the play is set in antiquity: Acanthus names two mountains surrounding Thessaly when he states that their enemies can be seen <quote>covering the fields from Ossa to Olympus </quote> (3.4.26); <quote>Ixion's wheel </quote> (2.3.7) invokes a legendary king from the region; and the Myrmidons (3.3.10) are a militant people originating from Thessaly. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_3" targetEnd="doc:emdRho_M#emdRho_M_anc_4">
                <note type="label">Enter Poneria and Agnostus. </note>
                <note type="commentary">Every scene in the original playbook includes a list of characters who speak in the scene, but the lists occasionally include characters who enter later or omit those who should be present. The modern text replaces these lists with explicit entrances for clarity. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_600" targetEnd="doc:emdRho_M#emdRho_M_anc_601">
                <note type="label">world's eye</note>
                <note type="gloss">I.e. the sun. </note>
                <note type="commentary">The following lines discuss whether night has arrived yet. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_16" targetEnd="doc:emdRho_M#emdRho_M_anc_17">
                <note type="label">Jove</note>
                <note type="gloss">Jupiter, king of the gods. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_18" targetEnd="doc:emdRho_M#emdRho_M_anc_19">
                <note type="label">Juno</note>
                <note type="gloss">Queen of the gods. </note>
            </note>

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            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_20"
targetEnd="doc:emdRho_M#emdRho_M_anc_21">
                <note type="label">Hesperus</note>
                <note type="gloss">The evening star; the planet Venus
in the evening. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_24"
targetEnd="doc:emdRho_M#emdRho_M_anc_25">
                <note type="label">Night</note>
                <note type="gloss">Personification of night. </note>
                <note type="commentary">Night's chariot veils the
world in darkness. Her journey parallels the daily venture of Helios,
the Greek sun god who drives his chariot
                  across the sky to illuminate the world.  </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_28"
targetEnd="doc:emdRho_M#emdRho_M_anc_29">
                <note type="label">Ignorance</note>
                <note type="gloss">I.e. Agnostus. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_26"
targetEnd="doc:emdRho_M#emdRho_M_anc_27">
                <note type="label">Cimmerian darkness </note>
                <note type="gloss">A dense darkness or gloom. </note>
                <note type="commentary">The ancient Cimmerians are
depicted in Book 11 of Homer's  <title level="m">Odyssey</title> as a
people shrouded in darkness: the sun is
                  unable to shine through the mist and clouds
surrounding them, leaving the Cimmerians engulfed in perpetual night.
The absence of light is associated with
                  perceived ignorance. </note>
                <!-- OCD:
http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/a
cref/9780199545568.001.0001/acref-9780199545568-e-1576?rskey=PvQQke&r
esult=14  -->
            </note>
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            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_32"
targetEnd="doc:emdRho_M#emdRho_M_anc_33">
                <note type="label">crystalline spheres </note>
                <note type="commentary">In Aristotelian and Ptolemaic
astronomy, stars and other heavenly bodies are fixed on spheres that
move around the earth. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_30"
targetEnd="doc:emdRho_M#emdRho_M_anc_31">
                <note type="label">microcosmos</note>
                <note type="gloss">Little world. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_38"
targetEnd="doc:emdRho_M#emdRho_M_anc_39">
                <note type="label">Ulysses</note>
                <note type="gloss">Another name for Odysseus, the hero
of Homer's  <title level="m">Odyssey</title></note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_40"
targetEnd="doc:emdRho_M#emdRho_M_anc_41">
                <note type="label">Polypheme</note>
                <note type="gloss">The cyclops Polyphemus. </note>
                <note type="commentary">The phrase  <quote>celestial
Polypheme</quote> imagines the sun as a single eye, much like the
one-eyed cyclopes of Greek mythology (cf.
                      <quote>the world's eye </quote> at 1.1.1). In
Book 9 of Homer's  <title level="m">Odyssey</title>, Odysseus and his
men escape Polyphemus by blinding the
                  cyclops—a task Agnostus wishes to reenact against
the sun. The comparison is apt given that Polyphemus was a shepherd
tending to his sheep. </note>
                <!-- OCD:
http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/a
cref/9780199545568.001.0001/acref-9780199545568-e-1972# -->
            </note>
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            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_42"
targetEnd="doc:emdRho_M#emdRho_M_anc_43">
                <note type="label">Chaos</note>
                <note type="gloss">A personification of the formless
void or primordial matter from which creation emerges.  </note>
                <note type="commentary">Given the creative potential
of chaos, Agnostus seems to desire a sinister remaking of the world
rather than mere destruction. Ovid captures
                  this creativity in 1.5-12 of the  <title
level="m">Metamorphoses</title>, describing chaos as the seeds or
<foreign xml:lang="la">semina</foreign> of matter. In
                  Hesiod’s  <title level="m">Theogony</title>, chaos
gives birth to four entities necessary for creation: Gaia, Eros,
Erebos, and Nyx. Erebos (Darkness) and Nyx
                  (Night) are particularly suited to Agnostus’s
tenebrous world. </note>
                <!--HESIOD:
http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/a
cref/9780195156690.001.0001/acref-9780195156690-e-317?rskey=SjyM7T&re
sult=4
                   OVID:
http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/a
cref/9780199545568.001.0001/acref-9780199545568-e-1513?rskey=HmTMIY&r
esult=1 -->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_44"
targetEnd="doc:emdRho_M#emdRho_M_anc_45">
                <note type="label">Demogorgon’s cell </note>
                <note type="gloss">I.e. hell or the underworld. </note>
                <note type="commentary">Demogorgon is thought to be
the primeval god of classical mythology, although the name may come
from Plato’s Demiourgos in the  <title level="m">Timaeus</title>.</note>

                <!-- Future notes:
                  David Scott Kastan points out that, in Proclusion
1, Milton notes that Demogorgon "was also called Chaos by antiquity"
(p74 of Paradise Lost edition).
                  Edmund Spenser's Faerie Queene also describes
Demogorgon (1.5.22 and 4.2.47). Cite Kastan and OCEL:
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http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/acref/9780192806871.001.0001/acref-9780192806871-e-2114?rskey=Cm6Ii2&result=2
                -->
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_118" targetEnd="doc:emdRho_M#emdRho_M_anc_119">
                <note type="label">idol</note>
                <note type="gloss">Image, effigy, or figure of a person or thing. </note>
                <note type="commentary">Poneria's following insult is the first of several instances where Agnostus appears as a counterfeit or mere representation of knowledge or
                  divinity. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_48" targetEnd="doc:emdRho_M#emdRho_M_anc_49"><!-- Add -->
                <note type="label">Appear'st as brave as a canonical saint / In a calendar </note>
                <note type="commentary">The Christian calendar of saints organizes the liturgical year, associating particular days with one or more saints. </note><!-- Note based on EK's suggestion: Canonical saints in a calendar, especially in a Catholic calendar of saints, would appear in red. Is this what is signified by Poneria saying that Agnostus appears "brave" – is he dressed in red, maybe as a cardinal (with a satin cap)? See images: https://en.wikipedia.org/wiki/Thomas_Wolsey -->
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_50" targetEnd="doc:emdRho_M#emdRho_M_anc_51">
                <note type="label">Th'Olympian games </note>
                <note type="commentary">The Olympian games were held in honor of Zeus every four years and involved contests and victory celebrations. The display of food and
                  flowers at the florists' feast may have been reminiscent of the processions and banquets following the games.  </note>
```

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                <!--
http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/acref/9780199545568.001.0001/acref-9780199545568-e-4544?rskey=eewX6Q&result=2 -->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_52"
targetEnd="doc:emdRho_M#emdRho_M_anc_53">
                <note type="label">Isthmian plays </note>
                <note type="commentary">The Isthmian games were held
in honor of Poseidon and took place in Isthmia, a Greek city near
Corinth. Poneria conflates games and theatre
                  as modes of play, but she seems to elevate the
florists' feast by reducing both the Olympian and Isthmian games to
<quote>mere puppet plays </quote>
                  (1.1.44). </note>
                <!--
http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/acref/9780199545568.001.0001/acref-9780199545568-e-3353?rskey=Sorum4&result=2 -->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_760"
targetEnd="doc:emdRho_M#emdRho_M_anc_761">
                <note type="label">ludibrious</note>
                <note type="gloss">Ridiculous; worthy of jest or
mockery.</note>
                <note type="commentary">Note the pun on  <foreign
xml:lang="la">ludus</foreign>, the Latin word for  <term>play</term> or
<term>game</term>.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_54"
targetEnd="doc:emdRho_M#emdRho_M_anc_55">
                <note type="label">Lethean dullness </note>
                <note type="gloss">Obliviousness or
forgetfulness.</note>
                <note type="commentary">Agnostus refers to either the
personification of Lethe, who represents oblivion, or to one of the
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five rivers of the underworld. The river
                  Lethe causes anyone who drinks its water to forget
all memories, and even the sound of its water induces drowsiness in
Book 11 of Ovid's  <title level="m">Metamorphoses</title>.</note>
                <!-- OCCL:

http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/a
cref/9780199548545.001.0001/acref-9780199548545-e-1805?rskey=iI8ywa
[ampersand] result=5  -->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_122"
targetEnd="doc:emdRho_M#emdRho_M_anc_123">
                <note type="label">act thy part</note>
                <note type="commentary">Poneria and Agnostus often
signal their roles as actors within a play, as when they discuss the
feast and Society of Florists at 1.1.39-48. Such
                  metatheatricality is common in morality plays.  </note>

            </note>

            <!-- 1.2 -->

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_56"
targetEnd="doc:emdRho_M#emdRho_M_anc_57">
                <note type="label">Hybla's</note>
                <note type="commentary">Acanthus refers to the
Hyblaean Mountains in Sicily. Rhodon's lofty brow has fallen with his
changing emotions, both figuratively and
                  literally as he frowns or casts his gaze down. The
comparison is fitting given that the area is renowned for its honey:
Rhodon's new disposition sours his former
                   sweetness. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_696"
targetEnd="doc:emdRho_M#emdRho_M_anc_697">
                <note type="label">pallid</note>
                <note type="gloss">Pale, wan, or lacking color
(especially from illness or exhaustion). </note>
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            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_58"
targetEnd="doc:emdRho_M#emdRho_M_anc_59">
                <note type="label">Aurora</note>
                <note type="gloss">Goddess of the dawn. </note>
                <note type="commentary">Aurora is the Roman equivalent
of the Greek goddess Eos. She ascends into the sky every morning to
announce the arrival of the sun. </note>
                <!-- OCWM:
http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/a
cref/9780195156690.001.0001/acref-9780195156690-e-509# -->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_60"
targetEnd="doc:emdRho_M#emdRho_M_anc_61">
                <note type="label">Cupid</note>
                <note type="gloss">Roman god of love. </note>
                <note type="commentary">In other words, Acanthus
suggests that the goddess Aurora was jealous of Rhodon's beauty and,
seeking vengeance, persuaded Cupid to strike
                  Rhodon with an arrow of love.  </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_62"
targetEnd="doc:emdRho_M#emdRho_M_anc_63">
                <note type="label">Narcissus</note>
                <note type="gloss">A beautiful youth. </note>
                <note type="commentary">In Greek mythology, Narcissus
falls in love with his reflection and, after pining away, transforms
into a narcissus flower. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_64"
targetEnd="doc:emdRho_M#emdRho_M_anc_65">
                <note type="label">coloss</note>
                <note type="gloss">More commonly colossus, a massive
statue of a person or god. </note>
                <note type="commentary">The famous Colossus of Rhodes
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510 depicts the sun god Helios and was erected in the Greek city of Rhodes.
510 </note>
511             </note>
512
513             <note type="annotation"
513 target="doc:emdRho_M#emdRho_M_anc_762"
513 targetEnd="doc:emdRho_M#emdRho_M_anc_763">
514                <note type="label">element of fire </note>
515                <note type="gloss">One of the four elements (earth,
515 water, air, fire). </note>
516                <note type="commentary">The nature of fire, associated
516 with passion and energy, is commented on here.  </note>
517             </note>
518
519             <note type="annotation"
519 target="doc:emdRho_M#emdRho_M_anc_68"
519 targetEnd="doc:emdRho_M#emdRho_M_anc_69">
520                <note type="label">Eurynomus</note>
521                <note type="gloss">A demon of the underworld who eats
521 the flesh of human corpses. </note>
522             </note>
523
524             <note type="annotation"
524 target="doc:emdRho_M#emdRho_M_anc_70"
524 targetEnd="doc:emdRho_M#emdRho_M_anc_71">
525                <note type="label">remora</note>
526                <note type="gloss">A hindrance; something that causes
526 delay.</note>
527             </note>
528
529             <note type="annotation"
529 target="doc:emdRho_M#emdRho_M_anc_72"
529 targetEnd="doc:emdRho_M#emdRho_M_anc_75">
530                <note type="label">Lernaean fen which breeds a
530 Hydra</note>
531                <note type="commentary">In Greek mythology, the
531 Lernaean Hydra is the many-headed serpent Heracles kills as one of
531 his Twelve Labors. After cutting off the Hydra's
532                  head, two grow in its place: the Lernaean fen is
532 therefore the birthplace of great inconveniences. Other Labors
532 include slaying the Nemean lion and capturing the
533                  Cretan bull, which Martagon mentions at
533 1.4.33-7.</note>
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                <!-- OCD: http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/acref/9780199545568.001.0001/acref-9780199545568-e-3016?rskey=2ehA1Z&result=14 -->
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_758" targetEnd="doc:emdRho_M#emdRho_M_anc_759">
                <note type="label">hempland</note>
                <note type="gloss">Land currently or formerly used to grow hemp (i.e. not valuable land). </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_768" targetEnd="doc:emdRho_M#emdRho_M_anc_769">
                <note type="label">elder brothers </note>
                <note type="gloss">A reference to primogeniture, the right of inheritance given to the firstborn child (especially son) of a family. </note>
                <note type="commentary">An elder brother does not need wit because he will inherit enough to support himself regardless.</note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_926" targetEnd="doc:emdRho_M#emdRho_M_anc_927">
                <note type="label">senators</note>
                <note type="gloss">I.e. gods (literally, a member of the senate or a governing body). </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_76" targetEnd="doc:emdRho_M#emdRho_M_anc_77">
                <note type="label">Stentor’s</note>
                <note type="commentary">According to Book 5 of Homer’s <title level="m">Iliad</title>, Stentor possessed  <quote>a <quote>brazen voice </quote> equal to that of fifty
                    other men </quote> (March). He supposedly died after a shouting contest. </note>
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                <!-- Cite Jennifer March in bibliography:
http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/a
cref/9780199545568.001.0001/acref-9780199545568-e-6073?rskey=JhffFa&r
esult=4 -->
            </note>

            <!-- DRE: <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_928"
targetEnd="doc:emdRho_M#emdRho_M_anc_929">
              <note type="label">sphere of terrene things</note>
              <note type="gloss">[Add note; explain how the
classical universe works (spheres, higher and lower orbs)]</note>
            </note>  -->

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_78"
targetEnd="doc:emdRho_M#emdRho_M_anc_81">
                <note type="label">Stoic or a stock </note>
                <note type="commentary">Stoics stress the importance
of pursuing happiness through virtue rather than succumbing to
fleeting emotions; a stock is a senseless person. In other words,
while Rhodon refuses to make decisions based solely on his passions,
he is not devoid of all emotion. This phrase was common in early
modern England. See also Shakespeare's  <title level="m">The Taming of
the Shrew</title>: <quote>Let's be no stoics, nor no stocks I
pray</quote> (1.1.31). </note>
            </note><!-- DRE: change edition of Taming of the Shrew  -->

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_770"
targetEnd="doc:emdRho_M#emdRho_M_anc_771">
                <note type="label">plume the pinions </note>
                <note type="gloss">Pluck feathers from the wings. </note>

                <note type="commentary">Note that the word
<term>plume</term> can, in other contexts, also refer to adding
feathers or plumage to something. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_82"
targetEnd="doc:emdRho_M#emdRho_M_anc_83">
                <note type="label">cell of clay </note>
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578                 <note type="gloss">I.e. human body. </note>
579             </note>
580
581             <note type="annotation"
581 target="doc:emdRho_M#emdRho_M_anc_84"
581 targetEnd="doc:emdRho_M#emdRho_M_anc_85">
582                 <note type="label">Icarus</note>
583                 <note type="commentary">The legendary Icarus flew too
583 close to the sun with a pair of wings crafted by his father Daedalus.
583 The feathers of the wings, attached to a
584                   frame with wax, came loose with the heat of the sun
584 and Icarus perished in the sea. </note>
585             </note>
586
587             <note type="annotation"
587 target="doc:emdRho_M#emdRho_M_anc_86"
587 targetEnd="doc:emdRho_M#emdRho_M_anc_87">
588                 <note type="label">Phaeton</note>
589                 <note type="gloss">Son of Apollo (or Helios), god of
589 the sun.</note>
590                 <note type="commentary">Phaeton sought proof of his
590 father's connection to the sun and asked to drive his chariot, which
590 he uses to pull the sun across the sky every day. According to Greek
590 mythology, Zeus (or Jove) killed Phaeton when the latter lost control
590 of the horses and flew too close to the earth—a story Rhodon recounts
590 in detail at 4.3.21-31. </note>
591                 </note>
592
593             <note type="annotation"
593 target="doc:emdRho_M#emdRho_M_anc_88"
593 targetEnd="doc:emdRho_M#emdRho_M_anc_89">
594                 <note type="label">Lucina</note>
595                 <note type="gloss">An epithet given to Juno and Diana
595 as goddesses of childbirth. </note>
596             </note>
597
598             <note type="annotation"
598 target="doc:emdRho_M#emdRho_M_anc_90"
598 targetEnd="doc:emdRho_M#emdRho_M_anc_91">
599                 <note type="label">Nobilitas sub amore iacet. </note>
600                 <note type="gloss">Nobility falls subject to
600 love.</note>
601                 <note type="commentary">The phrase is a common motto
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601 in the early modern period and appears in Phaedra's letter to
601 Hippolytus in Ovid's  <title level="m">Heroides</title>.</note>
602             </note>
603
604             <note type="annotation"
604 target="doc:emdRho_M#emdRho_M_anc_842"
604 targetEnd="doc:emdRho_M#emdRho_M_anc_843">
605                <note type="label">spriteful</note>
606                <note type="gloss">Spirited, bold, or passionate. </note>
606
607             </note>
608
609             <note type="annotation"
609 target="doc:emdRho_M#emdRho_M_anc_5"
609 targetEnd="doc:emdRho_M#emdRho_M_anc_6">
610                <note type="label">killcow</note>
611                <note type="gloss">A braggadocio or person of great
611 bravado.</note>
612             </note>
613
614             <note type="annotation"
614 target="doc:emdRho_M#emdRho_M_anc_92"
614 targetEnd="doc:emdRho_M#emdRho_M_anc_93">
615                <note type="label">Hercules</note>
616                <note type="gloss">Roman name for the Greek hero
616 Heracles.</note>
617                <note type="commentary">Heracles is the son of Zeus
617 and the mortal Alcmene. Renowned for his strength, Heracles is
617 perhaps most famous for his Twelve Labors.  </note>
618             </note>
619
620             <note type="annotation"
620 target="doc:emdRho_M#emdRho_M_anc_94"
620 targetEnd="doc:emdRho_M#emdRho_M_anc_95">
621                <note type="label">Thersites</note>
622                <note type="commentary">Confronting Agamemnon in Book
622 2 of Homer's  <title level="m">Iliad</title>, Thersites argues that
622 the Trojan War is a pointless exercise in
623                  greed. Odysseus beats him into silence and the
623 crowd jeers at Thersites despite his efforts to prevent further deaths.
623 </note>
624             </note>
625
```

```xml
            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_96" targetEnd="doc:emdRho_M#emdRho_M_anc_97">
                <note type="label">Hector’s</note>
                <note type="gloss">The hero who leads the Trojans to battle in Homer’s  <title level="m">Iliad</title> and the husband of Andromache.</note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_15" targetEnd="doc:emdRho_M#emdRho_M_anc_8">
                <note type="label">Phrygian</note>
                <note type="commentary">According to Homer’s  <title level="m">Iliad</title>, the Phrygians were allies of Troy during the Trojan War. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_104" targetEnd="doc:emdRho_M#emdRho_M_anc_105">
                <note type="label">Achilles</note>
                <note type="commentary">Achilles is the son of Peleus and Thetis, famed as the great hero of Homer’s  <title level="m">Iliad</title>. When Patroclus dies in the
                  Trojan War, Achilles kills Hector and drags him behind a chariot before ransoming the body. Rhodon suggests that the love between Andromache and Hector
                  contributed to his success—without it, the ladies of Troy could have justly preferred their enemy Achilles.  </note>
                <!--
                  Achilles: https://www-oxfordreference-com.ezproxy.library.uvic.ca/view/10.1093/acref/9780199545568.001.0001/acref-9780199545568-e-32?rskey=AZgoZG&result=1
                  Hector/Trojan War: https://www-oxfordreference-com.ezproxy.library.uvic.ca/view/10.1093/acref/9780199545568.001.0001/acref-9780199545568-e-2962#-->
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_106" targetEnd="doc:emdRho_M#emdRho_M_anc_107">
```

```xml
                <note type="label">winged boy</note>
                <note type="gloss">I.e. Cupid, sometimes depicted with a blindfold. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_610" targetEnd="doc:emdRho_M#emdRho_M_anc_611">
                <note type="label">lusty fee</note>
                <note type="commentary">Acanthus suggests his friend has pled Cupid's case as a lawyer might, and deserves to be paid for his argument. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_660" targetEnd="doc:emdRho_M#emdRho_M_anc_661">
                <note type="label">Surcease</note>
                <note type="gloss">Stop, end. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_612" targetEnd="doc:emdRho_M#emdRho_M_anc_613">
                <note type="label">spleen</note>
                <note type="gloss">(a) Regard with ill-humor. </note>
                <note type="gloss">(b) Make angry or ill-tempered.</note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_602" targetEnd="doc:emdRho_M#emdRho_M_anc_603">
                <note type="label">malapert</note>
                <note type="gloss">Presumptuous, impudent, saucy. </note>

            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_108" targetEnd="doc:emdRho_M#emdRho_M_anc_109">
                <note type="label">Sol</note>
                <note type="gloss">Sun god, equivalent to the Greek
```

```
god Helios. </note>
                <note type="commentary">Sol rises in the east and sets in the west. Acanthus argues that the sun would have to reverse its path before he fell in love. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_1000" targetEnd="doc:emdRho_M#emdRho_M_anc_1001">
                <note type="label">Juno proves a bawd, and Jupiter a pander</note>
                <note type="commentary">A bawd and pander are individuals—a female and male, respectively—who facilitate or procure sexual gratification between others. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_110" targetEnd="doc:emdRho_M#emdRho_M_anc_111">
                <note type="label">planets cease to wander </note>
                <note type="commentary">In classical astronomy, planets are described as wandering stars. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_112" targetEnd="doc:emdRho_M#emdRho_M_anc_113">
                <note type="label">Venus</note>
                <note type="gloss">Roman goddess associated with love, desire, and seduction. </note>
                <!-- OCD: http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/acref/9780199545568.001.0001/acref-9780199545568-e-6730?rskey=cuMXGm&result=1 -->
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_606" targetEnd="doc:emdRho_M#emdRho_M_anc_607">
                <note type="label">prodigals</note>
                <note type="gloss">Individuals who are wastefully lavish or extravagant. </note>
            </note>
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```xml

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_608"
targetEnd="doc:emdRho_M#emdRho_M_anc_609">
                <note type="label">usurers</note>
                <note type="gloss">Individuals who lend money and
charge a very high rate of interest by the early modern period.  </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_604"
targetEnd="doc:emdRho_M#emdRho_M_anc_605">
                <note type="label">golden pelf </note>
                <note type="gloss">Money, material possessions, riches
(viewed as a corrupting influence). </note>
            </note>

            <!-- 1.3 -->

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_124"
targetEnd="doc:emdRho_M#emdRho_M_anc_125">
                <note type="label">Sidonian purple </note>
                <note type="gloss">An expensive dye often associated
with royalty. </note>
                <note type="commentary">A city on the coast of modern
Lebanon, Sidon was known for producing glass and purple dye in the
Phoenician era. The dye was laboriously
                 extracted from particular Mediterranean whelks or
sea snails. </note>
                <!-- dyeing:
https://www-oxfordreference-com.ezproxy.library.uvic.ca/view/10.1093/
acref/9780199545568.001.0001/acref-9780199545568-e-2321?rskey=2lHi1C&
result=1
               Sidon:
https://www-oxfordreference-com.ezproxy.library.uvic.ca/view/10.1093/
acref/9780199545568.001.0001/acref-9780199545568-e-5916?rskey=uR7Kq3&
result=1-->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_848"
targetEnd="doc:emdRho_M#emdRho_M_anc_849">
```

```xml
                <note type="label">tessellated pavements </note>
                <note type="gloss">Decorative mosaics of tiles on the floor or walls. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_126" targetEnd="doc:emdRho_M#emdRho_M_anc_127">
                <note type="label">artificial</note>
                <note type="gloss">(a) Artful. </note>
                <note type="gloss">(b) Decorative (rather than load-bearing).</note>
                <note type="commentary">Burlinson and Zurcher note in their edition of  <title level="m">A Supplement of the Faery Queene</title> that Knevet uses  <term>artificial</term> to
                  denote art or skill (36). In this instance, Knevet may be suggesting that the columns are either artfully decorated, or merely decorative rather than load-bearing parts of
                  the architecture. A critique of overindulgence would align with Clematis's criticism of Eglantine's unnatural or contrived appearance. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_766" targetEnd="doc:emdRho_M#emdRho_M_anc_767">
                <note type="label">doth love delight / There </note>
                <note type="commentary">Clematis contrasts a luxurious, canopied bed to the  <quote>hard, unpolished </quote> bed mentioned earlier. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_128" targetEnd="doc:emdRho_M#emdRho_M_anc_129">
                <note type="label">Hymen</note>
                <note type="gloss">God of marriage. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_130" targetEnd="doc:emdRho_M#emdRho_M_anc_131">
                <note type="label">banns</note>
```

```xml
                <note type="gloss">Announcement preceding a marriage.</note>
                <note type="commentary">Banns also refer to the proclamation or prologue of a play. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_132" targetEnd="doc:emdRho_M#emdRho_M_anc_133">
                <note type="label">Like to a turtle that hath lost her mate</note>
                <note type="gloss">Referring to turtle doves, which mate for life. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_826" targetEnd="doc:emdRho_M#emdRho_M_anc_827">
                <note type="label">map of melancholy </note>
                <note type="gloss">A conventional poetic phrase. </note>
                <note type="commentary">Faces are often likened to maps that reveal something about a person's character or emotional state. Edward Young describes the face in terms of melancholy in  <title level="a">Night the First </title> of his  <title level="m">The Complaint, or, Night-Thoughts on Life, Death, and Immortality  </title> (1777): <quote>Such is earth's melancholy map! But far / More sad! this earth is a true map of man </quote> (1.288-9). Shakespeare uses maps to describe age in  <title level="a">Sonnet 68 </title> (<quote>Thus is his cheek the map of days outworn, / When beauty liv'd and died as flowers do now </quote> (1-2)) and to descibe sleep in <title level="m">The Rape of Lucrece </title> (<quote>Showing life's triumph in a map of death, / And death's dim look in life's mortality</quote> (402-403)) among many other instances. </note>
                <!-- DRE: Add bibliography citations for Young, Shax, Shax -->
                <!-- Young: https://quod.lib.umich.edu/e/evans/N12442.0001.001?rgn=main;view=fulltext -->
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_626" targetEnd="doc:emdRho_M#emdRho_M_anc_627">
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                <note type="label">society</note>
                <note type="gloss">I.e. the companionship of other
people.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_134"
targetEnd="doc:emdRho_M#emdRho_M_anc_135">
                <note type="label">Exit Clematis </note>
                <note type="commentary">Clematis indicates that she
will <quote>retire</quote> at 1.3.29, which could mean she stands
aside or leaves the stage. Her stage direction
                  to enter just after 1.3.46 could indicate she
enters the stage anew or simply steps forward. In this edition,
Clematis exits because it seems apt that Eglantine meditates on her
loneliness while she is very much alone on stage.  </note>
            </note>

            <!-- DRE:
           <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_1016"
targetEnd="doc:emdRho_M#emdRho_M_anc_1017">
              <note type="label">She sings and plays upon the
lute.</note>
              <note type="gloss">[Add note]</note>
           </note> --><!-- EK: I am currently quarantined away from
my copy of Dessen and Thomson's Dictionary of Stage Directions, but
it would be worth looking there for evidence that singing a lute-song
onstage is a conventional expression of mourning/lost love. (My
recollection certainly says that's what it means when a female
character performs a lute-song!) Perhaps this merits a gloss?    -->

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_628"
targetEnd="doc:emdRho_M#emdRho_M_anc_629">
                <note type="label">votes</note>
                <note type="gloss">Vows, prayers. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_950"
targetEnd="doc:emdRho_M#emdRho_M_anc_951">
                <note type="label">Fates</note>
```

```xml
                <note type="commentary">The Fates were Greek goddesses
who controlled human destiny, usually envisioned as three women:
Klotho (the spinner), Lachesis (the apportioner), and Atropos (the
inevitable). While the origins are unclear, a popular idea was that
the Fates spun a length of yarn to represent a mortal's life; once
the yarn was cut or ran out, the soul would depart.  </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_614"
targetEnd="doc:emdRho_M#emdRho_M_anc_615">
                <note type="label">disembogue</note>
                <note type="gloss">Discharge, pour forth, drive
out.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_136"
targetEnd="doc:emdRho_M#emdRho_M_anc_137">
                <note type="label">celestial substance </note>
                <note type="gloss">I.e. soul. </note>
                <note type="commentary">Cf. Eglatine's  <quote>irksome
manacles of clay </quote> in the following line and Rhodon's
<quote>cell of clay </quote> at 1.2.68. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_138"
targetEnd="doc:emdRho_M#emdRho_M_anc_139">
                <note type="label">Elysium</note>
                <note type="gloss">A paradise where the good or
distinguished live after death. </note>
                <note type="commentary">In Book 4 of Homer's  <title
level="m">Odyssey</title>, Elysium is where a person can enjoy the
easy life of a god. </note>
                <!--
http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/a
cref/9780199545568.001.0001/acref-9780199545568-e-2390?rskey=tS5GgL&r
esult=6-->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_764"
```

```xml
targetEnd="doc:emdRho_M#emdRho_M_anc_765">
                <note type="label">refrigeration</note>
                <note type="gloss">Refreshing or cooling of the blood or spirits. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_140" targetEnd="doc:emdRho_M#emdRho_M_anc_141">
                <note type="label">Dido</note>
                <note type="gloss">Legendary queen of Carthage. </note>
                <note type="commentary">As narrated in Books 1 and 4 of Vergil’s <title level="m">Aeneid</title>, Dido falls in love with the Trojan hero Aeneas and commits suicide
                  after he embarks once more on his journey. The name Dido means wanderer, a word often used to describe Aeneas as well (cf. the early modern ballad <title level="a">The Wandering Prince of Troy</title>).</note>
                <!-- http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/acref/9780199545568.001.0001/acref-9780199545568-e-2160?rskey=LXgY91&result=1 -->
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_142" targetEnd="doc:emdRho_M#emdRho_M_anc_143">
                <note type="label">Hypsipyle</note>
                <note type="gloss">Legendary queen of Lemnos. </note>
                <note type="commentary">In Ovid’s <title level="m">Heroides</title>, Hypsipyle falls in love with Jason, the mythological Greek hero and leader of the Argonauts.
                  Both Dido and Hypsipyle are abandoned by their lovers and driven to extreme measures by love. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_620" targetEnd="doc:emdRho_M#emdRho_M_anc_621">
                <note type="label">Tresgrand</note>
                <note type="gloss">Very great. </note>
            </note>

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```xml
            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_144"
targetEnd="doc:emdRho_M#emdRho_M_anc_145">
                <note type="label">Diana</note>
                <note type="gloss">Goddess of the hunt and the
moon.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_618"
targetEnd="doc:emdRho_M#emdRho_M_anc_619">
                <note type="label">balsam</note>
                <note type="gloss">An aromatic oily or resinous
preparation used for healing wounds or soothing pain.  </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_616"
targetEnd="doc:emdRho_M#emdRho_M_anc_617">
                <note type="label">young kid</note>
                <note type="gloss">An animal to be sacrificed to thank
the goddess Diana for her favor (in this case, one whiter than fresh
snow and therefore especially pure). </note>
            </note>

            <!-- 1.4 -->

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_622"
targetEnd="doc:emdRho_M#emdRho_M_anc_623">
                <note type="label">whilom</note>
                <note type="gloss">Once, some time ago, at some time
past.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_922"
targetEnd="doc:emdRho_M#emdRho_M_anc_923">
                <note type="label">clipped those wings </note>
                <note type="commentary">One might clip a bird’s wings
to prevent it from flying away. In a similar fashion, Martagon can no
longer sweep freely over the landscape. </note>
            </note>
```

```xml

            <!-- DRE, add gloss:
           <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_924"
targetEnd="doc:emdRho_M#emdRho_M_anc_925">
              <note type="label">pay the tribute</note>
              <note type="commentary">[Add note]</note>
           </note>  -->

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_982"
targetEnd="doc:emdRho_M#emdRho_M_anc_983">
               <note type="label">cooped in an angle up </note>
               <note type="commentary">The literal idea of Martagon
trapped on a small promontory of land applies, but an astrological
interpretation is also possible: an  <term>angle</term> describes
either the four cardinal points of an astological chart, or the four
signs of the zodiac situated at the cardinal points of the compass
(Aries, Cancer, Libra, and Capricorn). The astrological definition
suggests the stars are against him. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_150"
targetEnd="doc:emdRho_M#emdRho_M_anc_151"><!-- ADD -->
               <note type="label">Fortune's ball </note>
               <note type="commentary">[Add note]
                  <!--The goddess Fortune is often depicted as a
blind woman turning a wheel, bringing good or bad fortune without
reason. The ball of fortune is similarly inconstant, unpredictable,
and subject to change, unlike the cubic forms associated with Reason.
--></note>
               <!--http://www.tech.org/~cleary/fortune2.jpg  -->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_952"
targetEnd="doc:emdRho_M#emdRho_M_anc_953">
               <note type="label">racket-banded</note>
               <note type="commentary">Imagining the earth as a ball
tossed about in a game of tennis was conventional.  </note> <!-- DRE:
note reference to tennis balls in Shakespeare's Henry V, and search
for examples of "world tossed at tennis" in other plays   -->
```

```xml
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_624"
targetEnd="doc:emdRho_M#emdRho_M_anc_625">
                <note type="label">cope</note>
                <note type="gloss">The night sky; literally, a cloak
or canopy. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_984"
targetEnd="doc:emdRho_M#emdRho_M_anc_985">
                <note type="label">baldric</note>
                <note type="gloss">Belt (of Jove). </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_1008"
targetEnd="doc:emdRho_M#emdRho_M_anc_1009"><!-- ADD -->
                <note type="label">Have wandered from their former
stations</note>
                <note type="gloss">[Add note] </note><!-- “golden ram”
through “Nemean lion” = you need to make clearer here that this is
(1) a string of constellations associated with the zodiac and (2)
that Martagon is saying they are out of alignment, conflicting with
one another. Thus, the world is out of joint.  -->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_156"
targetEnd="doc:emdRho_M#emdRho_M_anc_157">
                <note type="label">golden ram </note>
                <note type="commentary">Aries is represented as a ram
in the zodiac. The reference also brings to mind the golden fleece
that Jason sought by order of King
                  Pelias. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_152"
targetEnd="doc:emdRho_M#emdRho_M_anc_153">
                <note type="label">Cretan bull </note>
```

```xml
                <note type="commentary">Taurus is represented as a bull in the zodiac and follows after Aries. Crete is famous for its mythology of bulls: Pasiphaë, the queen of
                  Crete, fell in love with a bull and gave birth to the Minotaur. Heracles was given the task of killing the Cretan bull in his Twelve Labors. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_158" targetEnd="doc:emdRho_M#emdRho_M_anc_159">
                <note type="label">twins of Jove</note>
                <note type="gloss">The zodiac symbol for Gemini is twins.</note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_160" targetEnd="doc:emdRho_M#emdRho_M_anc_161">
                <note type="label">crab</note>
                <note type="gloss">The zodiac Cancer. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_162" targetEnd="doc:emdRho_M#emdRho_M_anc_163">
                <note type="label">Nemean lion</note>
                <note type="commentary">Leo is represented as a lion in the zodiac, but the reference also points to the Nemean lion Heracles killed as part of his Twelve Labors.  </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_1002" targetEnd="doc:emdRho_M#emdRho_M_anc_1003"><!-- ADD -->
                <note type="label">five degrees declined</note>
                <note type="commentary">[Add note]</note><!-- EK: another astronomical measurement related to astrology and the way the world operates. That is, if the sun declines, the world is more fallen than it was previously.  -->
            </note>

            <note type="annotation"
```

```xml
target="doc:emdRho_M#emdRho_M_anc_164"
targetEnd="doc:emdRho_M#emdRho_M_anc_165">
                <note type="label">learned Ptolemy did take his
height</note>
                <note type="commentary">Ptolemaic astronomy is
geocentric: the sun was thought to revolve around the earth.
Copernican heliocentrism was already circulating in the
                  16th century, but  <title level="m">Rhodon and
Iris</title> seems to be set in classical Thessaly (hence the
reference to Ptolemy's rise in the 2nd century
                  CE). </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_998"
targetEnd="doc:emdRho_M#emdRho_M_anc_999"><!-- ADD -->
                <note type="label">glorious charioteer </note>
                <note type="gloss">[Add note] </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_832"
targetEnd="doc:emdRho_M#emdRho_M_anc_833">
                <note type="label">swains</note>
                <note type="gloss">(a) Men of low degree; countrymen
or shepherds. </note>
                <note type="gloss">(b) Country gallants, lovers, or
wooers (especially in pastoral poetry).  </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_632"
targetEnd="doc:emdRho_M#emdRho_M_anc_633">
                <note type="label">thy</note>
                <note type="commentary">The 1631 playbook reads
<quote>my</quote>, which appears to be an error either by Knevet or
the printer: Martagon is not engaged to be wed. Given that Cynosbatus
will at least be involved in his sister's wedding, changing
<quote>my</quote> to <quote>thy</quote> seems most logical. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_630"
```

```
953 targetEnd="doc:emdRho_M#emdRho_M_anc_631">
954                 <note type="label">virago</note>
955                 <note type="gloss">A bold, impudent, or
955 <soCalled>man-like</soCalled> woman. </note>
956             </note>
957
958             <!-- 1.5 -->
959
960             <note type="annotation"
960 target="doc:emdRho_M#emdRho_M_anc_168"
960 targetEnd="doc:emdRho_M#emdRho_M_anc_169">
961                 <note type="label">Hymettus</note>
962                 <note type="gloss">A mountain southeast of
962 Athens.</note>
963                 <note type="commentary">Hymettus was a source of
963 high-quality marble and famous for its thyme honey, valued for its
963 sweetness and pale color. </note>
964                 <!-- OCD:
965                   Hymettus:
965 http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/a
965 cref/9780199545568.001.0001/acref-9780199545568-e-3193?rskey=inEldd&r
965 esult=1
966                Attic honey:
966 http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/a
966 cref/9780199545568.001.0001/acref-9780199545568-e-3145#
967                 -->
968             </note>
969
970             <note type="annotation"
970 target="doc:emdRho_M#emdRho_M_anc_170"
970 targetEnd="doc:emdRho_M#emdRho_M_anc_171">
971                 <note type="label">Zephyrus</note>
972                 <note type="gloss">Greek god of the west wind. </note>
973                 <note type="commentary">The gentle Zephyrus is
973 associated with spring and sometimes depicted as the husband of the
973 goddess Iris. </note>
974             </note>
975
976             <note type="annotation"
976 target="doc:emdRho_M#emdRho_M_anc_172"
976 targetEnd="doc:emdRho_M#emdRho_M_anc_173">
977                 <note type="label">Favonius</note>
978                 <note type="gloss">Roman equivalent of Zephyrus. </note>
```

```xml
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_174"
targetEnd="doc:emdRho_M#emdRho_M_anc_175">
                <note type="label">Helen of Greece </note>
                <note type="gloss">Helen of Troy, renowned for her
exceptional beauty. </note>
                <note type="commentary">Helen was married to King
Menelaus of Sparta but was abducted by Paris of Troy, an event that
led to the Trojan War. </note><!-- DRE: add an explanation of why
Helend would be considered "light", referring to the first section of
this line, "that light piece of beauty"  -->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_176"
targetEnd="doc:emdRho_M#emdRho_M_anc_177">
                <note type="label">sacred oath</note>
                <note type="commentary">Before Helen chose to marry
Menelaus, the many suitors agreed to protect her and whichever suitor
she selected. Breaking the oath meant
                  facing the might of the other suitors
combined.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_634"
targetEnd="doc:emdRho_M#emdRho_M_anc_635">
                <note type="label">countervail</note>
                <note type="gloss">Equal or match. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_636"
targetEnd="doc:emdRho_M#emdRho_M_anc_637">
                <note type="label">dram</note>
                <note type="gloss">A unit of weight equivalent to one
eighth of an ounce. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_776"
```

```
1003 targetEnd="doc:emdRho_M#emdRho_M_anc_777">
1004                <note type="label">Violetta, Violetta </note>
1005                <note type="commentary">Violetta's reasons for signing
1005 the letter twice are unclear: the duplication could be an error by
1005 Knevet or the printer, or used intentionally to create an echo or
1005 dramatic effect. </note>
1006            </note>
1007
1008            <note type="annotation"
1008 target="doc:emdRho_M#emdRho_M_anc_698"
1008 targetEnd="doc:emdRho_M#emdRho_M_anc_699">
1009                <note type="label">pallid</note>
1010                <note type="gloss">Pale, wan, or lacking color. </note>
1011            </note>
1012
1013            <note type="annotation"
1013 target="doc:emdRho_M#emdRho_M_anc_774"
1013 targetEnd="doc:emdRho_M#emdRho_M_anc_775">
1014                <note type="label">shag-haired</note>
1015                <note type="gloss">Shaggy; referring to the coma and
1015 tail of the comet, which might resemble hair.  </note>
1016                <!-- DRE: <note type="commentary">The term is also
1016 used in Shakespeare's <title level="m">2 Henry VI</title>
1016 (3.1.367).</note> ...from Oxford edition, Roger Warren 2002   -->
1017            </note>
1018
1019            <note type="annotation"
1019 target="doc:emdRho_M#emdRho_M_anc_638"
1019 targetEnd="doc:emdRho_M#emdRho_M_anc_639">
1020                <note type="label">Hesperus</note>
1021                <note type="gloss">The evening star; the planet Venus
1021 in the evening. </note>
1022            </note>
1023
1024            <note type="annotation"
1024 target="doc:emdRho_M#emdRho_M_anc_772"
1024 targetEnd="doc:emdRho_M#emdRho_M_anc_773">
1025                <note type="label">silly</note>
1026                <note type="gloss">Helpless, defenceless,
1026 powerless.</note>
1027            </note>
1028
1029            <note type="annotation"
```

```
target="doc:emdRho_M#emdRho_M_anc_182"
targetEnd="doc:emdRho_M#emdRho_M_anc_183">
                <note type="label">Prometheus</note>
                <note type="commentary">In Greek mythology, Prometheus
creates man from clay and steals fire from the gods to give to
humanity. Locating man's raging fury in the
                  stomach references this newly kindled appetite for
skills and sciences—a topic particularly suited to a feast.  </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_184"
targetEnd="doc:emdRho_M#emdRho_M_anc_185"><!-- ADD -->
                <note type="label">a lion did / The suppliant Getulian
virgin spare</note>
                <note type="commentary">In antiquity, the Getulians
(or Gaetulians) were a Berber people who inhabited the North African
desert region to the south and east of
                  Numidia.  <!-- Add a note about the story of the
lion and virgin. EK couldn't find a source: I can't find a specific
source for this story, but I hope you will try to do so. (Maybe try
sending a query to the Ficino listserv?) If you can't indicate that
this is a story you can't find in classical sources   --></note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_186"
targetEnd="doc:emdRho_M#emdRho_M_anc_187">
                <note type="label">God wot</note>
                <note type="gloss">God knows.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_188"
targetEnd="doc:emdRho_M#emdRho_M_anc_189">
                <note type="label">craven</note>
                <note type="gloss">(a) A coward.</note>
                <note type="gloss">(b) A cock that  <soCalled>is not game
</soCalled></note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_844"
```

```xml
targetEnd="doc:emdRho_M#emdRho_M_anc_845">
                <note type="label">borrowed plumes </note>
                <note type="gloss">I.e. Martagon is a bird wearing another bird's feathers. </note>
                <note type="commentary">According to Aesop's  <title level="m">Fables</title>, Jupiter decided to appoint a king over the birds and declared that he would choose the most beautiful among them. The jackdaw (a small, grey-headed crow) knew he would not be chosen, and collected the fallen feathers of other birds to affix to his own body. The beautiful plumage impressed Jupiter, who nearly crowned the jackdaw king. The other birds, however, saw past his disguise and each plucked from him his own feather. Once more, the jackdaw was simply a jackdaw. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_846" targetEnd="doc:emdRho_M#emdRho_M_anc_847">
                <note type="label">stately steed that with a full career / Attempts to mount the brow of the steep hill / Oft breaks his wind ere he can reach the height </note>
                <note type="gloss">An extended description of a horse galloping uphill and running out of breath before reaching the top.</note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_192" targetEnd="doc:emdRho_M#emdRho_M_anc_193">
                <note type="label">olive branch </note>
                <note type="gloss">An emblem of peace or goodwill.</note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_648" targetEnd="doc:emdRho_M#emdRho_M_anc_649">
                <note type="label">scourge</note>
                <note type="gloss">Whip or lash. </note>
            </note>

            <!-- DRE: <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_986"
```

```
targetEnd="doc:emdRho_M#emdRho_M_anc_987">
                <note type="label">Then for a peasant let me counted be</note>
                <note type="gloss">[Add note; EK: indicate what it signifies for an aristocratic man to call himself a peasant (as when Hamlet calls himself a rogue and peasant slave)]</note>
            </note>  -->

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_194" targetEnd="doc:emdRho_M#emdRho_M_anc_195">
                <note type="label">Scythian snow</note>
                <note type="commentary">Scythia was a region to the north and east of the Greco-Roman world  <quote>roughly from the Danube to the Don, Caucasus, and Volga </quote>
                  (Braund). In literary contexts, Scythia is associated with cold weather, barbarism, and ignorance. (Cf. <quote>She with her awful charms wonts to call forth / All
                    sorts of noisome creatures that are bred / In sandy Libya or cold Scythia </quote> at 3.3.30-2.)</note>
                <!-- Scythia: https://www-oxfordreference-com.ezproxy.library.uvic.ca/view/10.1093/acref/9780199545568.001.0001/acref-9780199545568-e-5771?rskey=2gUMSX&result=1 -->
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_196" targetEnd="doc:emdRho_M#emdRho_M_anc_197">
                <note type="label">Hyperborean ice</note>
                <note type="commentary">In Greek mythology, Hyperborea is a region to the far north (beyond the north wind Boreas). Literary sources often cast Hyperborea as a
                  magical paradise, but its northern location may have led Acanthus to associate this region with ice and frigid passions.</note>
                <!-- http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/acref/9780199545568.001.0001/acref-9780199545568-e-3198?rskey=OI5dCJ&result=14 -->
            </note>

            <note type="annotation"
```

```
target="doc:emdRho_M#emdRho_M_anc_198"
targetEnd="doc:emdRho_M#emdRho_M_anc_199">
                <note type="label">Vesuvius</note>
                <note type="gloss">A volcano on the Bay of Naples
whose eruption on 24 August 79 CE destroyed the cities Pompeii,
Herculaneum, and Stabiae. </note>
                <!--
http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/a
cref/9780199545568.001.0001/acref-9780199545568-e-6755?rskey=by9Qqu&r
esult=1 -->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_146"
targetEnd="doc:emdRho_M#emdRho_M_anc_147">
                <note type="label">founded</note>
                <note type="commentary">The 1631 playbook reads
<quote>sounded</quote>, which may be appropriate. However, the noble
acts are the foundation of Acanthus's virtue.
                  The similarity between the ſ and f characters
supports the change to  <quote>founded</quote> here.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_200"
targetEnd="doc:emdRho_M#emdRho_M_anc_201">
                <note type="label">Of this I am resolved whatso'er
befall, / Or not to love too much, or not at all  </note>
                <note type="commentary">Or/or is a Latinized
construction of either/or. Acanthus poses a Stoic dilemma: his sense
of virtue stands at odds with his sudden desire
                  for Panace. Following Stoic values, he resolves to
love in moderation—a decision that contrasts Eglantine's
all-consuming love (or obsession) for Rhodon.  </note>
            </note>

            <!-- 2.1 -->

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_954"
targetEnd="doc:emdRho_M#emdRho_M_anc_955">
                <note type="label">candid robes of seeming
sanctity</note>
```

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                <note type="gloss">Apossible reference to white clerical robes. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_202" targetEnd="doc:emdRho_M#emdRho_M_anc_203">
                <note type="label">these festivals </note>
                <note type="gloss">Referring to the florists' feast and to the budding romances in the play. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_548" targetEnd="doc:emdRho_M#emdRho_M_anc_549">
                <note type="label">personated</note>
                <note type="gloss">Masked, counterfeited. </note>
                <note type="commentary">In botany, a personated flower is characterized by a mask-like structure made by its corolla or petals (such as a snapdragon). </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_444" targetEnd="doc:emdRho_M#emdRho_M_anc_445">
                <note type="label">coal black</note>
                <note type="commentary">The original spelling <quote>cole</quote> evokes several words beyond coal, the carbonized black fuel. A cole is also a conjuring trick, and
                  kohl is a black powder used in eye makeup—both words could apply to crafting a disguise. In a world of flowers, the word also brings to mind cole crops, although
                  most are green or a dark purple. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_840" targetEnd="doc:emdRho_M#emdRho_M_anc_841">
                <note type="label">besom</note>
                <note type="gloss">I.e. beard. </note>
                <note type="commentary">A besom is a broom; the beard may resemble the shape or texture of a broom. </note>
            </note>
```

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            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_204"
targetEnd="doc:emdRho_M#emdRho_M_anc_205">
                <note type="label">the third Cato </note>
                <note type="commentary">According to Charles, Poneria
is referencing  <quote>M. Favonius, who imitated Cato Uticensis, the
Stoic</quote> (246). She notes that Stoics
                  typically wore beards. </note><!-- EK: Protestants
also wore beards; it's easy to distinguish early modern
representations of Catholics and Protestants by looking for who has a
beard. Look at Will Fisher's article in Renaissance Quarterly for
more. -->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_836"
targetEnd="doc:emdRho_M#emdRho_M_anc_837">
                <note type="label">ensign</note>
                <note type="gloss">Emblem, badge, or sign. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_208"
targetEnd="doc:emdRho_M#emdRho_M_anc_209">
                <note type="label">seven liberal sciences </note>
                <note type="commentary">The seven liberal sciences, or
seven liberal arts, refers to subjects taught in medieval
universities. They are divided into two groups: the
                  trivium (grammar, logic, and rhetoric) and the
quadrivium (arithmetic, music, geometry, and astronomy).  </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_206"
targetEnd="doc:emdRho_M#emdRho_M_anc_207"><!-- translation  --><!-- ADD
-->
                <note type="label">Operculum ingenii </note>
                <note type="gloss">[Translation. Temporary:  <quote>a
little work of wit </quote> (Charles 246)] </note>
            </note>

            <note type="annotation"
```

```
target="doc:emdRho_M#emdRho_M_anc_838"
targetEnd="doc:emdRho_M#emdRho_M_anc_839">
                <note type="label">silken case of wit, / The cap of knowledge</note>
                <note type="gloss">A scholar’s or humanist’s cap. </note>

                <!-- DRE: include image like Edward Kelly, https://en.wikipedia.org/wiki/Edward_Kelley#/media/File:Edward_Kelly_prophet_or_seer_to_Dr_Dee_02355.jpg -->
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_754" targetEnd="doc:emdRho_M#emdRho_M_anc_755">
                <note type="label">hogshead</note>
                <note type="gloss">I.e. head. </note>
                <note type="commentary">A hogshead is a large cask used for storing liquids. In this case, Poneria suggests that Agnostus’s head is an empty container. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_210" targetEnd="doc:emdRho_M#emdRho_M_anc_211">
                <note type="label">Helicon</note>
                <note type="gloss">A mountain in southwest Boeotia.</note>
                <note type="commentary">Mount Helicon is home to the Valley of the Muses, where the Greek poet Hesiod lived in the village Ascra. By wearing the cap of knowledge,
                  Agnostus might pretend to possess such a heightened mind.</note>
                <!-- Ascra: http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/acref/9780199545568.001.0001/acref-9780199545568-e-855#
                    Helicon: http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/acref/9780199545568.001.0001/acref-9780199545568-e-2979?rskey=C6dlni&result=4 -->
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_212"
```

```
1185  targetEnd="doc:emdRho_M#emdRho_M_anc_213">
1186                  <note type="label">Pyrene</note>
1187                  <note type="gloss">A possible reference to the
1187  Pyrenees, a mountain range named after the mythological nymph
1187  Pyrene.</note>
1188                  <note type="commentary">Alternatively, a pyrene is
1188  also the stone or pit of a fruit. Following Poneria's logic, the
1188  brain would become a seed within the fruitful cap
1189                    of knowledge. </note>
1190              </note>
1191
1192              <note type="annotation"
1192  target="doc:emdRho_M#emdRho_M_anc_962"
1192  targetEnd="doc:emdRho_M#emdRho_M_anc_963">
1193                  <note type="label">a college of divines, / A synod of
1193  doctors</note>
1194                  <note type="gloss">Groups of theologians or religious
1194  scholars associated with a university or church.  </note>
1195              </note>
1196
1197              <note type="annotation"
1197  target="doc:emdRho_M#emdRho_M_anc_180"
1197  targetEnd="doc:emdRho_M#emdRho_M_anc_181">
1198                  <note type="label">lyceum</note>
1199                  <note type="gloss">A place of study or
1199  instruction.</note>
1200                  <note type="commentary">Lyceum refers to a specific
1200  garden in Athens where Aristotle taught philosophy.  </note>
1201              </note>
1202
1203              <note type="annotation"
1203  target="doc:emdRho_M#emdRho_M_anc_780"
1203  targetEnd="doc:emdRho_M#emdRho_M_anc_781">
1204                  <note type="label">fond</note>
1205                  <note type="gloss">Foolish or silly. </note>
1206              </note>
1207
1208              <note type="annotation"
1208  target="doc:emdRho_M#emdRho_M_anc_834"
1208  targetEnd="doc:emdRho_M#emdRho_M_anc_835">
1209                  <note type="label">pate</note>
1210                  <note type="gloss">Head.</note>
1211              </note>
```

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            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_956"
targetEnd="doc:emdRho_M#emdRho_M_anc_957">
                <note type="label">coif</note>
                <note type="commentary">A lawyer's regalia included a
piece of white silk or lawn worn on the head. The coif was one of the
main symbols of a lawyer in the early modern period.  </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_756"
targetEnd="doc:emdRho_M#emdRho_M_anc_757">
                <note type="label">plebeian</note>
                <note type="gloss">Of undistinguished birth or rank;
ordinary or commonplace. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_216"
targetEnd="doc:emdRho_M#emdRho_M_anc_217">
                <note type="label">coxcombs</note>
                <note type="gloss">Fools or simpletons. </note>
                <note type="commentary">Professional fools wore caps
that looked like a cock's comb in shape and color. Although deceptive
in appearance, Agnostus's satin cap is no
                  better than that of a fool.  </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_214"
targetEnd="doc:emdRho_M#emdRho_M_anc_215">
                <note type="label">Pythagoras</note>
                <note type="commentary">A Greek philosopher born in
Samos in the mid-6th century BCE, Pythagoras is often invoked as a
genius philosopher in early modern texts (just as modern audiences
might invoke Albert Einstein as a figure of genius).  </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_218"
targetEnd="doc:emdRho_M#emdRho_M_anc_219">
                <note type="label">'Slight</note>
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                <note type="gloss">By God’s light (a mild oath). </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_996"
targetEnd="doc:emdRho_M#emdRho_M_anc_997"><!-- ADD -->
                <note type="label">political gown </note>
                <note type="gloss">[Add note] </note><!-- EK: You can
get a sense of what London city government livery and guild company
gowns look like here:
https://www.alamy.com/a-day-in-the-life-of-the-lord-mayor-of-london-p
eter-estlin-at-the-lord-mayors-show-2018-in-the-city-of-london-image2
24679036.html. Ask Janelle to help you find images of
seventeenth-century political gowns.  -->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_752"
targetEnd="doc:emdRho_M#emdRho_M_anc_753">
                <note type="label">corporation</note>
                <note type="gloss">I.e. city guild. </note>
            </note><!-- AH: add more for DRE. See EK's comment: There
is some significance to this word tht I can't quite figure out. Maybe
worth following up on in the context of the (later) Corporation Act:
https://en.wikipedia.org/wiki/Test_Act? -->

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_910"
targetEnd="doc:emdRho_M#emdRho_M_anc_911">
                <note type="label">habits meet </note>
                <note type="gloss">Fitting clothing. </note>
            </note>

            <!-- 2.2 -->

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_1004"
targetEnd="doc:emdRho_M#emdRho_M_anc_1005">
                <note type="label">conjunction of those stars </note>
                <note type="commentary">In astrology,
<term>conjunction</term> describes the apparent proximity of two
planets or heavenly bodies as viewed from earth. Rhodon and Iris are
the two stars moving closer to one another—a movement Martagon seeks
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to disrupt. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_1006"
targetEnd="doc:emdRho_M#emdRho_M_anc_1007">
                <note type="label">malign aspect </note>
                <note type="gloss">In astrology,  <term>aspect</term>
refers to the way the planets look upon each other. Cynosbatus
suggests that the loving gazes between Rhodon and Iris will have
malevolent effects. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_960"
targetEnd="doc:emdRho_M#emdRho_M_anc_961">
                <note type="label">That in the shell, the cockatrice
doth kill </note>
                <note type="commentary">A cockatrice is a mythical
reptile thought to kill with its breath or gaze. According to
mythology, a cockatrice hatched by a serpent (or toad) from the egg
of a cockerel or rooster. Cynosbatus argues that it is better to kill
a cockatrice when it is still an unhatched egg than to battle it once
it has become a dangerous monster. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_912"
targetEnd="doc:emdRho_M#emdRho_M_anc_913">
                <note type="label">Hymen's rites </note>
                <note type="gloss">Marriage.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_958"
targetEnd="doc:emdRho_M#emdRho_M_anc_959">
                <note type="label">The tender twig may easily be
broke, / But who's so strong to bow the sturdy oak?  </note>
                <note type="commentary">The twig and oak reference is
proverbial: it is easier to break something in its infancy rather
than when it has had time to grow. </note>
            </note>

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            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_224" targetEnd="doc:emdRho_M#emdRho_M_anc_225">
                <note type="label">like the Trojans </note>
                <note type="gloss">Referring to the Trojan War. </note>
                <note type="commentary">After a long siege on Troy, the Greeks constructed a wooden horse and hid a small force inside. The Trojans took the horse into their city
                  and the Greeks emerged under cover of night to lead the rest of the army into the city, bringing an end to the Trojan War.</note>
            </note>

            <!-- 2.3 -->

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_226" targetEnd="doc:emdRho_M#emdRho_M_anc_227">
                <note type="label">Philomel</note>
                <note type="gloss">Also called Philomela. </note>
                <note type="commentary">Philomela was raped by her sister’s husband, Tereus, who had her tongue cut out to silence her. After exposing the crime and seeking revenge,
                  Philomela and her sister transformed into a swallow and nightingale. The nightingale’s lament is a common literary trope, although only the male nightingale
                  sings in nature. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_228" targetEnd="doc:emdRho_M#emdRho_M_anc_229">
                <note type="label">Ixion’s wheel </note>
                <note type="gloss">A revolving fiery wheel. </note>
                <note type="commentary">Ixion was a legendary king of Thessaly. As punishment for committing parricide and attempting to rape Hera, Ixion was crucified on a fiery
                  wheel for eternity. </note>
                <!-- Ixion: http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/acref/9780199545568.001.0001/acref-9780199545568-e-3479?rskey=opwuMJ&result=5 -->
            </note>
```

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            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_230" targetEnd="doc:emdRho_M#emdRho_M_anc_231">
                <note type="label">Danaus’ daughters </note>
                <note type="commentary">Danaus was the father of fifty daughters known as the Danaids. Their punishment in the underworld was to pour water into an endlessly leaking
                  vessel. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_232" targetEnd="doc:emdRho_M#emdRho_M_anc_233">
                <note type="label">Sisyphus</note>
                <note type="gloss">The king and founder of Corinth.</note>
                <note type="commentary">Sisyphus was renowned for his cunning and ability to cheat death. In Homer’s  <title level="m">Odyssey </title>, he is tasked with pushing a
                  boulder up a hill for eternity as punishment. Just before he can push the stone over the crest of the hill, it rolls back to the bottom and he must start
                  anew. </note>
                <!-- (11.593-600), Sisyphus:

http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/acref/9780199545568.001.0001/acref-9780199545568-e-5962?rskey=IOIJD2&result=1-->
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_234" targetEnd="doc:emdRho_M#emdRho_M_anc_235">
                <note type="label">Plota’s son</note>
                <note type="gloss">I.e. Tantalus. </note>
                <note type="commentary">Tantalus is the son of the nymph Plota and faced eternal punishment. He was forced to stand in a pool of water from which he could not drink,
                  just beneath a tree whose fruit he could not grasp.</note>
            </note>

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            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_446"
targetEnd="doc:emdRho_M#emdRho_M_anc_447">
                <note type="label">the ravisher</note>
                <note type="gloss">Prometheus.</note>
                <note type="commentary">Prometheus was bound to a
pillar and an eagle devoured his regenerating liver every day—a
punishment for showing too much favor to humans.  </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_236"
targetEnd="doc:emdRho_M#emdRho_M_anc_237">
                <note type="label">Midas</note>
                <note type="gloss">Legendary king of Phrygia. </note>
                <note type="commentary">Eglantine refers to Midas's
wish that everything he touched turn to gold. While Dionysus granted
the wish, Midas did not anticipate that his
                  greed would prevent him from eating or drinking. In
another comical narrative, the king acquires donkey ears.  </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_650"
targetEnd="doc:emdRho_M#emdRho_M_anc_651">
                <note type="label">diadems</note>
                <note type="gloss">Crowns.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_902"
targetEnd="doc:emdRho_M#emdRho_M_anc_903">
                <note type="label">poniard</note>
                <note type="gloss">A small, slim dagger. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_532"
targetEnd="doc:emdRho_M#emdRho_M_anc_533">
                <note type="label">caitiffs</note>
                <note type="gloss">Wretched or miserable people. </note>
            </note>

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            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_906"
targetEnd="doc:emdRho_M#emdRho_M_anc_907">
                <note type="label">spissitude</note>
                <note type="gloss">Density or thickness. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_748"
targetEnd="doc:emdRho_M#emdRho_M_anc_749">
                <note type="label">bankrupt tenant </note>
                <note type="commentary">In other words, the bankrupt
tenant is someone fleeing a piece of land without paying the due
rent.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_238"
targetEnd="doc:emdRho_M#emdRho_M_anc_239">
                <note type="label">Fury</note>
                <note type="gloss">A female spirit of vengeance in
Greek mythology. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_904"
targetEnd="doc:emdRho_M#emdRho_M_anc_905">
                <note type="label">genius</note>
                <note type="gloss">An attendant spirit allotted to
every person, who governs that individual's fortunes; a guardian
spirit.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_930"
targetEnd="doc:emdRho_M#emdRho_M_anc_931">
                <note type="label">plaster</note>
                <note type="gloss">Medicated dressing used to heal and
soothe a wound. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_240"
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targetEnd="doc:emdRho_M#emdRho_M_anc_241">
                <note type="label">weeds</note>
                <note type="gloss">Clothing, with a gardening
pun.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_746"
targetEnd="doc:emdRho_M#emdRho_M_anc_747">
                <note type="label">fane</note>
                <note type="gloss">Temple.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_242"
targetEnd="doc:emdRho_M#emdRho_M_anc_243">
                <note type="label">A pair of turtles of a snowy
hue</note>
                <note type="gloss">A pair of turtle doves. </note>
                <note type="commentary">Turtle doves mate for life and
are a symbol of everlasting love (cf.  <quote>Like to a turtle that
hath lost her mate </quote> at 1.3.26). </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_1010"
targetEnd="doc:emdRho_M#emdRho_M_anc_1011">
                <note type="label">angry boy</note>
                <note type="gloss">Cupid.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_244"
targetEnd="doc:emdRho_M#emdRho_M_anc_245">
                <note type="label">god and goddess to true lovers </note>

                <note type="gloss">Cupid and his mother Venus. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_576"
targetEnd="doc:emdRho_M#emdRho_M_anc_577">
                <note type="label">reverent</note>
```

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1411                <note type="gloss">Venerable, admirable, or deeply
1411  respectful.</note>
1412            </note>
1413
1414            <note type="annotation"
1414  target="doc:emdRho_M#emdRho_M_anc_744"
1414  targetEnd="doc:emdRho_M#emdRho_M_anc_745">
1415                <note type="label">officine</note>
1416                <note type="gloss">Workshop or laboratory. </note>
1417            </note>
1418
1419            <note type="annotation"
1419  target="doc:emdRho_M#emdRho_M_anc_992"
1419  targetEnd="doc:emdRho_M#emdRho_M_anc_993">
1420                <note type="label">privy counsellor </note>
1421                <note type="gloss">A private or confidential adviser,
1421  especially to a sovereign. </note>
1422            </note>
1423
1424            <note type="annotation"
1424  target="doc:emdRho_M#emdRho_M_anc_220"
1424  targetEnd="doc:emdRho_M#emdRho_M_anc_221">
1425                <note type="label">sages</note>
1426                <note type="gloss">Wise or venerable individuals, with
1426  a pun on the herb sage. </note>
1427            </note>
1428
1429            <note type="annotation"
1429  target="doc:emdRho_M#emdRho_M_anc_246"
1429  targetEnd="doc:emdRho_M#emdRho_M_anc_247">
1430                <note type="label">th'elixir, the philosopher's
1430  precious stone </note>
1431                <note type="commentary">The elixir refers to a liquid
1431  preparation thought to (a) change metals into gold and/or (b) cure
1431  all maladies and prolong life indefinitely
1432                  (the  <foreign xml:lang="la">elixir
1432  vitae</foreign>). The elixir is somtimes conflated with the
1432  philosopher's stone, which possesses the same transformative and
1433                  revitalizing qualities. </note>
1434            </note>
1435
1436            <note type="annotation"
1436  target="doc:emdRho_M#emdRho_M_anc_248"
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1436  targetEnd="doc:emdRho_M#emdRho_M_anc_249">
1437                  <note type="label">mighty Alexander </note>
1438                  <note type="gloss">Alexander the Great, the 4th
1438  century BCE Macedonian king widely regarded as one of the most
1438  successful military commanders. </note>
1439                  <!-- OCD:
1439  http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/a
1439  cref/9780199545568.001.0001/acref-9780199545568-e-279?rskey=66ZZiW&re
1439  sult=7 -->
1440              </note>
1441
1442              <note type="annotation"
1442  target="doc:emdRho_M#emdRho_M_anc_250"
1442  targetEnd="doc:emdRho_M#emdRho_M_anc_455"><!-- FIX --><!-- ADD -->
1443                  <note type="label">Belphegor, Zazel, Astragoth,
1443  Golguth, / Machon Malortor </note>
1444                  <note type="gloss">[Add note] </note>
1445                  <!-- DRE: will add gloss for each name.
1446                          - Belphegor: The name sometimes refers
1446  generally to any demon, but Machiavelli's <title level="m">Novella di
1446  Belfagor</title> (c. 1518) gives this
1447                          name specifically to the devil who Pluto
1447  sends into the world to discover if it is true
1448                          - Astragoth: Astaroth? Osgtrogoth?   -->
1449              </note>
1450
1451              <note type="annotation"
1451  target="doc:emdRho_M#emdRho_M_anc_254"
1451  targetEnd="doc:emdRho_M#emdRho_M_anc_255">
1452                  <note type="label">Persian magi </note>
1453                  <note type="gloss">(a) Members of a priestly caste
1453  specializing in cultic activities. </note>
1454                  <note type="gloss">(b) People skilled in magic and
1454  astrology; sorcerers. </note>
1455              </note>
1456
1457              <note type="annotation"
1457  target="doc:emdRho_M#emdRho_M_anc_934"
1457  targetEnd="doc:emdRho_M#emdRho_M_anc_935">
1458                  <note type="label">familiars</note>
1459                  <note type="gloss">Spirits who obey or assist a witch,
1459  often taking the form of animals. </note>
1460              </note>
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            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_254"
targetEnd="doc:emdRho_M#emdRho_M_anc_255"><!-- ADD -->
               <note type="label">Titan</note>
               <note type="commentary">[Add note] </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_178"
targetEnd="doc:emdRho_M#emdRho_M_anc_179">
               <note type="label">venite</note>
               <note type="gloss">A command for others to come;
second-person plural imperative of the Latin verb  <foreign
xml:lang="la">ven<g ref="g:imacron">ī</g>re</foreign>,
                  meaning to come. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_742"
targetEnd="doc:emdRho_M#emdRho_M_anc_743">
               <note type="label">Aestival</note>
               <note type="gloss">Summer.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_678"
targetEnd="doc:emdRho_M#emdRho_M_anc_679">
               <note type="label">vernal</note>
               <note type="gloss">Spring; early or youthful. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_936"
targetEnd="doc:emdRho_M#emdRho_M_anc_937">
               <note type="label">suffumigations</note>
               <note type="gloss">Fumes or vapors generated by
burning herbs, incense, or other substances; used for medical
purposes or witchcraft. </note>
               <note type="commentary">This line contains a string of
words associated with potion-making. </note>
            </note>

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            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_990"
targetEnd="doc:emdRho_M#emdRho_M_anc_991"><!-- ADD -->
               <note type="label">simples</note>
               <note type="gloss">[Add note]</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_988"
targetEnd="doc:emdRho_M#emdRho_M_anc_989"><!-- ADD -->
               <note type="label">melanthion</note>
               <note type="gloss">[Add note]</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_750"
targetEnd="doc:emdRho_M#emdRho_M_anc_751">
               <note type="label">harvest ear</note>
               <note type="gloss">Ear of corn (i.e. grain ready to be
harvested).</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_908"
targetEnd="doc:emdRho_M#emdRho_M_anc_909">
               <note type="label">ransoms of kings</note>
               <note type="gloss">I.e. the fortune required to pay
the ransom of a king being held captive by enemy forces.  </note>
            </note>

            <!-- 2.4 -->

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_258"
targetEnd="doc:emdRho_M#emdRho_M_anc_259">
               <note type="label">as I suppose</note>
               <note type="commentary">The meaning is ambiguous:
Martagon may simply be saying that lawbreakers should be punished or,
alternatively, that he determines the laws
                  and how they should be enforced.  </note>
            </note>

            <note type="annotation"
```

```
target="doc:emdRho_M#emdRho_M_anc_260"
targetEnd="doc:emdRho_M#emdRho_M_anc_261">
                <note type="label">colossus</note>
                <note type="gloss">(a) A massive statue of a person or
god.</note>
                <note type="gloss">(b) A person of great prominence or
influence.</note>
                <note type="commentary">The reference may bring to
mind the Colossus of Nero, the bronze statue of an emperor whose rule
is often associated with tyranny. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_646"
targetEnd="doc:emdRho_M#emdRho_M_anc_647">
                <note type="label">Maugre</note>
                <note type="gloss">Defy or oppose. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_640"
targetEnd="doc:emdRho_M#emdRho_M_anc_641">
                <note type="label">virago</note>
                <note type="gloss">A bold, impudent, or
<soCalled>man-like</soCalled> woman.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_262"
targetEnd="doc:emdRho_M#emdRho_M_anc_263">
                <note type="label">adamant</note>
                <note type="gloss">(a) A hard mineral. </note>
                <note type="gloss">(b) A substance not easily overcome
by physical blows or strong emotions. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_264"
targetEnd="doc:emdRho_M#emdRho_M_anc_265">
                <note type="label">Phoebus’ beams </note>
                <note type="gloss">Sunbeams.</note>
                <note type="commentary">Phoebus is a name or epithet
given to Apollo, god of the sun and light, meaning bright.  </note>
```

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                <!-- Phoebus: http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/acref/9780199545568.001.0001/acref-9780199545568-e-5040?rskey=bwv9kP&result=2 -->
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_266" targetEnd="doc:emdRho_M#emdRho_M_anc_267"><!-- translation --><!-- ADD -->
                <note type="label">Non minor est virtus quam quae rere parta tueri </note>
                <note type="gloss">[Translation. Temporary: <quote>There is no lesser virtue than to be killed seeking spoils</quote> (Charles 246)] </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_268" targetEnd="doc:emdRho_M#emdRho_M_anc_269">
                <note type="label">azure rivulets </note>
                <note type="gloss">Small bright blue streams, referring to veins. </note>
                <note type="commentary">The brilliant blue color comes from the precious stone lapis lazuli. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_270" targetEnd="doc:emdRho_M#emdRho_M_anc_271">
                <note type="label">vermilion streams </note>
                <note type="gloss">Red streams, referring to blood.</note>
                <note type="commentary">Vermilion is a red mercury sulphide known for its brilliant scarlet color. Clematis notes its cosmetic use at 3.1.55, which Poneria
                  reiterates at 3.2.5. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_642" targetEnd="doc:emdRho_M#emdRho_M_anc_643">
                <note type="label">gelid</note>
```

```xml
                <note type="gloss">Extremely cold, icy, frosty. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_918" targetEnd="doc:emdRho_M#emdRho_M_anc_919">
                <note type="label">Nor equity nor justice </note>
                <note type="gloss">Neither equity nor justice. </note>
                <note type="commentary">Nor/nor is a Latinized construction of neither/nor. </note>
            </note>

            <!-- 3.1 -->

            <!-- AH: See emdRho_M.xml, very beginning of 3.1, for a list of words to annotate in the DRE edition  -->

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_272" targetEnd="doc:emdRho_M#emdRho_M_anc_273">
                <note type="label">agnus castus </note>
                <note type="gloss"><foreign xml:lang="la">Vitex agnus-castus</foreign>, a symbol of chastity. </note>
                <note type="commentary">This aromatic shrub was used to reduce sexual potency or desire and to treat menstrual and menopausal symptoms. In his 1597  <title level="m">Herbal</title>, John Gerard notes the following virtues:  <quote>Agnus castus is a singular medicine and remedy for such as would willingly live chaste, for it withstandeth all uncleanness, or desires to the flesh, consuming and drying up the feed of generation  </quote> (1202). Clematis would rather live a chaste life than serve a lovesick mistress.</note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_738" targetEnd="doc:emdRho_M#emdRho_M_anc_739">
                <note type="label">knick-knacks</note>
                <note type="gloss">Trinkets or trifles. </note>
                <!-- DRE: perhaps add that the objects are for vanity rather than practical use  -->
            </note>

```

```xml
            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_736"
targetEnd="doc:emdRho_M#emdRho_M_anc_737">
                <note type="label">bawd</note>
                <note type="gloss">A person employed in pandering to
sexual debauchery (or any evil design). </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_148"
targetEnd="doc:emdRho_M#emdRho_M_anc_149">
                <note type="label">Here is a catalogue as tedious as a
tailor’s bill / Of all the devices which I am commanded to
provide</note>
                <note type="commentary">The catalogue contains items
associated with high fashion and luxurious female clothing, all of
which offer an image of a well-dressed noblewoman. See J.R. Planché’s
<title level="m">A Cyclopaedia of Costume or Dictionary of
Dress</title> and <title level="m">History of British Costume </title>
(289-291) for excerpts of the play within the history of
fashion.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_274"
targetEnd="doc:emdRho_M#emdRho_M_anc_275">
                <note type="label">videlicet</note>
                <note type="gloss">That is to say; namely. </note>
                <note type="commentary">Videlicet comes from the Latin
<foreign xml:lang="la">vid<g ref="g:emacron">ē</g>re</foreign> (to
see) and <foreign xml:lang="la">licet</foreign> (it is allowed or
permitted).</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_970"
targetEnd="doc:emdRho_M#emdRho_M_anc_971">
                <note type="label">tires</note>
                <note type="gloss">Dress or attire. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_972"
```

```
1613  targetEnd="doc:emdRho_M#emdRho_M_anc_973">
1614                  <note type="label">train</note>
1615                  <note type="gloss">A long piece of material attached
1615  to the back of a dress or robe that trails along the ground.  </note>
1616              </note>
1617
1618              <note type="annotation"
1618  target="doc:emdRho_M#emdRho_M_anc_974"
1618  targetEnd="doc:emdRho_M#emdRho_M_anc_975"><!-- ADD -->
1619                  <note type="label">band</note>
1620                  <note type="gloss">[Add note] </note><!-- a waistband,
1620  or something like a farthingale?  -->
1621              </note>
1622
1623              <note type="annotation"
1623  target="doc:emdRho_M#emdRho_M_anc_734"
1623  targetEnd="doc:emdRho_M#emdRho_M_anc_735">
1624                  <note type="label">loose body </note>
1625                  <note type="gloss">A style of gown. </note>
1626              </note>
1627
1628              <note type="annotation"
1628  target="doc:emdRho_M#emdRho_M_anc_276"
1628  targetEnd="doc:emdRho_M#emdRho_M_anc_277">
1629                  <note type="label">Storax</note>
1630                  <note type="gloss">A fragrant gum resin; in early
1630  modern usage, referring to resin from the tree  <foreign
1630  xml:lang="la">Styrax officinalis </foreign></note>
1631              </note>
1632
1633              <note type="annotation"
1633  target="doc:emdRho_M#emdRho_M_anc_278"
1633  targetEnd="doc:emdRho_M#emdRho_M_anc_279">
1634                  <note type="label">spikenard</note>
1635                  <note type="gloss">A perfumed ointment made from the
1635  plant <foreign xml:lang="la">Nardostachys Jatamansi </foreign> of
1635  Northern India. </note>
1636              </note>
1637
1638              <note type="annotation"
1638  target="doc:emdRho_M#emdRho_M_anc_732"
1638  targetEnd="doc:emdRho_M#emdRho_M_anc_733">
1639                  <note type="label">limbecks</note>
```

```
1640                <note type="commentary">A limbeck (or alembic) is an
1640 early chemical apparatus used for distilling, consisting of two
1640 connected vessels—one containing the substance to be distilled, and
1640 another to collect the purified product. </note>
1641            </note>
1642
1643            <note type="annotation"
1643 target="doc:emdRho_M#emdRho_M_anc_280"
1643 targetEnd="doc:emdRho_M#emdRho_M_anc_281">
1644                <note type="label">civet, musk, and amber </note>
1645                <note type="gloss">Odorous substances produced by the
1645 civet-cat, male musk deer, and whale (amber refers to
1645 ambergris).</note>
1646            </note>
1647
1648            <note type="annotation"
1648 target="doc:emdRho_M#emdRho_M_anc_282"
1648 targetEnd="doc:emdRho_M#emdRho_M_anc_285">
1649                <note type="label">vermilion and antimony, / Ceruse
1649 and sublimated mercury </note>
1650                <note type="gloss">Substances one could apply to the
1650 face as cosmetics. </note>
1651                <note type="commentary">Vermilion is a scarlet pigment
1651 made from mercuric sulphide, often used to produce red sealing-wax.
1651 Antimoney is a brittle, silvery-white metalloid that was, and
1651 sometimes still is, used to make black cosmetics such as kohl. Ceruse
1651 refers to white lead, which was often used in medicine, ointments,
1651 and cosmetics. A distilled metallic element commonly used in medicine
1651 and alchemy, sublimated mercury also had cosmetic applications and
1651 was used to treat skin blemishes; the substance is still used in some
1651 illegal skin lightening creams. </note>
1652            </note>
1653
1654            <note type="annotation"
1654 target="doc:emdRho_M#emdRho_M_anc_914"
1654 targetEnd="doc:emdRho_M#emdRho_M_anc_915">
1655                <note type="label">Waters</note>
1656                <note type="gloss">Distilled water infused with a
1656 substance to improve the appearance of skin. </note>
1657            </note>
1658
1659            <note type="annotation"
1659 target="doc:emdRho_M#emdRho_M_anc_730"
```

```
targetEnd="doc:emdRho_M#emdRho_M_anc_731">
                <note type="label">eke</note>
                <note type="gloss">Also.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_728"
targetEnd="doc:emdRho_M#emdRho_M_anc_729">
                <note type="label">pargets</note>
                <note type="gloss">Covers, daubs, or plasters. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_288"
targetEnd="doc:emdRho_M#emdRho_M_anc_289">
                <note type="label">morphews</note>
                <note type="gloss">Skin diseases causing discoloration
of the skin or discolored lesions. </note>
                <note type="commentary">In humoral theory,
hyperpigmented lesions were attributed to black bile and
hypopigmented lesions to phlegm. </note>
                <!-- OED
http://www.oed.com/view/Entry/122341?redirectedFrom=morphews#eid -->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_726"
targetEnd="doc:emdRho_M#emdRho_M_anc_727">
                <note type="label">lees</note>
                <note type="gloss">Sediments deposited in a vessel
containing wine (or other liquids). </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_976"
targetEnd="doc:emdRho_M#emdRho_M_anc_977"><!-- ADD -->
                <note type="label">scarwolfe</note>
                <note type="gloss">[Add note]</note><!-- isn't in the
OED. Worst-case scenario, gloss as unidentified  -->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_978"
```

```xml
targetEnd="doc:emdRho_M#emdRho_M_anc_979">
                <note type="label">centaury</note>
                <note type="gloss">A herb used for healing wounds and balancing the humors. </note>
                <note type="commentary">See <title level="a">Of the great Centaury </title> (Ch. 153) and <title level="a">Of small Centaury </title> (Ch. 154) in John Gerard's <title level="m">Herbal</title> for descriptions of the plant and its virtues (435-8). </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_290" targetEnd="doc:emdRho_M#emdRho_M_anc_291">
                <note type="label">turpentine</note>
                <note type="gloss">The semifluid resin of the terebinth tree. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_718" targetEnd="doc:emdRho_M#emdRho_M_anc_719">
                <note type="label">heronshaw</note>
                <note type="gloss">A heron; originally, the word specified a young or small heron. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_716" targetEnd="doc:emdRho_M#emdRho_M_anc_717">
                <note type="label">three-leaved grass </note>
                <note type="gloss">Likely a reference to clover. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_714" targetEnd="doc:emdRho_M#emdRho_M_anc_715">
                <note type="label">conies</note>
                <note type="gloss">Rabbits.</note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_712" targetEnd="doc:emdRho_M#emdRho_M_anc_713">
```

```xml
                <note type="label">bitterns</note>
                <note type="gloss">A genus of grallatorial birds that resemble small herons. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_724" targetEnd="doc:emdRho_M#emdRho_M_anc_725">
                <note type="label">in the milk of asses bathes her skin</note>
                <note type="commentary">Bathing in asses' milk was a luxurious and very expensive beauty treatment in antiquity.  </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_294" targetEnd="doc:emdRho_M#emdRho_M_anc_295">
                <note type="label">Poppaea</note>
                <note type="gloss">Poppaea Sabina, who was first mistress then wife to Emperor Nero. </note>
                <note type="commentary">She allegedly convinced Nero to divorce, banish, and execute his former wife Claudia Octavia in 62 CE.</note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_456" targetEnd="doc:emdRho_M#emdRho_M_anc_457"><!-- ADD -->
                <note type="label">Frisketta</note>
                <note type="gloss">[Add gloss] </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_296" targetEnd="doc:emdRho_M#emdRho_M_anc_297">
                <note type="label">Helen or Corinthian Lais </note>
                <note type="gloss">Helen of Troy and Lais of Corinth.</note>
                <note type="commentary">Both women were considered sexually promiscuous and, therefore, the opposite of chaste: Helen was abducted by Paris while married to Menelaus, and Lais was a famous courtesan (or hetaira) of the 5th century BCE.  </note>
                <!-- Lais:
```

```
http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/a
cref/9780199548545.001.0001/acref-9780199548545-e-1751?rskey=btyuqJ&r
esult=8 -->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_722"
targetEnd="doc:emdRho_M#emdRho_M_anc_723">
                <note type="label">chary</note>
                <note type="gloss">Shy, wary, or cautious; disinclined
to do something. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_298"
targetEnd="doc:emdRho_M#emdRho_M_anc_299">
                <note type="label">Echo</note>
                <note type="commentary">Punished by the goddess Hera,
the nymph Echo lost her ability to speak freely and was condemned to
only repeat the words of others. The reference is
                  ironic as Echo must, as a result, repeat any
secrets she hears. </note>
                <!-- OCD:
http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/a
cref/9780199548545.001.0001/acref-9780199548545-e-1108?rskey=wfwd5C&r
esult=1 -->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_900"
targetEnd="doc:emdRho_M#emdRho_M_anc_901">
                <note type="label">The perpetual motion for which
artists have so labored </note>
                <note type="gloss">A reference to perpetual motion
machines.</note>
                <!-- DRE: add an example and possibly an image  -->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_720"
targetEnd="doc:emdRho_M#emdRho_M_anc_721">
                <note type="label">bestow a small pension upon
her</note>
```

```xml
                <note type="gloss">I.e. hire her and pay her a salary.</note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_898" targetEnd="doc:emdRho_M#emdRho_M_anc_899">
                <note type="label">intelligencer of state </note>
                <note type="gloss">Spy, informer. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_710" targetEnd="doc:emdRho_M#emdRho_M_anc_711">
                <note type="label">faction</note>
                <note type="gloss">A small rebel group. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_302" targetEnd="doc:emdRho_M#emdRho_M_anc_287">
                <note type="label">Had she an Amazon’s stomach, a Zenobia’s, / Or a Xanthippe’s tongue. </note>
                <note type="commentary">All three are women a man would fear: a warrior, a queen, and a violent scold. The Amazons were a tribe of women warriors in Greek mythology; Zenobia was a powerful queen of the Palmyrene Empire in Syria who, upon her husband’s death in 267 CE, claimed power for herself in the name of her young son; Xanthippe was the wife of the Greek philosopher Socrates. She was characterized as nagging and scolding, and her name has come to denote a shrewish wife (cf. 1.2.57 of Shakespeare’s <title level="m">The Taming of the Shrew </title>).</note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_304" targetEnd="doc:emdRho_M#emdRho_M_anc_305">
                <note type="label">parachito</note>
                <note type="gloss">(a) Parakeet. </note>
                <note type="gloss">(b) A person thought to talk or chatter mindlessly. </note>
            </note>

```

```
1784                <note type="annotation"
1784  target="doc:emdRho_M#emdRho_M_anc_708"
1784  targetEnd="doc:emdRho_M#emdRho_M_anc_709">
1785                    <note type="label">Shall I draw? </note>
1786                    <note type="commentary">Gladiolus considers whether he
1786  should draw a sword or knife, and engage in a duel (i.e. respond with
1786  physical violence). </note>
1787                </note>
1788
1789                <note type="annotation"
1789  target="doc:emdRho_M#emdRho_M_anc_706"
1789  targetEnd="doc:emdRho_M#emdRho_M_anc_707">
1790                    <note type="label">Stripling</note>
1791                    <note type="gloss">A youth; one passing from boyhood
1791  to manhood. </note>
1792                </note>
1793
1794                <note type="annotation"
1794  target="doc:emdRho_M#emdRho_M_anc_896"
1794  targetEnd="doc:emdRho_M#emdRho_M_anc_897">
1795                    <note type="label">sauciness</note>
1796                    <note type="gloss">Rudeness or impertinence (often
1796  used playfully). </note>
1797                </note>
1798
1799                <note type="annotation"
1799  target="doc:emdRho_M#emdRho_M_anc_308"
1799  targetEnd="doc:emdRho_M#emdRho_M_anc_309">
1800                    <note type="label">naked blade </note>
1801                    <note type="gloss">With a sexual pun. </note>
1802                </note>
1803
1804                <note type="annotation"
1804  target="doc:emdRho_M#emdRho_M_anc_704"
1804  targetEnd="doc:emdRho_M#emdRho_M_anc_705">
1805                    <note type="label">minion</note>
1806                    <note type="gloss">(a) An underling or servant. </note>
1807                    <note type="gloss">(b) A lover; a man or woman kept
1807  for sexual favors; a mistress or paramour. </note>
1808                </note>
1809
1810                <note type="annotation"
1810  target="doc:emdRho_M#emdRho_M_anc_702"
```

```xml
targetEnd="doc:emdRho_M#emdRho_M_anc_703">
                <note type="label">cry you quit</note>
                <note type="gloss">Declare oneself even or equal with a person, especially by retaliation or repayment.  </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_654" targetEnd="doc:emdRho_M#emdRho_M_anc_655">
                <note type="label">Skipjack</note>
                <note type="gloss">A lively, shallow-brained fellow; someone who is puppyish or foppish. </note>
            </note>

            <!-- 3.2 -->

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_694" targetEnd="doc:emdRho_M#emdRho_M_anc_695">
                <note type="label">powder for your breath </note>
                <note type="commentary">Sweet breath was considered an attractive feature. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_652" targetEnd="doc:emdRho_M#emdRho_M_anc_653">
                <note type="label">dram</note>
                <note type="gloss">A unit of weight equivalent to one eighth of an ounce. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_700" targetEnd="doc:emdRho_M#emdRho_M_anc_701">
                <note type="label">pallid</note>
                <note type="gloss">Pale, wan, or lacking color. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_890" targetEnd="doc:emdRho_M#emdRho_M_anc_891">
                <note type="label">tincture</note>
```

```
                <note type="gloss">(a) Color. </note>
                <note type="gloss">(b) Dye or pigment; referring to a
cosmetic substance (rather than just the color).  </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_692"
targetEnd="doc:emdRho_M#emdRho_M_anc_693">
                <note type="label">twenty crowns </note>
                <note type="commentary">Twenty crowns was a
significant amount of money, equal to roughly three days of wages for
a skilled tradesman. One English crown was equal to five
shillings.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_690"
targetEnd="doc:emdRho_M#emdRho_M_anc_691">
                <note type="label">a stained cloth / Over a smoky
chimney in an alehouse / Present me with a better face  </note>
                <note type="gloss">A painted cloth, presumably one
featuring an image of a woman's face. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_892"
targetEnd="doc:emdRho_M#emdRho_M_anc_893">
                <note type="label">ceruse on your brow </note>
                <note type="commentary">In early modern England, a
white forehead was considered attractive. Ceruse (white lead) was
used as a cosmetic to lighten the complexion.  </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_314"
targetEnd="doc:emdRho_M#emdRho_M_anc_315">
                <note type="label">cashier</note>
                <note type="gloss">Dismiss from service. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_458"
targetEnd="doc:emdRho_M#emdRho_M_anc_459">
```

```xml
                <note type="label">quean</note>
                <note type="gloss">(a) Woman. </note>
                <note type="gloss">(b) Prostitute (perhaps used as an insult here). </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_894" targetEnd="doc:emdRho_M#emdRho_M_anc_895">
                <note type="label">high</note>
                <note type="gloss">Light, vibrant. </note>
                <note type="commentary"/>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_316" targetEnd="doc:emdRho_M#emdRho_M_anc_317"><!-- ADD -->
                <note type="label">Hero’s</note>
                <note type="commentary">[Add note] </note><!-- EK: Eglantine worries that her hair is not blonde enough  --><!-- http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/acref/9780199545568.001.0001/acref-9780199545568-e-3057?rskey=0kt7aV&result=2 -->
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_318" targetEnd="doc:emdRho_M#emdRho_M_anc_319">
                <note type="label">Nonacrine</note>
                <note type="gloss">A person from Nonacris, a town in Arcadia.</note>
                <note type="commentary">Poneria refers specifically to Callisto, a mythical Arcadian princess or nymph of great beauty.  </note>

            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_320" targetEnd="doc:emdRho_M#emdRho_M_anc_321">
                <note type="label">Circe’s drugs </note>
                <note type="commentary">The daughter of Helios and the Oceanid Perse, Circe is a mythological sorceress who lives on the island of Aeaea. In Homer’s  <title level="m">Odyssey</title>, she
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transforms Odysseus's men into pigs. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_322"
targetEnd="doc:emdRho_M#emdRho_M_anc_323">
                <note type="label">Ulysses' wits </note>
                <note type="commentary">Odysseus (or Ulysses) is
famous for his cunning and cleverness. He resists Circe's magic
thanks to the power of a plant he receives from
                  Hermes. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_884"
targetEnd="doc:emdRho_M#emdRho_M_anc_885">
                <note type="label">beldam</note>
                <note type="gloss">(a) An aged woman. </note>
                <note type="gloss">(b) A loathsome old woman or hag; a
witch.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_688"
targetEnd="doc:emdRho_M#emdRho_M_anc_689">
                <note type="label">philter</note>
                <note type="gloss">A potion or drug with magical
properties, especially a love potion. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_686"
targetEnd="doc:emdRho_M#emdRho_M_anc_687">
                <note type="label">carouse</note>
                <note type="gloss">Drink.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_414"
targetEnd="doc:emdRho_M#emdRho_M_anc_415">
                <note type="label">myrtle grove </note>
                <note type="commentary">The myrtle tree is sacred to
the goddess Venus, serving as an emblem of love.  </note>
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            </note>

            <!-- 3.3 -->

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_324"
targetEnd="doc:emdRho_M#emdRho_M_anc_325">
                <note type="label">Myrmidon</note>
                <note type="gloss">A member of the militant people of
Thessaly who accompanied Achilles in the siege of Troy.  </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_888"
targetEnd="doc:emdRho_M#emdRho_M_anc_889">
                <note type="label">hotspur</note>
                <note type="gloss">A rash or impetuous person. </note>
                <note type="commentary">The term may allude to the
character Hotspur in Shakespeare's  <title level="m">1 Henry
IV</title>, a hot-tempered nobleman who leads the rebellion against
Henry IV. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_306"
targetEnd="doc:emdRho_M#emdRho_M_anc_307">
                <note type="label">toil</note>
                <note type="gloss">A net or nets forming an enclosed
area into which game is trapped or entangled.  </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_886"
targetEnd="doc:emdRho_M#emdRho_M_anc_887">
                <note type="label">beldam</note>
                <note type="gloss">(a) An aged woman. </note>
                <note type="gloss">(b) A loathsome old woman or hag; a
witch.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_882"
targetEnd="doc:emdRho_M#emdRho_M_anc_883">
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                <note type="label">sandy Libya or cold Scythia </note>
                <note type="commentary">Libya and Scythia are real places, but would have seemed distant, foreign, and mysterious to many English audiences. See also the references to  <quote>Libyan lions</quote> (4.1.11) and  <quote>Scythian snow </quote> (1.5.114).</note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_328" targetEnd="doc:emdRho_M#emdRho_M_anc_329">
                <note type="label">Eryx</note>
                <note type="gloss">A mountain in western Sicily. </note>
                <!-- OCD: http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/acref/9780199545568.001.0001/acref-9780199545568-e-2499?rskey=9Woysy&result=2 -->
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_684" targetEnd="doc:emdRho_M#emdRho_M_anc_685">
                <note type="label">sickle</note>
                <note type="gloss">An agricultural tool similar in form and use to a reaping hook, consisting of a crescent-shaped blade with a serrated cutting edge. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_330" targetEnd="doc:emdRho_M#emdRho_M_anc_331">
                <note type="label">Caucasus</note>
                <note type="gloss">A mountain range stretching from the Black Sea to the Caspian Sea, and the location of Prometheus’s suffering in Greco-Roman mythology. </note>
                <!-- OCD: http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/acref/9780199545568.001.0001/acref-9780199545568-e-1446?rskey=dxP6sN&result=1 -->
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_676"
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1964 targetEnd="doc:emdRho_M#emdRho_M_anc_677">
1965                <note type="label">Prometheus</note>
1966                <note type="commentary">In Greek mythology, Prometheus
1966 steals fire from the gods to give to humanity. Early depictions have
1966 him bound to a pillar while an eagle eats his regenerating liver—a
1966 punishment for showing too much favor to humans.  </note>
1967             </note>
1968
1969             <note type="annotation"
1969 target="doc:emdRho_M#emdRho_M_anc_334"
1969 targetEnd="doc:emdRho_M#emdRho_M_anc_335">
1970                <note type="label">warlike Medians </note>
1971                <note type="commentary">Media was located in the
1971 mountainous region southwest of the Caspian Sea. Together with the
1971 Babylonians in the 7th century BCE, the Medes
1972                  brought about the fall of Assyria through military
1972 force.</note>
1973                <!-- OCD:
1973 http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/a
1973 cref/9780199545568.001.0001/acref-9780199545568-e-4035?rskey=IKfszg&r
1973 esult=1 -->
1974             </note>
1975
1976             <note type="annotation"
1976 target="doc:emdRho_M#emdRho_M_anc_336"
1976 targetEnd="doc:emdRho_M#emdRho_M_anc_337"><!-- ADD -->
1977                <note type="label">nimble Parthians </note>
1978                <note type="commentary">[Add note] </note>
1979             </note>
1980
1981             <note type="annotation"
1981 target="doc:emdRho_M#emdRho_M_anc_338"
1981 targetEnd="doc:emdRho_M#emdRho_M_anc_339"><!-- ADD -->
1982                <note type="label">Arabians rich </note>
1983                <note type="commentary">[Add note] </note>
1984             </note>
1985
1986             <note type="annotation"
1986 target="doc:emdRho_M#emdRho_M_anc_674"
1986 targetEnd="doc:emdRho_M#emdRho_M_anc_675">
1987                <note type="label">anoint their deadly shafts </note>
1988                <note type="gloss">Poison their arrows. </note>
1989             </note>
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            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_680"
targetEnd="doc:emdRho_M#emdRho_M_anc_681">
               <note type="label">vernal</note>
               <note type="gloss">Spring.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_340"
targetEnd="doc:emdRho_M#emdRho_M_anc_341">
               <note type="label">Ops's</note>
               <note type="gloss">(a) Roman goddess of fertility and
abundance.</note>
               <note type="gloss">(b) Transitively, Ops refers to the
earth itself. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_342"
targetEnd="doc:emdRho_M#emdRho_M_anc_343">
               <note type="label">Hercynia</note>
               <note type="commentary">Although sources differ, the
Hercynian Forest typically encompasses the wooded mountains from the
Rhine to the Carpathians. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_344"
targetEnd="doc:emdRho_M#emdRho_M_anc_345">
               <note type="label">Tigris</note>
               <note type="gloss">One of the two major rivers of
Mesopotamia, slightly east of the Euphrates (the other major
river).</note>
               <!-- OCD:
http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/a
cref/9780199545568.001.0001/acref-9780199545568-e-6453?rskey=CC4mA0&r
esult=1 -->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_346"
targetEnd="doc:emdRho_M#emdRho_M_anc_347">
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                <note type="label">Hydaspes</note>
                <note type="gloss">The river where Alexander the Great defeated Porus in 326 BCE, now the Jhelum River in modern Pakistan.</note>
                <!-- DRE: Wikipedia: In Greek mythology, Hydaspes was the brother of the goddess Iris https://en.wikipedia.org/wiki/Jhelum_River -->
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_670" targetEnd="doc:emdRho_M#emdRho_M_anc_671">
                <note type="label">Sibyl</note>
                <note type="gloss">I.e. Poneria; a woman reputed to possess powers of prophecy and divination. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_668" targetEnd="doc:emdRho_M#emdRho_M_anc_669">
                <note type="label">divine</note>
                <note type="gloss">To predict or prophesy by supernatural insight. </note>
            </note>

            <!-- 3.4 -->

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_664" targetEnd="doc:emdRho_M#emdRho_M_anc_665">
                <note type="label">cunctations</note>
                <note type="gloss">Delays.</note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_916" targetEnd="doc:emdRho_M#emdRho_M_anc_917">
                <note type="label">lawful arms</note>
                <note type="gloss">A gesture toward <term>just war</term> theory, which argues that military action can be conisdered morally or theologically justifiable under certain circumstances.</note>
                <!-- DRE: add longer explanation about the
```

```
2039  circumstances that allow for violence  -->
2040              </note>
2041
2042              <note type="annotation"
2042  target="doc:emdRho_M#emdRho_M_anc_666"
2042  targetEnd="doc:emdRho_M#emdRho_M_anc_667">
2043                  <note type="label">termagant</note>
2044                  <note type="gloss">A violent, overbearing, or
2044  quarrelsome person. </note>
2045              </note>
2046
2047              <note type="annotation"
2047  target="doc:emdRho_M#emdRho_M_anc_352"
2047  targetEnd="doc:emdRho_M#emdRho_M_anc_353">
2048                  <note type="label">Spartan resolution </note>
2049                  <note type="commentary">Sparta was renowned for its
2049  military prowess and centered much of its social life around
2049  developing military excellence. </note>
2050              </note>
2051
2052              <note type="annotation"
2052  target="doc:emdRho_M#emdRho_M_anc_354"
2052  targetEnd="doc:emdRho_M#emdRho_M_anc_355">
2053                  <note type="label">Ossa to Olympus </note>
2054                  <note type="commentary">Ossa is a mountain in the
2054  Magnesia region of Thessaly. It is near Olympus, the highest mountain
2054  in the Greek peninsula (and is shared between
2055                      Macedonia and Thessaly). </note>
2056              </note>
2057
2058              <note type="annotation"
2058  target="doc:emdRho_M#emdRho_M_anc_880"
2058  targetEnd="doc:emdRho_M#emdRho_M_anc_881">
2059                  <note type="label">pampered coursers </note>
2060                  <note type="gloss">Large powerful horses. </note>
2061                  <!-- DRE: <note type="commentary">This line may also
2061  be an allusion to the <quote>pampered jades of Asia</quote> (CITE) in
2061  Christopher Marlowe's <title level="m">Tamburlaine</title>, which
2061  [add comment].</note>  -->
2062              </note>
2063
2064              <note type="annotation"
2064  target="doc:emdRho_M#emdRho_M_anc_656"
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2064 targetEnd="doc:emdRho_M#emdRho_M_anc_657">
2065                <note type="label">glist'ring arms </note>
2066                <note type="gloss">Glittering armor. </note>
2067             </note>
2068
2069             <note type="annotation"
2069 target="doc:emdRho_M#emdRho_M_anc_980"
2069 targetEnd="doc:emdRho_M#emdRho_M_anc_981"><!-- ADD -->
2070                <note type="label">corrantos</note>
2071                <note type="gloss">[Add note] </note><!-- EK: note that
2071 a curranto is a dance and thus also the kind of melody to which one
2071 could perform this kind of dance  -->
2072             </note>
2073
2074             <note type="annotation"
2074 target="doc:emdRho_M#emdRho_M_anc_662"
2074 targetEnd="doc:emdRho_M#emdRho_M_anc_663">
2075                <note type="label">trophies</note>
2076                <note type="gloss">Victories.</note>
2077             </note>
2078
2079             <note type="annotation"
2079 target="doc:emdRho_M#emdRho_M_anc_658"
2079 targetEnd="doc:emdRho_M#emdRho_M_anc_659">
2080                <note type="label">event</note>
2081                <note type="gloss">Outcome; a result or
2081 consequence.</note>
2082             </note>
2083
2084             <!-- 3.5 -->
2085
2086             <note type="annotation"
2086 target="doc:emdRho_M#emdRho_M_anc_356"
2086 targetEnd="doc:emdRho_M#emdRho_M_anc_357">
2087                <note type="label">conventicles</note>
2088                <note type="gloss">Assemblies or meetings, especially
2088 associated with gatherings of witches. </note>
2089             </note>
2090
2091             <!-- 4.1 -->
2092
2093             <note type="annotation"
2093 target="doc:emdRho_M#emdRho_M_anc_584"
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targetEnd="doc:emdRho_M#emdRho_M_anc_585">
                <note type="label">wight</note>
                <note type="gloss">Living being. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_360"
targetEnd="doc:emdRho_M#emdRho_M_anc_361"><!-- ADD -->
                <note type="label">the killing blade in Vulcan’s
flames</note>
                <note type="commentary">[Add note] </note><!--
reference to Cain and Abel? See Vulcan's Flames below, first murder   -->

            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_362"
targetEnd="doc:emdRho_M#emdRho_M_anc_363">
                <note type="label">Hyrcania</note>
                <note type="gloss">A province and city; the Latin name
of modern Gorgān in northern Iran. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_364"
targetEnd="doc:emdRho_M#emdRho_M_anc_365">
                <note type="label">Thracian god </note>
                <note type="gloss">Ares, god of war. </note>
                <note type="commentary">While the goddess Athena
represents the orderly aspects of war, Ares embodies its ambivalent
or destructive forces. He is the Greek
                  equivalent of the Roman god Mars, who is named two
lines below. </note>
                <!-- Ares:
http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/a
cref/9780199545568.001.0001/acref-9780199545568-e-704?rskey=Rwya8b&re
sult=1 -->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_778"
targetEnd="doc:emdRho_M#emdRho_M_anc_779">
                <note type="label">fell debate </note>
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2118                <note type="gloss">Descended into degredation or strife.
2118 </note>
2119            </note>
2120
2121            <note type="annotation"
2121 target="doc:emdRho_M#emdRho_M_anc_782"
2121 targetEnd="doc:emdRho_M#emdRho_M_anc_783">
2122                <note type="label">Fond</note>
2123                <note type="gloss">Loving, tender, affectionate
2123 (rather than the negative connotation of  <term>foolish</term>).</note>
2124            </note>
2125
2126            <note type="annotation"
2126 target="doc:emdRho_M#emdRho_M_anc_784"
2126 targetEnd="doc:emdRho_M#emdRho_M_anc_785">
2127                <note type="label">cock</note>
2128                <note type="gloss">I.e. cockatrice, not a male
2128 chicken.</note>
2129            </note>
2130
2131            <note type="annotation"
2131 target="doc:emdRho_M#emdRho_M_anc_994"
2131 targetEnd="doc:emdRho_M#emdRho_M_anc_995"><!-- ADD -->
2132                <note type="label">lettuce</note>
2133                <note type="gloss">[Add note]</note><!-- EK:  it might
2133 be worthwhile to look in some early modern herbals for discussions of
2133 what qualities lettuce (I think here wild lettuce) has:
2133 https://botanical.com/botanical/mgmh/l/lettuc17.htmland
2133 https://en.wikipedia.org/wiki/Lettuce -->
2134            </note>
2135
2136            <note type="annotation"
2136 target="doc:emdRho_M#emdRho_M_anc_370"
2136 targetEnd="doc:emdRho_M#emdRho_M_anc_371">
2137                <note type="label">Flora's fane</note>
2138                <note type="gloss">A temple to Flora. </note>
2139            </note>
2140
2141            <note type="annotation"
2141 target="doc:emdRho_M#emdRho_M_anc_348"
2141 targetEnd="doc:emdRho_M#emdRho_M_anc_349">
2142                <note type="label">son</note>
2143                <note type="gloss">With an ironic pun on sun. </note>
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            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_876"
targetEnd="doc:emdRho_M#emdRho_M_anc_877"><!-- ADD -->
                <note type="label">brain intolerably dry </note>
                <note type="gloss">[Add note] </note><!-- explain this
in terms of humoral theory  -->
            </note>

            <!-- 4.2 -->

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_672"
targetEnd="doc:emdRho_M#emdRho_M_anc_673">
                <note type="label">Sibyl</note>
                <note type="gloss">I.e. Poneria; a woman reputed to
possess powers of prophecy and divination. </note>
            </note>

            <!-- DRE:
           <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_878"
targetEnd="doc:emdRho_M#emdRho_M_anc_879">
              <note type="label">camel</note>
              <note type="gloss">[Add note; look at bestiaries to
see what qualities were associated with camels]</note>
           </note>
            -->

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_786"
targetEnd="doc:emdRho_M#emdRho_M_anc_787">
                <note type="label">plumbeous</note>
                <note type="gloss">Dull or dense; leaden. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_376"
targetEnd="doc:emdRho_M#emdRho_M_anc_377">
                <note type="label">juice of aconite </note>
                <note type="gloss">An extraction from any poisonous
plant of the genus  <foreign xml:lang="la">aconitum</foreign>,
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popularly known as monkshood or wolf's bane. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_788"
targetEnd="doc:emdRho_M#emdRho_M_anc_789">
               <note type="label">philter</note>
               <note type="gloss">A potion or drug with magical
properties, especially a love potion. </note>
            </note>

            <!-- 4.3 -->

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_378"
targetEnd="doc:emdRho_M#emdRho_M_anc_379">
               <note type="label">Orion</note>
               <note type="gloss">A mighty hunter who was transformed
into a constellation. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_874"
targetEnd="doc:emdRho_M#emdRho_M_anc_875">
               <note type="label">ruddy</note>
               <note type="gloss">Red or rosy. </note>
               <note type="commentary">Ruddy stars were thought to
share the qualities of Mars, the planet named after the Roman god of
war.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_872"
targetEnd="doc:emdRho_M#emdRho_M_anc_873"><!-- ADD -->
               <note type="label">humble center </note>
               <note type="gloss">[Add note] </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_790"
targetEnd="doc:emdRho_M#emdRho_M_anc_791">
               <note type="label">Phaeton</note>
               <note type="gloss">Son of Apollo (or Helios), god of
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the sun.</note>
                <note type="commentary">Phaeton sought proof of his
father's connection to the sun and asked to drive his chariot, which
he uses to pull the sun across the sky every day. According to Greek
mythology, Zeus (or Jove) killed Phaeton when the latter lost control
of the horses and flew too close to the earth.  </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_792"
targetEnd="doc:emdRho_M#emdRho_M_anc_793">
                <note type="label">assays</note>
                <note type="gloss">Tests, trials. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_682"
targetEnd="doc:emdRho_M#emdRho_M_anc_683">
                <note type="label">vernal</note>
                <note type="gloss">Spring; early or youthful. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_794"
targetEnd="doc:emdRho_M#emdRho_M_anc_795">
                <note type="label">derogate</note>
                <note type="gloss">Detract or deviate from. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_796"
targetEnd="doc:emdRho_M#emdRho_M_anc_797">
                <note type="label">dosis</note>
                <note type="gloss">Dose; a quantity of medicine or
drug to be administered. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_740"
targetEnd="doc:emdRho_M#emdRho_M_anc_741">
                <note type="label">philters</note>
                <note type="gloss">Potions or drugs with magical
properties.</note>
```

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2227                </note>
2228
2229                <note type="annotation"
2229  target="doc:emdRho_M#emdRho_M_anc_384"
2229  targetEnd="doc:emdRho_M#emdRho_M_anc_385">
2230                    <note type="label">Nectar</note>
2231                    <note type="gloss">(a) The drink of the gods. </note>
2232                    <note type="gloss">(b) A fluid in plants used to
2232  attract pollinators. </note>
2233                </note>
2234
2235                <note type="annotation"
2235  target="doc:emdRho_M#emdRho_M_anc_386"
2235  targetEnd="doc:emdRho_M#emdRho_M_anc_387">
2236                    <note type="label">bonnyclabber</note>
2237                    <note type="gloss">Sour milk that has curdled. </note>
2238                </note>
2239
2240                <note type="annotation"
2240  target="doc:emdRho_M#emdRho_M_anc_388"
2240  targetEnd="doc:emdRho_M#emdRho_M_anc_389">
2241                    <note type="label">usquebaugh</note>
2242                    <note type="gloss">Whiskey.</note>
2243                </note>
2244
2245                <note type="annotation"
2245  target="doc:emdRho_M#emdRho_M_anc_390"
2245  targetEnd="doc:emdRho_M#emdRho_M_anc_391">
2246                    <note type="label">aurum potabile </note>
2247                    <note type="gloss">Oil containing particles of gold,
2247  used as a cordial or medicine. </note>
2248                </note>
2249
2250                <note type="annotation"
2250  target="doc:emdRho_M#emdRho_M_anc_392"
2250  targetEnd="doc:emdRho_M#emdRho_M_anc_393">
2251                    <note type="label">metheglin</note>
2252                    <note type="gloss">Mead or other drink made with
2252  fermented honey and water. </note>
2253                </note>
2254
2255                <note type="annotation"
2255  target="doc:emdRho_M#emdRho_M_anc_394"
```

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2255 targetEnd="doc:emdRho_M#emdRho_M_anc_395">
2256                <note type="label">canary</note>
2257                <note type="gloss">A sweet fortified white wine from
2257 the Canary Islands. </note>
2258            </note>
2259
2260            <note type="annotation"
2260 target="doc:emdRho_M#emdRho_M_anc_1012"
2260 targetEnd="doc:emdRho_M#emdRho_M_anc_1013">
2261                <note type="label">sage ale</note>
2262                <note type="gloss">Ale brewed with sage; considered
2262 much more humble than wine. </note>
2263            </note>
2264
2265            <note type="annotation"
2265 target="doc:emdRho_M#emdRho_M_anc_398"
2265 targetEnd="doc:emdRho_M#emdRho_M_anc_399">
2266                <note type="label">aqua celestis </note>
2267                <note type="gloss">Heavenly water. </note>
2268            </note>
2269
2270            <note type="annotation"
2270 target="doc:emdRho_M#emdRho_M_anc_870"
2270 targetEnd="doc:emdRho_M#emdRho_M_anc_871">
2271                <note type="label">Are no more like it than the beer
2271 of the low countries / Is to the high country wine  </note>
2272                <note type="commentary">In this list of drinks, the
2272 former item is always considered less valuable than the latter.  </note>
2273            </note>
2274
2275            <note type="annotation"
2275 target="doc:emdRho_M#emdRho_M_anc_798"
2275 targetEnd="doc:emdRho_M#emdRho_M_anc_799">
2276                <note type="label">dram</note>
2277                <note type="gloss">A unit of weight equivalent to one
2277 eighth of an ounce. </note>
2278            </note>
2279
2280            <note type="annotation"
2280 target="doc:emdRho_M#emdRho_M_anc_400"
2280 targetEnd="doc:emdRho_M#emdRho_M_anc_401">
2281                <note type="label">incubus</note>
2282                <note type="gloss">(a) A nightmare. </note>
```

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2283                <note type="gloss">(b) An evil spirit or demon thought
2283 to descend upon sleeping women for sexual intercourse.  </note>
2284             </note>
2285
2286             <note type="annotation"
2286 target="doc:emdRho_M#emdRho_M_anc_800"
2286 targetEnd="doc:emdRho_M#emdRho_M_anc_801">
2287                <note type="label">colics</note>
2288                <note type="gloss">Severe griping pains in the abdomen
2288 caused by affections of the bowels or other parts.  </note>
2289             </note>
2290
2291             <note type="annotation"
2291 target="doc:emdRho_M#emdRho_M_anc_802"
2291 targetEnd="doc:emdRho_M#emdRho_M_anc_803">
2292                <note type="label">stone</note>
2293                <note type="commentary">Kidney or bladder stones were
2293 among the most feared afflictions in the early modern period.  </note>
2294             </note>
2295
2296             <note type="annotation"
2296 target="doc:emdRho_M#emdRho_M_anc_804"
2296 targetEnd="doc:emdRho_M#emdRho_M_anc_805">
2297                <note type="label">gout</note>
2298                <note type="gloss">A disease characterized by painful
2298 inflammation of the smaller joints (especially in the feet) and the
2298 deposition of chalkstones. </note>
2299             </note>
2300
2301             <note type="annotation"
2301 target="doc:emdRho_M#emdRho_M_anc_808"
2301 targetEnd="doc:emdRho_M#emdRho_M_anc_809">
2302                <note type="label">gangrene</note>
2303                <note type="gloss">An area of dead tissue (especially
2303 resulting from a lack of blood supply) that is often accompanied by
2303 bacterial infection and putrefaction. </note>
2304             </note>
2305
2306             <note type="annotation"
2306 target="doc:emdRho_M#emdRho_M_anc_810"
2306 targetEnd="doc:emdRho_M#emdRho_M_anc_811">
2307                <note type="label">wolf</note>
2308                <note type="gloss">An allusion to lupus, an autoimmune
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2308  disease that causes inflammation of the skin (among other symptoms),
2308  or to other erosive diseases. </note>
2309                  <note type="commentary">The disease was named after
2309  the shape of the rash it creates on a person's face, which makes the
2309  face resemble that of a wolf.  <foreign xml:lang="la">Lupus</foreign>
2309  is the Latin word for  <term>wolf</term>.</note>
2310              </note>
2311
2312              <note type="annotation"
2312  target="doc:emdRho_M#emdRho_M_anc_806"
2312  targetEnd="doc:emdRho_M#emdRho_M_anc_807">
2313                  <note type="label">body</note>
2314                  <note type="commentary">The afflictions listed here
2314  were all painful, dangerous, and considered largely incurable. A
2314  single remedy for all would seem very impressive.  </note>
2315              </note>
2316
2317              <note type="annotation"
2317  target="doc:emdRho_M#emdRho_M_anc_812"
2317  targetEnd="doc:emdRho_M#emdRho_M_anc_813">
2318                  <note type="label">gealed</note>
2319                  <note type="gloss">Congealed or stiffened (as with
2319  cold).</note>
2320              </note>
2321
2322              <note type="annotation"
2322  target="doc:emdRho_M#emdRho_M_anc_814"
2322  targetEnd="doc:emdRho_M#emdRho_M_anc_815">
2323                  <note type="label">nocturnal distillations </note>
2324                  <note type="gloss">I.e. dew. </note>
2325              </note>
2326
2327              <note type="annotation"
2327  target="doc:emdRho_M#emdRho_M_anc_404"
2327  targetEnd="doc:emdRho_M#emdRho_M_anc_405">
2328                  <note type="label">quartan ague </note>
2329                  <note type="gloss">A fever that recurs every fourth day.
2329  </note>
2330              </note>
2331
2332              <!-- 4.4 -->
2333
2334              <note type="annotation"
```

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2334  target="doc:emdRho_M#emdRho_M_anc_408"
2334  targetEnd="doc:emdRho_M#emdRho_M_anc_409">
2335                  <note type="label">laurels</note>
2336                  <note type="gloss">Leaves from the laurel tree are
2336  often used as emblems of victory or distinction.  </note>
2337              </note>
2338
2339              <!-- 4.5 -->
2340
2341              <note type="annotation"
2341  target="doc:emdRho_M#emdRho_M_anc_816"
2341  targetEnd="doc:emdRho_M#emdRho_M_anc_817">
2342                  <note type="label">mother</note>
2343                  <note type="commentary">Martagon addresses her not as
2343  his literal mother, but as an older respected woman. The term may
2343  also suggest a kind of abbess or nun figure.  </note>
2344              </note>
2345
2346              <note type="annotation"
2346  target="doc:emdRho_M#emdRho_M_anc_818"
2346  targetEnd="doc:emdRho_M#emdRho_M_anc_819">
2347                  <note type="label">post</note>
2348                  <note type="gloss">(a) A courier, or one who delivers
2348  mail.</note>
2349                  <note type="gloss">(b) Letters or mail. </note>
2350              </note>
2351
2352              <note type="annotation"
2352  target="doc:emdRho_M#emdRho_M_anc_820"
2352  targetEnd="doc:emdRho_M#emdRho_M_anc_821">
2353                  <note type="label">upper end of a table at a
2353  feast</note>
2354                  <note type="gloss">Seating arrangements were
2354  hierarchical: those of a higher rank sat closer to the head of the
2354  table, and taking a seat above one's rank violated etiquette.  </note>
2355              </note>
2356
2357              <note type="annotation"
2357  target="doc:emdRho_M#emdRho_M_anc_868"
2357  targetEnd="doc:emdRho_M#emdRho_M_anc_869">
2358                  <note type="label">capon's leg to a coxcomb </note>
2359                  <note type="commentary">A capon is a castrated
2359  cockerel, an expensive and desirable food dish. Serving a prime cut
```

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2359  of meat to a coxcomb (a fool) would constitute a breach of etiquette.
2359  The term <term>coxcomb</term> shares a second reference to cocks:
2359  professional fools wore caps that resemble a cock's comb in shape and
2359  color.</note>
2360                  <!-- DRE: In 1 Henry IV, Poins suggests that Falstaff
2360  would sell his soul to the devil for a <quote>cup of madeira and a
2360  cold capon's leg</quote> (1.2.X)  -->
2361              </note>
2362
2363              <note type="annotation"
2363  target="doc:emdRho_M#emdRho_M_anc_406"
2363  targetEnd="doc:emdRho_M#emdRho_M_anc_407">
2364                  <note type="label">ten Sibyls</note>
2365                  <note type="gloss">Women reputed to possess powers of
2365  prophecy and divination. </note>
2366                  <note type="commentary">While the Sibyl was originally
2366  one prophetic woman, the name became a generic term in later sources.
2366  Varro lists ten in his  <title level="m">Res Divinae</title>.</note>
2367              </note>
2368
2369              <note type="annotation"
2369  target="doc:emdRho_M#emdRho_M_anc_822"
2369  targetEnd="doc:emdRho_M#emdRho_M_anc_823">
2370                  <note type="label">leiger ambassador </note>
2371                  <note type="gloss">A resident ambassador; one who is
2371  permanently stationed in a location. </note>
2372              </note>
2373
2374              <note type="annotation"
2374  target="doc:emdRho_M#emdRho_M_anc_412"
2374  targetEnd="doc:emdRho_M#emdRho_M_anc_413">
2375                  <note type="label">Don Pluto's court </note>
2376                  <note type="gloss">I.e. the underworld. </note>
2377                  <note type="commentary">Pluto is god of the dead and
2377  king of the underworld in classical mythology.  </note>
2378              </note>
2379
2380              <note type="annotation"
2380  target="doc:emdRho_M#emdRho_M_anc_824"
2380  targetEnd="doc:emdRho_M#emdRho_M_anc_825">
2381                  <note type="label">matrice</note>
2382                  <note type="gloss">Womb.</note>
2383                  <note type="commentary">Martagon relies on the
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2383  understanding that jewels and riches are conceived and grow in the
2383  womb of the earth. </note>
2384              </note>
2385
2386              <!-- 5.1 -->
2387
2388              <!-- 5.2 -->
2389
2390              <note type="annotation"
2390  target="doc:emdRho_M#emdRho_M_anc_416"
2390  targetEnd="doc:emdRho_M#emdRho_M_anc_417">
2391                 <note type="label">wooden dish</note>
2392                 <note type="gloss">I.e. coffin. </note>
2393              </note>
2394
2395              <note type="annotation"
2395  target="doc:emdRho_M#emdRho_M_anc_536"
2395  targetEnd="doc:emdRho_M#emdRho_M_anc_537">
2396                 <note type="label">purple-bosomed rose </note>
2397                 <note type="gloss">I.e. Rhodon. </note>
2398              </note>
2399
2400              <note type="annotation"
2400  target="doc:emdRho_M#emdRho_M_anc_538"
2400  targetEnd="doc:emdRho_M#emdRho_M_anc_539">
2401                 <note type="label">what's well begun, / If that the
2401  proverb speaks truth, is half done </note>
2402                 <note type="commentary"><quote>Well begun is half
2402  done</quote> is a common proverb, suggesting that a good beginning
2402  leads to success. </note>
2403              </note>
2404
2405              <!-- 5.3 -->
2406
2407              <note type="annotation"
2407  target="doc:emdRho_M#emdRho_M_anc_534"
2407  targetEnd="doc:emdRho_M#emdRho_M_anc_535">
2408                 <note type="label">back-winter</note>
2409                 <note type="gloss">A return of winter after its
2409  regular time. </note>
2410              </note>
2411
2412              <note type="annotation"
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target="doc:emdRho_M#emdRho_M_anc_420"
targetEnd="doc:emdRho_M#emdRho_M_anc_421">
                <note type="label">Stygian shore</note>
                <note type="gloss">I.e. hell or the underworld. </note>
                <note type="commentary">Styx refers to a deity and one
of the five rivers of the underworld. </note>
                <!-- OCD:
http://www.oxfordreference.com.ezproxy.library.uvic.ca/view/10.1093/a
cref/9780199545568.001.0001/acref-9780199545568-e-6108?rskey=jW6CGI&r
esult=4 -->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_526"
targetEnd="doc:emdRho_M#emdRho_M_anc_527">
                <note type="label">losel</note>
                <note type="gloss">A scoundrel or worthless
person.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_866"
targetEnd="doc:emdRho_M#emdRho_M_anc_867"><!-- ADD -->
                <note type="label">Art all composed of earth and
water? / Hast not a spark of air or fire in that bulk?  </note>
                <note type="gloss">[Add note]</note><!-- note that
this is a discussion of Agnostus's character in terms of humoral
theory -->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_540"
targetEnd="doc:emdRho_M#emdRho_M_anc_541">
                <note type="label">posture</note>
                <note type="gloss">A particular position or method of
wielding a weapon. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_542"
targetEnd="doc:emdRho_M#emdRho_M_anc_543">
                <note type="label">musket</note>
                <note type="gloss">A type of infantry gun with a long
```

```
2436  barrel.</note>
2437              </note>
2438
2439              <note type="annotation"
2439  target="doc:emdRho_M#emdRho_M_anc_544"
2439  targetEnd="doc:emdRho_M#emdRho_M_anc_545">
2440                 <note type="label">pike</note>
2441                 <note type="gloss">A weapon consisting of a long
2441  wooden shaft with a pointed steel head. </note>
2442              </note>
2443
2444              <note type="annotation"
2444  target="doc:emdRho_M#emdRho_M_anc_864"
2444  targetEnd="doc:emdRho_M#emdRho_M_anc_865">
2445                 <note type="label">dead pays</note>
2446                 <note type="gloss">Dead or absent soldiers for whom
2446  the captain still collected pay. </note>
2447                 <note type="commentary">As Paul Stewart writes, dead
2447  pays <quote>represented a means for captains to profit by providing
2447  fewer than the number of men they had contracted </quote> (404). The
2447  term should not be confused with the French  <foreign
2447  xml:lang="fr">morte-paye</foreign>, which refers to living soldiers.
2447  See Stewarts's  <title level="a"><term>Dead Pay</term> and
2447  <term>Morte-Paye</term></title>.</note>
2448              </note>
2449
2450              <note type="annotation"
2450  target="doc:emdRho_M#emdRho_M_anc_862"
2450  targetEnd="doc:emdRho_M#emdRho_M_anc_863">
2451                 <note type="label">patch up</note>
2452                 <note type="gloss">(a) Hastily repair. </note>
2453                 <note type="gloss">(b) Add a cloth emblem to a uniform
2453  to identify the wearer's military unit. </note>
2454              </note>
2455
2456              <note type="annotation"
2456  target="doc:emdRho_M#emdRho_M_anc_860"
2456  targetEnd="doc:emdRho_M#emdRho_M_anc_861">
2457                 <note type="label">mustering day</note>
2458                 <note type="gloss">A day for assembling a military unit.
2458  </note>
2459              </note>
2460
```

```
2461            <note type="annotation"
2461 target="doc:emdRho_M#emdRho_M_anc_572"
2461 targetEnd="doc:emdRho_M#emdRho_M_anc_573">
2462                <note type="label">buff-jerkin</note>
2463                <note type="gloss">A military jerkin (i.e. a
2463 close-fitting jacket or doublet with a short skirt and optional
2463 sleeves) made of buff-leather. </note>
2464            </note>
2465
2466            <note type="annotation"
2466 target="doc:emdRho_M#emdRho_M_anc_858"
2466 targetEnd="doc:emdRho_M#emdRho_M_anc_859">
2467                <note type="label">three gold laces </note>
2468                <note type="gloss">An indication of military
2468 rank.</note>
2469                <!-- DRE: will check which branch of the military this
2469 would have referred to in England c1630  -->
2470            </note>
2471
2472            <note type="annotation"
2472 target="doc:emdRho_M#emdRho_M_anc_554"
2472 targetEnd="doc:emdRho_M#emdRho_M_anc_555">
2473                <note type="label">a Dutch felt </note>
2474                <note type="gloss">A style of hat favored by
2474 soldiers.</note>
2475            </note>
2476
2477            <note type="annotation"
2477 target="doc:emdRho_M#emdRho_M_anc_552"
2477 targetEnd="doc:emdRho_M#emdRho_M_anc_553">
2478                <note type="label">rapier / Hatched with gold, with
2478 hilt and hangers of the new fashion </note>
2479                <note type="gloss">An ostentatious, fashionable
2479 dueling sword with a scabbard and belt. </note>
2480            </note>
2481
2482            <note type="annotation"
2482 target="doc:emdRho_M#emdRho_M_anc_566"
2482 targetEnd="doc:emdRho_M#emdRho_M_anc_567">
2483                <note type="label">drab</note>
2484                <note type="gloss">Associate with harlots; to
2484 whore.</note>
2485            </note>
```

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            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_568"
targetEnd="doc:emdRho_M#emdRho_M_anc_569">
                <note type="label">dice</note>
                <note type="gloss">Play or gamble with dice. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_550"
targetEnd="doc:emdRho_M#emdRho_M_anc_551">
                <note type="label">damn thyself into debt among /
Believing tradesmen </note>
                <note type="gloss">Swear false oaths in order to get
goods on credit. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_570"
targetEnd="doc:emdRho_M#emdRho_M_anc_571">
                <note type="label">thy lieutenant, / Ancient, or
sergeant</note>
                <note type="gloss">Military ranks lower than a
captain.</note>
                <note type="commentary">Rather than risking his life
by leading the troops himself, Agnostus will send his inferiors into
battle before him. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_424"
targetEnd="doc:emdRho_M#emdRho_M_anc_425">
                <note type="label">Caesar or great Pompey </note>
                <note type="gloss">Julius Caesar or Pompey the Great,
renowned military and political leaders during the end of the Roman
Republic.</note>
            </note>

            <!-- 5.4 -->

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_580"
targetEnd="doc:emdRho_M#emdRho_M_anc_581">
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                <note type="label">relic</note>
                <note type="gloss">The remains of a holy person or object preserved for veneration in the Christian Church.  </note>
                <note type="commentary">Poneria alludes to the burning of heretics at the stake, whose ashes were scattered so that no bodily relics remained for admirers. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_418" targetEnd="doc:emdRho_M#emdRho_M_anc_419">
                <note type="label">Iris</note>
                <note type="gloss">With a double meaning, since Rhodon’s own vision (or iris) is now clear.  </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_582" targetEnd="doc:emdRho_M#emdRho_M_anc_583">
                <note type="label">wight</note>
                <note type="gloss">Living being. </note>
            </note>

            <!-- 5.5 -->

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_528" targetEnd="doc:emdRho_M#emdRho_M_anc_529">
                <note type="label">leaguer</note>
                <note type="gloss">A military camp, especially one engaged in a siege. </note>
            </note>

            <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_428" targetEnd="doc:emdRho_M#emdRho_M_anc_429">
                <note type="label">the readi’st way to attain / Preferment in the court of Mars, / Is to creep into the favor of Venus</note>
                <note type="gloss">To excel in war, pursue success in love.</note>
            </note>

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2538                <note type="annotation"
2538  target="doc:emdRho_M#emdRho_M_anc_574"
2538  targetEnd="doc:emdRho_M#emdRho_M_anc_575">
2539                   <note type="label">Avaunt</note>
2540                   <note type="gloss">Onward, begone, or away; a term of
2540  dismissal.</note>
2541                   <!-- DRE: add note following EK's suggestion: is
2541  avaunt said to a witch in Macbeth, too?  -->
2542                </note>
2543
2544                <!-- 5.6 -->
2545
2546                <note type="annotation"
2546  target="doc:emdRho_M#emdRho_M_anc_856"
2546  targetEnd="doc:emdRho_M#emdRho_M_anc_857">
2547                   <note type="label">vouchsafe</note>
2548                   <note type="gloss">Graciously confer or bestow. </note>
2549                </note>
2550
2551                <note type="annotation"
2551  target="doc:emdRho_M#emdRho_M_anc_530"
2551  targetEnd="doc:emdRho_M#emdRho_M_anc_531">
2552                   <note type="label">caitiffs</note>
2553                   <note type="gloss">(a) Captives, prisoners. </note>
2554                   <note type="gloss">(b) More broadly, wretched or
2554  miserable people. </note>
2555                </note>
2556
2557                <note type="annotation"
2557  target="doc:emdRho_M#emdRho_M_anc_546"
2557  targetEnd="doc:emdRho_M#emdRho_M_anc_547">
2558                   <note type="label">personated</note>
2559                   <note type="gloss">Represented or acted dramatically;
2559  feigned or pretended. </note>
2560                </note>
2561
2562                <note type="annotation"
2562  target="doc:emdRho_M#emdRho_M_anc_578"
2562  targetEnd="doc:emdRho_M#emdRho_M_anc_579"><!-- ADD -->
2563                   <note type="label">sure for starting </note>
2564                   <note type="gloss">[Add note] </note><!-- ADD note...
2564  see Plutarch's Lives (Aratus) for another case of this phrase being
2564  used about locking someone up  -->
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            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_430"
targetEnd="doc:emdRho_M#emdRho_M_anc_431">
               <note type="label">Anthophotus</note>
               <note type="commentary">The original 1631 playbook has
Rhodon deliver two speeches in a row. Charles manages this issue by
splitting the previous speech in half,
                 assigning the final two lines to Anthophotus and
retaining the Rhodon speech prefix here. However, it seems logical to
assign this speech to Anthophotus instead:
                 success and victory hinge on Rhodon rather than his
friend.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_556"
targetEnd="doc:emdRho_M#emdRho_M_anc_557">
               <note type="label">billmen</note>
               <note type="gloss">Soldiers armed with bills. </note>
               <note type="commentary">A bill is a military weapon
varying from a simple concave blade with a long wooden handle to a
concave axe with a spike at the back and a shaft ending in a
spear-head.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_564"
targetEnd="doc:emdRho_M#emdRho_M_anc_565">
               <note type="label">marshalled</note>
               <note type="gloss">Assembled or arranged a procession
of armed forces for fighting. </note>
            </note>

            <!-- DRE: <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_366"
targetEnd="doc:emdRho_M#emdRho_M_anc_367">
              <note type="label">Tulipa</note>
              <note type="commentary">[Add note; botanical name for
the tulip; comment on dutch? why swissers?]</note>
            </note>  -->

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2590                <note type="annotation"
2590  target="doc:emdRho_M#emdRho_M_anc_432"
2590  targetEnd="doc:emdRho_M#emdRho_M_anc_433">
2591                   <note type="label">Swissers</note>
2592                   <note type="gloss">Swiss mercenaries. </note>
2593                </note>
2594
2595                <note type="annotation"
2595  target="doc:emdRho_M#emdRho_M_anc_434"
2595  targetEnd="doc:emdRho_M#emdRho_M_anc_435">
2596                   <note type="label">van</note>
2597                   <note type="gloss">The vanguard or foremost division
2597  of an army. </note>
2598                </note>
2599
2600                <note type="annotation"
2600  target="doc:emdRho_M#emdRho_M_anc_436"
2600  targetEnd="doc:emdRho_M#emdRho_M_anc_437">
2601                   <note type="label">rear</note>
2602                   <note type="gloss">Rearguard or rear division of an
2602  army.</note>
2603                </note>
2604
2605                <note type="annotation"
2605  target="doc:emdRho_M#emdRho_M_anc_438"
2605  targetEnd="doc:emdRho_M#emdRho_M_anc_439">
2606                   <note type="label">Narcissus with a thousand
2606  daffodils</note>
2607                   <note type="commentary">Narcissus is the Latin name
2607  for daffodils. The Narcissus leading these troops may either be a
2607  generic allegorical character or the Narcissus
2608                     of Greek mythology who transformed into a daffodil
2608  upon death (cf.  <quote>Narcissus on the brink / Of the beguiling stream
2608  </quote> at 1.2.18-9). </note>
2609                </note>
2610
2611                <note type="annotation"
2611  target="doc:emdRho_M#emdRho_M_anc_440"
2611  targetEnd="doc:emdRho_M#emdRho_M_anc_441">
2612                   <note type="label">Hyacinthus</note>
2613                   <note type="commentary">Hyacinthus was a beautiful
2613  youth of Greek mythology, loved by both Apollo and Zephyrus. Jealousy
2613  between the two gods led to Hyacinthus's
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                    death, and a Hyacinth flower sprung from his blood.</note>
                </note>

                <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_368" targetEnd="doc:emdRho_M#emdRho_M_anc_369">
                    <note type="label">Cynosbatus</note>
                    <note type="commentary">The original stage direction has Rhodon enter, but he is already on stage and has no reason to exit earlier. It seems appropriate that
                    Cynosbatus would enter with his friend Martagon as he needs to be present when Flora addresses him at 5.6.83.  </note>
                </note>

                <!-- DRE, figure out how many people would have been needed to produce Rho:
                <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_442" targetEnd="doc:emdRho_M#emdRho_M_anc_443">
                    <note type="label">Enter Flora, Iris, Panace, and Eglantine</note>
                    <note type="commentary">Violetta does not appear in this final scene, but she is central to the main conflict of the play. Her presence on stage seems necessary when
                    Flora orders Martagon to restore her gardens, and this entrance seems to be a logical point for the shepherdess to enter. Her absence may be explained by doubling, where enough boy actors are not available; this scene already requires nine people be on the stage.</note>
                </note> --><!-- See EK's note: Although maybe she's not onstage because of doubling? How many boy actors would this play require? -->

                <note type="annotation" target="doc:emdRho_M#emdRho_M_anc_154" targetEnd="doc:emdRho_M#emdRho_M_anc_155">
                    <note type="label">Eglantine</note>
                    <note type="commentary">As Charles points out, it seems logical for Clematis and Gladiolus to also enter with Eglantine to display all the flowers at the end of the
                    play (247). Since their presence is not supported by the narrative, however, this edition does not insert entrances for
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these two characters. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_558"
targetEnd="doc:emdRho_M#emdRho_M_anc_559">
               <note type="label">scabbard</note>
               <note type="gloss">A case or sheath to protect a blade
when not in use. </note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_560"
targetEnd="doc:emdRho_M#emdRho_M_anc_561">
               <note type="label">broils</note>
               <note type="gloss">Quarrels or confused
disturbances.</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_562"
targetEnd="doc:emdRho_M#emdRho_M_anc_563">
               <note type="label">jars</note>
               <note type="gloss">Harsh, inharmonious sounds; discords.
</note>
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_854"
targetEnd="doc:emdRho_M#emdRho_M_anc_855"><!-- ADD -->
               <note type="label">vestal temple </note>
               <note type="gloss">[Add note] </note><!--
https://www.oed.com/view/Entry/222888?redirectedFrom=vestal#eid -->
            </note>

            <note type="annotation"
target="doc:emdRho_M#emdRho_M_anc_852"
targetEnd="doc:emdRho_M#emdRho_M_anc_853">
               <note type="label">penance</note>
               <note type="gloss">Religious discipline undertaken as
a token of repentance and as compensation for sin.  </note>
            </note>

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2661                <note type="annotation"
2661  target="doc:emdRho_M#emdRho_M_anc_850"
2661  targetEnd="doc:emdRho_M#emdRho_M_anc_851"><!-- ADD -->
2662                   <note type="label">slights</note>
2663                   <note type="gloss">[Add note]</note>
2664                </note>
2665
2666                <!-- Epilogue -->
2667
2668                <note type="annotation"
2668  target="doc:emdRho_M#emdRho_M_anc_524"
2668  targetEnd="doc:emdRho_M#emdRho_M_anc_525">
2669                   <note type="label">with his hands express</note>
2670                   <note type="gloss">An invitation for the audience to
2670  applaud.</note>
2671                </note>
2672
2673             </div>
2674          </body>
2675       </text>
2676  </TEI>
```