

ABSTRACT

MEDIEVAL AND POPULAR ELEMENTS IN THE ROMANCES OF EMANUEL FORDE

By

Amelia Anne Falke

The study of the chivalric romances of Emanuel Forde --Parismus, Parismenos, Montelyon and Ornatus and Artesia-- is important if for no other reason than because of the enormous popularity they enjoyed for two hundred years following their publications in the late 1590's. His books reflect the tastes and values of late Elizabethan and seventeenth century merchant society, and particularly the young women for whom his romances were probably intended.

But more importantly, Forde's books are well done. They are the Elizabethan and Jacobean descendants of the great interlaced romances of the Middle Ages and early Renaissance. Interlace is a romance structure characterized by a great maze of characters and episodes which appear to be interrupting one another according to no observable plan whatsoever. Far from being meaningless confusion, however, interlaced plots are systematic and designed to entertain the reader with a myriad of "digressions" and "irrelevancies" which ultimately prove to be an integral part of the whole. Interlace is more than simply a method of organizing the

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plot. In the long run it reflects a view of the world and interpretation of character. To Forde and his readers events are not imposed upon characters by petulant gods as they are in Greek romance, but arise from the knights' own need to test themselves and to act morally in a moral world. A knight's behavior in even the most seemingly insignificant situation ultimately is important in achieving his quest. Readers took great pleasure in the convolutions of Forde's interlace, as is indicated by the fact that his only non-interlaced book, Ornatus and Artesia, was also his least successful.

There are two principal factors in Forde's interlace: fragmentation and unification. In the long run, the romances are far more unified than fragmented, but fragmentation is at first the most obvious feature. Events and characters seem constantly to be scattering in all directions. Nevertheless, the author sets himself the task of drawing together all the divergent elements of the story into one, vast, unified whole. Interlace is the art of suggesting relationships between apparently unrelated elements of plot. Forde does this by various means. Episodic and motif interlace is the most readily recognizable. This employs various plot devices which make up basic blocks of interlace. These blocks are threaded together with more episodic and motif interlace. This time, however, the interlace is not confined to a single block, but threads episodes and motifs through two or more blocks. At the same time interlacing characters

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--most prominently villains, but also many minor characters --work their way through separate episodes and draw them together. The treatment of time differs as well among his non-interlaced and interlaced books, as well as within a single book, and setting also figures in extending the patterns of interlace.

Once one begins to enjoy Forde's plotting, he can perceive features more to the modern taste. Forde is superior to his popular romance-writing contemporaries in characterization. His heroines are especially lively, charming, and intelligent. His heroes are also more individual than usual and all his characters' behavior proceeds from their continual choice between action for good or evil. Forde's handling of themes (such as the relationship of fate and Providence and the meaning of love) is consistent and often sophisticated.

Forde's treatment of love, and his female characters suggest that Forde wrote chiefly for young women, particularly when his books are compared with the other popular romances of the period. Forde took the structure and motifs of the courtly, elite romances then available, and gave them a middle class interpretation congenial to his feminine readers' point of view. Perhaps because of his efforts to please this particular audience as well as his choice of sources, Forde was indeed distinctive among the English popular romance writers in his avoidance of the gloom so common in the popular romances of the period.

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Always the conscious craftsman, he never indulges in meaningless details or digressions. Every event, every description, is meant to further the rapid flow of the narrative. Far from being juvenile trash, Forde's books can still capture the interest of readers today.

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IN THE ROMANCES OF EMANUEL FORDE

By

Amelia Anne Falke

A DISSERTATION
Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of
DOCTOR OF PHILOSOPHY
Department of English
1974

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AMELIA ANNE FALKE

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For Pauline and Julius Falke

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ACKNOWLEDGMENTS

Many people have helped me in the preparation of this study, and I thank them all. I particularly thank Professor D. M. Rosenberg, who read and commented on my work. I owe special debts to Professor John A. Yunck, who, with his characteristic scholarship, sympathy, and inexhaustible geniality, patiently helped me unravel the mysteries and pleasures of interlaced narrative. Above all, I thank my chairman, Professor Lawrence Babb, whose kind suggestions have improved nearly every page of this study, and in whom as an undergraduate I first glimpsed what real scholarship is.

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Chapter I: Introduction

"As for such as eyther rashly condemne
without iudgement, or lauishly dislike
without aduise, I esteeme them like the
downe of Thistles, inconstantly dispearst
with euery blast, accounting their dis-
content my content: not caring to please
those that are pleased with nothing."

--Emanuel Forde, "To the Reader,"
Ornatus and Artesia¹

The premise behind this study is my belief that the chivalric romances of Emanuel Forde--Parismus, Parismenos, Ornatus and Artesia, and Montelyon--are still worth reading. They are evidence of the continued vigor of medieval interlaced romance during the Renaissance and the ability of an artist to give contemporary freshness to old forms.

Unfortunately, the few critics who have discussed Forde's work have generally discouraged any potential readers by condemning his books without attempting to describe how his romances operate. The fine nineteenth century critic J. J. Jusserand attributed Emanuel Forde's popular success to his "licentiousness" and "heroic adventures," both of which came to be "the chief delight of novel-readers in the seventeenth century."² For Ernest A. Baker, Forde was by far the most popular of all the Elizabethan and Jacobean romancers mainly because he was

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"incapable of anything superior," and his popularity "shows how easy it was for a novelist without a spark of genius to satisfy, by mere industry, and continue to satisfy, the cravings of a certain large segment of the reading public." ³

In his otherwise excellent book, Idea and Act in Elizabethan Fiction, Walter R. Davis complains that Forde's "wooden heroes never fail, are never embarrassed, external action replaces any psychological analysis (even in the love scenes), and dialogue expressing ideas or principles of choice is entirely excluded." ⁴

Q. D. Leavis states that "Forde and his kind can be trusted never to exploit an emotional or even a pathetic scene; they coolly proceed with the business of getting on with the plot (the intricate meaningless web that Sidney popularized)." ⁵

Nai-tung Ting complains that the worst examples of the seventeenth century chivalric romance (including the "novels" of Emanuel Forde and Richard Johnson) retain "the medieval crudities." ⁶

Because these are often very fine critics (particularly Davis and Jusserand), we cannot dismiss their opinions as "the downe of Thistles." It seems to me that the major obstacle to their proper appreciation of Forde's books lies in an insistence on viewing them from a nineteenth and twentieth century viewpoint as novels and not romances. Ting's references to "the medieval crudities" in Johnson's and Forde's "novels," would make any medievalist's blood boil. Leavis' remark that Forde perpetuated the

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"meaningless web that Sidney popularized" ought to do the same to every Renaissance specialist. The sad truth is that it does not, and this is chiefly because (mountains of scholarship to no avail) we persist in reading Renaissance romances as if they were novels. Northrop Frye's comments on this tendency are often quoted, but too easily forgotten:

The literary historian who identifies fiction with the novel is greatly embarrassed by the length of time that the world managed to get along without the novel, and until he reaches his great deliverance in Defoe, his perspective is intolerably cramped. He is compelled to reduce Tudor fiction to a series of tentative essays in the novel form, which works well enough for Deloney but makes nonsense of Sidney. He postulates a great fictional gap in the seventeenth century which exactly covers the golden age of rhetorical prose. ⁷

Forde's books, and those of his fellows, are not novels. They are romances of the chivalric mold, and our own prejudice against the medieval "crudities" keeps us from seeing that they are simply the Jacobean generation of a very old and respectable family. Instead, we seem to think that because the romance preceded the novel, it is somehow incomplete or abortive. ⁸ It would be no more absurd to say that Homer was groping toward The Faerie Queene. This habit of thought, if carried to the extreme, has it that Chrétien de Troyes and the Gawain Poet were not so much successful at fulfilling the romance form as in overcoming it.

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Perhaps some of the trouble lies in the fact that romance in many ways is precisely the opposite of the novel. Characterization dominates the novel, while characters in romances very often appear no more than "bright little figures in the design" of a lovely and ornate tapestry.⁹ Romance emphasizes action, something we are taught is less important than characterization. But if, as Forster suggests, we can accept the possibility of novels with no action and much characterization,¹⁰ we ought to be at least theoretically able to accept the opposite. For, as Frye says, romancers do not want to create "'real people' as much as stylized figures which expand into psychological archetypes. It is in the romance that we find Jung's libido, anima, and shadow reflected in the hero, heroine, and villain respectively. That is why the romance so often radiates a glow of subjective intensity that the novel lacks, and why a suggestion of allegory is constantly creeping in around its fringes" (p. 304).

Even leaving psychology aside, romance still offers rich rewards. We enter a bright and fascinating world, one in which "fantastic encounters and perils present themselves to the knight as if from the end of an assembly line."¹¹ Interestingly, although Auerbach uses this metaphor with approval in discussing the masterful work of Chrétien de Troyes, Baker uses much the same kind of analogy to disparage Forde's Parismus by calling it "mechanical" (p. 123).

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The difference between these two critics lies in the fact that Auerbach realizes, while Baker does not, that although "these perilous encounters called aventures . . . commonly crop up without any rational connection, one after another, in a long series, we must be careful not to be misled by the modern value of the term adventure, to think of them as purely 'accidental.'" We normally think of adventure as something "unstable, peripheral, disordered . . . something that stands outside the real meaning of existence." The truth for romance readers is quite the opposite: "trial through adventure is the real meaning of the knight's ideal existence" (p. 135).

The world of knightly proving is a world of adventure. It not only contains a practically uninterrupted series of adventures; more specifically, it contains nothing but the requisites of adventure. Nothing is found in it which is not either accessory or preparatory to an adventure. It is a world specifically created and designed to give the knight opportunity to prove himself.

(p. 136)

Moreover, what seems to readers raised on novels to be a "meaningless web" was enjoyable to readers in the Middle Ages and Renaissance. Eugène Vinaver recounts the experience of the modern reader coming to the mammoth Vulgate Cycle, a series of Old French romances which had an almost incomprehensibly great influence on the writers of the Middle Ages and an indirect influence for centuries after:

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. . . In its most advanced cyclic form [it is] a work so complex as to defeat at first every attempt to discover any semblance of rational principle behind it. The knights errant who indefatigably make their way through a forest --that ancient symbol of uncertain fate--are apt to abandon at any time one quest for the sake of another, only to be sidetracked again a moment later; and when such things happen they behave as though their apparent vagaries were part of an accepted mode of living, requiring no apology or explanation. They speak as though they were involved, not, as we would imagine, in a series of unhappy accidents, but in an enviable pursuit to be sought after and enjoyed. ¹²

Nineteenth century criticism, Vinaver goes on to explain, could not quite take in this "maze of adventures, quests, and battles," and wrote the cycle off as an unexplainable medieval aberration. Gaston Paris, for example, "found the narrative 'incoherent,' 'obscure,' 'hollow,' and even 'absurd,'" and Gustav Gröber "thought that there was nothing there except an accumulation of stories 'without shape or substance'" (pp. 69-70). We now see the remarkable organization behind these and other long medieval narratives. Far from rambling, episodic and dreamlike, the branches of the cycle, the episodes within these branches, and the themes and motifs which appear within the episodes, are carefully interrelated. As the weaver of a huge tapestry, the artist carries a single theme or motif like a thread underneath the design, then brings it to the surface to give a bit of form and color to the picture, then pushes it below, carrying it unseen beneath, only to pull it up again when it is needed. ¹³

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(or interlace), tapestry technique, or polyphonic narrative,¹⁴ is in fact what Leavis called "the intricate meaningless web that Sidney popularized." Sidney and his contemporaries (most notably Spenser) were still using this thirteenth century device in the sixteenth century, and profitably. Only in the late seventeenth century did readers begin to lose their taste for this type of construction.¹⁵ Modern scholars reflect this later taste in their preferences for the more straightforward, original Arcadia to the revised, interlaced one,¹⁶ or the first two more conventionally unified books of The Faerie Queene.

These works were initially saved for scholars by the extraordinary beauty of their poetry and prose (much as was the Vulgate Cycle), and Renaissance critics have taken the time to re-educate themselves to the manner in which they were constructed. No such happy fate lay in store for the popular romance writers, whose prose hardly equalled Sidney's or their poetry Spenser's. Few bothered to read their works at all, and those who did usually only commented on the "meaningless web." One writes, for instance, of Elizabethan and Jacobean chivalric romances:

Everything seems to be happening simultaneously, the author freely interlacing episodes and dropping one whenever he pleases. Of coherence, in the sense that one episode depends upon another, there is little. Each seems to be a separate entity, which could easily be dispensed with. The reader would feel a sense of

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relief if the conclusion of an adventure advanced the conclusion of the plot. But it does not. It merely frees a knight for another adventure more fantastic, and so the episodes run to the end of the book, whereupon the author adds a sequel by introducing the next generation of heroes, who continue in the tradition of their ancestors. 17

The description of the "freely interlacing episodes," each seeming to be a "separate entity, which could easily be dispensed with," sounds precisely like the nineteenth century criticism leveled at the medieval romance writers, and with good reason. The Palmerin Cycle, Amadis de Gaule, The Mirrour of Knighthood, and many other popular translations available to Renaissance England are heavily interlaced works, and were immensely influential on the English popular romance writers. 18

The popular romances of men like Emanuel Forde, Anthony Munday, and others are not in any way equal to Spenser's. Still, it is wrong to discount their works totally, and especially to do so because of the narrative method they chose. As C. S. Lewis remarks:

. . . when we know that this technique dominated European fiction both in prose and verse from the thirteenth to the seventeenth century, that civilized audiences in so many different countries went on demanding it, and that Tasso's father (also a poet) lost all his popularity when he wrote a narrative poem without it, common sense will surely make us pause before we assume that it was simply wrong and that the technique of modern fiction is simply right. The old polyphonic story, after all, enjoyed a longer success than the modern novel has enjoyed yet. We do not know which will

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seem the more considerable literary phenomenon to a critic looking back from the year 2500. Such reflections should induce us to give the old technique, at least, a fair trial. Perhaps, if we have patience, it will begin to charm us as it charmed our ancestors.¹⁹

Once one begins to enjoy Forde's plotting, he can begin to perceive features more to the modern taste. Forde is superior to his popular romance-writing contemporaries in characterization. His heroines are charmingly human, spirited ladies--even intelligent. Their servants play their traditional roles with a piquancy comparable to that found in the contemporary drama. Heroes like Parismus may seem a bit overpoweringly perfect for our modern tastes, but they are outnumbered by heroes like Pollipus, whose policy is to think first before acting. (Like Roland and Oliver, Parismus is fierce, and Pollipus is wise.) Montelyon has a lively sense of humor and Parismenos even makes mistakes. Forde's villains are not villainous simply because the story demands it of them, for their evil usually stems from some character weakness. One very proud young man, for instance, starts a war because he would rather lie to his father about a pretended slight at a foreign court than admit that a princess found another knight a more attractive suitor. Nor is Forde devoid of descriptive abilities. After hurtling head-long through the action we come screeching up to a sleepy-eyed maiden lying under a tree, her head resting in her hand, her other hand toying lazily with a flower; or

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we see a white castle on a green plain, the brightly-colored tents of the besieging armies splashed around it.

Frankly, Forde's romances are good. That is why people bought them. We must not, like Edmund Wilson, attribute their popularity to a British preference for "juvenile trash,"²⁰ or to an audience "whose tastes were somewhat retarded culturally."²¹ As Merrit Lawlis points out, "Renaissance readers loved romances, fresh or stale . . . One doubts that the elements of medieval romance became 'archaic' during the Renaissance, except in the sense that many of them are old in origin; 'outward trappings,' such as 'tournaments and the like,' constitute merely the familiar sequences of action through which the author may say whatever he has the ability to say."²²

Forde is remarkable among authors of the period in openly claiming that his "intent [is] to please,"²³ and that his books are meant solely "to bee read for recreation."²⁴ Compare the title page of Henry Robarts' popular Pheander, a book "wherein the grauer may take delight, and the valiant youthfull be encouraged by Honourable and wörthie Aduenturing to gaine Fame."²⁵ In an age which genuinely treasured the didactic in literature, Forde is unusual. He remained true to his word; his intent was to please, and please he did. His long romance Parismus, and its equally long sequel Parismenos, were the most popular chivalric romances of the century, running to nineteen editions and five

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abridgements by 1700, after their appearances in 1598 and 1599. Forde's Montelyon had twelve documented editions beginning in 1633, and since Forde died in 1607, it seems certain that at least one edition, and probably more, are lost. Ornatus and Artesia went to a mere eight editions with three abridgements. Emanuel Forde was, quite simply, the most-read chivalric romance writer of the century.²⁶ When we consider that Don Quixote only had seven editions during the seventeenth century (including all translations), and Malory only three,²⁷ we begin to understand something of Forde's impact on his century. This alone ought to have gained him some kind of scholarly attention, but his work is one of those rare areas of literature where it is still possible not only to cite but to quote nearly every past critic on the subject. Forde has been relegated to one or two paragraphs in literary histories, and often less than that. Occasionally he will be singled out by later critics for his use of the plot of Greek romance,²⁸ and some influence is undeniable. Yet to see only that influence and not the stronger tradition of the great woven tapestry of medieval romance as well, inevitably leads us to accept the idea that "in Forde's romances we can see the inevitable consequences of the late Greek presentation of action divorced from character or ideas, of action over which states of mind have no control . . . " and that Forde accepted absurdity as the way of the world, and

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The reader familiar with entrelacement will not find Forde's world absurd. Certainly it is not a profound world, in the sense that Shakespeare's or Spenser's are. Action is primary--as in romance it must be--but we seldom feel that it is absurd. Action is rarely unrelated to character, and though Providence takes a hand in events, the heroes and heroines are firm-minded and as self-directed as possible. They are certainly not the helpless pawns of fate that characters so often appear to be in Greek romance. 30 Rather it seems to me that Forde accepts avanture as Auerbach describes it as the way of the world.

Aside from Thomas Seccombe and J. W. Allen, who devote one sentence to Parismus ("a wonderful tissue of amorous adventures and impossible wonders"), 31 only two scholars have to my knowledge admitted they enjoyed reading Forde. Philip Henderson's introduction to a collection of seventeenth century prose fiction which includes Ornatus and Artesia, devotes only a page-and-a-half to Forde. 32 Ironically, while Henderson sometimes calls Forde a romance writer and sometimes a novelist, he seems to have no confusion in his mind, and he groups Forde, one of the "novelists of merit," along with Greene and Sidney, although he had "neither Greene's vigour . . . nor Sydney's genius" (p. x). He admits his affection for Forde's "gentle and decadent spirit" and the "certain pleasing lyricism" of an otherwise commonplace mind. More importantly, he recognizes without

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condemnation Forde's ability to make romance conventions work for him "with uncommon adaptability" (p. xi). Helmut Bonheim's brief study of Ornatus and Artesia ³³ is generally excellent. Bonheim is hindered only slightly by his dislike of interlace, which shows itself in his preference for Ornatus (Forde's only non-interlaced romance) over the "primitive" Parismus and Parismenos and the "tedious" Montelyon (43, 50). Bonheim, like Henderson, is attracted to Forde's most novel-like work.

There is a breadth and depth to Forde's other books that is worth experiencing--the same breadth and depth common to all entrelacement. C. S. Lewis sums up the reader's experience with polyphonic narrative when he describes how, because one improbable adventure is quite likely to be cut short at any time by another equally improbable adventure, "there steals upon us unawares the conviction that adventures of this sort are going on all round us, that in this vast forest (we are nearly always in a forest) this is the sort of thing that goes on all the time, that it was going on before we arrived and will continue after we have left." Soon we forget that these improbable tales are improbable. "On the contrary, we are sure there are plenty more [incidents] which he has not had time to show us. We are being given mere selections, specimens: instances of the normal life of that wooded, faerie world. The result of this is an astonishing sense of reality." ³⁴

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of Emanuel Forde, with as little pro-novel bias as possible. The following chapter deals with the identity of Forde's audience. Various elements in Forde's romances suggest that Forde wrote chiefly for young women, particularly when his books are compared with the other popular romances of the period. Forde took the structure and motifs of the courtly, elite romances then available, and gave them a middle class interpretation congenial to his feminine readers' point-of-view. Perhaps because of his efforts to please this particular audience as well as his choice of sources, Forde was indeed distinctive among the English popular romance writers in his use of interlace, and his avoidance of the gloomy touch so often found in his contemporaries' books.

The third chapter deals with the crucial subject of Forde's narrative technique. A plot which at first glance appears to have been the result of a confused mind turns out in fact to have been structured with extraordinary care. In Chapter IV, I hope to demonstrate that Forde extends similar care to his handling of theme and character. Forde's characters are often delightful, rarely boring, and far more individual than they have been given credit for. Forde's handling of themes (such as the relationship of fate and Providence, and the meaning of love) is consistent and sophisticated.

The final chapter concerns Forde's over-all narrative skill. Always the conscious craftsman, he never indulges

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in meaningless details or digressions. Every event, every description, is meant to further the narrative. Far from being "juvenile trash," Forde's books can still capture the interest of readers today.

Chapter I: Notes

- ¹ 3rd ed. (London: Bernard Alsop, 1619), Sig. A4.
- ² The English Novel in the Time of Shakespeare, trans. Elizabeth Lee, rev. ed. (London: T. Fisher Unwin), p. 193.
- ³ The History of the English Novel: The Elizabethan Age and After, II (London: Witherby, 1929), 123, 124.
- ⁴ (Princeton: Princeton University Press, 1969), p. 165.
- ⁵ Fiction and the Reading Public (London: Chatto and Windus, 1932), p. 90.
- ⁶ "Studies in English Prose and Poetic Romances in the First Half of the Seventeenth Century," Harvard Summaries of Theses, 1941, 351.
- ⁷ Anatomy of Criticism (1957; rpt. Princeton: Princeton University Press, 1971), pp. 303-04. Davis also cites Frye (p. 3) but in Forde's case does not take Frye's admonition seriously enough.
- ⁸ Frye, p. 306.
- ⁹ Philip Henderson, Introduction to Shorter Novels: Jacobean and Restoration (London: Dent, 1930), II, xi.
- ¹⁰ E. M. Forster, Aspects of the Novel (London: Harcourt Brace, 1927), pp. 44-48.
- ¹¹ Erich Auerbach, Mimesis, trans. W. R. Trask (1953; rpt. Princeton: Princeton University Press, 1968), p. 135.
- ¹² The Rise of Romance (New York: Oxford University Press, 1971), p. 69.
- ¹³ Vinaver, Ch. V, "The Poetry of Interlace," pp. 68-98.

¹⁴ C. S. Lewis, "Edmund Spenser," Major British Writers, gen. ed. G. B. Harrison (New York: Harcourt Brace, 1954), pp. 97-98.

¹⁵ In 1715 John Hughes could write of The Faerie Queene, "the want of unity in the story makes it difficult for the reader to carry it in his mind, and distracts too much his attention to the several parts of it; and indeed the whole frame of it would appear monstrous" Hughes concedes that "the chief reason was probably that [Spenser] chose to frame his fable after a model which might give the greater scope to that range of fancy which was so remarkably his talent . . . and though it is certain he might have form'd a better plan, it is to be question'd whether he could have executed any other so well"--"Remarks on The Faerie Queene," from The Works of Mr. Edmund Spenser, in Edmund Spenser, ed. Paul J. Alpers (Harmondsworth: Penguin, 1969), pp. 91, 92; also quoted by Vinaver, pp. 145-46.

¹⁶ C. S. Lewis, English Literature in the Sixteenth Century Excluding Drama (New York: Oxford University Press, 1954), p. 332; Vinaver, p. 93.

¹⁷ Mary Patchell, The Palmerin Romances in Elizabethan Prose Fiction (New York: Columbia University Press, 1947), p. 72.

¹⁸ On the foreign (chiefly Spanish) chivalric romances and their influence; see María Rosa Lida de Malkiel, "Arthurian Literature in Spain and Portugal," in Arthurian Literature in the Middle Ages, ed. Roger Sherman Loomis (Oxford: Clarendon Press, 1959), pp. 406-18; Henry Thomas, Spanish and Portuguese Romances of Chivalry (Cambridge: Cambridge University Press, 1920); R. S. Crane, The Vogue of Medieval Romance during the English Renaissance (Menasha, Wis.: George Banta, 1919); as well as Patchell, The Palmerin Romances in Elizabethan Prose Fiction; and O'Connor, Amadis de Gaule and Its Influence on Elizabethan Literature (New Brunswick: Rutgers University Press, 1970).

¹⁹ Lewis, Major British Writers, pp. 97-98.

²⁰ "Oo, Those Awful Orcs!" Nation, 182 (1956), 314. Wilson is writing of the reception of Tolkien's The Lord of the Rings.

²¹ Charles C. Mish, "Best Sellers in Seventeenth Century Fiction," Papers of the Bibliographic Society of America, 47 (1953), 361.

22 Review of Margaret Schlauch's Antecedents of the English Novel: 1400-1600, JEGP, 64 (1965), 299, 300.

23 "To the Curteous Reader," Parismenos: The Second Part of . . . Parismus (London: Thomas Creede, 1599), Sig. A4.

24 Ornatus, Sig. A3.

25 The Historie of Pheander The Mayden Knight, 4th ed. (1595; rpt. London: Bernard Alsop, 1617).

26 See the appendix: "The Publishing History of the Works of Emanuel Forde." Information on the numbers of seventeenth century editions comes from C. C. Mish, English Prose Fiction, 1600-1700: A Chronological Checklist (Charlottesville: Bibliographical Society of the University of Virginia, 1967), which in part supersedes some of his own research in his still very useful "Best Sellers in Seventeenth Century Fiction," and updates and rearranges material in appropriate portions of Arundell Esdaile's A List of English Tales and Prose Romances Printed Before 1740 (London: The Bibliographic Society, 1912).

27 As the Spenserized History of the Renowned Prince Arthur King of Britaine in 1634, and the highly abridged Brittains Glory and Great Britains Glory in 1634 and circa 1700.

28 "In one respect Forde showed a certain advance over his predecessors, namely in the complications of his plot structure. Whereas the previous neo-chivalric tales had depended mostly on the intertwining of two simple, forward-moving themes ('Now leave we Sir X and return to Sir Y'), Forde likes to introduce a baffling situation suddenly, to leave it in partial suspense, and to reserve development and explanations for a much later point in the story. This means taking care of retrospective action chiefly in the form of enframed autobiographies. The technique brings Forde close to the imitators of Greek romance, but despite this and other affinities he is not to be identified with their school"--Margaret Schlauch, Antecedents of the English Novel: 1400-1600 (Warsaw: Polish Scientific Publishers, and London: Oxford University Press, 1963), p. 172.

Sadly, this is not developed further. We are told what Forde's romances are not; we are not told that the baffling, unresolved situation is also characteristic of interlace, and that some characteristics of the two styles often seem so close as to be identical, since they

ultimately derive from classical sources.

²⁹ Davis, p. 166.

³⁰ See Samuel Lee Wolff, The Greek Romances in Elizabethan Prose Fiction (1912; rpt. New York: Burt Franklin, 1961), esp. pp. 111-20.

³¹ The Age of Shakespeare: Poetry and Prose (London: Bell, 1933), I, 121.

³² Henderson, pp. x-xii.

³³ "Emanuel Forde: Ornatus and Artesia," Anglia, 90 (1972), 43-59.

³⁴ Major British Writers, p. 98.

Chapter II: Forde and His Audience

" . . . the work [is] well done, that pleaseth all: and that very harsh that none liketh."

--Emanuel Forde, "To the Curteous Reader," Parismenos

When Emanuel Forde began writing in the late 1590's, the medieval chivalric romance had undergone a number of recent and important changes. Not the least of these was the development of a distinctively middle class readership and the subsequent appearance of English romances designed for them, romances distinctive in technique and outlook from their medieval predecessors and from the work of contemporary elite artists like Sidney and Spenser. The purpose of this chapter is to characterize the developing relationships of popular romance writers to their audiences during the sixteenth century, and especially Forde's relationship to his readers. ¹

In 1575 the library of a middle class craftsman like Captain Cox, mason of Coventry, would likely contain " . . . King Arthurs booke, Huon of Burdeaus, The foure suns of Aymen, Beulis of Hampten, The squyre of le degree, The knight of courtesy, and The Lady Faguell, . . . Syr Eglameour, Sir Tryameour, Sir Lamwell, Syr Isenbras, Syr Gawyn,

Oliuer of the Castl, Lucres and Eurialis, . . . The castl of Ladies . . . " with "many moe then I rehearz heere." ² Assuming that Captain Cox's library is typical of his class and time, ³ certain facts become clear. The first is that the tastes of this Coventry mason might easily be mistaken for that of a man of a century earlier, since none of the listed romances was written any later than the late fifteenth century, and many are a good deal older. ⁴ Second, all of these medieval romances--prose and verse--were written for aristocratic readers, not stone masons. Third, although the catalogue reveals some interest in prose translations, Cox still possessed a healthy number of the most popular English verse romances. (No doubt the ubiquitous Guy of Warwick was among the "many moe").

Between 1475 and 1575, romance readers fell largely into two groups. William Caxton and Wynken de Worde published prose redactions and translations from "certeyn bookes of Frensshe," ⁵ books like Le Morte Darthur, The Recuyell of the Historie of Troie, Oliver of the Castle and Huon of Bordeaux appeared in magnificent (and costly) folio editions appealing to aristocratic and/or wealthy buyers. In addition, De Worde and William Copland made shorter, less sophisticated verse romances readily available in inexpensive quarto editions more appropriate to their middle class market. ⁶ Members of the bourgeoisie certainly owned copies of expensive prose works, especially in later sixteenth

century editions, as Cox's library indicates, but seemingly the taste as well as the pocketbook of the middle class reader leaned toward books like The Squire of Low Degree, as Cox's list also indicates. But by the 1570's the end had just about come for the English romance as readers had known it, at least in part because of the increasing strangeness of the language, despite some printers' attempts at modernizing it.⁷ Over the years increasing middle and lower class literacy had aided the spread of the metrical romance among not only prosperous London tradesmen, but even less cultured readers.⁸ "Shewe mee King Arthur, Beuis or Syr Guye," Henry Parrot's farmer demands of a bookseller, "for "Those are the Bookes he onely loues to buye."⁹ The result seems to have been that, when these action tales at last became too difficult for their devotees to read pleasantly, enterprising writers, realizing the demand for easy-to-read, brief versions, condensed and modernized the stories into ballads and plays. Sir Eglamour thus became "Courage Crowned with Conquest; or A Brief Relation, how . . . Sir Eglamore bravely fought with . . . a Dragon," and Guy of Warwick reappeared as "Was euer man soe tost in loue."¹⁰ What began in the fourteenth century as aristocratic entertainment had by 1600 found its way to the ditties hummed by chambermaids. Writers also attempted to take advantage of the current market by issuing new, more easily digestible versions, and in this spirit Samuel Rowlands boiled Guy's original seven thousand lines down to a brief twelve

canto poem, The Famous History of Guy Earle of Warwick (1609).¹¹ Old medieval heroes picked up new Elizabethan manners. Guy even took to addressing skulls in churchyards.¹²

So while of the metrical romances only Bevis of Hampton continued to be printed after the seventies, the English public had by no means lost its taste for knightly heroes. Far from settling for "debased renderings of the old legends," after "romance had come to an end and had been buried with a stately funeral by Malory,"¹³ the new romance-buying public consumed the old and demanded new ones. By 1600 a Londoner could stroll through the stalls of Paul's Churchyard and buy a wide variety of inexpensive books, no small portion of which were still romances,¹⁴ but romances which were unknown to Captain Cox.

As they had since the thirteenth century, English translators had turned to European chivalric fiction in hopes of cashing in on the English public's increasingly voracious romance appetite. What they found were the sprawling, seemingly endless late medieval cycles of Amadis de Gaule, Palmerin, and The Mirror of Knighthood. Although all were originally Spanish or Portuguese, only The Mirror of Knighthood was translated directly from the original.¹⁵ The others showed the signs of their long wanderings through Europe. Not unlike the knights of the Arthurian cycle, Amadis of Gaule and Palmerin d'Oliva picked up sons, grandsons, greatgrandsons, brothers and nephews, each assured of generating at least one additional long sequel to the

story as it passed through the hands of successive Italian, German, and French redactors and translators. Consequently, in contrast to the Middle English verse romances, and many of the older translations, not only are the cycles very long, but individual books are maddeningly (or to the Renaissance way of thinking, delightfully) intricate. Obviously the conglomeration of authors believed with Ariosto that

The wider here and there my story ranges,
It will be found less tedious for its changes. 16

The Renaissance must have found these books far from tedious. The first five books of Amadis alone contain some two-hundred-forty-eight characters, ¹⁷ and as new books were added the story snowballed. Not until Book XXI (of twenty-three books) does any significant male character die. ¹⁸ Palmerin is neither so long, nor so complex, constituting a mere four books divided into ten long volumes, while The Mirrour of Princely deedes and Knighthood is a maze of separate parts issued between 1578 and 1601, and bearing such titles as The Ninth Part of the Mirrour of Knight-hood. Being the fourth Booke of the third part thereof (1601).

Today we usually lump all these books together, especially Palmerin and Amadis. Nevertheless, Amadis alone enjoyed something of a prestigious edge among the aristocracy during the short period when they found it acceptable and even fashionable reading. They read it

in the excellent French redaction, however, since Anthony Munday's translations never did find much following among the gentle classes.¹⁹ It is significant, though, that Munday issued his translations of the first four books of Nicholas de Herberay's Amadis in two folios of very high quality, set in roman type.²⁰ Roman type by 1600 was used only for the elite romances, which emphasized "the courtly and sentimental in action and speech."²¹ The middle class romance, crammed with blood-and-thunder action, invariably appeared in black letter. Although letters, songs and formal speeches from Amadis appeared in The Treasure of Amadis of France as early as 1568,²² no narrative edition was available to the general public before Munday's expensive folios of Books I through IV between 1590 and 1619. Perhaps because of its late appearance, Amadis did not make a deep impression on most popular English chivalric literature. The evidence for the influence of the French version on the great writers of the day, however, is overwhelming.²³

Amadis exerted a considerable influence on Sidney and the others with its comic spirit and humor, in contrast to its sober-sided contemporaries, Palmerin and The Mirror of Knighthood,²⁴ and even paved the way for acceptance of the ironies of Orlando Furioso.²⁵ In fact, the courteous and good-humored mood of Amadis is far older than the square-jawed, melodramatic seriousness of Palmerin. Chivalric romance has never quite taken itself seriously since

Chrétien de Troyes chuckled over Lancelot's misadventures in Le Chevalier de la Charrette.

Nevertheless, it was not Amadis, but the comic-strip heroes of Palmerin and The Mirror of Knighthood who first made their impression on English writers of the eighties. The translations hit the late seventies and eighties with stunning force, and Anthony Munday, the tireless translator of the Palmerin and later the Amadis cycles, scrambled to take advantage of their popularity. He began the new trend in English romance in 1580 with Zelauto: The Fountaine of Fame. Like the modern author who tries to come up with a best-seller by including as many selling-points as possible, no matter how diverse, Munday combined such widely-ranging ingredients as "euphuism, chivalric romance, the pastoral, courtly love, the jestbook, and the novella result[ing] at times in an almost fantastic disunity of style, tone, and theme."²⁶ Although Munday's book impressed the sixteenth century almost as little as it impresses us today, it is still important in several respects. Munday tries at first to exploit the contemporary Euphues mania, which had been going full-tilt since the publication of Euphues: The Anatomy of Wit in 1578; he describes his book as "Giuen for a freendly entertainment of Euphues, at his late ariuall into England" (p. 1). Nevertheless, he soon recognizes that he has tackled the impossible task of joining the strongly narrative chivalric romance to the equally strong anti-narrative euphuistic style. Clearly, one or the other

would have to go, and after a few pages of euphuistic dedication and preface, Munday gives up and settles into the story, which is hung on the structure of chivalric romance.²⁷ Zelauto, though it was a failure, still heralded the future course of much of Elizabethan romance. With elements of plot and character generously lifted from Palmerin, Zelauto begins the trend of English authors to combine various divergent sources and influences within the frame of chivalric structure and motifs. Ultimately, of course, this would result in works on the order of The Faerie Queene and Arcadia, but also Parismus and Montelyon as well. More important is Munday's early infatuation with euphuism and his subsequent abandonment of it in favor of a style more in keeping with telling a story. Other English authors (most notably Greene) made similar changes in their style, probably in response to concurrent changes in the public's taste as it quickly tired of Euphuus and his awful friends.

Zelauto demonstrates that an author cannot use an ornate style for a romance as interlaced as Palmerin or Amadis, except in an occasional set piece. Moreover, the more intertwined and intricate the plot, the more necessary it becomes for the style to be subservient and functional. There are exceptions; one thinks immediately of the Arcadia, but even here--in a book meant to be slowly savoured, not gulped down--the style becomes noticeably less elaborate in later parts as Sidney devotes more attention to the plot.²⁸

Henry Robarts uses long speeches, ornaments and rhetorical devices in fleshing out Pheander, but his plot is extremely simple. Johnson encrusts the straightforward plot of Tom a Lincolne with stylistic embellishments, but in the seemingly more complex Seuen Champions he quickly abandons six heroes to concentrate his aureate powers on St. George. Forde, the author who most completely imitated the interlaced structure of Spanish romance, also had the plainest style of any romance writer of the period. O'Connor suggests that the similarity of Forde's prose style to Palmerin and The Mirror of Knighthood (Forde, he says, reads like "the English translation") results from his immersing himself so thoroughly in his material that "not only has he taken over the stock ingredients, but he to some degree has absorbed the prose style as well" (p. 224). To a point this is true, but it does not explain why such a style was necessary in the first place, or why Forde is the only writer of the many who read Palmerin to adopt it. A more satisfactory answer lies in the stylistic requirements that the interlaced structure imposes on an author. 29

I have already pointed out that printers of the century before 1575 tried to satisfy two divergent groups of readers; the aristocracy and the very affluent tradesmen had a large group of prose romances (often translations) to choose from, while the vast majority of middle class readers still enjoyed the English metrical romances and later the ballads and plays

from these stories. The audience after 1575 was also diverse and much harder to characterize, but the relationship of the popular artist to his readers is an important one, and worth examining.

Nearly everyone, of whatever station, liked romances in some form. In this blanket statement, we ignore the aberrant voices of men like More, Vives, Ascham, and Francis Meres.³⁰ (In our own time, there are those who publicly worry because television may be turning us and our children into murderers or zombies, and yet their voices are small when compared to the millions who watch even the least popular program.) Not every one liked the same kind of romance, however. Romance types again fall into two major categories, roughly the equivalent of the prose and metrical distinctions of the preceding century. Mish calls the first category "the crude and old-fashioned story of open-mouthed wonder,"³¹ which was distinctively printed in rather old-fashioned black letter type. Mish includes in this group Seuen Champions of Christendome, Parismus, Montelyon, Henry Robarts' Pheander, the anonymous Knight of the Sea, Eyordanus, Meruine, Faukonbridge, Amadis,³² and Palmerin. He finds these stories characterized by "wild martial action, unfettered by any consideration of probability or possibility, and related in a high-flown, fustian style . . . " (628). At the same time another kind of romance was appearing, "artistically and culturally more advanced . . . exciting admiration

rather than wonder" (628). This type of romance appeared in roman type, and is exemplified by such works as Arcadia, Barclay's Argenis, Cervantes' Persiles and Sigismunda (1619), Lope de Vega's Pilgrim of Casteele (1621 and 1623), Biondi's Eromena (1632) and Donzella Desterrada (1635), and Desmaret's Ariana (1636). . . . These romances, in spite of the persistence of fighting as a motif, display both some elementary care for probability and an interest in the courtly and sentimental in action and speech" (628).

Although we may disagree with Mish's characterization of some romances, we must certainly agree that printers did not choose type faces arbitrarily. Some rather important differences do exist between Arcadia and George Lord Fauconbridge. Mish says that these differences arose largely out of "something of a cultural retardation" (628) among the middle class, which was "indifferent to the claim or direction of the development of fiction [and] continued to consume stories not only old-fashioned in content but old-fashioned in appearance." He concludes that "black letter then must have come to be a symbol of time-tested material and therefore a guarantee of either respectability or the satisfactory meeting of expectation, or both" (629). It is true that one of the hallmarks of modern popular literature is the reaffirmation not only of cultural morés but of traditional literary forms as well. "Predictability is important to the effectiveness of popular art; the

fulfillment of expectation, the pleasant shock of recognition of the known, verification of an experience already familiar . . . " 33

But in a broader sense, Mish's statement is not true. The notion of a static genre for readers who were "indifferent to the claim or direction of the development of fiction . . . " is not born out by the books themselves. The popular romance had changed a good deal in the twenty-five years from 1575 to 1600. If readers had been completely satisfied with the old medieval stories, the new ones would have been very similar. The popular romance had headed off in its own direction, seemingly unconcerned with the requirements of elite romance. To be successful, popular literature must be sold to large numbers of people, and therefore it must confirm the beliefs of a considerable portion of its potential market, in contrast to elite art which can afford to explore new areas of art and philosophy. Therefore popular art is a far better barometer of the immediate feelings and values of the general public than is elite art. 34

Predictably, in English middle class fiction, middle class characters become more important and there is increasing emphasis on middle class values. When Queen Katherine in Albions Queene is deposed by usurpers, instead of patiently enduring her fate in genteel poverty, she opens up a practice as a physician, soon acquiring "great masses of golde and siluer . . . through her learned skill." 35 English

patriotism plays an important role in Robarts' and Johnson's books, and a good ruler comes to mean one who takes the advice of Parliament, as in Forde's Montelyon and Robarts' Pheander.³⁶ Pheander devotes an entire chapter to a session of Parliament and its advice to a wise queen (obviously modelled after Queen Elizabeth), who is properly appreciative of its help ("Honourable Lords, and you our louing Commons," Sig. Y3^v). In accord with gradual changes in popular beliefs,³⁷ English writers consistently eliminated or reduced the fantastic and magical elements in their medieval sources. They corrected any deprecatory references to tradesmen, and generally attempted to provide models which were Renaissance, bourgeois, and Protestant, rather than medieval, aristocratic, and Catholic. Pheander's hero is a merchant who becomes the commander of the queen's army, saves her country from invasion, is knighted, and finally marries her. Of course, he turns out to be a prince in disguise, but for Robarts, who wrote Haigh for Devonshire to flatter the guilds,³⁸ there is no shame in being a merchant, as there is for Gauvain in Chrétien's Perceval. Pheander's example, moreover, provides a lesson for every London 'prentice, that by "honourable trauailes," the "valiant youth," may, like Pheander, "gaine Fame"--something indeed, "wherein the grauer may take delight" (Sig. A2).

Black letter romances of the early seventeenth century, however, are not all alike. They vary in technique, quality,

and attitude. Then as now, popular authors felt some need to vary and adapt the material they worked with. Their sources also guaranteed diversity; the foreign romances, chiefly Amadis and Palmerin, differed in style and point of view, and both were markedly different in structure from most native English romances and ballads. A successful writer must be sophisticated enough to direct his work not simply at the "popular audience," or the "middle class audience," but at the particular section of readership he wishes to capture. So we are left with a large body of popular romances, many at first glance having little in common with others. We are forced to qualify generalizations concerning the "popular romance" so often as to reduce their usefulness tremendously. For example, if we take Mish's descriptions of the black letter romance as a story characterized by "wild martial action, unfettered by any consideration of probability or possibility, and related in a high-blown fustian style . . . " we do not need to go far to find examples. Seuen Champions of Christendome, although by no means an extreme instance, will do nicely. Battles and wars are carried out on such a grand scale as to put to shame the Allied invasion of Normandy. The hero, St. George of England, bored with two years of peace, perks up with news of impending war, since "there was nothing in all the world that more reioyced his heart, then to heare the pleasant sound of warres, and to see Souldiers brandish forth their steeled weapons." 39

Since this and other books spend so much time in the loving description of warfare, from single combat to the detailed accounts of battles involving several hundred thousand men, we can easily conclude with Mish that the readers of this very popular book (fourteen editions by 1700) liked very much the "wild, martial action" it contains. It certainly is related in a "high-blown fustian style." But it is a mistake to assume that Mish's characterization applies to all seventeenth century chivalric romances, or even the most popular ones. What does this bombast have in common with Forde's low-keyed style? Forde is not interested in battles. Ornatus and Artesia avoids wholesale wars completely; Paris-mus, Parismenos, and especially Montelyon pare down battle scenes to the bare minimum necessary for furthering the plot. There are no endless accounts of which captain led what charge against what regiment, or how the hero single-handedly turned the enemy's flank by killing hundreds of Saracens. Seuen Champions describes one battle between Saracens and Christians in which the Moslem army totals 2,449,400. Needless to say, the fate of Christianity is in some peril (p. 117), but St. George saves the day by single-handedly killing five hundred knights and untold numbers of common soldiers (p. 117).

Forde's heroes are of course expected to be valiant warriors, but he rather surprizingly sees war much differently from most authors of the period. Uninterested in

the long battle scenes that so delight Johnson and bore us, Forde generally avoids giving anything but the most cursory descriptions, focusing on the dangers his hero encounters, how his courage inspires his men, which side wins, and usually ignores the rest. In one instance a battle goes on for several days, but Forde summarizes it from the limited viewpoint of one of the heroes, Persicles, and concludes the battle after two pages,⁴⁰ instead of devoting a chapter to each day's battle as is the customary sixteenth century practice. Besides this reluctance to devote much space to the finer points of military strategy, Forde evidently thinks St. George's attitude not only foolish, but dangerous. Villains and inexperienced young knights are the only ones eager for war. Men of "great wisdom and government" do all they can to avoid it.⁴¹ Of King Maximus' refusal to talk peace with his enemies, Parismenos says, "it is not valor, but wilfulnesse, that maketh him resolute . . ."⁴² Nor does might always make right; trial by combat can easily end with the defeat of an innocent man at the hands of a guilty but more skillful knight.⁴³ Forde's books are filled with much physical action and danger, but on a far less grand scale, and demonstrations of a hero's military abilities are generally forced from him. Usually it is not the fighting itself which is important to the hero, but its object: rescuing a lady, defending himself against a marauding giant, or serving his prince in a war against an

an invading army.

Wise printers realized the difference between books of this type and Johnson's and placed appropriate emphasis in the title page. Thus Seuen Champions is advertised to concern the knights'

Honorable battailes by Sea and Land:
their Tilts, Iousts and Turnaments
for Ladies; their Combats with Giants,
Monsters, and Dragons: their aduentures
in forraine Nations: their inchav-
ments in the holy Land: their Knight-
hoods, Prowesse and Chiualry, in
Europe, Affrica, and Asia, with
their victories against the enimies
of Christ.

Only once does the printer mention anything even approaching a love theme--"Turnaments for Ladies"--and there the interest clearly is more in the "Turnaments" than the "Ladies." Forde's readers wanted more love and courtliness, as the title page from Montelyon indicates:

His strange birth, Vnfortunate Love,
Perilous Aduentures in Armes, and
how he came to the knowledge of his
parents Interlaced, with much variety
of Pleasant and delightfull Discourse.

If we were to give a general title to the chief motivation behind his books, we could not do better than Dryden's All for Love, because love, not military adventure or the opportunity to "gaine Fame," ⁴⁴ is what prompts Forde's knights.

We can account for this attitude with a hypothesis concerning the identity of Forde's principal audience.

Much evidence seems to indicate that, in contrast with many of the other chivalric romances, Forde's books were written to appeal chiefly to women and girls. This is hardly a new phenomenon. Medieval romances owed much to the patronage of great ladies, such as Chrétien's Marie de Champagne, and romance itself may have evolved from a "feminization" of the subject matter of the more militaristic epics and chansons de geste.⁴⁵ It is not coincidental that Sidney addresses his Arcadia to "my deare ladie and sister," or that in 1617 William Webster, in dedicating his Curran, a Prince of Dansk, and the fayre Princesse Argentile to "The Faire Reader Of The Fayrer Sex," announces that it was written solely for them,⁴⁶ or that Nashe refers to Greene with a sneer as "the Homer of women."⁴⁷ We may be taken aback at first by Wright's statement that "Women in general have never subscribed to realism [in literature],"⁴⁸ but he is probably right. Despite increasing independence, the life of an Elizabethan middle class wife or daughter was still apt to be pretty restricted, and her increasing literacy might well have served as a way of temporarily escaping into an exciting world of dangerous and amorous adventure. Forde, more than any other author of chivalric romance seems to have capitalized on this. Unlike Johnson, whose heroines exist as vacant-eyed prizes to be won by knightly valor and then to disappear until such time as the plot requires they be carried off and rescued again,⁴⁹ Forde's heroines occupy a

good deal of the plot, and their characterizations receive much attention from their author. Forde's characterization itself will come in for closer scrutiny in Chapter IV; I shall point out that he not only gives careful attention to female characters, but even makes significant use of middle class girls in chivalric situations. This combination results in his finest heroine, Violetta of Parismus and Parismenos.⁵⁰ Violetta, a merchant's daughter who falls in love with Parismus after he makes love to her in a casual one-night affair, and follows him disguised as a page. Subsequently, she takes an active role in his adventures, and falls in love with Parismus' friend and companion, Pollipus, who has loved her faithfully all the time. This is no minor subplot, nor are Violetta and Pollipus minor characters. Their stories dominate the entire second half of Parismus and the first part of Parismenos covers their further adventures. There is much in Violetta's story, moreover, that is similar to elements of the uniquely feminine appeal of the modern gothic romance in its potential attraction to middle class women.⁵¹ We have for instance the way in which a heretofore quite ordinary girl suddenly finds herself in a situation which catapults her into dangers and delights she could never have seriously expected in her life. Nevertheless, she turns out to be capable of handling the dangers and she is completely deserving of the delights. Thus the unexpected appearance of a handsome and mysterious prince

in Violetta's bedroom one night could happen to any girl reading the book, since Parismus arrives there entirely by accident. Once given the opportunity, the middle class girl is quite at home in noble surroundings: "though she [is] no kings daughter" Violetta is superior to a real princess, Freneta. ⁵² Another gothic motif is the fidelity of the high-born hero to his middle class sweetheart. Violetta's position is assured and her personal worth emphasized when her aristocratic lover and future husband, Pollipus, rebuffs the beautiful princess' offers of love, because the "remembrance of [Violetta's] perfections, together with his loue hadde so much bounde him in the inuiolable bonds of true friendship to his first beloued, that for euer after he eschued all occasions to come in Frenetaes sight . . . " (Sig. Ee2). Interestingly, it is Pollipus--not Parismus--who is the object of so many powerful ladies' propositions (e. g., the Circe-like Bellona, Sigs. W3-X4), and the unwavering devotion of this highly desirable knightly hero to a merchant's daughter who (as he thinks) spurns him, is really an extravagant compliment to Violetta.

Not typically gothic, but still on the order of wish-fulfillment, is Violetta's amazing self-sufficiency and bravery; in an attack upon a castle she is the first one to reach the walls (Sig. Bb4). After marrying Pollipus in Parismenos, she meets more conventional situations (giants, kidnappers, and rampaging bears) with a spirited courage

and resourcefulness very much in contrast to the typically passive romance heroine, who rarely does more than wring her hands and faint. We can picture the delight with which Violetta's adventures were read by girls like Overbury's chambermaid, who is "so carried away with The Mirror of Knighthood she is many times resolved to run out of herself, and become a lady-errant." 53

There are other indications of Forde's female audience. He raises the question, for instance, of whether the man or woman declares love first. In Forde, the true mistress never does. Occasionally another lady will offer love to the hero, but this represents a threat to the heroine and a trial of the hero's love, as with Pollipus, with Praxentia's declaration to Montelyon (Ch. 33), and Venola's "high fauours . . . bestrewed in vaine on Parismenos" (Sig. 02). The hero's true love never pursues him; instead, she is pursued in an elaborate and elegant game of love. The lady may be won over immediately (Parismus and Montelyon), or she may at first be hostile (Ornatus), but she is always courted in some distinctive and romantic manner, as when Parismus declares his love to Laurana in a masque which he writes, produces and performs in (Ch. 3).

Parismus is precisely the kind of attentive, witty, and gallant lover which St. George so detests in Seuen Champions. There an elegant lover, the Earl of Coventry, is disliked for his silly manners (Ch. 15). Tom a Lincoln's son, the

Black Knight, says of courting: "this Carpet kind of pleasure I like not, it disagrees with my young desires: the hunting of vntamed Tygers, the Tilts and Turnaments of knights, and the Battels of renowned Warriours, is the glory I delight in . . . " (Sig. K3). When Johnson's heroes fall in love (and the Black Knight never does), it is after they have been pursued by ravishingly lovely maidens who leave their families and risk their lives to follow their heroes. Even so, men like St. George remain remarkably unimpressed by the whole affair, and love motivates only a small portion of the story. St. George could only feel contempt for Parismenos' and Persicles' slavish declarations of love ("pardon my presumption . . . to trouble your sacred eares . . . "), and Ornatus' disguise as a woman to be near his lady.⁵⁴ It becomes increasingly more obvious that Forde was exploiting the fantasies and aspirations of girls while Johnson sought to gratify the imagination of boys.⁵⁵

Another indication of Forde's audience, aside from a fascination with the subject of love, is a concern for the obstacles a romantic young lady must endure. Not the least of which, and certainly one of the most interesting, is her father. There is not one heroine who is not hindered by some prosaic father convinced that his daughter should marry for "sensible" reasons, and certainly not for love. Maximus in Parismenos even rises to real villainy, but the other fathers are quite nice people who usually are won over to the lovers' side by the end of the book, although not before their meddling

causes a lot of trouble for the young couple. The fathers' principal problem seems to be a combination of materialism, insensitivity to love, monumental stubbornness, and a penchant for picking the worst possible husband. Thus Constantia's father takes an immediate liking to Helyon (the villain) and wants her to marry him despite the fact that she is in love with Persicles. Constantia weeps, wrings her hands, and "like one in a dead trance, ouercome with griefe," throws herself on the floor, with the only result being her father's assertion that "whatsoever he will haue, must be performed, though equity would perswade the contrary." ⁵⁶ Laurana runs into much the same problem with her father Dionisius. He is a somewhat indulgent father, and tells Laurana's suitor Sicanus (a treacherous popinjay) that his daughter must agree to any marriage, never dreaming that she would ever refuse her father's choice. When she does, he "began to waxe somewhat angrie with her, and tolde her that it was his pleasure she should marrie with him, and he would haue it so." ⁵⁷ Later, when he finds out what Sicanus is really like, Dionisius learns his lesson, and decides marriage must rely "vpon his Daughters choyse" (Sig. P3^v). One comes away from these books with the feeling that whoever read them was apt to be of the opinion (as girls usually are) that daughters--not parents--know best.

It is not surprising in view of Forde's apparent readership, that his books, in comparison with most

contemporary popular romances, contain a much greater "interest in the courtly and sentimental in action and speech," a feature Mish correctly cites as characteristic of elite romances. They resemble works of their genre, moreover, in their gentle mockery of lovers. The courtly romance in one of its earliest forms is marked by good humor and a healthy sense of enjoyment. This element of romance is most completely represented in Chrétien de Troyes, but appears also among the works of the Gawain poet, and Ariosto. Nothing is more vital to this type of romance than a state of mind which allows laughter. Out of this tradition come such works as Nicholas de Herberay's Amadis de Gaule and Sidney's Old and New Arcadia.⁵⁸ One of the greatest disservices we can do to this type of literature is to read it with a totally straight face. This does not mean, of course, that Chaucer, Chrétien, or Sidney do not have serious major themes, or that they do not use comedy for ultimately serious purposes, but it does mean that we must make an effort to receive certain elements in this brand of courtly narrative in the spirit in which they are given. The modern reader who thinks Chaucer in Troilus and Criseyde means everything he says about the "doctrine" of courtly love, runs the danger of missing the point entirely, as those do who fail to realize that the Elizabethan Knight of the Sea is a burlesque.⁵⁹

Forde's books follow the example of Amadis and the Arcadia in relying on a higher than usual degree of

situational comedy for their humor, rather than relying on wit and word-play. His books are typical of the courtly romance tradition also in that most of the humor still arises from the very thing the courtly romance celebrates--love. Readers of this type of romance could laugh at what was dear to them.

The brunt of the comedy falls on the hero or heroine in love. For example, one night when Parismus hears Laurana singing, he determines to go to her window, but unfortunately he falls off the garden wall he is climbing, and into the jaws of a neighbor's guard dogs. Bitten and humiliated, he must make a quick retreat to the house and bang on the door for help.⁶⁰ Constantia, unlike most romance heroines, can only go a short while without sleep, and having spent a restless night thinking of Persicles, she must spend the day in bed, recovering.⁶¹ The hero or heroine sometimes makes the old mistake of considering himself immune to love. To Artesia, love is "vnsauourie to my stomacke."⁶² Later on, however, she receives a love letter from Ornatus, which she wants desperately to read, but which, "striuing to ouer-master her Affections," she tears apart. Curiosity at last gets the best of her, though, and piecing the letter together again on her bed, she reads it. Satisfied, she rips the letter into "a thousand pieces." As she goes to bed she tells herself she is resolved to "encrease her disdaine" for Ornatus, but secretly she is very pleased with his

attentions (Sigs. C2-C2^v).

Forde parodies serious love in his books by pairing scenes which depict love in two different lights. Parismus' contemplation of Laurana's "diuine . . . perfections" ⁶³ is followed by his fabliau-like encounter with Violetta (Ch. 12). After the pastoral dignity of Persicles' and Constantia's wedding night comes the "merry Iest" of Helyon's night with Selia. ⁶⁴

Forde often takes an important situation and lightens it with a humorous incident. Parismenos, after searching for months for the unknown lady revealed to him in a vision as his future wife, at last sees her as she travels through the forest with a train of attendants. Instead of speaking or going to her, he is so struck with her "beautie and sud-daine presence" that he stands staring at her "like one in a trance." ⁶⁵ The lady (Angelica) sends a servant to see if he is dead. When she is told that he is not dead, but simply in a wide-eyed, open-mouthed trance, she continues on her way--no doubt wondering about the sanity of this strange knight. When Parismenos comes to his senses "rapt into a heauenly conceit of ioy," he must rush after her until he catches up with the train, where he at last blurts out the story of his vision and her role in it. "You are deceiued," says the confused Angelica, and moves on. ⁶⁶

Forde occasionally uses broad comedy, as in Montelyon's escapade in Fra Bernard's cell. ⁶⁷ Here the hero frees

his imprisoned lady, breaks up an enemy alliance, halts the invasion of his country, and takes revenge on his enemies by masterfully arranging for two adulterous couples and one naive courtly lover to unknowingly switch bed partners. The ladies think they are coming to Fra Bernard's cell for an assignation with Montelyon, while the men imagine they are meeting with the heroine Philotheta. Thanks to Montelyon's ability as a confidence man and the extreme darkness of Fra Bernard's rooms, the hero pairs off the unsuspecting couples, and manages to reveal the substitutions at just the right moment. Thus the king of Armenia discovers his wife in bed with his ally the king of Macedonia. The queen of Armenia's shrieks and the battling of the two kings wake up the emperor of Almaigne, who has been sleeping with the queen of Macedonia. Here is indeed a "jape of malice in the derk," as Chaucer's Cook joyously observes of the "Reeve's Tale."⁶⁸ Everything soon is in such an uproar that the real Montelyon and Philotheta can slip away in disguise, confident that the three kings now have more on their minds than the joint invasion they had been planning into Montelyon's Assyria. In fact, when Montelyon attacks the Armenian city the next day, the kings of Armenia and Macedonia are still going at each other, oblivious to the invading forces around them. (Sig. Bb3).

On the whole, though, Forde's comedy is designed to lighten the mood rather than to make the reader roar with

laughter. Its presence at even the most serious moments indicates that while Forde's readers enjoyed romance, they did not take it too seriously. His lightness and humor differs markedly from the solemnity with which most of his popular contemporaries treat their stories. The second part of the romance Tom a Lincolne sometimes resembles nothing so much as one of the grimmer Jacobean revenge tragedies, complete with a ghost of the hero's murdered father, the hero's slaying of his mother and her lover, and numerous over-long soliloquies and speeches. Robarts' upbeat story of Prince Dionicius' love for the princess of Thrace, Phaender, contains only one remotely humorous episode, when Prince Dionicius, while suffering acutely from the lover's malady, plays chess with his rival Cariolus, who "tooke his Queene, and gaue checke to his King," wherupon Dionicius hits him over the head with the chessboard.⁶⁹ Despite this promising start, the rest of the book is more sober than Palm-erin. In fact, Dionicius' peevish treatment of Cariolus is the only example of comedy--verbal or situational--that I have been able to discover among the English popular chivalric romances published during the first twenty years of the seventeenth century, except in Forde's romances, and the two burlesques, The Knight of the Sea and Moriomachia.⁷⁰

Perhaps this difference stems in part from the relative lack of interest by other writers (and, one presumes, readers) in what can best be described as romantic

eroticism. Much of Forde's humor arises from his Amadisian sense of both the sublime and ridiculous nature of physical love. ⁷¹ "Chivalric dignity can scarcely stand the test of leaping naked into the arms of a mistress--even if she is a princess." ⁷²

Although not as graphic in his sexual depictions as the Amadis authors, Forde does not blush. His books contain heroes who spy on half-clothed ladies, ⁷³ fabliau-like bed-fellow substitutions, ⁷⁴ willing country girls and merchant's daughters, ⁷⁵ romantic wedding nights (with and without benefit of clergy), ⁷⁶ as well as an especially generous assortment of illegitimate births, attempted rapes, casual liasons, lustful villains, and seductive enchantresses. This differs sharply from the usual tendency among Renaissance English popular romance authors to avoid any questionable material. Thomas Middleton took offense at Lancelot and Guinevere's adultery, and so paired off Lancelot with a French princess instead of Arthur's queen in Chinon of England (1597). Sexual indiscretions crowd the pages of Tom a Lincolne, but so do the punishments visited upon their perpetrators with wearisome regularity. Johnson's book barely touches on what Arthur calls the "delightfull sinne," and instead dwells on the characters' "publike miserie" (Sigs. H4^v, I3).

There is no reason why an author could not include comedy which excludes the erotic, and there is certainly no reason other than the preferences of the audience why wit

and badinage must be eliminated. The readers of Forde, Amadis, Ariosto and Sidney enjoyed the comic touches; other readers did not. Pheander and Seuen Champions are intended to please another audience. They are consistent with the mood of the only two medieval verse romances to remain popular during the era, Guy of Warwick and especially Bevis of Hampton. Both are atypically grim and contain several themes which came into wide use--murder of a knight by his faithless wife, betrayal of the hero into oriental slavery, conversion of a Saracen princess by her love for a Christian knight, the bearing of a letter by the unsuspecting knight, instructing the receiver to imprison him for seven years, and the rise of a low-born hero to high achievement. Johnson in fact takes over most of Bevis for the main plot of Seuen Champions, and uses other elements in Tom a Lincolne.

Earlier I cited Mish's statement that the popular romance is characterized by "wild, martial action . . . related in a high-blown fustian style," while the elite romance is typified by its interest in the "courtly and sentimental in thought and speech." Now we can see that the major difference between popular and elite romance is not the popular interest in battles, military regalia, and bombast as opposed to the elite interest in the "courtly and sentimental," nor is it the fact that elite romances are generally interlaced while popular romances are not. Forde is too significant an exception to both of these

statements. Rather, the difference lies in the audiences' expectations and the artists' attempts to fulfill them. Generally speaking, elite romancers wrote to please an aristocratic and/or cultured audience which was more aware than popular audiences of the individual nature of any single piece of art. This does not mean that seventeenth century readers were not intensely aware of the demands of convention on works like The Faerie Queene or Arcadia. They were. What it does mean is that in works like Parismus, Palmerin, or Faukonbridge far more attention is given to the work as an entertaining fulfillment of its type than as a solitary artistic creation.

A good deal of importance rests on the word "entertaining." Characteristic of popular literature from the sixteenth century to our own time have been the two notions that reading ought to either be an entertaining escape from drudgery or a means of self-improvement.⁷⁷ Many Renaissance writers tried to furnish both, as the author of Albions Queene does when he invites readers to "recreate themselves with pleasant discourses" of "The Vertues of a chast Queene, and the loyaltie of a faythfull Subiect; the triumphes of an honorable minde, shrowded vnder the habite of a ielous King" (Sig. A4). Forde evidently was sensitive to criticism from men like Meres who found his books "hurtfull to youth" (Fol. 268), and weakly defends them as stories "wherein neyther the lewde can finde examples to sute

their dispositions, nor the well-affected any cause of offense." ⁷⁸ But these are rare moments. Most of the time Forde emphasizes entertainment value. He states that Ornatu and Artesia ("this silly present"), "beeing but a Fancie . . . though not agreeing with your grauitie, yet [it is meant] to bee read for recreation" (Sigs. A3^v, A3). In each preface, Forde emphasizes that "my intent [is] to please," ⁷⁹ that his stories are "delectable," "pleasant," and "delightfull" ⁸⁰ and that his story "Fauoureth more of pleasure then Eloquence." ⁸¹ In fact, Forde is saying the same thing as a nineteenth century advertisement: "This story is for easy reading. It does not require any effort to understand it." ⁸² Although other authors were more careful in their prefaces to claim that moral instruction was their principal purpose, their works (except in sexual matters) were little better than Forde's. Of all of them, Forde was the most open in his purposes.

What Forde did was to reinterpret the elite romance in terms that a large segment of middle class readers could enjoy. We have seen that his subjects and their treatment often have more in common with certain elements of elite romance than popular ones, but that the total reference is ultimately middle class, just as the elite romance is ultimately aristocratic. By using common sources--perhaps Amadis de Gaule, and in the case of the Arcadia, the elite romances themselves--and by treating them within the

requirements of popular literature, Forde wrote a series of books suitable to readers who desired ephemeral literature which was "genteel" and "romantic" but who were themselves still fundamentally middle class in outlook. In contrast, most of the other popular writers developed their works around the mood and structure of the English heroic metrical romances popular during the preceding century, particularly Bevis of Hampton and Guy of Warwick. All writers, popular and elite, generously incorporated motifs from the Palmerin series, discarding those things they found less congenial to their purposes. Forde disregarded its earnest solemnity; Johnson and the others ignored the entrelacement.

Nevertheless, in all its guises romance continued to be what it had always been, "a world of knightly proving," where "trial by adventure is the real meaning of ideal existence."⁸³ Whether that trial is a test of physical prowess or the more well-rounded ideal of Forde and Sidney, ultimately it is the manner in which a knight lives that is important:

But vertue stirring vp their noble minds . . .
Hath caused them seeke aduentures forth to find. ⁸⁴

How Forde devises his knights' adventures, and how he organizes them into a complex, unified, and above all, entertaining world, is the subject of the next chapter.

Chapter II: Notes

¹ I have made no attempt to provide a complete history of popular romance writers for the period covered in this chapter (1475 to 1600). The best overviews are not found in general literary histories (which slight the subject or are inaccurate), but in Louis B. Wright's Middle Class Culture in Elizabethan England (Chapel Hill: University of North Carolina Press, 1935), esp. Ch. 11; in Mary Patchell's The Palmerin Romances in Elizabethan Prose Fiction, Ch. 5; and in John J. O'Connor's Amadis de Gaule and Its Influence on Elizabethan Literature, Ch. 11. The last two, despite their apparent specialization, provide good general discussions. More specialized, but helpful, is Walter R. Davis' Idea and Act in Elizabethan Fiction, Chs. 5-7. Still invaluable after more than fifty years for medieval and continental backgrounds are R. S. Crane's The Vogue of Medieval Chivalric Romance during the English Renaissance and Sir Henry Thomas' Spanish and Portuguese Romances of Chivalry. My debt to all of these, but particularly to the heroic early efforts of Wright and Crane, as well as O'Connor's more recent work, is more than mere footnotes can express.

² Robert Laneham, "A Letter," in Captain Cox's Ballads and Books, ed. F. J. Furnivall (London: Ballad Society, 1871), pp. 43-46; quoted by Wright, Middle Class Culture, pp. 83-84.

³ Wright, Middle Class Culture, p. 84.

⁴ The prose works are: "King Arthurz book" (Malory; Caxton, 1485), "Huon of Burdeaus" (13th century French; Engl. De Worde, 1534), "The four suns of Aymon" (14th century French; Engl. Caxton, 1486), "Oliuer of the Castl" (Philippe Camus, 15th century French; Engl. De Worde, 1518), and "Lucrece and Eurialus" (Eurialus and Lucrece, Aeneas Sylvius Piccolomini, De duobus amantibus, Latin, 1444; Engl., 1515).

The Middle English verse romances are: "Beuis of Hampton" (Beuve de Haumtone, Anglo-Norman, ca. 1200; Beves of Hamtoun, 14th century; De Worde, 1494), "The squyre of lo degree" (14th century; De Worde, pre-1520), "The

Knight of Courtesy and The Lady [of] Faguell," (14th century; Copland, pre-1568), "Syr Eglamoor" (14th century; De Worde, ca. 1494), "Syr Tryamoor" (14th century; Pynson, 1503), "Sir Lamwell" (14th century; De Worde, ca. 1520), "Syr Isenbras" (Syr Isumbras, 14th century; De Worde or Copland, ca. 1530), "Syr Gawyn" (The Jeaste of Syr Gawayne, 15th century; Butler, ca. 1529).

Bibliographical information chiefly from Crane, The Vogue of Medieval Romance, pp. 30-48 (checklist of published medieval romances), and A Manual of the Writings of Middle English, 1050-1500, gen. ed. J. Burke Severs, Fasc. 1 (New Haven: Connecticut Academy of Arts and Sciences, 1967).

⁵ Caxton's Preface, Malory: Works, ed. Eugène Vinaver (London: Oxford University Press, 1954), p. xvii.

⁶ Crane, The Vogue of Medieval Chivalric Romance, pp. 2-7, 9; Wright, Middle Class Culture, p. 376.

⁷ R. S. Crane, "The Vogue of Guy of Warwick from the Close of the Middle Ages to the Romantic Revival," PMLA, 30 (1915), 142.

⁸ J. W. Adamson, "The Extent of Literacy in England in the Fifteenth and Sixteenth Centuries," The Library, 4th ser., 10 (1929-1930), 163-93.

⁹ The Mastive, or Young Whelpe of the Old Dogge (1615), Sig. II; quoted by Wright, Middle Class Culture, p. 96.

¹⁰ Crane, "The Vogue of Guy of Warwick," 148, 150.

¹¹ Crane, "The Vogue of Guy of Warwick," 152-53; Wright, Middle Class Culture, p. 390.

¹² Jusserand, pp. 349-50.

¹³ Baker, II, 1.

¹⁴ Wright, Middle Class Culture, p. 82; H. S. Bennett, English Books and Readers: 1603-1640 (Cambridge: Cambridge University Press, 1970), p. 2.

¹⁵ Crane, "The Vogue of Guy of Warwick," 147.

¹⁶ Orlando Furioso, trans. W. S. Rose, ed. S. A. Baker and A. B. Giamatti (Indianapolis: Bobbs-Merrill, 1968), XIII, 80.

¹⁷ Grace S. Williams, "The Amadis Question," Revue hispanique, 21 (1909), 52-58.

¹⁸ O'Connor, p. 124.

¹⁹ Henry Thomas, pp. 262, 293. For a discussion of Herberay's influence and style see Alexandre Cioranescu, L'Arioste en France, des origines à la fin du XVIII^e siècle (1939; rpt. Torino: Bottega d'Erasmus, 1970), I, 23-24. For a description of the importance of Amadis to the French court, where it was called "the king's Bible," see Pierre de l'Estoile, Mémoires-journaux de Pierre de l'Estoile, ed. G. Brunet, A. Champollion, et. al. (Paris: Librairie des Bibliophiles, 1881), X, 135.

²⁰ The Ancient, Famous and Honourable History of Amadis de Gaule, trans. Anthony Munday and Lazarus Pyott (?), I-II (1590, 1595; rpt. London: Okes, 1619), III-IV (London: Okes, 1618).

²¹ Mish, "Black Letter as a Social Discriminant," 627, 628.

²² Thomas Paynell's translation of Le Trésor de Amadis: contenant les Epitres, Complaintes, Concions, Harangues, Deffis, & Cartels: Recueillis des douze Livres d'Amadis de Gaule: pour servir d'exemple, à ceus qui desiront à bien écrire Missives, ou parler Francois (Paris: E. Groulleau, 1560).

²³ See O'Connor for influences on Elizabethan drama and verse, pp. 149-61; on Spenser, pp. 163-81; on Sidney, pp. 183-201; and on Elizabethan fiction, pp. 203-25.

²⁴ O'Connor, pp. 99-103.

²⁵ O'Connor, pp. 22-23; Cioranescu, I, 22-29, and passim.

²⁶ Anthony Munday, Zelauto: The Fountaine of Fame, ed. Jack Stillinger (Carbondale: Southern Illinois University Press, 1963), pp. xxvi-xxvii.

27 O'Connor, pp. 208-09; Stillinger, p. xvi. Munday also tried to add euphuism to the early pages of Palmerin of England with a similar lack of success (O'Connor, p. 220).

28 Lewis, English Literature in the Sixteenth Century, p. 337.

29 See Ch. V, below.

30 Sir Thomas More in epigrams against Brixius, and in the Utopians' anti-chivalric code of war; Erasmus in Educacion of a Christian Prince (1516), and Juan Luis Vives in The Instruction of a Christen Woman (1523). The significance of their anti-chivalric views in the growth of Christian humanism is discussed in Robert P. Adams, "'Bold Bawdry and Open Manslaughter'" The English New Humanist Attack on Medieval Romance," HLQ, 23 (1959/1960), 33-48; Francis Meres, Palladis Tamia (1598), ed. D. C. Allen (New York: Scholars' Facsimiles and Reprints, 1938), Fols. 268-268v; Roger Ascham, The Schoolmaster, Book I, in Prose of the English Renaissance, ed. J. W. Hebel, H. H. Hudson, et. al. (New York: Appleton-Century-Crofts, 1952), p. 119.

31 "Black Letter as a Social Discriminant," 627-28.

32 Amadis, of course, was issued in roman type.

33 Russel Nye, The Unembarrassed Muse (New York: Dial Press, 1970), p. 4.

34 Nye, p. 4.

35 R. G., The Famous Historie of Albions Queene (London: White, 1600), Sig. 12v.

36 The Famous Historie of Montelvon, Knight of the Oracle (ca. 1600?; rpt. London: Alsop and Fawcett, 1633), Sigs. B-Bv; Pheander, Ch. 31.

37 Keith Thomas, Religion and the Decline of Magic (London: Weidenfeld and Nicolson, 1971), pp. 641-68.

38 See L. B. Wright, "Henry Robarts: Patriotic Propagandist and Novelist," SP, (29) (1932), 176-99, and Davis, pp. 52-53, 261-65.

39 Richard Johnson, The Most Famous History of the seuen Champions of Christendome (1598; 2nd ed. London: Elizabeth Burbie, 1608), p. 198.

40 Montelyon, Sigs. C4-C4^v.

41 Said of Remus in Parismus, The Renovmed Prince of Bohemia (London: Creede, 1598), Sig. G4^v.

42 Parismenos, Sig. Dd2.

43 As in Montelyon (Sig. P4^v), where Amphiador kills Pallesus, and as a result "all men accounted him guilty . . . yeelding much honour to Amphiador." Amphiador is cynical enough to have insisted on the trial in the first place to free himself of the honest Pallesus' interference in his own treasonous plots.

44 Pheander, Sig. A2.

45 See W. W. Comfort, "Introduction," Chrétien de Troyes: Arthurian Romances (1914; rpt. London: Dent, 1970), pp. xiii-xv; Frederick W. Locke, "Introduction," Andreas Capellanus: The Art of Courtly Love (1957; rpt. New York: Frederick Ungar, 1968), pp. iv-vi; R. S. Loomis, The Development of Arthurian Romance (1963; rpt. New York: Norton, 1970), pp. 52-54; C. S. Lewis, The Allegory of Love (1936; rpt. London: Oxford, 1970), pp. 8-13.

46 Webster quoted by L. B. Wright, "The Reading of Renaissance English Women," SP, 28 (1931), 155.

47 Thomas Nashe, The Anatomie of Absvrditie, in Works, ed. R. B. McKerrow (1904; rpt. Oxford: Blackwell, 1958), I, 12.

48 Wright, "The Reading of Renaissance English Women," 147.

49 E. g., Sabra in Seuen Champions, who in contrast to her husband St. George, is remarkable for the number of times she can appear in the book while never giving us a shred of evidence that she is anything more than a lovely automaton.

50 Other examples of romantic middle class heroines include the lovely and courtly merchant's daughter Lucida, who is loved by Alprinus, a knight (Ornatus, Ch. 9); and Dulcia, who marries Prince Marcellus, and of whom the principal heroine says, ". . . what though shee bee not of kingly race, her vertues are such as may besee me the best Ladie in the world" (Parismenos, Sig. Aa4). This is in addition to women like Adellena, Artesia's confidante, "of meane birth and small living, yet of good education," who occupies the traditional role of the heroine's friend, but is not a heroine herself (Ornatus, Sig. B3). There are no middle class heroes.

51 Some characteristics of the genre's appeal to women are analysed by Joanna Russ in "'Somebody's Trying to Kill Me and I Think It's My Husband:' The Modern Gothic," Journal of Popular Culture, 6 (1973), 666-91.

52 Parismus, Sig. Ee2.

53 Sir Thomas Overbury, "A Chambermaid," from Sir Thomas Overbury His Wife . . . New News and Divers More Characters, in Seventeenth Century Prose and Poetry, ed. A. M. Witherspoon and F. J. Warnke, 2nd. ed. (New York: Harcourt Brace, 1963), p. 200.

54 Parismenos, Sig. R2^v (quoted); Montelyon, Sig. D2; Ornatus, Sigs. C4ff.

55 Some of Johnson's appeal may be viewed in terms of John Cawelti's discussion of the possible psychological forces behind the modern adolescent male's attraction to certain of the more simplistic Westerns (and, I might add, science fiction novels): a world of strong masculine dominance where the hero is free from any sense of doubt concerning his own role and can take action in an uncomplicated physical manner. Cawelti himself says that psychoanalytic interpretation of the Western as a whole is dangerous, and ultimately unsatisfactory. He is right, of course, but the observations he makes about one branch of modern adolescent reading are fascinating when applied to some seventeenth century fiction--The Six-Gun Mystique (Bowling Green: Bowling Green University Popular Press, 1971), pp. 14-15.

56 Montelyon, Sigs. C3, C2^v.

57 Parismus, Sig. E2.

58 There is likely to be some disagreement on the amount of comedy in the New Arcadia, but the idea can be defended, as Richard A. Lanham does in "The Old Arcadia" in Sidney's Arcadia (New Haven and London: Yale University Press, 1965), esp. pp. 398-401.

59 The Heroicall Adventures of the Knight of the Sea (London: Leake, 1600). See Mish, "Black Letter as a Social Discriminant," 627; O'Connor correctly recognizes The Knight of the Sea as a burlesque and indicates what must have led Mish to his assumption: "for all its attempts to be outlandish, [it] comes close to being interesting in its own right. It is far more engaging than some parts of the Palmerin cycle. . . ." Perhaps the early seventeenth century reacted to this book in much the same way as the nineteen-sixties reacted to The Wild Wild West and the James Bond films. Viewers seemed capable of simultaneously enjoying both the fun being made of the secret-agent genre and the genre itself.

60 Parismus, Sigs. M^v-M2.

61 Montelyon, Sig. B3^v.

62 Ornatus, Sig. B4.

63 Parismus, Sig. M^v.

64 Montelyon, Chs. 3, 4.

65 Cf. As You Like It, I.ii, 251 ff.

66 Parismenos, Sigs. P4-Q.

67 Montelyon, Ch. 45.

68 Works, ed. F. N. Robinson, 2nd ed. (1957; rpt. Boston: Houghton Mifflin, 1961), CT, I, 4338.

69 Pheander, Sig. D3.

70 Robert Anton, Moriomachia (London: Stafford, 1613), rpt. Short Fiction of the Seventeenth Century, ed. C. C. Mish (1963; rpt. New York: Norton, 1968), pp. 46-78.

71 For a discussion of humor and the erotic in Amadis, see O'Connor, pp. 102-04, 138-42.

72 O'Connor, p. 141; the episode cited is from Amadis, II, 159.

73 Ornatus, Sig. B^v.

74 E. g., Montelyon, Sig. Q, and Ch. 45.

75 E. g., Montelyon, Ch. 4; Parismus, Sigs. M2-M3.

76 E. g., Parismus, Sig. Q; Parismenos, Sig. G3; Ornatus, Sigs. O^v-O2; Montelyon, Ch. 5.

77 The two best historians of Renaissance and modern popular taste have independently recognized this feature: Wright, Middle Class Culture, p. 417; Nye, pp. 11, 60 ff.

78 Ornatus, Sig. A3.

79 Parismenos, Sig. A4.

80 Adjectives found in some combination on all his title pages.

81 Ornatus, Sig. A4.

82 Advertisement for Floribel's Lover by Laura Jean Libbey, 1859; quoted by Nye, p. 10.

83 Auerbach, pp. 136, 135.

84 "The Authors muse vpon the Historie," Seuen Champions, Sig. A2^v.

Chapter III: Interlace and Structure

"Meseems that I have many threads to clear
In the great web I labour evermore."

--Orlando Furioso, XIII, 81

In 1549 the Italian critic Giovambattista Giralaldi Cinthio wrote that it was the habit of romance-writers "first to speak of one person, then to interpose another by interrupting the first subject and entering upon the deeds of the other, and on this design to continue the matters to the end of the work. This," he says approvingly, "they have done with marvelous art." ¹ The pleasure that Giralaldi Cinthio took in this method is by no means universally felt today, and as we have seen, Forde's work seems to some modern critics to be merely "the business of getting on with the plot (the intricate, meaningless web that Sidney popularized.)" ²

I hope to show that such recent opinions of Forde's work are unjust. Far from being meaningless, Forde's plots are instead "systematic confusion," ³ designed to entertain the reader with a maze of "digressions" and "irrelevancies" which ultimately prove to be an integral part of the whole. Interlace ⁴ is more than simply a method of organizing the

plot. In the long run it reflects a view of the world and interpretation of character. To Forde and his readers events are not imposed upon characters by petulant gods as they are in Greek romances, but arise from the knights' own need to test themselves and to act morally in a moral world. A knight's behavior in even the most seemingly meaningless situation ultimately is important in achieving his quest.⁵ This subject will be dealt with at length in the following chapter in a discussion of "fate," Providence, and the hero, but it should be emphasized here, before we embark upon a long consideration of Forde's structural method, that medieval and Renaissance readers did indeed find a great deal of pleasure in the convolutions of interlace, and they did not find them indicative of a sterile or absurd system.

With these admonitions in mind, we turn in this chapter to the structure of Forde's books, and in particular to the nature of interlace in Parismus, Parismenos, and Montelyon, his three most successful romances. Ornatus and Artesia, while certainly not a failure, did not approach the others in popularity, and represents Forde's only non-interlaced book. I do not think this is coincidental; it suggests that to his audience he was at his best when he used an interlaced structure.

I have proceeded from the premise that Forde knew what he was doing when he wrote these books, and I think that careful examination of their narrative structure confirms

this assumption. There are two principal factors at work in interlace: fragmentation and unification. In the long run, the romances are far more unified than fragmented, but fragmentation is at first the most obvious feature. Events and characters seem constantly to be scattering in all directions. Nevertheless the author sets himself the task of drawing together all the divergent elements of the story into one, vast, unified whole. Interlace is the art of "forging significant and tangible links between originally independent episodes; it [is] aimed at establishing, or at least suggesting, relationships between hitherto unrelated themes . . . " ⁶ Forde does this by various methods. Episodic and motif interlace is the most readily recognizable. This employs various plot devices which make up basic blocks of interlace. These blocks are threaded together with more episodic and motif interlace. This time, however, the interlace is not confined to a single block, but threads episodes and motifs through two or more blocks. At the same time, interlacing characters--most prominently villains, but also many other minor characters--work their way through separate episodes and draw them together. In addition to these two elements of narrative structure--large separate blocks, long, linking character threads, and repetitive motifs and episodes--there is another element of organization: chapter organization.

I have included an examination of the kinds of time

used in Forde's romances, and how the use of time differs among his interlaced and non-interlaced books, as well as within a single book. The chapter concludes with a discussion of setting and its influence on narrative and an analysis of Forde's use of setting to heighten the patterns of interlace.

That Forde cannot touch Ariosto's art goes without saying. Still, what Forde and Ariosto do not share in genius, they do share in their pleasure in this ancient and honorable form of narrative. Forde, no less than Ariosto, sets out in his own workmanlike way to clear his many threads "in the great web" on which he labors "evermore."

i. Episodic and Motif Interlace

In chapter 22 of Montelyon,¹ the two knights, Montelyon and Persicles, set out in search of Persicles' mistress, Constantia, who disappeared over eighteen years earlier. Unknown to either one of the knights is the fact that Montelyon is Persicles' and Constantia's son. After many days of "tedious trauell:"

. . . they arriued in a pleasant Valley,
through the middest where of ran a most
pleasant Riuer, whose chrystall streames
ran with great swiftnesse, washing the
Pebble stones in her bottome so cleare,
that they might easily be discerned[;]
riding along by the Riuers side, they
beheld a farre off two Damzels all in

white on horsebacke, crossing the Meadow with such swiftnesse, that they were both soone out of sight [;] Montelyon desiring to know what they were, desired Persicles to stay his return. With that he spurd his Steed, who ranne so swiftly, that the earth seemed to shake vnder him: he rode a mile before he could ouertake them, but so soone as they espyed him, they turned backe, and before he could aske the question, one of them sayd: as you are a Knight and a fauour the distresse of wronged Ladyes, pittie vs, and vouchsafe your ayde to redeeme our Mistresse, that euen now was taken from vs by three mighty Giants.

Faire Virgins, quoth he, I professe Armes, and to my vttermost will I ayde you, else were I not worthy the name of a Knight.

(Sigs. P-P^V)

For those who hate romances, this interruption of Montelyon's search for Constantia illustrates nearly everything that is wrong with Forde's writing and with romance in general; it is further evidence of the author's devotion to a method of organization which seems to Cervantes' Canon to be like constructing a Frankenstein's monster from as many incongruous parts as possible.² The reader mutters "not again," and grimly settle into what he knows will be just one more ridiculous irrelevant adventure.

For the reader who loves romances the situation is very different. He recognizes that the very fact that the author sees fit to mention that the knights have travelled "many dayes iourney without aduenture" is evidence that something is about to happen. The sudden arrival in the "pleasant Valley" may seem like nothing more to the

uninitiated, but the veteran knows that the stage is being set for action; authors never describe knights arriving in strange valleys without some adventure coming their way. Thus when the two damsels suddenly pop up and gallop across the meadow, the romance-lover is no less eager than Montelyon to follow them and learn their story.

The romance-hater will argue, on the other hand, that Montelyon must either be very stupid or very shallow to rush off after these two damsels. "What about Constantia? At this rate they'll never find her." The proper answer is that right now we really do not care about Constantia; the search for Constantia is in itself not what keeps us reading, and right now we are happy for the opportunity for another "digression;" indeed, the "digressions" are what make the story fun. One must have a taste for such things, however, and if we do not no amount of analysis is going to change that.

We can, however, show that the digression is not meaningless, that there is a pattern in the handling of an interlaced plot, and that what seems to be occurring by chance or as a digression from the main plot is in fact part of a cohesive unit which would collapse should that portion be removed. The sympathetic reader does not concern himself with the fact that Montelyon has put off Constantia's rescue to embark on one more adventure; he knows that ultimately Constantia's rescue in some way depends on what Montelyon

does in the "pleasant Valley." "Everything leads to everything else, but by very intricate paths." ³ In Montelyon's case this adventure leads to the rescue of Philotheta, who will become his wife. Philotheta's story itself reaches back to the betrayal many years before of her father Delautus by his "friend" Amphiador when Amphiador hired the sorcerer Penthrasus to imprison Delautus in an enchanted hut in a deserted land far from Delautus' duchy, whereupon Amphiador married his duchess and became duke (Ch. 22, pp. A35-A36). But the story did not end there; shortly before his own death, Penthrasus told Delautus that the only way to overcome the magic which imprisons him is through the destruction of Penthrasus' Enchanted Castle (Ch. 22, Sig. Q, p. A37). The reader should immediately remember that Penthrasus' Castle was originally built to imprison Constantia and that the only one who can overcome the magic powers of the castle and release Constantia is her son (Ch. 9, Sig. H3^V, p. A37). Securing the connection still further is the fact that Ila (who is Penthrasus' widow and a powerful sorceress in her own right) eventually steals Philotheta from Montelyon and thus brings him at last to the gates of Penthrasus' Enchanted Castle where he overcomes the castle's magic spell, releases his mother, and ultimately Delautus. None of this happens, however, before one more digression at the Oracle of the Hesperian Nymphs (Chs. 23, 25, pp. A43-A45).

This "digression" therefore is vital to the story's

resolution since it not only introduces the hero to his lady, but also leads him to Penthrasus' Castle, and to the knowledge of both his parents. Removing it would seriously damage the entire fabric of the plot.⁴ This is episodic interlace, the "intricate jungle of adventures which cross each other, interrupt and begin themselves again in accordance with the caprice of the narrator . . . "⁵ Although at times we may become confused, we know that in the well-constructed romance the author never loses his way and eventually will bring all the divergent elements back together again in a satisfactory conclusion. There is a pleasant awareness on the reader's part of a vast design being woven from events which seem at first to be haphazard and meaningless, but which eventually prove to be related and necessary.

In many ways episodic interlace ("interruption") is easiest to understand because its importance is most obvious: if we read on long enough we will know Forde's narrative purpose, in this case leading Montelyon to his lady and his mother. Forde is extraordinarily competent at this kind of structure. Unconcerned with great themes or high literary purpose, he is free to devote himself to a plot which is carried out with a logic appropriate to its genre. While his method is (I think) pleasurable in itself, it does require some effort on the reader's part. In doing research for this study, I kept the time-charts which form the appendix. Often I thought I had caught Forde in some

small structural error--a knight returning after having been killed, some thread of plot dropped and then forgotten, some flashback for which too little preparation had been made--only to discover after I had gleefully traced the offending portion of the chart that I was the one, not Forde, who was mistaken. As yet I have only found one serious structural inconsistency: Forde's assertion in Montelyon that Constantia and "Selya likewise . . . [were] great with child . . . both Conceiuing at one instant, the one in the Persian court, and the other in the Shepheards cottage" (Sig. G2), when in fact it seems they conceived on successive nights (Chs. 4, 5, Sigs. E-E^V, E4, p. A31). Even here it is difficult to be sure of the error because references to time when the couple is in the forest are somewhat hazy. I have been unable to discover any other significant way in which Forde fails to handle the interweaving of episodes in a wholly competent and consistent manner. This flaw nevertheless suggests the importance of interlace to Forde. It is typical of Forde to occasionally correct himself as he goes along. Thus in Montelyon Persicles is first said to have spent "many dayes, and many yeares" in the woods as a wild man following Constantia's disappearance (Ch. 7, Sig. G^V, p. A32), while later on he is said to have "wandred vp and downe those Woods, the space of three moneths" (Ch. 11, Sig. I). (This inconsistency, though it seems major, actually makes no difference in the time-scheme of the book.) The reason

for the change is Forde's later realization that Pisor, one of Persicles' knights, would be coming out of his enchantment in the same forest after three months (Ch. 7, Sig. F4, p. A32), thus enabling Persicles and Pisor to leave for Assyria together. Forde elsewhere indicates little interest in Pisor or in developing a long Pisor-thread in the plot. Still, his own plot-sense will not allow him to abandon him in the forest, and he arranges for Persicles and Pisor to end their exile in the woods and return to Assyria (by way of Persia) together. There Pisor assists in a minor way in Persicles' wars against the Armenian invaders during the following years. If indeed Forde did change the time of the conceptions of Constantia's and Selia's babies, it is because of a similar sense of romance decorum, a feeling that events ought to fit into an observable design. There is a neatness of thought about an author who arranges matters so that a minor character is not forgotten in the forest, or so that his heroine and villainess become pregnant on the same night. We ought to expect, therefore, that an author with these mental habits will reward the reader who carefully tries to follow his plotting, and we are not disappointed.

As I have said earlier, one of the features which distinguishes Forde's interwoven plot from a story which merely has a multiplicity of characters and episodes is the manner in which his "episodes" are dependent upon one another. The title of Johnson's Seuen Champions of Christendome

implies seven main characters, but six of them could easily be removed from the book, with no harm done. Each of the six has his own individual adventure, and a chapter in which to perform it (Chs. 6-10); then each disappears until the final chapter when he plays an insignificant role in St. George's battle against the Saracens. Eliminating any or all of them would not alter the book's conclusion in any way.

Episodic interlace, however, cannot be undone in this manner. It usually follows two patterns. The first, and simplest, is that of alternate sections with some linkage, as in the work of Boiardo. The second, and far more interesting, is the more complex interweaving practised by Ariosto.⁶ Most later interlaced romance narrative makes use of both.

Interlace which uses alternate sections may easily be confused with the method practised by Johnson and many other authors of multiple-plot narratives. They simply drop discussion of one knight for another ("Here must my weary Muse leaue Saint Daid, trauayling with Ormondines head to the Tartarian Emperor, and speak of the following aduentures that happened to Saint George . . . ")⁷ This method results from the simple fact that an author has no other way to indicate actions which are happening at roughly the same time in his story.⁸ Events are entirely separable in a multiple plot story. Interlace, on the other hand, though it may have some of the same plot characteristics as multiple

plot stories, is formed from interdependent events. Both methods, for example, are apt to drop one character's story just as he has reached a particularly sticky situation in order to increase suspense.⁹ The difference lies in the relationship between the two or more stories, in the importance of one to the other.

Johnson's episodes concerning the six minor champions (Chs. 6-10) seem to occur only in order to suggest the passing of time during the seven years St. George spends in the Persian dungeon (Sig. E2^v); this results in some suspense but little more. As the bridges (transitions) between episodes indicate, Forde depends even more than Johnson on this technique to increase suspense. Each bridge is calculated to remind the reader of the perilous circumstances in which he is leaving the character(s). For example:

Thus for a time we will leaue Pollipus
returned to the Court with Parismus,
Violetta very sicke and weake in Archas
Castle, and many of the Bohemian and
Thessalian Knights in her search, to
turne my sences to write of an other
Subiect, long time buried in forget-
fulnesse, the cheefest subject whereon
this Historie dependeth.¹⁰

For Forde, however, suspense provides only part of the reason for interrupting one story line and beginning another. The introduction of Parismenos in the above passage provides the opportunity not only for new adventures, but for adding the final and most important thread to the tapestry, the one

which will eventually make the picture complete.

Told by means of straightforward narration, flashbacks, nesting stories and enframed autobiographies, the first twelve chapters of Parismenos represent Forde's most intricate use of episodic interlace. These chapters are somewhat influenced by the late medieval and early Renaissance love for "fine-fabling," a love for entrelacement at its most confused, and a love shared by Boiardo, Ariosto, and the Amadis authors. ¹¹

By reading the time-chart for these chapters (pp. A4-A7), we can get something of an idea of the interruptive nature of the narrative. Even so, the reader of the chart has an advantage over the reader of the book. It initially becomes apparent, for instance, that these first chapters are roughly divided into two principal story lines--the relatively simple enfances and early adventures of Parismenos when he receives the visionary knowledge of his noble birth and the sight of the lady destined to be his wife (Ch. 7, Sigs. H2^V-H3, p. A5), and the second and far more entangled story of Pollipus' search for Violetta. Forde binds these two stories together in the beginning by the fact that we know that Parismenos is Parismus' and Laurana's son, taken from his mother in infancy, and he links them again in chapter 10 by Parismenos' arrival at Brandamor's Castle in time to rescue his father, though neither knows the true identity of the other (Sig. L4^V, p. A7). The chart also eliminates

the mystery of how Parismenos got from the court of the king of Thrace, where he had won Phylena's hand in a tournament only to turn her over to her true love, the pleasant but less martially talented Remulus (Ch. 7, Sig. H4^v, p. A5), to his nick-of-time appearance outside Brandamor's Castle in chapter 10, because it places the explanatory flashback of chapter 12 in chronological position. The reader of the book has none of these artificial aids, and one must assume that the Renaissance reader enjoyed being led through a labyrinth of adventures, and that for him if two seemingly unrelated plots are good, ten are better. He also must have liked keeping a sharp eye out for relationships between seemingly unrelated incidents.

Every adventure in these first twelve chapters, no matter how irrelevant it may seem at the time, is directed at either the reunion of Parismenos with his parents, or his discovery and winning of his future wife, Angelica. The book opens with the two static situations: Parismus, Laurana, Pollipus, and Violetta are happily established at the Bohemian court, while Parismenos is being reared on the Island of Rockes by his nurse. The reader can assume (since it is the way of romances) that after suitable travails Forde will reunite Parismenos with Laurana and Parismus.¹² The reader's pleasure comes in seeing just in what ingenious manner the author is going to bring it about. He starts off by separating Pollipus and Violetta in the forest. On the face of

it, it seems a very odd way of reuniting Parismus and Parismenos, but Forde is not after a simple resolution. In fact he is not really after a resolution as such at all. Instead he is like the inveterate jig-saw puzzle worker, who carefully breaks apart any pieces that come from the box already fitted together, mixing them up thoroughly so he might more enjoy the job of fitting the pieces into a sensible picture. Forde expects the same attitude on the part of the reader.

With Violetta captured, Pollipus suffers an emotional breakdown, is incapable of purposeful action and runs hysterically into the forest alone (Ch. 5, Sig. E, p. A5). Parismus and the other knights are therefore forced to begin a separate search for both Violetta and their irrational friend Pollipus. Disregarding Parismenos for the moment, instead of one original situation, we now have three: Violetta's situation, Pollipus', and also that of the search party made up of Parismus, Barzillus, and Tellamor. Soon, however, Parismus' party splits into three directions (Ch. 6, Sig. G^V, p. A5). Now there are five plot lines, and no apparent way of joining them unless by some overwhelming coincidence all five characters stumble onto one another one day. Not only would that be a very artificial means of solving the problem, it would be a very dull one.

Forde provides a means for the reunion with the creation of the giant Brandamor and his castle. Brandamor is one of those romance creatures who exists solely to make life

miserable for knights and their ladies. Every morning either he or his brother Argalt steps outside their castle walls to look for a likely candidate for imprisonment in their dungeon. They have nothing else to do except that; this is the perennial "custom of the castle." The custom's rationale--no matter how far-fetched--is always accepted, not only for its own sake, but also because it is recognized as a means of developing the greater design of the story as a whole.¹³

By killing Tyrides, Brandamor provides the first tentative link with Parismenos, who is at the moment conducting his life without a thought to either Brandamor or any of the other characters. When Venola's damsel tells Pollipus that the dead Tyrides was the son of Duke Amasenus of Thrace (Ch. 6, Sig. F2, p. A5), that information has no meaning for him, beyond the fact that the knight was noble, but it has meaning for us, because we remember (or should) that Duke Amasenus is also Parismenos' benefactor (Ch. 4, Sig. C4^V, p. A5). After giving us this brief identification, the author's attention turns to Venola's imprisonment and Pollipus puts aside for the moment his search for his wife to try to free the princess. He fails, and is locked up in the castle, where he berates himself for having taken time from his search for Violetta to help rescue Venola (Ch. 6, Sig. F4^V, p. A5). Since Pollipus cannot now rescue Violetta, Forde has Violetta rescue herself, thereby freeing another member of the Bohemian court to wander the Forest of Arde, as if in compensation

for removing Pollipus from action.¹⁴ The search for Violetta is in fact only an excuse to get everyone out into the forest, and Forde lets his heroine escape at the first opportunity.

Violetta encounters Clarina, another lady with a sad tale to tell. Clarina's story seems like another irrelevant digression until we learn that her family has also fallen victim to Brandamor (Ch. 8, Sigs. I4-I4^V), p. A5). Violetta cannot be aware of the connection, but again the reader should. Clarina's mother, the lady Madera, must indeed be a fellow prisoner of Pollipus' and Venola's, and we have a small link between Panuamus' and Clarina's story and Pollipus'. The link becomes firmer when Panuamus returns home and meets Violetta and hears her story, for it just so happens that he met another knight in the forest that day, Sir Tellamor, who was also searching for Pollipus. Panuamus told Tellamor of seeing Pollipus' defeat and imprisonment in Brandamor's castle (Ch. 8, Sigs. K-K^V, p. A5). The web now closes more tightly, as many of the characters themselves become aware of the presence of the others in the same forest. Forde typically first establishes very weak connections between his story lines, and makes the connections more and more firm until he brings all the characters physically together. In this case he does it by first making the reader aware of the presence of the others, and finally he reunites the separated characters. If we keep in mind the analogy of entrelacement to a tapestry, these links between plot threads

are like knots. Some knots are fairly tight, as when the characters and story lines come together at some great ceremonial occasion.¹⁵ Some knots are very loose, and have significance only to the reader, as in Violetta's meeting with Clarina, or Pollipus' encounter with Tyrides, or when Cothanes, Montelyon's foster father, shows Persicles, his real father, the swaddling clothes and jewels which were found with the infant hero.¹⁶ These recognition tokens have no meaning to Persicles, since he was not with Constantia when she sent the baby off with the nurse (Ch. 8, Sig. G3^v, p. A34), but this kind of knot gives the story a sort of hide-and-seek quality in which elements of the final reunions surface and submerge themselves again, teasing us with our knowledge of the truth of the characters' situations. These knots lend a playfulness to the narrative as "the convolutions of patterns seem alternately to seek and to avoid each other, captivating sight and sense in a passionately vital movement."¹⁷

From the time of Panuamus' return to his castle, the knots become tighter and tighter as the threads rapidly begin to draw together. When Panuamus catches up to Tellamor, on the way to Brandamor's Castle, and tells him that Violetta is safe at the Sorrowful Castle, two plot threads (Violetta and Tellamor) have for all practical purposes been brought together through the means of a new thread, Panuamus. As Panuamus and Tellamor are on their way to find two more

elements (Madera and Pollipus), they encounter Barzillus locked in combat with an unknown knight (Ch. 9, Sig. K2^v, p. A6). Forde has here simultaneously rejoined the long absent Barzillus to the narrative and introduced a long new plot thread just when matters seemed to be clearing up so nicely.

Now we have another problem: who is the knight and what are he and Barzillus fighting about? The answer comes in a rather complex combination of flashbacks and nesting stories. The flashback, although familiar to us, was not widely used by English Renaissance popular chivalric romance authors, but Forde employs it fairly often. Here it has the two-fold purpose of rejoining an old plot line (Barzillus) and introducing a new one (Angelica). At other times he will use it chiefly as a means of providing background information important to the meeting of plot threads and characters, as he does in the explanation of how Parismenos came to Brandamor's castle.¹⁹ The arrival of Tellamor and Panuamus upon this puzzling situation seems to trigger the flashback as if in natural reaction to the reader's question of "how did Barzillus get in that predicament?" The flashback itself includes another means of going back in time by means of the "nesting stories" or "enframed autobiographies" told by the Knight of the Tent to Barzillus (Ch. 9, Sigs. K2^v-K3^v, K3^v). "Nesting story" is the more general descriptive term of the two, and refers to any event or story related by one

character to another either set off from the rest of the narrative formally, as it is in The Arabian Nights or in Lancelot's tale of Dulcippa and Valentine in Tom a Lincolne,²⁰ or told more casually as in the Knight of the Tent's explanation of the origin of the Golden Tower (Sigs. K3-K3^V). The enframed autobiography is simply a specific form of the nesting story and involves one character relating "how I got in this situation." Structurally, the two techniques are identical.²¹ The nesting story (including the enframed autobiography) adds immeasurably to the complexity of the narrative. In addition to providing follow-up information on characters we already know,²² it enables the author to very quickly add story lines to ongoing narrative, even story lines which, should they be developed in a straightforward narrative, would require many pages. Thus Maximus' reaction to the prophecy at the birth of his daughter Angelica and his subsequent construction of the Golden Tower to imprison her need occupy only two pages of the book. The reader is being prepared for the future rescue of Angelica by Parismenos but the rescue itself will not come for quite a while,²³ and too long an interruption would unduly disturb the rapid coming together of the threads of this portion of the romance. This last assertion may seem to contradict my description of the "interruptive" nature of episodic interlace, but not when we consider that once Forde begins to pull all the elements together, he does so quite rapidly, as if to

demonstrate how suddenly he can turn confusion into order. Consider, for instance, that in the beginning of chapter 8, none of the separated characters has yet found any other, while by chapter 10 they are all together, including the long-lost Parismenos (pp. A5-A6). That Forde does choose to introduce a new twist here just as he is preparing to bring this portion of the plot to a climax is itself significant. Like the writer of soap-operas or movie serials, Forde never wants the reader to reach a point where he has no more problems to be solved--in other words, where the reader can put the book down with no pressing need to pick it up again to find out what happens next. So while Forde is solving problems by freeing Violetta, Madera, Venola and Pollipus, and bringing Parismenos to Parismus, he is also reminding us that there is more to be done. The reader should expect that Angelica will be rescued (though her importance to Parismenos is not yet clear), that Parismenos will be revealed as Parismus' son, and that he will find the lady destined to be his wife. It is not coincidence that the lady turns out to be Angelica, because that is why Forde is introducing her story, and in the back of his mind the reader is aware that Forde has some reason for the story of Barzillus' clash with the Knight of the Tent. That feeling is confirmed when Barzillus is quickly killed in the battle at Brandamor's Castle (Ch. 10, Sig. 14^v, p. A7). His sole purpose as a character seems to have been to hear and then tell the story of Angelica,

Maximus, and the prophecy.

Once Forde has prepared his readers for future adventures by inserting the nesting stories, he again delays what had earlier looked to be a quick resolution of events by the romantic encounter between Tellamor and Clarina (Ch. 9, Sigs. L-L2, p. A6). The story of the Golden Tower was not immediately related to the problem at hand, but it was full of action and it was brief. Here, however, Forde has pulled the onrush of events to a full stop. Just when we are prepared for a pitched battle between knights and giants, the author inserts a comparatively lengthy interlude, a pastoral courtship between two rather shy young people:

But Violetta leaning her selfe vpon her elbow, fell fast asleepe, and left Tellamore onely to comfort Clarina, for she heard not what he said: which he perceiuing, left off his talke a while, and in short space after, fell into a deepe studie, from which he suddainely reuiued himselfe (thinking Clarina had noted the same) and casting his eye vpon her, he sawe how busie she was cropping the sweete flowers, and collecting diuers of them together, began to frame a nosegay.

Tellamor seeing her so busie, was unwilling to interrupt her quiet content, withall, viewing her sweete beautie and prettie gesture, his minde was affected with great pleasure to behold her, and her carelesse nipping the flowers with her white hand, exceedingly gracst her perfections, that his heart inwardly panted with a suddaine motion of delight, and his fancie beganne so much to commend her sweete behauour, that euen then his affections entertained a secret motion

of loue. Whilest he viewed her thus
 precisely, she suddainely cast her eye
 vpon him, thinking he had been still in
 his dumpes, but perceiuing how stedfastly
 hee beheld her, a suddaine blush attained
 her, that there with the sweete rosiate
 colour glowed in her cheeks . . .

(Sig. L)

The scene has a purpose, though; its very leisureliness emphasizes the explosion of activity at Brandamor's castle in the next two chapters, activity which would not be as effective were we not given this contrasted pause immediately before leaping into the fray.

Chapter 10 is the climax of this particular block of interlace, and its action is self-explanatory. Readers may criticize Forde for what seems to be the unlikely coincidence of having Parismus (Sig. L4) and then Parismenos (Sig. L4^V) arrive in time to win the battle. The careful reader, however, has been prepared by the two considerations. The first, and ultimately the most important, is that Parismus and Parismenos are both good men (like Montelyon, they are knights who "fauour the distress of wronged Ladyes"),²⁴ and will drop what they are personally involved in to help someone else. Thus it is by "good fortune" only that Parismus arrives at that particular instant, but his decision to come to help was motivated by his "hearing of a knight, of Venolas imprisonment" and therefore by the goodness of his character (Sig. L4). Parismenos has the same motive--the rescue of Venola --and an additional one. At first his arrival (Sig. L4^V)

is the most confusing of all, but we have been prepared for it if we were alert enough to notice that Tyrides was identified in chapter 6 as Duke Amasenus' son (Sig. F2, p. A5). In case we missed that, Parismenos reminds us in chapter 11, when he greets the newly-released Princess Venola:

Most noble Lady, my comming to this place,
was to set you at libertie, and also to
reuenge the death of the courteous knight
Tyrides, sonne to the good Duke Amasenus
of Thrace, vnto whom I am infinitly bound:
that had I a thousand liues, I would ven-
ture them all in his behalfe that is now
dead.

(Sig. M3, p. A7)

The flashback in chapter 12 provides information as to how Parismenos heard that Tyrides was dead, learned who killed him and where the murderer lived, but the original reason for Parismenos' appearance had already been discreetly mentioned in a casual remark during the "digression" of Pollipus' attempted rescue of Venola. Even though Parismenos' arrival at first seems to be the most unlikely event in chapter 10, but the time it has been explained, it is really among the most probable. ²⁵

With the feast of the triumphant heroes in chapter 11 (Sig. M3^v) we have for practical purposes completed this portion of the narrative with the conventional coming together of the interlace in a great social, or ceremonial occasion. Almost at once, however, Forde reminds us that there are many other matters to be resolved: chiefly Parismenos' problems concerning the location of his parents

and the lady in his vision:

. . . that vision cannot prooue fallible,
neither can I account it any labour, if
I indure a thousand more miseries in her
search, so that in the end, I may obtaine
her heavenly sight. How should I come
to any knowledge of her abode? which way
shuld I direct my steppes in her search?
Shall I first seeke my Parents, or shall
I giue ouer my care for them, and imploy
all my indeuours to find her?

(Sig. M3^V)

So we are soon off again on another series of adventures.

The next block is very brief and uncomplicated (an excellent feature after the preceding twelve chapters), involving the return and capture of Brandamor and the long-delayed arrival of the king of Libia. The pattern of interlace is nevertheless still the same, and holds true throughout Forde's interlaced romances: the separation of characters with their individual adventures, the further incorporation of loose threads (Brandamor, the king of Libia), the insertion of a new plot complication just before the climax of the block (Venola's budding love for Parismenos), the climax and ceremonial event (Brandamor's execution in the great hall of the castle), followed by an immediate reseparation of characters and beginning of a new and more complex block (Chs. 13-14, Sigs. N^V-O^V, pp. A7-A9).

I have indulged in a very detailed discussion of technique in the opening chapters of Parismenos because it seems to me to be vital to the understanding of the discipline

and economy involved in writing them, and the craftsmanship which it reveals on close inspection. It is, I hope, now apparent that the reunion in chapter 11 could not have been accomplished without the digressions of the other chapters: that Parismus never would have met his son had Violetta not become lost in the woods, or Tyrides been killed, or Venola imprisoned, that Violetta would never have found her husband if Clarina's mother had not been captured or her brother had not failed in his early attempt to rescue her.

Forde continues to add blocks of interlace, each evolving from new threads begun in previous blocks, each dealing with special, limited problems (such as Violetta's kidnapping, Pollipus' imprisonment, Parismenos' love for Phylena), until the final episodes of the book, which are told in a straightforward manner and represent a coming together at last of all threads of the book in complete order and harmony. ²⁶ This is consistent with the comic endings of all Forde's romances, which feature a return to lawful rule, marriage, and the banishment, death, or absorption of villains into society. They are occasions, of course, for the most grandly ceremonial and joyous celebrations:

Where there were infinit numbers of people with ioyfull hearts gathered together to welcome them: expressing such ioy as is not to be described. And afterwards Parismenos and Angelica, in the presence and assembly of Barcellus, Remulus, and King of Hungary, the King of Sparta, and diuers other Noble personages, were with most exceeding royaltie affianced together.

And after Dionisius was dead, Parismenos was Crowned King of Thessaly, and liued all his life time in great quiet and blisful content, with the faire Angelica: Increasing the honourable fame and dignitie of the Kings of Thessaly: hauing one onely sonne and daughter, Whose fortunes and aduentures, filled the whole world with their Fame. ²⁷

Blocks of interlace can be very large indeed. Montelyon manages to keep story lines going without a major knot until chapter 32 and the long-delayed wedding of Constantia and Persicles and the signing of the temporary cease-fire between Assyria and Armenia (Sig. X^v, pp. A46-A47). It is an indication of Forde's increasing skill that he is able to maintain the interlace for so long without bringing it together in at least partial resolution. More commonly, blocks are about the size of the first twelve chapters of Parismenos, or the first sixteen of Parismus. ²⁸

Large blocks of interlace must be bound one to another, just as they must be organized internally, and the author has numerous ways to do both. One method of unifying the various parts is through motif interlace. Another is through a similarity of episodes. In Parismenos good knights and bad knights disguise themselves in green armor, a color which for Forde has its traditional association with mystery, danger, and at times the supernatural. ²⁹ We could say that Forde is implying that the identity of good and evil is unknown, but I think his main purpose is to provide another set of motifs to further knit up the narrative. ³⁰

Although motif interlace may seem to merely be a type of internal allusion, it serves an important structural function, and is similar if not identical in structural effect to the repetition of motifs and events which pervades chivalric romance. The fact that we seem to have seen all this before is an intentional device to further unite a mass of divergent material.³¹ This may be as simple as the motif of the green armor, and the unfortunate tendency of Angelica's suitors to hold her hand in a vice-like grip despite her efforts to free it.³² More commonly, however, it involves a similarity of episodes which has irritated some scholars.³³ Certainly incidents and motifs recur with startling regularity. If we give Forde the benefit of the doubt and assume that he had some purpose for what he did, we see that the use of similar adventures draws together a structure that would otherwise have been unmanageable. In Montelyon the fabliau-like adventure at Fra Bernard's cell (Ch. 45, p. A50), the bedfellow-substitution that enables Montelyon to escape with Philotheta from the Armenian city and destroy the enemy alliance, is reminiscent of earlier substitutions, but more complex. It recalls the "merry Iest" of Selia's substitution for Constantia in order to trick Helyon and allow Constantia to escape with Persicles (Ch. 4, Sigs. D4^V-E2^V, p. A31), and Palian's pretending to be Montelyon when he comes to Praxentia's chamber at night (Ch. 20, Sigs. 02^V-03, p. A41). These episodes

provide unity to the story simply by means of their very similarity.³⁴ Nevertheless, Forde's use of these episodes goes beyond simple repetition. The Selia-Helyon episode, though it starts off as a "merry Iest" (Sig. D4^V), results in misery, since Selia's and Helyon's romance directly causes the capture and imprisonment of Constantia (Ch. 7, Sig. F4^V, p. A33), Montelyon's separation from his mother (Ch. 8, Sig. G3^V, p. A34), and Helyon's long and painful incarceration in Penthrasus' Castle (Ch. 9, Sig. H4, p. A42). The Palian-Praxentia incident causes some embarrassment for both characters (Ch. 21, Sigs. 04-04^V, p. A42), and results in Montelyon's sudden disillusionment with love and women and his resolution "neuer to set his fancy on any Ladyes beauty, which did but disquiet the minde," and he devotes himself to the search for Constantia and his parents (Ch. 21, Sig. 04^V, p. A42). Eventually the incident results in Praxentia's accusation of rape against Montelyon (Ch. 35, Sig. Y3, p. A48). But soon after he makes his vow never to love again, he meets and falls in love with the virtuous Philotheta, and neither Palian nor Praxentia suffer any permanent harm from their embarrassment. They even secretly love each other, although pride will not let Praxentia admit it and she has to be ordered on the final page of the romance to marry Palian, who has always loved her.³⁵ And as for Praxentia's eventual accusation--its only consequence is the breaking of a peace which was shaky to begin with, and eventually the

reinstatement of a permanent peace (Ch. 35, Sig. Y3^V, p. A48; Ch. A46, Sig. Bb3^V, p. A50). The final ribald adventure at Fra Bernard's cell, however, does not contain even these unhappy consequences, and instead provides for Philotheta's escape and the end of the Armenian war. This is thematically significant since Montelyon plays no part in the first episode, a minor role in the second incident, and completely controls the third; the two episodes in which he does play a part are the only ones which do not have catastrophic results. Montelyon in fact depicts the healing power of the new generation,³⁶ and particularly of the new hero, Montelyon, and his victory over the forces which kept his country at war and caused the separation of his parents. It is particularly appropriate not only that he should arrange a far more complicated bedpartner switch to free his lady than his parents arranged to free his mother (Ch. 3, Sig. D3, p. A31), but that he should carry it out so that there are no unhappy results, as Constantia and Persicles did not.

There are countless parallels of this sort throughout Parismus, Parismenos, and Montelyon. Parismenos' reunion with his parents following Violetta's second escape from the villain Archas (Ch. 21, p. A12) and Archas' execution (Sig. X) are reminiscent of his earlier encounter with his father at Brandamor's Castle in chapter 14, where Brandamor was also executed for similar crimes in the presence of the same characters (Sig. 0, p. A8). Both executions take place because the villains have repeated their earlier crimes

(Ch. 13, Sig. N4, p. A7; Ch. 21, Sig. U3^V, p. A12) and both take place during celebrations for the safe return of the heroes and heroines to court (Ch. 13, Sigs. N4^V-0, p. A8; Ch. 21, Sigs. X2^V-X3, p. A12). The difference is that the second meeting is made more meaningful by Parismenos' awareness that Parismus and Laurana are his parents.

Recurring episodes also link the two longest books, Parismus and Parismenos. While Parismenos can be read without reference to the earlier work, it is clear that Forde intends the reader to link the two. One of the ways he does this is by having the heroes and heroines of each book encounter similar incidents. Both Laurana and Angelica are kidnapped practically on their wedding days.³⁷ Parismus and Parismenos both are asked by outlaws to join their bands.³⁸ A shipwreck first separates Parismus from his wife and unborn son and a shipwreck is responsible for the final reunion of Parismenos with his parents.³⁹ Angelica is held captive by the good outlaw Iconius in Parismenos (Ch. 32, Sigs. Ee4-Ff, p. A16), just as Dina is detained by the good outlaw captain who rescues her and becomes her lover in the early chapters of Parismus (Ch. 6, Sig. F4, p. A1). The reader who recalls this is not likely to be as worried about Iconius as Parismenos is, and will not share his complete surprise when Iconius proves honorable, as Dina's outlaw proved to be a good friend to Parismus, and ultimately died in his cause.⁴⁰

Relationships of this type between episodes (both in a single work, or linking parts, as in Parismus and Parismenos) support the idea that Forde's repetition of motifs often has more behind it than an inability to devise any new adventures for his heroes. Disguises, storms and shipwrecks, kidnappings and rescues, secret births and infant exposures, providential upbringings, recognition tokens, reunions, helpful hermits and enchanted towers--all appear and reappear in the lives of different knights, as if to suggest that for all their individual differences, the trials of great heroes are likely to be much alike, and that "the familiar motifs, which obliterate place and time," unify romance structure.⁴¹ But while similar experiences work to "bring heroes closer together and make the ladies sisters under the skin,"⁴² they also point out the differences, as we have already seen with Montelyon's handling of the bed-partner substitution.

ii. Character Interlace

Thus far we have chiefly devoted attention to episodic interlace, the technique "first to speak of one person, then to interpose another by interrupting the first subject and entering upon the deeds of the other," in an effort to analyze a few of its characteristics and to see that the fragmenting effect of both the seeming irrelevance of many

episodes and the multitude of incidents is in many ways balanced not only by the interdependence of one episode upon another, but by the very sameness of motifs throughout the books. Another way to impose unity is through interlacing characters who provide continuity by their intermittent encounters with the heroes and heroines. One of the most remarkable instances of this type of interlace is "li chevaliers navré" in the Vulgate Lancelot, who, severely wounded, charges the young Lancelot to avenge him. Another adventure intervenes and "after an interval which in any modern edition would occupy about a hundred pages" ² Lancelot has his first battle on the wounded knight's behalf. ³ The theme of Lancelot's efforts to avenge the wounded knight briefly surfaces in the narrative and then submerges, until, some eight hundred pages after we first met the wounded knight, he comes forward again, and identifies himself with the words, "Je fus li chevaliers navré" and we finally learn he is named Trahans le Gai. ⁴ "The assumption is not only that the reader's memory is infallible, but that the exercise of such a memory is in itself a pleasurable pursuit which carries with it its own reward." ⁵

Villains provide one of the most obvious ways in which to connect the various experiences a knight undergoes, and their recurring "arabesque-like" evil conspiracies are nothing more or less than entrelacement. ⁶ It is a weakness of Forde's that he never creates a character approaching the malevolence and staying power of Morgan le Fay, but he

makes frequent use of returning sorcerors, enchantresses, giants and tyrant kings and princes. Some, like Brandamor, return after they have supposedly been killed,⁷ or like Palian, Amphiador, Penthrasus, Archas and Camillus, continue off and on to cause trouble for the heroes.⁸ Montelyon in particular makes use of a large number of interlacing villains. Parismenos uses a good many less, and Parismus none at all. Significantly, of his three interlaced romances, Montelyon (1607?) is superior structurally to the earlier Parismenos, which in turn surpasses the still earlier Parismus (1598). As Forde grew more competent at entrelacement, he learned how to better unify his narrative by employing this technique, among others. Neither Parismus nor Parismenos has anything like the unity provided by Montelyon's devious king of Armenia, whose evil schemes against three generations of Assyrian royalty are only ended with Montelyon's "thrusting his Sword quite through his body" (Sig. Bb3). And certainly nothing illustrates the superiority of Forde's romance to Seuen Champions more than Johnson's frustrating avoidance of a recurring villain even when he creates the perfect character for it. We cannot resist the feeling that the witch Kalyb, who is St. George's foster mother in Seuen Champions, should have returned in the final chapters of that book to provide the hero with his original and still most deadly adversary. The dramatic possibilities are certainly evident in the story: although an evil sorceress,

she is still capable of raising the infant St. George with love and care, even teaching him her magic spells, because he was "the apple of her eye" (p. 6). St. George repays her by magically locking her inside a rock once he has learned enough to accomplish it. Her emotional agony at her betrayal is only surpassed by her rage, and should she ever escape she would provide a ferocious adversary. But Kalyb's part in the enfances of St. George is over, and Johnson has her torn to pieces by hellish spirits (p. 12).

Characters who are not villains also serve as a means of interlace. Tellamor and Osiris weave their way throughout Parismus and Parismenos and help to link the two books. Tellamor is first mentioned very early in Parismus, but not by name, when an outlaw knight attacks the lady Dina because of the "iniury thy brother hath done me" (Ch. 2, Sig. C^V, p. A1). Over two hundred pages later, Parismus and Pollipus meet Tellamor among a gang of pirates who have captured Laurana. Tellamor helps them release the lady, and tells them that:

. . . himselfe was of Salmatia, who
trauailing in search of a Sister that
hee had lost, was taken by those Pirates,
rehearsing the whole truth, whereby
Parismus knewe him to bee brother vnto
the damosell, in whose rescue Osiris
was hurt as hath beene before declared: 9
which caused him make greater account
of him, then before he had done, and
enter into a deepe insight of his
former courteous behauieur, and with
all the kindnesse he could, yeelded
him thanks for the friendship hee
had shewen him, and his friend Pollipus,

since their arriual: telling him
that he needed not make any further
search for his sister, for that she
was in the Court of Thessalie, in good
health . . . ¹⁰

Tellamor continues to appear here and there throughout Paris-
menos, as we have seen, and the uneventful story of his love
for Clarina offers a pleasant rest from the more hectic loves
of the other characters. ¹¹ Clarina and Tellamor are no
doubt included in the Bohemian court when it returns to the
court of Thessaly for a final grand reunion at the close of
the book (Ch. 35, Sigs. Kk2-Kk4, p. A19).

Remulus returns in chapter 31 at the head of an army
to aid the Bohemians (Sig. Dd4^v, p. A16). Since the battle
is over, there seems no purpose for his return other than
as a progress report on how he and his wife Phylena have
fared since we last saw them on their wedding day in chapter
12 (Sig. M4, p. A5). And they have fared very nicely indeed;
Remulus has since become king of Thrace and is still in love
enough with Phylena to be grateful to Parismenos for aban-
doning his claim to her (Ch. 31, Sig. Ee, p. A16).

The last chapters of Parismenos are interesting struc-
turally, since Forde seems to have had the intention of
bringing to the surface as many of the threads from Parismus
as he could to end Parismenos. Here we meet Dionisius,
Laurana's father who played an important role in Part One,
for the first time since the first page of Part Two, when
he saw Parismus and Laurana off on their journey to

Bohemia.¹² We learn that Osiris has recovered from the wounds he suffered from the battle against the Persians,¹³ has since married the lady Udalla and has settled into a happy life with her on his estates.¹⁴

Perhaps there could be no better proof of Forde's efforts to tie Parismus and Parismenos together than the apparent inconsistency in the character of the king of Libia. In chapter 14 of Parismenos the king and Parismus were the best of friends, and Parismus visits amiably at the Libyan court (Sig. 0^V, p. A8). When next we see the king, however, his apparent friendliness towards Parismus has vanished. Now he is delighted to answer Maximus' call for help against the Bohemians, because he is:

. . . thirsting for reuenge of the Knight of Fame, as he supposed he had done for him, and also to reuenge some part of the grudge he bare Parismus, euer since his being in Thessaly, and the ouerthrow he had receiued at his hands: which he was in minde to haue done, when he had him in his Court, but that it would haue bene too great a blemish to his honour: therefore he now mustred all his forces together, and by sea conueyed them into Natolia.¹⁵

His hatred for Parismenos is understandable; the unhappy Venola was his daughter (Ch. 12, Sig. N, p. A5), but Forde will not leave it at that. He insists upon upsetting the entire development of the king's character throughout Parismenos. In chapter 14, together with his nobles, the king "applauded [Parismus' and the Knight of Fame's] victorie

with great praises, and deuised all the meanes they could to increase their entertainment . . . In requitall of their kindnesse . . . were feastinges, banquettings, maskes, and triumphes performed by the knights there assembled . . . " (Sig. 0^v, p. A8). For someone who is trying to cover feelings of hatred, the king succeeds admirably. A more likely explanation, though, is that Forde reached back into Parismus to find someone who could appear in battle against the Bohemians and provide one more link with the earlier book. In Part One Parismus did unhorse the "King of Licia" who, "enraged to see his owne shame . . . would haue murthered himselfe, but that his knights hindred him." ¹⁶ Forde's search for more material for entrelacement leads him to combine these two otherwise very different figures from Parts One and Two, even if consistency suffers in the process. Certainly his return is not necessary to the resolution of the plot in Part Two. It is one of those things which are important "less in explaining the action in so many words than in forging significant and tangible links between originally independent episodes; [they are] aimed at establishing, or at least suggesting, relationships between hitherto unrelated themes." ¹⁷ Because of Forde's clumsiness, we can see that forging those links is more important to this writer of interlaced romance than consistency of character.

Character interlace must of course be related to episodic interlace, since a character can only exist within

the plot, and many characters appear and reappear neatly with only one story line (as Ila does in Montelyon). But more interesting structurally are the characters who wander in and out of various story lines, often playing only an unimportant role in each, but serving as a familiar link between plot elements. Tellamor is a fairly important character who is handled in this way, as we have seen, and so is Montelyon's Penthrasus, who is hired by nearly every villain except the king of Armenia. But characters of the most minor sort also pop up here and there to give us glimpses of them before they disappear to return briefly at some other time. Portellus is such a minor character in Parismenos that it is easy to miss him at the first reading, and yet he does surface now and again and the careful reader can follow his adventures with some precision. His only actions worth including in the time-chart come in chapter 24 when he leaves the Natolian court to check the veracity of Venola's allegations against Parismenos, thus enabling Marcellus to disguise himself in Portellus' armor while he is gone (Sig. Aa3^V, p. A13). Later in the same chapter Portellus returns and is immediately dispatched to Bohemia to get help for the heroes from Parismus (Sigs. Bb-Bb^V, p. A14). As characters go, Portellus is very unimportant, and could easily be replaced by someone simply called "a knight" or "a messenger," but by giving us his name, and giving him some individuality,¹⁸ Forde manages to suggest a much richer fabric than he

actually describes. The many intertwining characters and plots leads to a feeling on the reader's part that he is only viewing a very small part of an extremely large panorama, that "this is the sort of thing that goes on all the time, that it was going on before we arrived and will continue after we have left."¹⁹ Perhaps nothing so distinguishes Ornatus and Artesia from Forde's other books than the reader's sense that Ornatus' characters do nothing in between their appearances in the romance. There are few characters to keep track of and they seem to have no lives of their own beyond what they do in the book. They never seem to have just come from anywhere, nor do they hurry to leave so they can go somewhere else. They always seem to be either onstage or waiting in the wings. Interlaced romance, however, provides rich allusions to lives lived beyond what we see. Characters progress between appearances. The interlace rarely picks them up at precisely the same point at which it left them. Thus Osiris acquires a wife and Oristus is seriously wounded between appearances.²⁰

The movements of major characters are handled with more precision and usually involve pairs. The most frequent are pairs of lovers, the hero and his companion (Parismus and Pollipus, Parismenos and Marcellus), and the lady and her faithful servant (Angelica and Anna, Laurana and Leda, Praxentia and Lanula, Constantia and Dela). This is only the beginning, however. Every hero is also part of a father and son "set" comparable to a similar pair of villains, or

a villain and a non-villain. Parismus features Parismus and his father, the king of Bohemia; their enemies are Sicanus and his father, the king of Persia. Parismenos has Parismus and Parismenos, Maximus and Marcellus, Amasenus and Tyrides, Panuamus and his father, the king of Barbarie and Sanco-delordoro. In Montelyon, fathers and sons include Pius and Deloratus, Helyon and Petus. Montelyon includes a striking contrast between these balancing pairs of heroes and villains. Helyon and Persicles are both called home from love affairs at the Persian court by the deaths of their fathers, for example, but while Persicles is genuinely grieved by "the sorrowes that cause my departure" (Ch. 1, Sig. B⁴, p. A29), Helyon hears of his father's death and "for a time he lamented of common course, not of pietie of affection . . . " (Ch. 8, Sig. G^V, p. A33). Their "wedding" nights occur at the same time, but Helyon's is a "merry Iest" at court with a coarse "Countrey Mayden" he does not know (Ch. 4, Sig. D^{4V}, p. A31), while Persicles spends the night with his beloved princess in a shepherd's cottage, "enjoying content without controule: Loue without lust: and pleasure without pride . . . The Byrds without, singing their sweete Dytties in stead of Musicke, and the sweet Philomela, hard by the Wall, with a merry note reioycing at their pleasure" Ch. 5, Sig. E⁴, p. A31). Persicles' and Helyon's sons, Montelyon and Petus, are born on the same day (Ch. 8, Sig. G³, p. A33). Other parallels between pairs of fathers and sons can be found throughout

Forde's interlaced romances. ²¹

Other characters come in pairs as well, including villains who are not part of a father and son set, such as Druball and Bellona, Adamasia and Andramart in Parismus, Sorana and Archas, Argalt and Brandamor, Irus and Iconius in Parismenos, Selia and Helyon, Penthrasus and Ila in Montelyon. Usually, as in the case with the father and son combinations, one member of the pair is more villainous than the other. Thus the king of Armenia must be killed at the end of Montelyon, but his son Palian joins in the final celebration (Ch. 46, Sig. Bb4, p. A50). The more villainous members of each pair are Druball, Andramart, Archas, Brandamor, Irus, Selia, and Penthrasus; the better members (or sometimes the more timid) are Bellona, Andramart, Sorana, Argalt, Iconius, Helyon, and Ila. Iconius turns out to be very nice once he is separated from his friend Irus, and Ila, though a foil for the hero, seems ultimately to be a moral force. ²²

Forde's purpose seems to be more than the symmetry which this two-by-two grouping provides. As he does with the major, episodic interlace in the first twelve chapters of Parismenos, Forde repeatedly splits, combines, resplits and recombines various pairs, adding another dimension to the already complex goings-on. Sometimes the interweaving of the pairs exactly corresponds to the episodic interlace that is occurring at the same time, as in the case of Violetta and Pollipus in the early parts of Parismenos. At other times the

redistributions happen during parallel episodes and are meant to imply relationships that have no direct episodic link. The villainous sorcerors Bellona and Druball capture Pollipus, Parismus and Violetta; the enchantress Bellona falls in love with Pollipus. At the same time Druball is gleefully tormenting them, and Bellona uses Druball's mistreatment of the trio to try to convince Pollipus to love her. Eventually she destroys Druball out of lust for Pollipus, but Pollipus, in love with Violetta, and knowing Bellona would make a dangerous lover, strangles her.²³ In the very next chapter, Laurana's love for Parismus undergoes similar tests because of a pair of villains. She has been captured by Andramart, who has her put in the care of his sister Adamasia, who tortures her as Druball did Pollipus (Ch. 22, Sig. Y4^V). Again the other, lustful member of the pair angrily destroys his partner because of her cruel treatment of his beloved and, again, the beloved refuses to surrender to his proffers of love, although she is grateful to him for his help (Ch. 24, Sig. Z4^V). A kind of thematic interlace is achieved by the similar relationships of pairs (Laurana-Parismus, Andramart-Adamasia, Pollipus-Violetta, Bellona-Druball) and the similar splitting of those pairs so that Pollipus is wooed while he is away from Violetta, and Laurana while she is away from Parismus, and so that Andramart hates and destroys Adamasia, as Bellona does Druball. In Parismenos Forde had split and reunited two pairs of characters at

roughly the same time.²⁴ The result is a very minor contribution to the overall sense of regularity. But in Montelyon Forde again uses the wanderings of divided pairs to provide symmetry and in a more complex manner than is first apparent. The Persicles and Montelyon threads in chapters 22 and 23 contain a remarkable number of narrative links and in fact each thread provides the reader with information he needs to understand the other episode. At the same time the lost daughter and son are meeting,²⁵ so are the two lost fathers, Delautus and Persicles (Ch. 22, Sig. P^V, p. A42). Both members of the father-son pair, Montelyon and Persicles, meet hermits who give them information vital not only to their own immediate problems, but to the solution of their relationships as well. Persicles' hermit is Philotheta's father Delautus, who tells him of Philotheta's background at the same time that Montelyon is rescuing her.²⁶ While giving him this background Delautus also mentions that he will not be freed from Penthrasus' magic until Persicles' son frees Constantia (Sig. Q0. Montelyon's hermit tells him of Amphiador's approach (Amphiador is a major character in Delautus' story), and of Penthrasus' Castle,²⁷ and Montelyon also learns of the Hesperian Nymphs who eventually give him the arms he needs to take the castle (Ch. 25, Sigs. R4^V-S^V, p. A44).

The separation of Persicles and Montelyon is the final pair split to occur in the book and triggers the reunion of all the other separated pairs, including the reunion of

Persicles and Montelyon in the knowledge of their relationship to one another, and also the reunions of Alsana and Delautus, Philotheta and Delautus, Montelyon and Constantia, Persicles and Constantia, and Constantia and her father the king of Persia. In addition, a new pair is formed with the love of Philotheta and Montelyon, so that we leave the book not only with all rightful relationships restored, but with a new relationship arising out of the troubles.

Forde continually breaks up old pairs and creates new ones in this way, with the practical result that characters are constantly getting entangled in other characters' lives and troubles. The Amphiador-Delautus quarrel soon involves Montelyon and Persicles, but because Forde establishes a link between Delautus and Constantia through Penthrasus, Montelyon not only reunites his own family, but his lady's family as well.

iii. Episode Transition and Chapter Organization

Forde's transitions between episodes represent an advance over his romance-writing colleagues. The most common method of moving from character to character and scene to scene is the rather cumbersome "bridge"--usually some variation on "Now turn we from . . . to . . . " Those authors who use multiple plots are prone to use bridges as a method of

cueing the reader that a transition is about to take place. ¹

Forde also frequently uses bridges:

Where we wil leaue them within the Citie,
making all the preparation that might be,
to withstand the enemy, and Sicanus at
the walls begirting the same, to speake
of Parismus, who all this while being
in the Caue amongst the Outlawes, still
deuised how he might haue further triall
of Lauranaes constancies, and therefore
determined still to conceale himselfe,
untill he might heare newes of Dionisius
returne, and also to know wherefore was
such preparation for warres. ²

As he became more adept at interlace, and as his use of the technique increased, Forde seems to have realized that constant interruption and movement from one plot thread to another could not be satisfactorily accomplished by so clumsy a method of transition as the bridge, and his use of it becomes less pronounced as entrelacement becomes more complex. Instead Forde substitutes other methods which are all present in his earlier works, but which were not put to so much use.

One of the most effective methods Forde uses when he is juggling the deeds of two or more characters at one time is to eliminate the bridge altogether and to cut back and forth between scenes with alternating paragraphs or short groups of paragraphs. This works especially well when each scene contains some activity which is related to the other. In chapter 24 of Parismenos (pp. A13-A14) Forde depicts the escape of Dulcia and Marcellus to Panora's house and Maximus' frantic search for them throughout the castle almost

entirely in this manner. The following excerpts consist of the last sentences of a paragraph and the beginning of the following paragraph from that chapter and illustrate the abruptness of scene transition:

1. And [Marcellus] the next day spending his time in much pleasure and kinde sort with Dulcia, whome hee loued most exceedingly, but without any blemish or thought of intemperancie.

Earlie in the morning came the two Nobles from Maximus to arrest Marcellus, thinking to haue found him there, but comming to his chamber, he was not there, nor in all the Court to be found. Which caused an other tumult for his absence . . .

(Sig. Aa2^v)

2. Maximus continued many daies at the maiden Tower, calling together all the knights of the land, commaunding them to make all diligent search . . . This businesse was so speedily and so exactly performed, that it was impossible for them to escape unknown or undescried.

Marcellus the next night after all the tumults, hauing by many perswasions and intreaties wonne Dulcia to stay with Panora, . . . armed himselfe in the armour hee had gotten and departed from thence . . .

(Sig. Aa3^v)

3. [Iabine] thought it their best course to stay there still untill Maximus were out of hope to finde them, and had giuen ouer his search, or at the least untill Marcellus were returned, whose counsell they both allowed and followed.

Maximus still remained in the maiden Tower, fretting his heart with vexation and grieve . . .

(Sig. Aa4^v)

4. [Maximus] protested if he had his children againe, he would not restraine them so much of their libertie, but that he would let them make choise according to their own fancies: and in this heauie estate we will leaue him: deuising what meanes to worke by gentlenesse to call them home againe:

Marcellus all this while continued with Dulcia in Panoras house, and now hearing that Maximus was returned from the maiden Tower, and had giuen ouer search . . .

(Sig. Aa4^V)

Only in the final example is a bridge used, and it is brief. The result of eliminating the bridge is an almost cinematic economy in the narrative. The use of rapid shifts between stories is noticeable even in Forde's early work, particularly in comparison with other romance writers. In chapter 19 of Parismus he cuts from Parismus and Pollipus as they bewail the loss of Laurana to the Tartarians who left them stranded on the Desolate Iland (Sigs. S-S2^V), to the king of Bohemia, who becomes a hermit at the news of Parismus' "death" (Sig. S2^V), to the court of Thessaly, where the "sorrow they made, was such as the like was neuer heard of in any age" (Sig. S2^V), to the Tartarians' joy at their booty and Laurana's subsequent imprisonment there (Sigs. S4-T). With the beginning of chapter 20, we are back again with Parismus and Pollipus (Sig. T). As with many of the other transitions, this last one seems to invite comparison between Laurana in miserable but luxurious captivity at Andramart's Castle, and Parismus, who is free but without food and water, and is

deeply grieved by Laurana's loss while on the Desolate Iland. Yet only in Montelyon and the latter parts of Parismenos does Forde virtually eliminates the bridge from transitions.

Forde is at his best, however, when the transitions between plot lines are motivated by the preceding events themselves, when there is some link between the two. In Montelyon, for example, Montelyon is reunited with his parents (Ch. 29, p. A45). The public celebration at his return has barely subsided when he is thinking of Philotheta, whom Ila had earlier carried off from Penthrasus' Castle. Immediately, the scene shifts to her and her thoughts of him, providing a very nice transition into events which happen to her:

Notwithstanding this ioy, the knight of the Oracle left some sparkes of discontent which troubled all his sences, and turned his quiet into disquyet, which was with remembrance of Philotheta, whose mishap pinchd him to the very heart: who likewise was not free from the like disquiet, fearing neuer to see him againe . . . 3

Chapters in Forde's romances vary widely in organization. The simplest kind involves one character over a fairly short period of time, and usually is organized around a limited event or brief series of events.⁴ A similar kind of chapter combines the deeds of several characters and alternates back and forth between them, using transitions, as we have seen.⁵

In the latter parts of Parismenos and in Montelyon, however, Forde develops two other kinds of chapter organization. The first kind, which develops in Parismenos, is

by far the more effective and considerably strengthens the internal organization of the books and heightens the narrative's suspense. The chapters usually contain several plot threads (and the author's usually smooth transitions between them) with each hero or heroine facing some immediate problem or danger which he or she resolves or escapes during the course of the chapter. When each character has avoided some disastrous fate or other, he or she is immediately faced with some new problem, and at that point the chapter closes but not before the author, in true "to be continued in our next installment" fashion, has given us a brief picture of all the characters facing all-but-certain death, maiming, or life imprisonment. The escape or solution may come in the next chapter, or the character may be held in suspended peril for a number of chapters. Chapter 22 of Parismenos, which partly deals with Parismenos' learning from Marcellus of Angelica's imprisonment and their resolution to rescue her, ends with a view of Angelica sitting dejectedly in the Tower, certain she will never see any of her friends or her brother again (Sigs. Y2^V-Y3, p. A12).

Very often the use of a "multi-peril" chapter which includes new dangers and problems for a number of heroes and heroines is preparation for the dispersal of characters into new interlacing branches. Chapter 18 of Parismenos ends with brief views of the dire situations which face the characters originating in that chapter. Parismenos is in the lions' den where Maximus has ordered him thrown;

Marcellus is in trouble with his father Maximus for killing Collimus while visiting his sister Angelica, who is imprisoned in the Golden Tower; Parismenos' rival Camillus with his army is on his way to the Tower, determined to take Angelica for himself "either with force, or faire meanes . . . " (Ch. 18, Sigs. S3-S3^V, p. A18). In the next chapter Parismenos escapes the lions' den and the Tower, but in doing so he is separated for a long time from Angelica and Marcellus, whose troubles continue. Parismenos, "with a heauie heart, for that he went to vndertake a new trauell, which might detain him long from returning to Angelica," decides to begin again his search for his parents (Ch. 20, Sig. U3, p. A12).

Near the end of Montelyon, Forde began to use another type of chapter division, which closely corresponds to scene division. Chapters are very short, and in fact represent quick changes of location, which in previous books Forde handled within one chapter. Like the earlier chapters (and like dramatic scene divisions), the chapters are often tied together by similar actions or moods of the characters. For example, chapter 42 of Montelyon ends with the statement that "the souldiers hearing of Montelyons departure, seemed to haue lost their former courage, and to haue beene without comfort" (Sig. Aa^V, p. A49). The next chapter switches without a bridge to the Armenian camp where Montelyon is, and begins: "Montelyon being likewise no lesse sadde to haue left them . . . " (Sig. Aa2, p. A49).

The effect of these short chapters is much the same as the effect of the chapters which briefly survey the actions of many characters. They lend a breathlessness and urgency to the unfolding action, and greatly increase the speed of the narrative in contrast to the more leisurely pace achieved by devoting a long chapter to one or two characters. Therefore it is particularly appropriate that these kinds of chapters--the short, "scene-division," and the longer combination of the brief actions of many characters--are more frequent in the latter parts of the romances, particularly in Montelyon, when events seem almost to be tumbling downhill to a conclusion. Or Forde uses them often when he wishes to quickly begin a series of adventures which form a new block of interlace. ⁶

iv. Time and Setting

In the most rich and famous Countrey
of Thessaly, raigned one Dionisius . . . ¹

In the rich and renowned Country of
Phrygia, in Prouinces not farre distant
from neere neighbourhood, dwelt two
auncient Knights . . . ²

An ancient King named Pius, ruled
the Land of Assyria in great peace . . . ³

With these opening sentences from Parismus, Ornatus and Artesia, and Montelyon, we at once find ourselves in the

romance world of long ago and far away. Exotic locales and "once upon a time" moods characterize interlaced and non-interlaced romance alike, and Forde is no exception. His knights roam through Armenia, Bohemia, Persia, Barbary, Arabia and Italy with an ease that suggests these lands are no larger than city blocks, and contiguous ones at that. Forde is different than most chivalric authors in not giving a mythological or historical frame of reference for his tales. Pius or Dionisius could have ruled in A. D. 1500, 1000 or 500; it is really unimportant. But Amadis de Gaule, for instance, begins "Soone after the passion of our Sauour Iesus Christ . . . " ⁴ and another romance takes place "About three hundred yeeres before the royall name of great Plantaginet possessed the imperial Diadem of this Mayden Land . . . " ⁵ Yet these books are no more set in a definite historical period than are Forde's books; chivalric romance always takes place "when knighthood was in flower."

There are some differences, however, among Forde's interlaced books and Ornatus and Artesia in the use of time. In the interlaced romances time often is "empty," as it is customarily in medieval romances. ⁶ For example, time is often mentioned--"certaine dayes," "a few dayes," or "some moneths"--but it is unimportant. It makes no difference whether Persicles remains in the forest "many dayes, and many yeares" ⁷ or "the space of three moneths" ⁸ because time really has no importance when he is in the forest. In the many years

that Ila keeps Constantia imprisoned, or that Argalt "issue[s] foorth of the Castle, intending as his custom [is], to search if any knights were in the Forest," ⁹ time seems to have stood still. Constantia is still young and beautiful enough when her grown son's mistress meets her that she thinks Constantia the most beautiful woman in the world--after years of captivity. ¹⁰

Time in the beginning chapters of Parismenos is especially confusing. The two principal story lines (p. A4) seem to operate on entirely different rules of time. We have been led to believe that the wedding of Pollipus and Violetta in chapter 1 occurs at most only a few months after Parismenos' birth and kidnapping. ¹¹ Yet Archas' abduction of Violetta happens "many dayes after" ¹² her arrival in Bohemia, which is only some "fewe daies" after her wedding. ¹³ Succeeding events require that during those "many dayes" Parismenos grow from infancy to maturity. ¹⁴ Nevertheless Violetta is still a lady of "exceeding beautie, and sweete deliury of speech . . . gracious moouing and disposition of her eyes, which had power to pearce millions of harts . . . " (Sig. B3^v).

Other, more ordinary characters seem to live in "full" time. Things happen to them as the years pass by. Remus and Isabella marry, ¹⁵ as do Osiris and Udalla. ¹⁶ These are often the interlacing characters discussed in Part ii, the characters whose threading lives work to pull together the narrative.

One feature of characters like Remus and Osiris which may account for this difference in time is that they live usually at court as opposed to villains like Archas, Andramart, Irus and Penthrasus who inhabit magic castles, forests and desolate islands, or like the heroes and heroines, divide their time between both. For while a character is at court, we measure time accurately enough. It is only when he moves out into the forests, the wild and enchanted places, that time ceases to have importance. (One principal difference between the interlaced romances and Ornatus is that time in Ornatus is always precise. ¹⁷)

Settings become zones of action which dictate the mood of both the reader and the characters. Forests are scenes of uncertainty and mystery. Naturally, it is in a forest where Violetta is attacked by a wild bear and encounters Archas, ¹⁸ where Osiris is wounded by mysterious outlaws while coming to the aid of an unknown lady, ¹⁹ where Philotheta is carried off by giants, ²⁰ and where Ornatus is attacked by a boar and later by a strange knight in green. ²¹ Forests are filled with outlaws, pirates, marauding villains, and witch's castles. They are the scenes of uncertain adventures and sudden encounters.

There are other settings which determine the mood and action. Montelyon in particular has distinct zones of action (this is true also of Parismus and Parismenos to a more limited extent.) It has its share of mysterious forests and enchanted castles, as well as a shepherd's

cottage (Chs. 5-7, pp. A31-A32), where events take on a pastoral mood. When the narrative moves to Assyria it follows an epic, or more accurately a "chronicle-like" course. It is a place of bloody battles, mass murder, rebellions and palace coups, a place where the people are swayed by propaganda, good counsellors are murdered, and where after years of war "the beauty of the Land are destroyed." 22

In the Persian Court (Chs. 1-5, pp. A29-A31), we have not so much romance (and certainly not chronicle) as we have novella-narrative dominated by a single plot line. In this case it is comic. The Arabian court (Ch. 8, pp. A33-A34), however, is entirely different from the golden Persian one. Here courtiers are cunning, debauched and devious, rulers cruel and tyrannical, and courtly life is opulent and degenerate. Selia at the Persian court was simply a too-willing peasant girl, but once she breathes the infected atmosphere of the Arabian court, she becomes evil, and even wants to murder Constantia's baby (Ch. 8, Sig. G3, p. A34). This mood is fairly interesting for a few pages, but it quickly begins to grow thin; moreover, it is not a proper place to imprison a princess, and Forde removes Constantia to the familiar enchantments of Penthrasus' Castle, which Helyon constructs especially for her (Ch. 9, Sigs. H2-H3^V, p. A35).

The differing characteristics of various settings make them natural aids to interlace, and Forde never uses them more skillfully than in the first six chapters of Parismus. 23

One of the first things to become apparent from the

episode list (pp. A51-A54), is the rhythmic alternation between story lines--the regular movement back and forth between Osiris' story and Parismus' and the references of a character in one story line to the happenings in another, as if the author is conscious of the importance of never allowing the reader to forget at any point what is going on in another part of the story. Moreover, the two story-lines have different tones, dictated in part by their locale. The difference is most marked in the earlier chapters when there is as yet no connection between the two narrative lines.

The main plot features Parismus, his love for Laurana and the obstacles to their love. The second plot deals with Osiris and the outlaws in the forest. If we identify specific incidents in chapters 1 through 5 as belonging to one or the other element, the episodes are arranged as follows:

Parismus-love story: episodes 1-3, 5-12, 17-26.

Osiris-outlaw story: episodes 4, 13-16.

The Parismus-love episodes are "courtly;" they are filled with concern for manners and elegance as well as love. They are highly predictable, almost ceremonial, as they move slowly forward in a stately and conventional manner. The opening paragraphs establishing the ideal qualities of the court illustrate this pleasing predictability:

In the most rich and famous Countrey of
Thessaly, raigned one Dionisius, whose
discretion in gouernment, and singular
wisedome in ruling so mightie a Nation,

made the splendant fame of his renowne to spread it selfe to the vttermost confines of the world: and most Countries made continuall traffique thither, by reason of the good and equitable lawes he had instituted for the quiet of his Countrey. Amongst the rest of his externall blessings whereof he enioyed abundance, his Court was much renowned by the exceeding bewtie, and vertuous gifts of Oliuia his Queene, by whome he had one onely daughter named Laurana, whose bewtie so farre excelled all other Ladies that she was esteemed (in those parts of the world) the onely paragon for bewtie. Besides, the vertuous quallities, and pretious giftes of nature, wherewith her minde was abundantly adorned, did so much extoll her high commendations, that many Princes of farre Countries, did trauell thither to attaine her loue. Insomuch that by continuall accesse of many strange Knights, the Court of Dionisius, daily increased in dignitie, who gaue most courteous entertainment to all, as fitted to their honour, and accorded with his wisdomes.

(Sigs. B-B^v)

From the outset each character is quickly recognizable as a courtly type. Parismus' case of lover's malady, Laurana's indecision, the faithful servant intermediary, the stylized love-letters, the garden meetings, and the vows of secrecy are all familiar elements. All work together as if part of some elaborate antique dance. Parismus' choice of as formal a device as a masque to declare his love for Laurana is thus quite appropriate. When imagining Dionisius' court, we visualize a place where behavior is firmly guided by convention and readily understood laws; hence the love story comes to look like a bright and lovely little pantomime which the audience has seen a score of times.

Thrusting itself into this self-evident plot is the puzzle of the Osiris-outlaw story, which at first seems nothing more than a tangle of succeeding mysteries. Where the love story takes place in the splendor of the court, the Osiris-outlaw story begins in the shadows of the forest; where the love story unfolds in a clear-cut, forward-moving, single narrative line, the Osiris story is told by means of flashbacks and enframed autobiographies. Although the Osiris-outlaw story is as conventional as the love story, its structure provides that nothing is fully revealed until near the end of the sixth chapter, while events in the love story are self-explanatory. The Osiris story begins in danger and ends in relative safety; the love story begins in safety, and by the sixth chapter is involved in uncertainty and even danger. The two stories which seemed so separate in the first chapter become inseparably intertwined in the sixth, so that most episodes in chapter 6 involve both the Parismus-love and the Osiris-outlaw plots. Ultimately, danger--first associated only with the forest--shifts to the court. It is hard to imagine Forde having used any other method but interlace to gain this effort.

v. Forde, Interlace, and Ornatus and Artesia

Entrelacement is an acquired taste, like olives and escargots. While I cannot make anyone enjoy it, I have

tried to increase appreciation of Forde's craftsmanship. In the process, I have been forced to neglect his only non-interlaced and far more ordinary romance, Ornatus and Artesia. Ornatus avoids interlacing characters, episodes, and motifs; it severely limits the number of its flashbacks and characters. It has no "digressions," or different kinds of time, and the narrative takes place over a very brief space of time. Compared with his other intricate romances, Ornatus is structurally rather hum-drum.

Forde himself seems not to have thought very much of his briefest creation. The sloppiness of the narrative in the final chapters indicates either a pressing deadline, flagging interest, or both. His "Epistle to the Reader" in Ornatus expresses fears lest "this my summer fruite bee gathered before it be ripe," and in compensation he promises "amends with olde fruite, that hath been a yeare in ripening, and in the beginning of the next Winter comming foorth." This probably is Parismus.¹ In the preface to his final book, Montelyon, Forde does not even think Ornatus worth mentioning when he repeats his past successes in assuring the reader that he "shall perceiue nothing inferiour" in Montelyon to "Parismus and Parismenos, my elder offsprings."

If Parismus, Parismenos, and Montelyon were his favorites, Forde was a good judge of his own work. And though Ornatus was well-received, the other romances greatly surpassed it in popularity.² We are justified in thinking that Forde's skill at interlace had something to do with

that popularity.

Chapter III: Notes

¹ Giraldi Cinthio on Romances: Being a translation of the Discorso intorno al comporre dei romanzi, trans. Henry L. Snuggs (Lexington: University of Kentucky Press, 1968), p. 37.

² Leavis, p. 90.

³ "C'est un encheêtrement systématique." Ferdinand Lot uses this phrase to describe the Vulgate Lancelot in Etude sur le Lancelot en prose (Paris: Champion, 1918), p. 17.

⁴ See Chapter I, above, for a general explanation of "interlace."

⁵ Thus I am in disagreement with Davis, who agrees with Leavis that Forde's plot is a "meaningless web" in which "we can see the inevitable consequences of the late Greek presentation of action divorced from character or ideas, of action over which states of mind have no control . . . Forde accepted absurdity as the way of the world, and consequently his absurdities became meaningless" (p. 166).

⁶ Vinaver, p. 68.

i.

¹ Charts outlining the plot of Montelyon, as well as Parismenos, Ornatus, and a simplified version of the first six chapters of Parismus may be found in the appendix: "Time-Charts of the Works of Emanuel Forde" (pp. A1-A50). They are called time-charts because events are organized as they occur chronologically, rather than in the order in which they occur in the book. In the case below, the reference is: Ch. 22, Sigs. P-P^v, p. A42, indicating that the proper reference is to be found on page A42 of the appendix section.

² "No he visto ningún libro de caballerías que haga un cuerpo de fábulas entero con todos sus miembros, de manera que el medio corresponda al principio, y el fin al principio y al medio; sino que los componen conttantos miembros, que más parece que llevan intención á formar una quimera ó un monstruo que á hacer una figura proporcionada." ("I have never seen any book of chivalry that forms a complete body of tales, so that the middle corresponds to the beginning, and the end to the beginning and the middle, but instead they compose them with so many members, that it seems more like they bore the intention of forming a chimera, or a monster, than of making a porportioned figure.") Don Quijote, ed. Clemente Cortejón, III (Madrid: Suarez, 1907), 293.

³ C. S. Lewis, The Discarded Image (1964; rpt. Cambridge: Cambridge University Press, 1970), p. 194.

⁴ " . . . on ne peut découper dans le Lancelot de vraies tranches d'histoire, on ne peut supprimer une 'aventure' sans que cette suppression ait des retentissements proches ou lointains. On ne peut, sans courir les plus grands risques de les voir dénonces, introduire des épisodes nouveaux." Lot, p. 27. Cf. Patchell's discussion of Palmerin's (and Lancelot's) episodes: "Each seems to be a separate entity, which could easily be dispensed with . . . Like most medieval romances, they succeed better in details than in construction" (p. 72, 73).

⁵ " . . . hay una intrincada selva de aventuras que cruzan unas con otras, se interrumpen y se reanudan conforme al capricho del narrador . . . Pero nuestro autor no pierde nunca el hilo de su cuento," Marcelino Menéndez y Pelayo, Orígenes de la novela, I, 2nd ed. (Madrid: Bailly-Bailliere, 1925), p. ccxv.

⁶ Allan Gilbert, "Introduction" to Orlando Furioso (New York: S. Vanni, 1954), I, xviii-xix.

⁷ Seuen Champions, p. 100.

⁸ Rosamond Tuve, Allegorical Imagery (Princeton: Princeton University Press, 1966), p. 362.

⁹ Tuve does not believe that this constitutes true interlace; "though we cannot play on several strings simultaneously, we accept the convention that we can show the polyphonic nature of what we have to tell by juxtaposing separable persons' stories. But events

connected by entrelacement are not juxtaposed; they are interlaced, and when we get back to our first character he is not where we left him as we finished his episode, but in the place of psychological state or condition of meaningfulness to which he has been pulled by the events occurring in the following episodes written about someone else" (pp. 362-63). Miss Tuve's remarks, though probing, are, I think, a bit extreme and not totally borne out by the works themselves. (See Vinaver, p. 92n.) Nevertheless, when interlace as she describes it does occur, it is interlace at its most sophisticated. See Chs. 1-6 of Parismus, pp. A51-A54.

10 Parismenos, Sig. C2^V.

11 " . . . the tradition which deliberately created an impression of confusion and emphasized the vagaries of knight-errantry, the pell-mell of odd adventures distractedly following one another," Vinaver, p. 94.

12 The assumption is inherent in the genre itself, but Forde leaves nothing to chance, and in the concluding paragraph to Parismus he previews Parismenos, "wherin shall be shewen the manner of his bringing up by his nurse, that fled with him from Andramarts castle, in the Iland of Rocks, with the rehearsall of many strange adventures, he atchieued, before he came to his parents" (Sigs. Gg2-Gg2^V).

13 The "custom of the castle" can always provide new problems for the hero, and does yeoman-duty in all chivalric romance. Tuve briefly discusses the motif as a means of advancing plot, p. 365.

14 Chs. 5, 8, Sigs. F-F^V, I^V, p. A5. Now it becomes apparent why Forde selected Violetta for the kidnap-victim instead of Laurana, since Laurana is too passive and unimaginative to have shown Violetta's initiative and courage in her escape from Archas (Sig. F).

15 E. g., Parismenos, Ch. 11, Sig. M3^V, p. A7. Knots, of course, are strongest at the end of the book when all the characters are together, all relationships are understood, and all adventures completed.

16 Montelyon, Ch. 17, Sig. M3^V, p. A40.

17 Lamprecht on Romanesque design. Quoted by Vinaver, p. 78.

18 Barzillus was last seen parting from Parismus and Tellamor in chapter 6, Sig. G, p. A5.

19 Ch. 12, Sigs. M4-N^V, p. A6. See also other examples of this last use of flashback: Parismus, Ch. 6, Sig. F4^V, p. A1; Montelyon, Ch. 15, Sig. L3, p. A39; Ornatus, Ch. 13, Sig. N2^V, p. A25; Ch. 16, Sig. P4^V, p. A27. (Flashbacks of a simpler kind, which merely pick up a character's story where it was last left are rare in Forde, but can be found in Montelyon, Ch. 4, Sigs. D4^V-E2, p. A31.

20 Richard Johnson, Tom a Lincolne, Sigs. E-F2^V.

21 I have not been able to locate where (if anywhere) I first read of the "nesting story" in chivalric romance narrative. Schlauch briefly mentions the enframed autobiography (pp. 172, 180). Both the nesting story and the enframed autobiography can be identified on the time-charts in the appendix by the parentheses bracketing the entire description of an episode. Double parentheses [(())] indicate that the story or autobiography is being told by someone who first heard the story or autobiography from someone else ("I'll tell you what he told me . . . ")

22 E. g., Delautus' information concerning the final years of Penthrasus' life in Montelyon, Ch. 22, Sigs. P4-Q^V, pp. A36-A37.

23 The Angelica story does not re-enter the romance until Ch. 17, Sig. P4, p. A9.

24 Montelyon, Sig. P^V.

25 Parismus' and Parismenos' arrivals also serve a conventional purpose related to the depiction of father-son heroes. The hero-father is always surpassed in virtue and prowess by his son. Thus Parismus arrives in time to rescue Tellamor, Barzillus and Panuamus (knights of only ordinary ability), but must himself be rescued on the following page by his son (Sigs. I4-I4^V).

26 See pp. A18-A19, A50.

27 Parismenos, Ch. 35, Sig. Kk4, p. A19. See also Montelyon, Ch. 46, Sig. Bb4, p. A50.

28 In Ch. 16 of Parismus Sicanus dies, peace comes to Persia and Thessaly, Parismus and Laurana are married, a tournament follows with a general celebration, reward and amnesty for the outlaws who saved Parismus' life. Pollipus' and Violetta's love story begins in Ch. 17, and a new block is under way.

29 The heroes Pollipus (Ch. 5, Sig. E, p. A5) and Parismenos (Ch. 7, Sig. G2^V, p. A5) and the villains Argalus and Themides (Ch. 4, Sig. D3^V, p. A5) all disguise themselves in green armor within a relatively short space of time. See also the green armor of the preternatural "knights" in the service of the sorceress Ila, who seems to be ultimately a force for good, but whose powers threaten the heroes nevertheless (Montelyon, Ch. 23, Sig. R3^V, p. A43).

30 A bear causes Pollipus and Violetta's separation and also starts Parismenos on his search for his parents (Parismenos, Sigs. B2^V-B3, C3, p. A4).

31 "Though Amadis may be viewed as a work in which variety has run wild, it is marked also by familiarity, monotony, and repetition . . . the authors' habit of building the narrative upon itself. No alert reader can wade through many books of Amadis without being aware of the recurrence of themes, episodes, and motifs. Since the episodes most frequently repeated are derived from such distinguished literary works as the Iliad, Odyssey, and the Aeneid or from well-known medieval and Renaissance books, readers are likely to experience a nagging sense of the familiar. The repetition or parallelism in Amadis is so constant that it represents a habit of composition and indeed establishes an underlying unity. The surface variety, the wild and whirling narrative, the wonders, the diversity of style, the tragicomic approach--all are in a sense counterbalanced by an underlying similarity . . . The repetitions set up mnemonic echoes in the reader and help give an impression of purpose and form that is [at first glance] belied by the rambling structure of the work." O'Connor, pp. 105, 116.

32 Irus will not release her hand (Parismenos, Sig. Gg2^V), just as Parismenos would not earlier (Sig. R2^V). The motif prompts further comparison between Irus, the villain, and Parismenos.

33 E. g., C. C. Mish prefers Seuen Champions to both parts of Parismus because of "its greater variety in content"--"Best Sellers in Seventeenth Century Fiction," 362.

34 " . . . The various authors of Amadis seem to feel that motifs that work on one occasion are bound to improve with repetition. What Sir Henry Thomas calls the 'poor exaggerations of their originals' serve as cohesive elements in the vast, apparently structureless books that comprise the romance." O'Connor, p. 124.

35 Montelyon says to Praxentia, following her declaration of love to him: "I haue long since knowne of your good will to me, which Palian by his subtilty increased, of whose loue and proceedings I know so much, that I thinke I shall wrong him to fulfill your request: my selfe was the man that should haue ioyned your hands, when he tooke my habit and name vpon him" (Ch. 35, Sig. Y2^v, p. A48). Palian and Praxentia are ordered to marry, though Praxentia is still not cooperative (Ch. 46, Sig. Bb4, p. A50).

36 The idea of the son succeeding where the father has failed is found in Parismenos as well. This is a feature of Greek and medieval romance, e. g., the relationship of Lancelot and Galahad in the Grail stories.

37 Laurana on her honeymoon (Sig. R4^v), and Angelica on the day before her wedding (Ch. 31, Sig. Ee^v, p. A16).

38 Parismus joins the outlaws in the Thessalian forest and is elected their captain (Ch. 6, Sig. F4^v, p. A3) as Parismenos becomes captain of a group of pirates (Ch. 3, Sig. C4, p. A4) and later is asked by Iconius to join his band of outlaws (Ch. 33, Sig. Hh-Hh^v, p. A17).

39 Parismus, Sig. R4^v; Parismenos, Chs. 34, 35, Sigs. Ii2^v, Kk2^v, pp. A18, A19.

40 Parismenos pretends friendship to Iconius, who has offered to help him return to Bohemia, but says to Angelica "not withstanding my shew of credence, I giue no trust to Ico. trueth, but wil trust him so far as I haue tryall of his loyaltie, and not otherwise" (Sigs. Hh4-Hh4^v). While distrusting the "honest" outlaw Iconius, he places immediate trust in the outwardly upright, but inwardly depraved Arenus, and counts on him to help him against Iconius, while Arenus all the time is planning to murder him and carry off Angelica. No wonder Forde describes Parismenos as "with a ioyfull heart going towards [his] miserie . . ." (Sig. Ii2). Parismus also fears his outlaw friend "whom hee durst not trust" (Parismus, Sig. G), but his doubts are needless, and the outlaw dies helping Parismus win Laurana (Sig. 02^v).

⁴¹ O'Connor, p. 124. O'Connor, without specifically discussing entrelacement, gives a thorough discussion of the simultaneous employment of variety and repetition in Amadis which applies to Forde and other interlaced romance. His principal point is that despite the apparent "'confused multitudinousness'" of action (p. 88), recurrent motifs give unity to all twenty-three books of Amadis (pp. 85-129).

⁴² O'Connor, p. 119.

ii.

¹ The Vulgate Version of the Arthurian Romances, ed. H. O. Sommer, III (Washington: Carnegie Institution, 1910), 199 ff.

² Vinaver, p. 82. This summary relies upon Vinaver, pp. 82-83, as well as Lot, pp. 17-18.

³ Vulgate . . . Arthurian Romances, III, 174-75.

⁴ Vulgate . . . Arthurian Romances, IV, 95-96.

⁵ Vinaver, p. 83.

⁶ Vinaver, p. 90.

⁷ Parismenos, Ch. 13, Sig. N4, p. A7.

⁸ Palian: Montelyon, Ch. 6 (p. A32), Chs. 13-16 (pp. A38-A39), Chs. 18-21 (pp. A40-A42), Chs. 34-36 (pp. A47-A48); Amphiador: Montelyon, Ch. 22 (pp. A35-A37, A42), Ch. 23 (pp. A43-A44), Chs. 29-31 (pp. A45-A46); Penthrasus: Montelyon, Ch. 9 (pp. A35, A37), Ch. 22 (pp. A36, A37); Archas: Parismenos, Chs. 2, 5, 8 (pp. A4-A5), Ch. 21 (p. A12); Camillus: Parismenos, Chs. 16, 18, 20 (pp. A10-A11), Ch. 31 (p. A16). Camillus is not a true villain, in the sense that he means Parismenos any harm, but his presence--intentionally or not--always causes trouble for the hero. Ila also has many of the characteristics of the villainous sorceress, but she is unique and seems aware that by her machinations she is serving destiny through her workings against the

heroes and heroines. She hates killing and is "unwilling to be any way guilty of blood" (Sig. P4). Holding nothing against the hero or heroine personally, Ila is content to play out her role against them and then escape mysteriously. Thus she is an interlacing villain structurally, but not thematically. Ila: Montelyon, Ch. 9 (pp. A35, A37-A38), Chs. 26-29 (pp. A42-A45).

- ⁹ Parismus, Chs. 1, 2, Sigs. B2, C^V-C2, p. A1.
- ¹⁰ Parismus, Ch. 26, Sig. Dd2^V.
- ¹¹ Parismenos, Ch. 9, Sigs. L-L2, p. A6; Ch. 14, Sigs. 0^V, 03^V-P, pp. A8-A9; Ch. 24, Sig. Bb^V, p. A12.
- ¹² Parismenos, Ch. 1, Sig. B, p. A4; Ch. 35, Sig. Kk2.
- ¹³ Parismus, Sig. N3^V.
- ¹⁴ Parismenos, Ch. 35, Sig. Kk, p. A18.
- ¹⁵ Parismenos, Ch. 28, Sig. Cc2^V, p. A15.
- ¹⁶ Parismus, Sig. M4^V; he appears again as the "King of Libia," Sig. Q2.
- ¹⁷ Vinaver, p. 68.
- ¹⁸ Portellus is eager to volunteer for any job which will help Marcellus and Parismenos, but though he is totally loyal to them, he tends to argue, and so cannot come to an agreement with the two on what to do to help free Angelica until Iabine settles the matter (Sig. Bb^V).
- ¹⁹ Lewis, p. 98.
- ²⁰ We discover in Parismus, Sig. N3^V, that Oristus and Osiris were "greeuously hurt" in battle against the Persians.
- ²¹ E. g., the good Parismus compares with the evil Maximus: Parismus searches for his son; Maximus hides his daughter from searchers. Sicanus is vain, willful and cowardly, and even his father grows weary of him (Parismus, Sig. K) while Parismus proves his worth to his father and the others over and over again. Montelyon is busy taking an enemy city while Palian is still asleep, and the

hero surprises Palian "euen in his Bed, who seeing one in Armour besmeared with bloud, with his sword ready drawne, being exceedingly affrighted . . . cry[ed] out treason, treason, I am betrayed, helpe, helpe" (Ch. 15, Sig. L2^v, p. A39).

22 See above, note 8.

23 Parismus, Ch. 21, Sigs. U3-X^v.

24 Marcellus' Dulcia joins Parismenos in the Bohemian camp and Angelica is with Marcellus at the Natolian camp (Ch. 28, Sig. Cc2^v, p. A15). The four lovers are reunited at the same time in chapter 30 (Sig. Ee, p. A16).

25 Philotheta and Montelyon, Ch. 23, Sig. Q2, p. A42.

26 Ch. 22, Sigs. P2-Q^v, pp. A42-A43; Ch. 23, Sigs. Q2-Q3^v, pp. A42-A43.

27 Ch. 24, Sig. R3, p. A43; Ch. 23, Sig. R, p. A43.

iii.

¹ E. g., "In whose trauailes my Muse must leaue them for a season, and speake of the Thracian mourners, which by this time had watered the earth with abundance of their ceremonious teares, and made the elements true witnesses of their sadde laments, as hereafter followeth in this next Chapter," Seuen Champions, p. 63.

² Parismus, Sigs. I-I^v.

³ Montelyon, Ch. 29, Sig. U^v, p. A45. A somewhat similar transition can be found in Parismus (Ch. 6, Sig. G^v, p. A3) where Parismus at the outlaw camp worries about Laurana's impending marriage to Sicanus, so that "he could not fully recouer his health. Where we will leaue him to speake of Dionisius who . . . beganne to conferre about the marriage of Laurana . . . " There are other instances: e.g., Parismenos, Chs. 11-12, Sig. L2^v, pp. A7, A5-A6, and Ch. 21, Sigs. U3-U3^v, p. A12.

- ⁴ E.g., Parismenos, Chs. 4, 7, 12, pp. A5-A6.
- ⁵ Parismenos, Ch. 24, pp. A13-A14; Ch. 29, p. A45;
Parismus, Ch. 19, Sigs. S-T.
- ⁶ Parismenos, Chs. 18 ff.

iv.

- ¹ Parismus, Sig. B.
- ² Ornatus, Sig. B.
- ³ Montelyon, Sig. B.
- ⁴ Amadis, I, 1.
- ⁵ Albions Queene, Sig. B.
- ⁶ Auerbach, p. 130.
- ⁷ Montelyon, Ch. 7, Sig. G^v.
- ⁸ Montelyon, Ch. 11, Sig. I.
- ⁹ Parismenos, Sig. L2.
- ¹⁰ Montelyon, Ch. 21, Sig. S2^v, p. A44.
- ¹¹ Parismus, Sig. Z2.
- ¹² Parismenos, Ch. 1, Sig. B2, p. A4.
- ¹³ Parismenos, Ch. 1, Sig. B, p. A4.
- ¹⁴ p. A4. This may not have been as long as we might think since Parismenos seems to have matured rapidly. When he is only a few days old, "Notwithstanding his infancie,"

he tries to save his nurse from an attacking lion (Ch. 3, Sig. C2^v, p. A4).

15 Parismus, Sig. Ee4^v.

16 Parismenos, Sig. Kk.

17 I have tried to include references to time when they occur in the time-charts. Court scenes contain countless references to "next day," "that night," "two days later," and so forth. Scenes which take place in forests or enchanted places are much vaguer and more confusing in time references, except in Ornatus.

18 Parismenos, Ch. 1, Sigs. B2^v, B3^v, p. A4.

19 Parismus, Chs. 1, 2, Sigs. B2, C^v-C2, p. A1.

20 Montelyon, Ch. 22, Sig. P^v, p. A42.

21 Ornatus, Ch. 9, Sigs. H3-H3^v, p. A23.

22 Montelyon, Chs. 6, 11, pp. A30-A34. Quotation: Ch. 15, Sig. L4^v, p. A39.

23 The time-chart for these chapters is on pp. A1-A3. In order to examine the interlace in these chapters more closely I have rearranged and numbered these episodes in a separate list according to the order in which they are related in Parismus, pp. A51-A54.

v.

¹ There is no need to hypothesize, as Bonheim does, "an earlier work, presumably something he wrote shortly after leaving Trinity College, Cambridge, where he had been matriculated in 1585 (47). In the preface to Montelyon, Forde refers to Parismus and Parismenos as "my elder off-springs," and I see no reason not to take him at his word.

² Ornatus went to eight editions by 1700, with three abridgements; Parismus and Parismenos had at least nineteen editions by 1700, with five abridgements; Montelyon's first extant edition is dated "1633," with eleven more seventeenth century editions and several eighteenth century editions. It seems certain, however, that since Forde died in 1607, that at least one edition prior to 1633 has been lost. See the appendix: "The Publishing History of the Works of Emanuel Forde."

Chapter IV: Theme and Characterization

i. Fate and Providence

"[I am] by misfortune forced to wander through the world, to seeke that which I haue not yet found, nor scarce knowe if I meet withall, being onely fortunate to arriue in this place, to make some triall in your defense . . . "

--Parismenos to Parismus,
Parismenos, Sig. M3

It has been said of the Palmerin series that "the characters live in a world in which they must constantly strive to attain to that which is already ordained for them." ¹ This should not be taken to imply helplessness on the characters' parts, and certainly it does not imply that the world in which they move is absurd. ²

Forde's heroes often complain against fortune's vagaries, and at first, events seem to bear them out:

Was euer man so vnfortunate as I am, to be toste with so many miseries, and driuen from place to place, yet can attaine no harbour of quiet?

--Parismenos, Sig. Ii3^v

Now it happened (according to the vnfortunate resolution of hard destine) . . .

--Parismenos, Sig. Bb2

Since the destines haue allotted vs
this mischaunce . . .

--Parismus, Sig. R4

By misfortune [Helyon and Selia] past by
the place where Constantia lay fast a sleepe.

--Montelyon, Sig. F4^V

The heauens ordaining him to endure some
misery . . .

--Montelyon, Sig. Y2

Fortune not contented with the misery he
endured already, sent him another affliction . . .

--Ornatus, Sig. H2^V

Fortune once again shewed her mutabil-
itie . . .

--Ornatus, Sig. H3

Destinies do allot many to exceeding misfor-
tunes . . .

--Ornatus, Sig. Q4

These references to destiny are more than cancelled out, however, by the fact that in most instances the view that there is a capricious fate is shown to be short-sighted and untrue. Parismenos' cry, "was euer man so vnfortunate . . ." follows his final shipwreck on the coast of Thessaly, a wreck which actually saves him and Angelica from treachery. One of the conspirators confesses just before his death that by the shipwreck "both [Arenus'] wicked intent, and my [t]reason is now by the diuine prouidence preuented, and my selfe left to your mercie . . ." (Sig. Ii3^V). The wreck also returns Parismenos to his grandfather's kingdom and reunites him with his father and mother. Ornatus' encounter

with the boar in the forest ("Fortune not contented with the misery . . . ") leads to no real misery on his part, and in fact results in his meeting with another knight, whose entrance is spoken of as a similar misfortune: "Fortune once again shewed her mutabilitie" But this knight is not the villain he at first appears to be, and Ornatus is able to help him win the hand of his lady.³ The narrator's statement that "Destinies do allot many to exceeding misfortunes" is immediately followed with another statement: "some men are of dishonourable and unmanly disposition, that they account all meanes to attaine their desires, lawfull; not regarding the shame & perill will ensue thereon. Of which nature was Lenon." Forde places more importance on the evil nature of one man than on any ill will of Fortune. Nor is Montelyon's true identity revealed simply because "the heauens [ordain him] to endure some misery," but because Montelyon is not very good at disguises.⁴ Phrases like "the vnfortunate resolution of harde destine," "by misfortune," and "since the destines haue allotted vs this mischaunce" are more catch-phrases than serious expressions of a belief in a malevolent fate active in the universe.⁵ No proof of the benevolence of Forde's world is more convincing than the fact that good triumphs and evil is vanquished.

Ornatus, with its heavy borrowings from Greek romance, is, however, guiltier than most of repeated references to fate and Fortune's wheel. In the forest, Ornatus bemoans

the fact that:

. . . contrary is nature to her subiects,
sometimes hoys[t]ing them to the top of all
felicity, and then with violence tumbling
them down head-long into the depth of ex-
treme misery.

Was euer more fortunate and suddenly
miserable than I am? Could euer any man
whatsoeuer, attaine more heauenly felicity
and happinesse then I did, by being possest
of Artesia? and now againe more accurst,
being thus farre absented from her, and ban-
ished my natiue soyle, into a strange Coun-
trei . . . ?

(Sigs. H2-H2^V)

Fortune's wheel is an old feature in romance,⁶ and the end
of Ornatus follows the typical pattern found in most romance.
The heroes and heroines are removed from the influence of
the wheel, and live happily ever after: "during the time
of both their liues, [they liued] in most pleasant, louing,
and vertuous sort; that most places of the World were filled
with the report of their vertuous life, and peaceable Gouvern-
ment" (Sig. R4^V).

Greek romance places a good deal of emphasis on the
cruelties of a capricious fate. The English Renaissance
produced several literary works, such as Pandosto, Pericles,
Cymbeline, The Winter's Tale, and The Tempest, which were
heavily influenced by Greek models, as well as new transla-
tions and editions of the Greek romances themselves, includ-
ing Heliodorus' Aethiopica, the anonymous Apollonius of Tyre,
Longus' Daphnis and Chloë, and Achilles Tatius' Clitophon

and Leucippe.⁷ These romances feature the infliction of a surprising number of horrible calamities, deserved or (more commonly) underserved, upon a princely hero, followed by fantastic adventures, partings, travels, and perils of all sorts, until at last all the suffering parties are reunited in sublime happiness. To be sure, Forde's romances, especially Ornatus and Artesia, but also Parismus, Parismenos, and Montelyon, owe much to Greek romance motifs such as family separations,⁸ infant exposures,⁹ and providential up-bringsings.¹⁰ In the romances of Forde and other late writers, however, one finds a concept of destiny quite different from the Greeks. In Greek romance fate is at best capricious and incalculable. We are always surprised by "the queerness of the turns things take."¹¹ But in the best medieval and Renaissance works, the cruel fate which seems to rule chaotically over the lives of men, turns out to be only man's limited view of Christian Providence. Man is expected to virtuously overcome the obstacles he meets. As long as he strives for virtue, heaven will help him, and all his sufferings in the long run will work to his benefit:

Although assail'd with fortune fierce and keen--
Virtue preserv'd from fell destruction's blast,
Led on by heauen, and crown'd with joy at last.¹²

Storms and shipwrecks traditionally provide a natural illustration of providential order behind apparent disorder. The shipwreck in chapter 3 of Parismenos, for example, comes just in time to prevent the youthful pirate Parismenos from

killing a noble Moor, while he is attacking the Moor's ship. Parismenos is cast up on the shores of Thrace, where he meets Amasenus, who inspires him to live a more virtuous life, and where he has the vision of his parents and Angelica (Sig. C4^v). The shipwreck in chapter 35 saves Parismenos and Angelica from Theoretus' treachery and reunites them with the rest of his family. As it traditionally does, a shipwreck helps the characters to understand that something which appears to be the result of a whim of fate, is actually brought about by "diuine prouidence" (Sig. Ii3^v):

Parismenos . . . desired her to bee of good comfort, for that their estate was farre better then they before thought it had beene: whose heart was likewise reuiued in a sudden disposition, to a comfortable affectation, for whereas before shee was terrified with the feare of drowning, possest with a wearisome conceit of further trauell, driuen into a straunge and vnknown place, far from her desire, and contrarie to her expectation: and withall, sawe Parismenos sad & carefull heart opprest with much Greefe, whi[c]h greeued her more then all the rest. But now being in safetie, and in Thessalie, where she should soone meet Parismus and the Princesse Laurana, the thing she most desired, and also seeing all her sadnesse turned to ioy, and euerie thing fallen out most prosperously, euen according to her hearts content, shee seemed like one newly reuiued from death to life. And with Parismenos and the rest of that small companie reioyced exceedingly, casting aside all further shew of discontent, and spending the time they had to share there, in great pleasure, the rather for that Angelica, Anna, and Iconius, were now in perfect health. 13

Providence takes other forms to influence the narrative and characters. During Parismenos' youth in the forest,

his dead nurse comes to him in a dream and tells him to search out Andramart's Castle. Her words have no meaning for the youth, but on awakening, he spies a bear "whose sight made him quite forget his dreame, and taking exceeding delight to chase such beastes, he caught vp his staffe and followed her . . . " (Sig. C3). By the time he catches and kills her, he is hopelessly lost. Climbing to the top of a mountain, he sees a castle in the distance and starts toward it; "it chanced, one of the knights that Parismus had left to keepe the castle, espied him . . . " (Sig. C3). Thus the bear becomes the instrument by which Providence has Parismenos come to his father's castle, where he receives training in the social graces and from which he sets out on his first adventure, an adventure which ends with the reunion with his family. Using motif interlace, Forde also makes a bear the cause of Violetta's and Pollipus' separation; this separation, as we have seen in Chapter III, also begins the long process which leads to the reunion with the long-lost prince (Sigs. B2^V-B3).

Wild chance, or capricious fortune, has no part in these books. There is not one calamity befalling the hero which does not eventually result in his greater happiness. The basic literary assumption of the Renaissance is that the circumstances of the book (or play) are working towards God's ends, though Forde is never so heavy-handed as Shakespeare, who has Jupiter descend from Olympus to admonish those of us who fear for the characters: "Be not with

mortal accidents opprest," he warns.¹⁴ Forde tries whenever possible to establish a mortal cause for both evil and good events. He attempts to present a moral world in which men ought, but are not compelled, to choose morally. Blind fortune is almost totally eliminated and men become more than puppets; they are creatures capable of acting on their own. Man is not God's fool; he has a will and conscience of his own.

Forde tries to qualify the direct effects of Providence on the plot and still make the reader aware that the story takes place in a moral universe. If the hero has visions or sees omens of future events, then disbelieves and checks them against solid evidence, the action then arises from the hero's own efforts, not phantoms. For example, Venus appears to Parismenos in a dream, tells him of his parents, and of his future wife, and specifically tells him that the lady he thought he loved, Phylena, loves Remulus instead.¹⁵ Parismenos hesitates to believe any of it, but quietly checks on the truth of Phylena's love for Remulus, and only when he discovers its validity does he come to believe the rest of the prophecy as well (Sig. H3^v). We are told that Ornatus' suspicion that Floretus murdered Arbastus "was stirred in his opinion . . . by the Diuine Prouidence . . . " because, we are told, "such murther is neuer vnreuealed, and though neuer so closely done, yet God by some extraordinary meanes or other reuealeth the same."¹⁶ Yet we are told on the same page that by "comparing Floretus behauiour, countenance,

and little inquiry for the murtherer, he plainely suspected him" of the crime. Earlier Forde also shows Ornatus going through the list of suspects as if he were a modern detective determining the motive and opportunity of each. Floretus publicly announces that Ornatus and Ornatus' father are the most likely suspects. Ornatus knows his own innocence, and though his father hated Arbastus, Ornatus knows he is not capable of murder. Who else could it be? Who stands most to gain? Ornatus was with Arbastus' daughter Artesia at the time of the killing, so he is left with Floretus. Floretus "[is] the next Heire, if Artesia hind[er] him not . . . " (Sig. F). Detective-like, Ornatus concludes that Artesia is in danger, a suspicion which Floretus confirms when he confides his crime to "Sylvian" as well as his plan to murder Artesia next (Sigs. F2-F2^V). "Diuine Prouidence" may have had something to do with the revelation of Arbastus' murderer, but Ornatus' good sense had more to do with it. 17

In Parismenos Angelica dreams that the chapel where she and Parismenos are sleeping is surrounded by her father's armed knights. She awakens, but she is so frightened by the dream that she cannot speak to warn Parismenos (Sig. Bb2^V). Much earlier in the book Parismenos is on his way to join Argalus in a hunt, while Argalus plans to ambush and murder him. Suddenly, "some fiue or sixe droppes of blood suddenly fell from [Parismenos'] nose." The knight worries:

May not these fewe drops of blood deuine
 some bad successe to my enterprise this
 day? I am here in a straunge Country
 amongst such as I know not how to trust,
 for I see apparantly many of them do enuy
 me, which they manifest by their lowring
 countenances, and Corus behaiour¹⁸ may
 be a patterne of their dispositions:
 therefore I were best not to go at all.

(Sig. D3)

But he changes his mind because he thinks, "Argalus and Themides are my friends, then what neede I feare any mishap?"

(Sig. D3). We know, however, that at that moment Argalus and Themides are plotting his death. Both these providential warnings therefore fail to alert the characters to danger, but they do indicate a divine interest in the affairs of good men and women. In an age which took for granted the possibility of direct godly intervention into men's lives, such devices are surely allowable.

Forde in fact emphasizes that what appears to be supernatural is often human. One character, for instance, on the eve of battle states that the Thessalians' trust in Providence, but that their main hope lies in the good right arm of the Black Knight, who is really Parismus in disguise.¹⁹ Parismus himself ruins the credibility of oracles for us early in Parismus, when he sends the Lady Dina to Thebes dressed as a forest nymph. There she delivers an "oracle" reassuring the people that the Black Knight will defend them. Oracles thus acquire an aura that is more that of the medicine show than of Providence.²⁰ Many supernatural motifs are "softened" in this manner, as when a castle supposed by the country

folk to be inhabited by demons and spirits proves simply to be the home of very mortal villains who take advantage of their neighbors' superstitions,²¹ or when Montelyon denounces interpretations of dreams as silly.²²

ii. The Hero

"Faire Virgins, quoth he, I professe
Armes, and to my vttermost will I ayde
you, else were I not worthy the name
of a Knight."

--Montelyon, Sig. P^V

Romance relies upon the hero's choosing to actively pursue virtue, often when it would be easier or more obviously "sensible" not to. This is what Richard Johnson means when he writes of knightly heroes:

Such Ladies sau'd, such monsters made to fall,
Such Gyants slaine, such hellish Furies queld:
That humane forces, few or none at all,
In such exploits, their liues could safely shield.

But vertue stirring vp their noble minds,
By valiant conquests to enlarge their fames,
Hath caused them seeke aduentures forth to₁ find,
Which registreth their neuer dying names.¹

Chivalric romance is the continual trial by adventure of a knight's virtue in both its senses, "goodness" and "valor." This is what Johnson means by "vertue stirring vp their noble minds . . . Hath caused them seeke aduentures . . . " For

a knight even the most seemingly trivial event is equal as a test to the primary quest itself. This is because, as Auerbach says, "the world of knightly proving is a world of adventure:"

It not only contains a practically uninterrupted series of adventures; more specifically, it contains nothing but the requisites of adventure. Nothing is found in it which is not either accessory or preparatory to an adventure. It is a world specifically created and designed to give the knight opportunity to prove himself.

(p. 136)

Significantly, Arbastus' ambush depends upon Parismenos' virtue--his resolve "to succor distressed Damsels" (Sig. D3^V). Parismenos' goodness requires that he throw off any fears of impending disaster in order to help the maiden. Thus Pollipus stopped his quest for Violetta in order to rescue the imprisoned Venola from Brandamor's Castle because he is a good man whose goodness would diminish in our eyes should he abandon Venola to Brandamor. Once he is caught and himself imprisoned, he is human enough to wish "he had not attempted to haue come there" (Sig. F4^V), but as we have seen, he does come to find his lady because of this very willingness to lay aside his quest and help someone else. In addition, all the other knights, including Parismus and Parismenos, abandon their separate quests (Parismus for Violetta, Parismenos for his parents and mistress) when they hear of Venola's danger, and then come to find and rescue their

friend (Sigs. L4, M3).

Other incidents indicate that the actions of the major characters result from choices which they make for good or ill, not from a fate which is imposed on them.² Consequently, I am puzzled by Davis' statement on Forde's "absurdity:"

Forde goes beyond the Greek romancers in cultivating action almost to the exclusion of ideas. Action in the Aristotelian sense of deeds showing moral states disappears entirely, and mere activity takes its place. This explains much of the dissatisfaction that critics have always expressed regarding Forde. Baker found him "mechanical,"³ and Victorian critics like Jusserand found him licentious⁴ since adultery is frequently depicted in his romances with narrative approval and, even, sometimes, with amusement.⁵ But it is not merely a matter of immorality or amorality in Forde, it is the complete absence of care for mental states at all . . . External action replaces any psychological analysis (even in the love scenes),⁶ and dialogue expressing ideas or principles of choice is entirely excluded . . . In Forde's romances we can see the inevitable consequences of the late Greek presentation of action divorced from character or ideas, of action over which states of mind have no control . . . Forde accepted absurdity as the way of the world, and consequently his absurdities became meaningless.

(pp. 164, 165, 166)

Action is determined by character and/or states of mind again and again in Forde's books, and it is hard to see that, as Davis says, there is a "complete absence of care for

mental states at all."

Perhaps Davis is referring to the comic ending of Ornatus, where the hero forgives everyone, including the villain, allowing him to keep the property and titles he murdered his brother for (Sig. R4). But this is not what Davis says is absurd ("action over which states of mind have no control").

One of the romance hero's most important characteristics is his desire to mercifully restore peace to his land and family. He is always committed to reunion and reconciliation--chief features of comic endings. He is a healer more than he is a lawgiver; that is, he is more merciful than just. All the villains left standing at the conclusion of the romances are forgiven. As Ornatus says, "there shall not a drop of blood by our command be spilt" (Sig. R4^V). This attitude is linked to the returning fruitfulness of the land, which has been laid waste under the strife-filled rule of evil government. Forde makes his point weakly in Ornatus and Artesia, where the healing is superficial and justice too much absent. Parismenos, however, ends chapter 30 with the accession of his father Maximus, the restoration of peace between Bohemia and Natolia, and a return to civil harmony. In this quintessential reconciliation, princes and commoners are bound together in new ties of friendship and duty. ⁷

Reconciliation and returning national vigor are frequently accompanied by the ascendance of a younger and

better generation of heroes and heroines. Not only is Marcellus superior to Maximus (hardly a difficult achievement), but Parismenos is superior to Parismus, particularly in combat.⁸ But generally it is characteristic of sons in romances to be more merciful than their fathers, and thus they represent much stronger healing figures. The feud between Ornatus' and Artesia's families can only be ended by their love;⁹ Montelyon and Palian both work very hard to convince their fathers to agree to a two-year cease-fire, and to compromise on the terms of a permanent peace agreement to end the war which has laid waste to Persicles' country for almost twenty years. They arrange for Persia and Macedonia to send peace-keeping forces. Even so, the two fathers still hate each other, and can barely force themselves to speak to one another.¹⁰ Parismus' mercy to the Natolians is an exception to this trend, and results from Forde's own sense of character consistency. Parismus was the hero of his own earlier book, where he was the son who insisted on mercy. After Parismus has saved Thessaly from invaders, his father, the king of Bohemia, "willed him to aske what hee would, my lord, said he, my sute is, that you wold forgiue Parismus enemies."¹¹ Evidently his convictions have not changed.

Montelyon and Parismenos, the two sons whose relationships to their fathers are most completely described, are also the two knights who are most closely related to the supernatural. Both are foundlings; Montelyon is also illegitimate. Both have their noble births revealed in

distinctively supernatural ways: Montelyon is told by the Oracle of the Hesperian Nymphs of his parentage,¹² and in Parismenos' recognition scene "suddainly the place where they were beganne to waxe darke, which they knewe not from whence it should come, which said. Parismus welcome thy son Parismenos, long time absent from thee: thou needest not doubt of it, for none is so like thee in heroicall quallities: which said, the darknesse presently vanished."¹³ Royal foundlings and bastards are frequent heroes in romance because, while by their status they seem to be representatives of disorder, they are able to restore order solely by the exercise of their own virtue.¹⁴ Thus Montelyon is able to bring about the reunion and marriage of his mother and father, and Parismenos is able to reunite his family. (At the same time the royal foundling's very virtue and success are proof that cream rises to the top, and so are affirmations of providential order.¹⁵) The world is a constant struggle for the grown-up foundling, and through it all he must keep in mind the high purpose of his quest. Sometimes it seems to the hero as though he is wasting his time, but he keeps on searching. More important, he keeps on demonstrating his virtue at every opportunity. Parismenos makes a statement which is as accurate a description of the hero's role in interlaced romance as any:

[I am] by misfortune forced to wander
 through the world, to seeke that which
 I haue not yet found, nor scarce knowe
 if I meet withall, being onely fortunate

to arrive in this place, to make some
 triall in your defense . . . ¹⁶

Parismenos is unknowingly speaking to his father, one of the people he is searching for. His feelings that he should "make some triall" of his abilities in Parismus' defense is what reunites them.

Parismenos and Montelyon might be termed Forde's "great" heroes; they fulfill providential design by the force of their own efforts and characters. While they certainly achieve their final status on the basis of their own initiative and desire for good--as do all the heroes--they are distinguished from the rest by the scope of their quests and their relationship to the providential order.

The other heroes--Parismus, Pollipus, Persicles, Marcellus--are not created on so large a scale, but they are heroic. Forde has a preference for the quiet, sensible hero who can withstand temptations. Halfway through Parismus, he begins to tire of the square-jawed Parismus and increases his emphasis on the wiser, quieter Pollipus. Pollipus had been the one to counsel reason to Parismus when he had exploded in helpless fury (Sig. S), and Parismus describes him as a man of "patience, wherewith [he] wontedly indure[s] extremities." ¹⁷ Nevertheless, when Pollipus thinks Violetta is dead, he becomes even more hysterical than Parismus. Ironically, Parismus must now try to calm him, and to no avail: "whereas in other mens afflictions he seemed most patient and provident, by his owne, hee was quite

bereft of reason." ¹⁸ Because he is good, Pollipus interrupts his search for Violetta to attempt a rescue of Venola, and because he is intelligent he feels foolish when he is locked up in Brandamor's Castle for his efforts; he "wisht he had not attempted to haue come there." But characteristically "making a vertue of necessitie, he indured his imprisonment as patiently as might be . . . " ¹⁹ Pollipus begins Parismus as a supporting character, and ends the book as a hero with the independent capacity to act, as well as a lady of his own. In Parismenos he is given his own quest (for Violetta). (In Parismenos Marcellus also seems to acquire a separate heroic identity, though not nearly to the degree that Pollipus does.)

All in all, Forde's romances emphasize the humanity of the hero, even though his appearance, abilities and character are always well above a normal man's. Parismenos easily defeats one giant, and holds his own against two at once; ²⁰ Montelyon is so strong he keeps breaking his sword over his opponents' heads; ²¹ Parismus is "reserued by the almightie, to be the death of twentie thousand Persians. . . " ²² Heroes traditionally are never specifically described; we are told only of the hero's "gallant & comely proportion," ²³ "his exceeding valour and beautie," ²⁴ "his tall and comely proportion and beautifull countenance," ²⁵ "his comelinesse, valour, estate, and courtesie . . . " ²⁶ or his "perfect linements which [ladies] found to bee most exquisite, iudging none like him in comelinesse." ²⁷ They are blessed

with "extraordinary Wit," and posses natural grace, even when they have grown up untutored in the forest. Parismenos easily makes the transition between sauvage man and courtier. Although he arrives "clad in the skinnes of such beastes as he had slaine, and his hayre growne to a great length," the members of the court note "his comely personage and stately countenance," and are "suddainly drawn into a great affection towards him . . . " ²⁸ When he greets a duke he demonstrates this natural nobility:

Parismus beholding his reuerent age, and the troupe of Knights that attended him, rose from the ground, and with great humilitie bowed his bodie, making this aunswere. I am a miserable man, by crueltie of the seas cast on this shore, hauing lost my faithfull friend, drenched in the spacious gulfes, beeing my selfe reserued to further miseries, my name is hidden from my selfe, neither know I certainly in what countrie I was borne, nor where my Parents remaine, and now am cast into an vnknowne place, and miserably left to the wide world, to indure such hard fortune as my vnluckie starres haue allotted me.

(Sig. D)

Whatever the situation, men immediately recognize the hero's superior character and abilities, ²⁹ and they are the popular choice to lead whatever group they happen to be a part of. ³⁰ They are modest, ³¹ merciful, ³² cautious, ³³ and usually sensible. ³⁴

All these characteristics are typical of the conventional chivalric romance hero, who is always described by a bundle

of superlatives. Davis says of Montelyon: "apparently the very abstractness of the characters could allow daydreaming children to identify with them; Marshal McLuhan would call chivalric romance a 'cool' medium which like the comic strips invites a high degree of audience participation" (p. 165n). In the case of Forde's heroes, this is generally accurate, though Forde's heroes do have certain distinctive characteristics. Parismus has a fiery temper; ³⁵ Pollipus is patient, gentle and wise; ³⁶ Parismenos is a poor judge of character; ³⁷ Persicles is stubborn, ³⁸ and Montelyon and Ornatus are shrewd and practical and have a good sense of humor. ³⁹

But all in all, the hero remains the easily recognizable paragon of medieval romance: "the most gallantest knight in the world." ⁴⁰ His single purpose is to "make tryall of the Aduenture," ⁴¹ that is, to "make tryall of his valour," ⁴² both in search of some noble objective (peace, reunion with his parents, wife, or lady), and in the day-to-day demonstration of knightly virtue. Parismenos says, "I do nothing but that which euery knight is bound vnto: which is, to defend Ladies wrong: neither do I know this Damozell, but will defend her, for that she is a Lady . . . " ⁴³ Montelyon affirms that this instinctive devotion to the preservation of what is good comes from "no desire of reward, hope of praise, or wor[l]dly respect of nature, that hath effectually engrafted the same in my heart . . . " ⁴⁴

iii. The Villain

" . . . and some men are of that dishonourable and vnmanly disposition, that they account all meanes to attaine their desires, lawfull; not regarding the shame & perill will ensue thereon. Of which nature was Lenon . . . "

--Ornatus and Artesia, Sig. Q4

The villain's purpose in romance is to block the hero's achievement of his quest.¹ Villains come in all shapes and sizes; they are cowardly or brave, stupid or intelligent, weak or resolute. With few exceptions, Forde tries to explain human villainy through various character weaknesses (such as pride). To these are added to one consistent villainous trait: the need to obtain one's desires at all cost. Just as Forde's heroes are models of knightly generosity--ever willing to sacrifice their own goals for the good of others--his villains are models of selfishness. Ornatus throws himself into the churning sea to rescue his drowning Artesia when Luprates abandons her to save his own life.² Parismenos releases Phylena from her obligation to marry him when he discovers that she loves Remulus,³ while Archas kidnaps Violetta when he cannot persuade her to love him (Sig. B3^V).

Forde's villains are not always totally evil to begin with. At first the hero's rival may appear to have many

good qualities. Lenon tells Floretus that he will marry Artesia without a dowry.⁴ When she becomes ill with worry over Ornatus' banishment (while he is disguised as Sylvian) for his own "murder," Lenon hurries to her bedside. When she tells him that Ornatus is still alive, Lenon rushes back to court to save "Sylvian" and Floretus from punishment (Sigs. H-H2). But he is still Ornatus' rival, and Artesia does not love him; he opposes Ornatus' happiness, so he must be turned into a complete villain. Serious rivals for romance heroes' ladies can never be honorable,⁵ and Lenon quickly slips from tolerable rival to villain. He begins to show pride in his worldly position and demonstrates a tendency to threaten when he does not get his way. When Artesia tells him gently that she cannot love him, he replies angrily, "My power is great, that whereas I sue, I might command, and by authority compell you to consent: then be not so ouer-conceited, as so obstinately to reiect your good; and thinke, that if my loue were not constant, I might use extreames, would soone alter your mind" (Sig. I3^v). It is not quite a threat, since Lenon is only telling Artesia what he is not doing, but it represents a change in tone which Artesia is quick to pick up. "Were you the greatest King in the world," she says, "you could not rule the heart though you might by iniustice punish the body" (Sig. I4). Lenon, "ready to teare his hayre, his loues extremitie making him rather mad then sober" (Sig. I4). There is no such thing as a sympathetic rival--a good man who truly

loves the heroine, but steps aside for her true love, the hero. Such a situation would require more character analysis, and would eliminate the clear-cut opposites which form romance. The hero cannot make any one but villains unhappy. Therefore a character who opposes the hero is made progressively more evil as the story unfolds. This is true of Lenon, as well as Helyon (whom Constantia says she could have loved) ⁶ and Parismus' Maximus, whose increasing villainy is linked to a progressive madness.

In the same way that heroes must continually prove and re-prove themselves, villains are making evil choices. It is their own villainy that undoes them. One of the best examples is Maximus, Angelica's father, who at his daughter's birth receives a prophecy that "her beautie should set kings at discord, and be the cause of her fathers death:" ⁷

A childe is borne, whose beautie bright,
 Shall passe each forme of other fame:
 As doth the sunne in perfect light,
 Each little starre fixt in the ayre.
 For whom great Kings shall enter strife,
 And warre shall shed Natolians blood:
 Whose Ire shall spill Maximus life,
 Yet wisdom oft hath harme withstood.
 A mightie Prin[c]e her loue shall gaine,
 Though vice do seeke to crosse their blisse:
 He shall her winne with restlesse paine,
 And she of sorrow shall not misse.
 Much barbrous blood reuenge shall spill,
 And all of warre shall haue their fill.
 All this shall happen by degree,
 Before this child shall wedded bee. ⁸

The key to the events which follow is in the eighth line of the prophecy: "Yet wisdom oft hath harme withstood."

Maximus interprets this as meaning he may avoid death by keeping Angelica locked in the Golden Tower, away from potential suitors, announcing publicly that he will marry her only to "the greatest Potentate in the world" (Sig. K3), but secretly resolved not to marry her to any one (Sig. Q4^v). In fact the prophecy implies that by showing true wisdom Maximus can avoid death, but instead of interpreting it in this manner, and thus avoiding violence, discord, and war, Maximus chooses to sentence his daughter to a life of virtual imprisonment. Maximus is driven mad by his inability to accept the inevitability of his own death, and is willing to sacrifice the lives of his people and his children--his true immortality--in order to avoid death.⁹ What makes his obsession all the more unfortunate is the fact that Maximus has many good qualities, among them a genuine love for his children. When he drives them both away from him he is deeply troubled:

. . . his owne conscience began to condemne himselfe, that now he repented the seueritie he had vsed, and accused himselfe of follie, to giue such credit to the enchauntresse speeches, that he protested if he had his children againe, he would not restraine them so much of their libertie, but that he would let them make choise according to their owne fancies.

(Sig. Aa4^v)

But Maximus promptly forgets all his good intentions once he finds out where the lovers are hiding (Sig. Bb2^v).

His constant fear that Angelica's lover will be the

cause of his death overpowers his gentler qualities. When he receives a letter from the king of Libia asking him to throw Parismenos into jail because of his alleged mistreatment of Libia's daughter Venola, Maximus is half-inclined to show mercy to the young knight, but when he sees Angelica's and Parismenos' budding affection, his mood hardens, and, "stirred in his heart by those false prophecies," he throws Parismenos into a lions' den. His action against Parismenos therefore becomes not a legal action dictated by the request of another government, but a fearful reaction to what is still only a minor attachment between the two young people. The fear grows, and when his son Marcellus helps Parismenos elope with Angelica, Maximus shrieks that Marcellus is a traitor for "conspiring with a stranger to betray his life," and seriously contemplates executing his own son (Sig. Aa2).

His obsession leads him to war with Parismenos, but even here he could, if he wished, avoid the fulfillment of the prophecy. When Parismus offered a truce on condition that Angelica be released from imprisonment, "Maximus was so enraged that he swore by heaven and earth, that he would rather see his own death, his country's wreck, and Angelica's destruction, before she should be given to his custody . . . " (Sig. Dd2). All that happens, of course, was predicted at Angelica's birth, but Maximus has become so obsessed with avoiding the prophecy, that it is he--not Parismenos--who brings it about. As Parismenos comments,

"Maximus is of that cruell disposition, that rather than hee will bee contradicted, hee wil see the destruction of himselfe and his posteritie, that it is not valor, but wilfulnesse, that maketh him resolute" (Sigs. Dd2-Dd2^V).

His death is his own fault. In a night attack on a Bohemian city, Maximus runs about madly, and will not withdraw to safety, as Marcellus urges him to do, but possessed of a "mad frenzie," he rushes amongst the battling armies, killing and wounding men who offer no resistance because Parismenos has ordered them "not to laie violent hands on him." Even under these conditions, Maximus manages to kill himself, "and his owne folly confirmed the prophesie that he had long time feared: for most lamentably in a throng of Bohemian horsman, he was troden to death" (Sigs. Dd3-Dd3^V). Marcellus says of him: he "was rather ledde and ouerruled by rage then by aduice" (Sig. Dd3^V).

Marcellus immediately arranges a peace, and under his reign the land which had festered under Maximus' rule returns to just and merciful government: "and euery one notwithstanding their former discontent, were by Marcellus highly satisfied" (Sig. Dd4).

People who "account all meanes to attaine their desires, lawfull" ¹⁰ inevitably hurt other people. In Parismus Andramart at first does not seem dangerous, only ridiculous. He has no sense of decorum and is alternately either too proud or too obsequious:

(Being a man of a most proud and
hautie disposition, and maiestically
seated in an imperial seat) [Andra-
mart] was so rauished at the first
view of Lauranaes bewty, that he stood
aduisedly beholding her: and last he
came to her to haue imbrast her tender
body in his rough arms, but she abhor-
ring him, thrust him from her with a
disdainfull scorne, wherewith he be-
gan to fawn vpon her, like as a dog
wil do on his master, when he hath
bin newly beaten . . .

(Sig. S4)

He loves Laurana, and though he imprisons her, he does not wish to harm her, but his sister Adamasia misinterprets his orders to care for her and tortures Laurana. When Andramart learns what she has done, he kills Adamasia in a rage, probably saving Laurana's life (Sig. 24^V). When Parismus and Pollipus arrive to rescue Laurana, however, Forde must further blacken Andramart's nature in order to emphasize the contrast between him and the heroes. So, using Laurana and Leda as hostages, Andramart threatens to kill them (Sig. Bb2^V); then he tries to hide from Parismus and Pollipus rather than fight them openly (Sig. Cc2). But only when Parismus and Pollipus finally capture the castle and open up the dungeons is the worst part of Andramart's evil nature revealed, justifying his death at the hands of Pollipus (Sig. Cc2). Forde has laid the groundwork for the condition of the prisoners several chapters earlier, when Laurana, newly arrived at the castle, hears the cries of prisoners, "some for want of food, some with paine of

tortures" (Sig. S4^V), but we have not seen any evidence of Andramart's villainy comparable to what the heroes find in the prisons:

. . . they came to the prisons, where were manie straungers of sundrie Nations lying in the most wofull and lamentable miserie that euer eye beheld: their ioynts and flesh beeing worne with the waight of the Irons wherewith they were fettered: who then beganne to feare theyr vtter destruction, which they had long expected: but contrarie to their thought and expectation, they were set at libertie, which greatly comforted theyr dying heartes . . .

The Dungeons of the Castle, wherein were manie distressed wights remaining, that of long time had not seene the pure light, nor felt the comfortable heat of the Sunne, and now to theyr ioy were set at liber[t]ie, who highlye appalauded the valour and bountie of these two most noble and courteous knights.

(Sigs. Cc3^V-Cc4)

Villains cannot govern their passions. Love in a villain is a "mad frantick affection that ouer-rule[s] [Lenon's] heart: which so preuayled with him, that hee sought by all meanes he could [Allinus's] death." ¹¹ After Parismenos rejects her suits of love, Venola suffers fits of extreme grief which turn "her former good will that was grounded vpon vertue, to lust and mad desire." Her mind is "alwaies readie by euery perswasion, to yeelde to worke any meanes for to procure desired content . . . " ¹² Like the other villains, Venola's "passions ouerwhelmed her heart." ¹³ Although all villains block the hero's quest, ¹⁴

and although their principal characteristic is selfishness, most of them fall into one of several smaller groups. The courtier-villain occurs most frequently in Forde's books. He is typified by such characters as Sicanus in Parismus, Argalus, Theocretus, and Arenus in Parismenos, Floretus, Lenon and Thaeon in Ornatus, and Palian and Helyon in Montelyon. The courtier-villain's world is the court and at his most villainous he embodies the traditional court vices: petty spite, pride, hypocrisy, sychophancy, and cowardice. Sicanus offers one of the best examples of this type. He is an oily, sneaky sort of man, jealous of Parismus' popularity at court and with the people; "hee sawe his vertues of euerie man commended, and himselfe by the beauty of his excellent gifts disgraced." Because Laurana prefers Parismus to him, he resolves to take every opportunity to cause Parismus trouble.¹⁵ His "love" for Laurana is motivated more by his resentment of Parismus than anything else.¹⁶ His feeling of insecurity when he compares himself with the hero is accompanied by an overbearing pride, particularly of his social position. Thus Sicanus thinks Laurana ought to love him because of the greatness of his birth.¹⁷

Once the courtier-villain has been rejected by the heroine, he decides to take revenge on the hero and/or heroine.¹⁸ This type of villain is usually hypocritical in his search for vengeance. Sicanus pretends friendship for Parismus so that he will always be present when Parismus is with Laurana.¹⁹ Argalus, Themides, Theocretus and

Arenus also sham affection for Parismenos so they can catch him off guard and murder him.²⁰ The villain's hypocrisy also includes Helyon's false grief for the death of his father.²¹ It is illustrated further by Floretus' insistence on a lavish funeral for his brother Arbastus, whom he murdered,²² and his courting of Sylvian, whom he plans to murder after she has helped him kill Artesia (Sig. F3).

The courtier-villain is a coward. He only fights when his men outnumber his opponents.²³ His favorite tactic is the ambush. Sicanus hires common thugs to murder Parismus because he is afraid to fight him himself.²⁴ When the Black Knight (Parismus in disguise) challenges him to single combat, Sicanus hires another knight to fight in his place. "This cowardly Iest was so odious, that euer after Sicanus was accounted the most recreant knight liuing . . . " (Sig. 04). When his part in the attempted murder of Parismus is revealed, Sicanus flees the Thessalian court and joins his father, the king of Persia. Because of his pride, or his fear of telling his father the truth, he tells him that the Thessalians trumped up the charges against him in order to break the marriage agreement between him and Laurana (Sig. H4). His trusting father promptly invades Thessaly, but a few months later, the king has "lately growne into great dislike of him, and altogether fauoured his next sonne Lennilus who farre excelled his brother Sicanus in vertuous qualities." Persia withdraws from the war, and Sicanus dies in a fit of frustration and anger.²⁵

Of the courtier-villains only Lenon is more than a snivelling weakling, and his physical courage gains him some sympathy, especially when his cowardly father Thaeon abandons the badly wounded Lenon to Ornatus' approaching armies. ²⁶

There are several feminine characters similar in some ways to the courtier villain, including the spurned ladies such as Praxentia in Montelyon, Venola in Parismenos, and Freneta in Parismus. They share many traits with the courtier-villain: they are products of the court, and are potential rivals to the heroine. ²⁷ In each case, upon rejection, the spurned lady's love turns into a mad hatred. Venola and Praxentia spread lies about Parismenos and Montelyon, ²⁸ while Freneta limits herself to denouncing Pollipus. ²⁹ In the long run, however, these ladies cause themselves more unhappiness than they do the heroes and heroines. None of them is ever punished, with the possible exception of Praxentia, who is told to marry Palian, the man she previously loved when he was disguised as Montelyon. ³⁰ Venola remains in Libia, still fuming over Parismenos' rejection. ³¹ Only Freneta dies, and her suicide seems almost an afterthought on Forde's part, as if to tie up a loose thread after Pollipus has left her. (Forde does not forget about Venola, but intentionally lets the reader know that she is still in the same situation as when we last saw her, when she had somewhat recovered from the extreme depths of her anger, Sigs. S, Cc3.)

Other villains resemble the courtier-villain in some respects. As we have seen, Andramart possesses many courtier-villain traits (especially in his cowardice and pride), but there are enough differences to exclude him from the group. He is not associated with the court, nor is he especially passionate. Andramart is more like a willful child who hugs a puppy until he suffocates it. But in his own way, Andramart is very dangerous.

More closely connected with the courtier-villain is Cisor, who lacks the vanity, but deceitfully works on the pride and hurt feelings of the courtier-villain Palian in hopes of persuading him to murder Persicles and Montelyon.³² Because he is responsible for Palian's attack on Montelyon, we can more easily accept Montelyon's forgiveness of Palian at the end of the book (Sig. Bb4).

Another important sub-group of villains are the strong-man villains. These include Archas and Maximus in Parismenos and Amphiador and the king of Armenia in Montelyon. A villain of this class, if he is a member of a court, is no less than a king or a ruling duke. If he is not, he rules over a great castle isolated in the forest, as Archas does. These villains are not boorish, like Andramart, nor are they silly, like Sicanus. Instead, they are cunning and deceitful in a way which Sicanus or Palian are not, since usually the courtier-villain is only fooling himself. Archas, for example, can convince the intelligent Violetta of his good intentions,³³ but Andramart could never win over the more

naive Laurana. ³⁴ These villains are charming. Amphid-
dor is a consummate confidence man who woos the wife of the
man he has imprisoned by magic. ³⁵

Strong-man villains are not cowards. Archas, for in-
stance, fights bravely and capably against Parismenos, but
he is overmatched. He wants to die in combat, but Paris-
menos brings him to court for judgment and sentencing. Not
only is Archas not afraid of death, but he brings on his
own execution because, conscious of his own guilt, he refuses
to be for mercy:

Then the King called Archas, commaunding
him to declare what mooued him to commit
that outrage to Violetta: but he assur-
ing himselfe of no lesse then death, would
make no aunswere: whereuppon the King
commaunding him to be had in prison, which
was accordingly performed: who might per-
aduenture haue been pardoned, but that his
own conscience accused him more then those
whom he had offended. And so according
to his own folly, which brought him to
commit those wicked acts, euen so he was
his owne Iudge: for that his guiltie
conscience would not suffer him to aske
pardon. After this iudgement giuen,
euery mans minde was in quiet, hauing
sufficiently scand the circumstance of
Violettas misfortune. ³⁶

The serious tone here is unusual, and Forde may have crea-
ted too much admiration for Archas (who, after all, is
denying Parismus a chance to be merciful).

Forde corrects that fault in Montelyon, where the king
of Armenia also cuts a firm, authoritative figure. ³⁷ Mon-
telyon eliminates any chance the king has to achieve Archas'

dignity by making the king look ridiculous during the bed-partner switch at Fra Bernard's cell (Sigs. Bb-Bb2^V). Forde similarly debases Amphiador, for he has the duke defeated, bound, and left to starve by two ladies (Sigs. U4-U4^V).

In some ways Forde's "fairy-tale" villains are his most interesting. These villains form a group which is associated with magic and the non-human characters of folk and fairy tales, including witches, sorcerors, and giants. The witch Bellona in Parismus is more properly a combination of spurned lady and strong villain, with a little Circe included (Sigs. U-X^V), but Forde seems to take a more tolerant view of the others.

The fairy-tale characters are not so much villains as personages living according to their natures. The giant Argalte attacks knights outside his castle simply because that is his function,³⁸ and he is perfectly willing to fulfill his promise to release Madera and Pollipus in return for Panuamus' and Tellamor's sparing of his life, though his brother Brandamor thinks he has lost his mind (Sig. L3). The connection of Brandamor himself to folk and fairy-tale is emphasized when, after his supposed death (Sig. M), Pollipus spies him in the deepest part of the forest, "bearing in his hand a strong young plant, which he had plukt vp by the root, for his weapon"(Sig. N4).

Forde rather likes giants, even when they are up to no good. In Montelyon he gives the dialogue of the giants who have carried off Philotheta a freshness and animation

which is usually missing from the speeches of the other characters. In one scene, the giants sit around their campfire discussing Montelyon's earlier attack on them, during which the hero lost his horse:

What shall we doe, qd. one of them,
 shall we stay here, or no? Wee shall
 wander I know not whether, a plague
 vpon that white diuell that haunted
 vs. I am sure he is no man, for we
 are men, and one man should be as
 good in fight as another, but you
 two like Cowardly slaues, haue suf-
 fered such wretch to haue aduantage
 against you. Hold thy prating qd.
 the other, thou couldest haue done
 no more then wee: thou needest not
 vex me, I am vext enough with the
 losse of mine arme. Let vs rest
 here vntill it be day, and then we
 will a way, for he hath worke enough
 to find his horse.

(Sig. Q2^V)

Interestingly, to the giants, Montelyon is the "diuell that haunted vs," while they are "men."

The sorceror Penthrasus is a very pedestrian sort of villain. His pride in his magic is childlike and relatively harmless. When Helyon commissions him to build a magic castle to imprison Constantia, Penthrasus is delighted for a chance to "practise his Art, which before he durst not doe, for by the Lawes of the Land, the same was punished by death. Which [n]ow he thought none durst contradict, because the King was consenting thereto." ³⁹ He gleefully names his castle "Penthrasus Pallace" and holds Constantia in luxurious imprisonment there (Sig. H3^V). Because he

stands in the way of the hero's and heroine's happiness, he is a villain, but his selfishness is limited to a moderate desire to spend money, to have his own castle, "to practise his Art," and to gain Philotheta's love in exchange for riding Amphiador of Delautus (Sig. P4). He is afraid of his wife Ila, "who had great knowledge of Negromancy, and often by her skill, crost his practises" (Sig. P4). She would be particularly likely to do so if she found out that he was using his magic to win Philotheta. Penthrasus, at any rate, is "vnwilling to be any way guilty of bloud," ⁴⁰ and is a man of his word, as Delautus indicates when he tells Persicles how he was imprisoned by Penthrasus:

I then intreated him to release me,
promising him to fulfill whatsoeuer
Amphiador had promised him: but no
perswasion could preuaile, for he
told me that he had bound himselfe
by a solemne vow to performe it,
which he could not breake, for if
he did, with that he should loose
the vertue of his Art.

(Sig. P4)

He is kind enough, nevertheless, to visit Delautus at the enchanted cottage with news of the outside world.

The Oracle predicts Penthrasus' death and the fates of Ila and Constantia:

Many a knight of sundry straunge
Countries shall heare of the beauty
of Constantia, and shall come to
try their Aduentures to set her at
Liberty, but yet none shall performe
it: neither shall it be Reuealed,

that shee is Daughter to the King
of Persia: vntill which time, Ila
shall liue, and by our Directions
gouerne the Castle, vntill the En-
chantments by ended.

(Sig. H3^v)

Ila is a worthier choice than Penthrasus to carry out the wishes of the Oracle. She is much more powerful than her husband, and she shares none of his faults. For one thing, she cannot be bought, and when Helyon changes his mind about imprisoning Constantia and tries to take her for himself, Ila tosses him into her dungeon. Then, business-like, she hangs Constantia's portrait over the gate with a verse announcing her presence:

Within this Castle is inclos'd
The Daughter of a King:
Whose Beautie caus'd a Traytor fell
Her from her Countrey bring.
Here must she bide, vntill a Knight
By sword doth set her Free:
And by his valour end the date,
Of crooked Destinie.
The World shall Fame him for that deede,
And great shall be his gaine:
Her lasting Loue shall he enioy,
That rids her out of paine.

(Sig. H4)

Having encouraged the process which she knows will eventually deprive her of her luxurious life at the castle, Ila withdraws into the palace, "staying the comming of the first Knight for the Aduenture" (Sig. H4^v).

Once Montelyon fulfillls the Oracle and captures the castle, Ila offers him no threat beyond the already

established obstacles which all knights must face (giants, lions, earthquakes, enchanted walls). She quietly leaves the castle, and to ensure her escape she takes Philotheta hostage (Sig. T3^V). Once free, she immediately releases Philotheta and is "neuer seene of them againe" (Sig. U^V).

Ila fulfills the function of the villain in blocking the hero's quest, but in another sense she helps him achieve his greatness. Ila serves the Hesperian Oracle, a purely benevolent force; she curbs the petty vices of her husband, and puts a stop to the greater wickednesses of Helyon. She is the mistress of powerful natural forces (black mists, wild animals, earthquakes) which cause more fear than actual harm. These forces are not so much conquered by Montelyon as they submit to him as someone they have long waited for. Montelyon's trial is the decision concerning whether or not he should attempt the assault on the supposedly impregnable castle, where failure means imprisonment or death. His physical prowess is not tested (Sigs. T2-T2^V). For example, Montelyon meets the lions:

The Knight of the Oracle attempted to passe by them, expecting no other but cruell resistance: yet contrary to his thoughts, they laid them selues downe at his feet (as it were) reuerencing him: Which when he beheld, of his own inclination, he loosed both their Chaines, and they ran forth of the Pallace with exceeding swiftnesse, which amazed him to behold.

(Sig. T2^V)

The lions' traditional recognition of Montelyon's royalty parallels Ila's own recognition (Sigs. T2-T2^V). By providing a test of Montelyon's commitment, Ila has in fact been an agent of Providence. The inference is clear: Providence (the Oracle) tests men's virtue, but it cannot prescribe virtue. In rejecting "the fondnesse of those Knights, that comming to make tryall of the Aduenture, spent their time in priuate Quarrels" and fear to assault the castle (Sig. T), Montelyon makes his own choice.

iv. Love and Its Effects

"Loue is a diuine and heauenly gift . . . "
 --Parismus, Sig. Dd3^V

Love is a deep and noble attachment and the realization of all that is good in a knight. It results from a mutual recognition of virtue in a knight and his lady. Consequently, Montelyon cannot love one lady when he learns how passions "disquiet [her] minde and make it vnapt to practise vertue." ¹ Physical beauty is important only when it is a reflection of personal worthiness, as it is in Montelyon's true love, Philotheta (Sig. R^V). Love is "farre from anie thought of vnchastnesse," and is "grounded vpon the most vertuous conditions that might bee . . . " ² For a knight to love a noble lady is the natural expression of

his own nobility. ³

Only lovers such as these can achieve the platonic ideal of "the true substance of perfect pleasure." ⁴ Their love is accompanied by fierce fidelity. A hero or heroine would endure torture, or overcome any temptation before he or she would be unfaithful to the beloved. ⁵ Love therefore is a spur to courage, and this is no where more evident than when a knight is in battle for his lady. ⁶ Forde is somewhat unusual in that he also sees love as a spur to common sense as well as to bravery. Parismus at first wants to die fighting his enemies, but knowing how much Laurana loves him, and how his death would hurt her, he resolves to overcome his enemies with intelligence and guile rather than brute force. ⁷

Love is an overwhelming force acting on such noble lovers as Parismus, Laurana, Pollipus, Parismenos, Ornatus, Persicles, and Constantia. This type of lover falls in love at first sight, and the result is a serious illness, as when Laurana sees Parismus from the balcony of the palace:

. . . feeling a kinde of alteration
in all her parts, which seemed straunge
to her, for euen then loue began to
kindle in her tender heart which yet
shee did not well understand, but after-
wards grewe to a burning heate, as
shall be declared. She vsed sildome
to come abroad, but sometimes priuately
for recreation, for such was her chaste
resolue, that she delighted in nothing
but vertuous meditations. ⁸

Love is so overwhelming that it can lead to insanity

unless the character is able to master his emotions. Venola goes mad because of unrequited love, while in contrast, Parismenos respects Phylena's love for Remulus.⁹

Just as the great force of love urges heroes on to higher levels of achievement, it brings nothing but ill from the villain, the hero's moral opposite. Love makes the villain even more selfish and destructive than before, and adds the element of lust. Bellona desires Pollipus, and is resolved to get his love by "faire meanes, or inflict such torments" on Pollipus and his friends that he would shortly "Yeeld by force to her lust: wherefore she secretly commaunded her seruants to loade them with more Irons . . . "¹⁰

In the villain the extraordinary fidelity of the hero and heroine becomes an equally remarkable inconstancy. Helyon's former love for Constantia turns to hatred. Helyon was "of such variable and inconstant Nature, that the least occasion altered his wauering minde, either to loue or hatred: which was vnfit for a man of so great a birth as he diriued himselfe from."¹¹ Forde's warnings of Helyon's fickleness are borne out. The quick change in his feelings toward Constantia, "a signe of an inconstant disposition: for true loue could by no meanes be altered" (Sig. E2), previews his rapid falling-out-of-love with his new wife Selia, although this time Selia's nature gives him better reason:

Within short time, such discord beganne betwixt him and Selia, that by meanes thereof, the whole Court was in an vprere, and he found such disquyet with her, that

then he began exceedingly to dote
with remembrance of Constantia;
repenting him of the euill he had
done her; and resolving againe to
set her at Liberty, or else to ob-
taine of Penthrasus, to liue for
euer with her in the Castle: and
by extraordinary meanes to attaine
her Loue.

(Sigs. H3^V-H4)

Forde suggests in Parismus that had the villain known of the sincerity of Parismus' and Laurana's love, he would not have tried to impede it (Sig. E4). But Sicanus did spy on the lovers, and presumably recognized the depth of their affection (Sig. E3). (In contrast, Parismenos steps aside gracefully when he learns that Phylena loves Remulus, and not him. ¹²) The only conclusion seems to be that villains are selfish and therefore incapable of true love. Artesia admits that Lenon does love her after his own fashion, but it is a selfish love. Insofar as he can love and be selfish, Lenon loves her. ¹³

Nevertheless, love can have a favourable effect on people other than the hero and heroine. For example, Luprates' evil intentions are transformed by his love for Artesia:

Now comming neere her, and beholding
her diuine forme, his minde was pres-
ently raiisht with that sight, which
tooke such efficacie, that whereas
before he intended nothing but her
dishonour, his minde was now altered,
& he intended to vse her in most
reuerent & decent sort, and not
by cruelty, but courtesie, to win
her loue. ¹⁴

Still Luprates is not virtuous, and in the crucial test, he will not risk his life to save her.

Willingness to undergo a test of his love is an important part of the hero's "trial by adventure," and distinguishes him from the villain. The villain is unwilling to undergo a trial of his love. Luprates, kind as he is to Artesia, does not possess as strong or noble a love as Ornatus, and even though he is willing to give up his share of the pirate loot for her, he draws the line at risking his life to rescue her from drowning, while Ornatus jumps in unhesitatingly to save her. Thus the shipwreck becomes a providential test of Luprates' love for Artesia, a test which he fails. When Luprates selfishly wants Artesia back from Ornatus, Ornatus dashes out his brains (Sig. M^V). Luprates' love is too selfish and earthy for romance, where the hero must be satisfied (for a time) only to be in the service of his lady, content only with her sight. In this manner Ornatus imagines "his delight to exceede all heauenly ioy," and wishes "though Artesia could not loue him, yet that she would alwayes grant him so to behold her" (Sig. D3).

The testing of love often involves the convention of disguise. When Ornatus is rejected by Artesia he dresses as a woman and continues to urge her to love her "absent" suitor. In contrast, when Lenon is rejected by Artesia he grows imperious, and escorts the lady off to the Green Fortress where Flera tries to force her to love him (Sigs. I2^V-K3). To me this almost seems preferable to Ornatus'

spending a third of the book in a dress. But evidently to the Elizabethan romance reader, it did not greatly debase the hero--as the acceptance of Sidney's Arcadia would indicate.¹⁵ In books at least, true lovers are expected to be prepared to abandon all pretense of dignity in the continual testing, pursuit and protection of their loves. When Artesia is urged by the Palmer (Ornatus) to love the villain, it is merely Ornatus' trial of her love for him, a test which she successfully passes. Behind these "love tests" is the romance assumption that the goal--in this case, love--is not always as important as its continual trial.

Characters put on disguises partly to make, as Laurana says, "an vnfallible triall of the constancie" of the lover;¹⁶ for Violetta, however, disguise is really more of a way to serve her lover Pollipus, as Parismus disguises himself to serve and test Laurana (Sigs. G2^V-P3). The characters who use disguise are always active characters, and the act of taking on a new identity is an active way of testing, protecting, and serving the beloved. Consequently, characters who assume disguises are characters who want to act in some decisive manner to test, protect, or serve their lovers. This holds true for heroes and heroines alike.¹⁷ Forde's characters frequently endure their tests good-naturedly,¹⁸ in contrast to Johnson's characters, who take their tests very seriously.

Forde's conventional love motifs could easily fill a volume in themselves. There is heavy use of convention.

A few of the more prominent ones include the garden as the setting for scenes involving love themes,¹⁹ the person who swears never to love, and promptly falls deeply in love,²⁰ the fears of the mistress to admit her love and risk her lover's inconstancy,²¹ the formal complaint on the contrarities of love:

What should I doe to procure my Content:
 when Miseries are one way great, and my
 Ioyes as exceeding; when my Despaire
 exceedeth, and yet my Comfort aboundeth?
 I enioy Artesiaes loue, yet she loueth
 me not; I enjoy her sight, and yet not
 her sight: I haue as much Comfort, as
 fills me with Ioy, and yet I am desper-
 ate with Despaire. How can that be?
 She loueth not Ornatus: Vnder the Name
 of Syluian I enioy her sight, but not
 as Ornatus, and so I am deprived of her
 sight: I reape exceeding comfort, by
 beholding her Beauty; but I liue in
 despaire, that she would shun Loue, if
 she knew what I were. Though I enioy
 many things, by being Syluian; yet am
 I deprived of all comfort, as I am
 Ornatus: for she deemed him either
 dead, or fled, hauing no hope euer to
 see him; and if I should shew any signe
 that he were liuing or neere, she would
 presently eschew my company: which,
 being as I am, I may enioy. And thus
 I am void of al means of attayning
 her loue; yet liuing as I am, I shall
 still enioy her loue . . .²²

The traditional vow of secrecy is carried to its usual extremes. There is no reason why Constantia will not declare that she loves Persicles when her father announces that he wants her to marry another. Her father likes Persicles very much and his son has already married Persicles' sister. Nor is there any reason other than the vow

of secrecy why when Dionisius reveals his plans to have Laurana marry Sicanus, she does not inform him of her love for Parismus. It is as if the characters were aware of their own existence as romance characters. Convention is accepted and even welcomed as an opportunity to complicate and expand the plot. ²³

Forde also gently satirizes some of the extremes of courtly love. For instance, Montelyon and Parismenos only suffer from lover's malady when they are in love with the wrong girl. Montelyon, thinking he loves Praxentia, is "possessed with a troubled head, and a Loue-sick heart . . ." ²⁴ Entangled in the "snares of affection," he is "troubled with such contrarities, that he could not resolute himselfe of any comfort: trying his senses with meditation, wearing his heart with griefe, and weakening his body with abstinence, voyd of hope, meanes, or comfort, and yet neyther able to dispaire, nor scarce daring to go forward, then he thought to write, but he wanted a secret messenger: then he thought himselfe to speake with her, but he feared a denyall would be his reward, and that would be worse then death"(Sigs. 0-0^v).

The ardor with which Parismenos slavishly declares his love to Angelica embarrasses her, and causes "an exceeding blush [to] beautifie her cheeks, which added some splendour to perfect bewtie itselfe" She tries to free her hand from his loving grasp, as it begins "to sweate with his strickt embrace" ²⁵

The lover's malady has fallen into disrepute, as is

obvious from Ornatus' words to Artesia's friend, when he disguises himself as his own servant. His master, he tells her, has fallen in love with Artesia and is in such a state "that vnlesse some meanes of comfort be found to ease his torments, I feare mee it will endanger his life: whom you onely may pleasure, by making his loue knowne to her . . . " ²⁶ Obviously, since Ornatus' love is genuine, and since he is healthy enough to think of and execute his plan to meet Artesia, the inevitability of a true lover's suffering from the lover's malady is not taken seriously. The situation in fact is an inside joke between Ornatus and the reader.

Archas makes a declaration of love to Violetta which contains all the correct statements, including the almost mandatory "haue mercy, dear lady," ²⁷ but the vow of secrecy has been reduced to a leering assurance that no one--including her husband--need ever know about their affair (Sigs. E3-E3^v).

Forde uses the character of Delfurno in Montelyon to poke fun at many love conventions. In most romances, Delfurno would be the hero. He fights for right, not gain, "being a Prince of great valour . . . " (Sig. 2^v). As king of Almaine he tells ambassadors of the king of Armenia, who have asked him for help against the Assyrians, "I know not vpon what ground I should warre against Assyria and Persia, that neuer did me wrong, yet I would willingly assist your Lorde, not drawne thereunto by this present, [Philotheta's portrait], that I esteeme not, but for the

loue, I beare them, and to punish such dishonour as their Foe hath showne . . . " (Sig. 22). Of course, the ambassadors have lied about Persicles and Montelyon's "crimes," telling Delfurno that Persicles has invaded Armenia without cause, and that Montelyon "in most dishonourable sort deflowred Praxentia, and slew Thetus her Brother, [who was] seeking her rescue . . . " (Sig. 22). Delfurno reacts with proper repugnance, and when the ambassadors unveil Philotheta's picture and offer her to him in marriage, he falls immediately in love. He spends the next few months experiencing "love in absence" by travelling around the country disguised in unmarked armor, forcing all knights to acknowledge the unsurpassed beauty of his "lady," Philotheta, whose veiled portrait he carries with him. Having defeated all the knights in his own country, he moves on to Armenia, where he nails the picture (still veiled) to an oak, and waits to defend her beauty before all comers (Sigs. 22-22^V). At last, with no more knights left standing, he comes to the Armenian court, and finally sees Philotheta. He is overcome. "His heart was attainted with louing admiration, euen then vowing his heart her thrall, and of that sudden becomming so bounden a subiect to Loue, as his Heart, Hands, Eyes, and euery Member, were deuoted to her seruice" (Sig. 23^V).

Delfurno is in love with love, in contrast to Montelyon and Philotheta, who slowly grow to love one another. Yet

Delfurno is a good man. When Montelyon engineers his bed-partner switch, Delfurno is the only one who wants to marry Philotheta before bedding her (Sig. Bb). When he finds out what scoundrels the kings of Armenia and Macedonia are, he is delighted to abandon their cause and join forces with Montelyon (Sig. Bb3). Delfurno makes courtly love seem the harmless product of a noble soul, but he makes it a little ridiculous, too.

Forde shares the belief found in the Spanish romances that love leads--or ought to lead--to marriage among men and women of good character, as, for instance, in Parismus, where the lovers discuss marriage at their first meeting (Sig. E). A married lover such as Amphiador or Helyon in Montelyon is sharply condemned. Sexual relations before marriage are not condemned if marriage is understood. In fact, the characters behave as if the marriage has already taken place. Persicles says to Constantia:

Therefore if my opinion can preuaile
with you, we being without meanes to
vse the outward Ceremony, may confirme
as true and lawfull a Contract betwixt
our selues, as euer was established by
the rights of the Church. ²⁸

Marriage without love is no marriage at all: "For where true Loue is not, there can no perfect Marriage, though the outward Ceremony be neuer so deuoutly performed" (Sig. E3^V).

A distinctive feature of the Palmerin romances is the submission of the lady to her husband. ²⁹ Forde's ladies

are likewise submissive. Laurana says to Parismus: "My Lorde . . . I wholie commit the matter to your wisdom, whome I am bounde to obey, by the Choise I haue made of you to bee my Lorde and husband, therefore I desire you to vse that prerogatiue ouer me, that by right belongeth vnto you." ³⁰ This attitude extends to the lover as well as the husband, as when Constantia says to Persicles that she is "ready wholly to be ruled and gouerned and ruled according to [his] directions." ³¹ Although he is probably writing for girls, Forde evidently subscribes to the seventeenth century belief that the wife should subject herself to the husband's government. For his part, however, the husband gives his "plighted promise of perpetuall constancie . . . " As Persicles says to Constantia, "You shall finde me both constant in Loue to you, faithfull, to deal honourably with you, and Loyall, not to doe anything that shall be disagreeable to your Will" (Sig. D2). In an ideal marriage obedience comes freely and naturally from the woman since she and her husband and/or lover should then be in perfect harmony:

I haue dedicated my selfe to your disposition, and made my selfe all one with you, both in heart, body and mind, that whatsoever pleaseth you, cannot displease me, for I am your selfe: therefore I commit all things to your wisdom, and rest to be ruled, counselled, and ordered by you . . . ³²

iv. The Heroine

" . . . daughter to Amphiador, Duke of Ila, her name is Philotheta, for beauty, vertue, modesty, shape, courtesy, humility, temperance, chastity, and wisdom, not to bee equalled, therefore the more to be pittied and succoured in distresse."

--Montelyon, Sig. P^V

Forde's heroines provide examples of his best characterizations, as he carefully balances individuality with convention. The differences are most markedly distinguished by the effects of love on each lady. Ultimately, love intensifies character traits already there. Laurana is a quiet, studious girl whose reaction to any stressful situation is to shut herself in her room to meditate. After she knows she loves Parismus, she can hardly wait to be rid of her mother so that she can reflect, and then decides not to reveal her love to him till she can be surer of his feelings. ¹ After receiving Parismus' first love letter, Laurana meditates again, and finally agrees to a secret meeting with him, but only in the company of a chaperon (Sig. D3^V). Her reaction to any misfortune is to faint for half an hour (Sig. G4). Laurana is troubled by her own emotions and is cautious, as is Angelica, who in one long speech keeps changing her mind as to whether or not to love Parismenos, and ends her initial meditation on a note of indecision. ²

Both Laurana and Angelica are timid. Angelica practically must be dragged from the safety of the Golden Tower to join her lover because she is afraid of what her father will do: "Therefore I thinke it best, that we neuer hazard our selues, but rather be content with this quiet estate, least a worse mischance light vpon vs thereby." At last Marcellus, with great effort, persuades her to come, but only after considerable exercise of his persuasive powers (Sig. T3^v). During the wars with the Persians, Laurana thinks she ought to commit suicide should her champions lose the battle and she be forfeited to Sicanus; but characteristically, she debates too long and finally puts off the decision, thinking that "my destinies likewise haue allotted mee a cowards heart, not daring to execute my will vppon my selfe . . . " (Sig. N4).

Violetta is not so hesitant. A firm and decisive character, she is not likely to spend time contemplating once she has made up her mind. When she thinks Pollipus is dead, she immediately tries to kill herself, only to be stopped by the vigorous efforts of her keeper Sorana, who thereafter leaves her "not so much as a pinne about her, wherewith she might do her selfe harme." ³

She soon realizes that Archas is up to no good, "being indued with an extraordinary wisdom," (Sig. E) but instead of huffily renouncing his attentions with "vertuous disdain" as Laurana did those of Andramart, ⁴ and thus bringing his anger upon her, Violetta flashes her prettiest smile and

promises, "next to Pollipus, to loue none but your selfe." But, she says, there is one dreary thing she must do before they can begin their life of illicit bliss, and that is to go to the Bohemian court to take part in the funeral services for Pollipus. Would Archas please escort her there? Archas cannot think quite what to say in reply. "Nay studie not so for that," she says sweetly, "but aunswere me an other time," and she cleverly uses the time to escape the castle.

Philotheta is just as clever. When she is captured by the Armenians, Montelyon slips into the Armenian camp disguised as an Arabian knight, "Honorius," and manages to be placed in charge of his imprisoned lady. Though his disguise fools everyone else, Philotheta suspects that there is something not quite right about him--not because she recognizes him but because she is a good judge of people. Determined to trap the man she thinks was sent by the king of Armenia to spy on her, she sweetly asks the "Arabian" whose son he is, since she knows all the notable families in Arabia. Montelyon "had not an answere ready, but stood silent, not caring to be taken in a lye . . . " Philotheta coolly replies, "I see you are not of Arabia." ⁵ She will not trust him until finally, to win her cooperation, he is forced to reveal his true identity to her (Sig. Aa2^V).

For these ladies love is not a force which transforms their basic personalities. Rather, it emphasizes characteristics already there. The virtuous heroine, like the hero, will be even more virtuous through the power of

true love. Even more interesting are the heroines' traits which have no relation to morality, but instead have to do with their varying reactions to events. Naturally retiring and indecisive characters like Laurana and Constantia do not become dynamic, active characters by the power of love. There is certainly no suggestion that their loves are any less real than those of Violetta, Philotheta, or Artesia, whose more peppery, dynamic natures are continually revealed in their actions, whether they be in or out of love. Laurana's quiet resolution is as genuine a result of her love as is Philotheta's ambush of the villain Amphiador.⁶

Violetta and Philotheta react to love in much the same way. For example, both feel inferior to the royal ladies who pursue their lovers (Freneta in Parismus woos Pollipus; Praxentia follows Montelyon). Philotheta is "despairing with a conceit that Montelyon did not esteeme her according to his speech, and her owne perswasion, but that he prof-fered his loue to her of a customable common courtesie, to try her, not of affection"⁷ . . . sometimes perswading her selfe it was her selfe he loued that he was constant and that not perswasions could alter him: yet she thought Praxentiaes birth, beauty, & laments might ouercome him . . . " (Sig. X4^V). But another character says of her that "for beauty, vertue, modesty, shape, courtesie, humility, temperance, chastity, and wisdom, [she is] not to bee equalled" (Sig. P^V), and Pollipus says of Violetta, "though she [is] no kings daughter yet by reason of her exceeding

beautie, she [is] much spoken of in Thaebes, and nothing inferiour to Freneta in giftes of minde . . . " ⁸

Because Violetta is the kind of person she is, the love which develops between her and Pollipus is a more mature affection than the courtly relationship of Parismus and Laurana. Violetta outgrows her hopeless infatuation for Parismus, during which she disguised herself as the page Adonius that she might be with him. But during the trio's journeys, Violetta/Adonius becomes aware of the sincere love Pollipus feels for the (as he supposes) absent Violetta--a love he believes will never be returned. Violetta "continuallie behelde the constancie that reigned in his heart to her wardes, the noble gifts wherewith his mind was indued, the comelinesse of his goodlie proportion which might well please a curious Ladies eye, his vnconquered valour and prowesse, whereby hee atchieued incredible victories with great fame, the friendship and courteous beaiour tha abundantly flowed from his gentle heart, wherby it was apparent that hee did not disdaine the meanest persons . . . " (Sigs. Dd3-Dd3^v). This last attribute is important because Violetta is a merchant's daughter, and Parismus can--or will--only marry a princess (Sig. R2). ⁹ But during the long course of her travels with Parismus and Pollipus as their page, "beeing neuer from him in the day time, and his bed-fellow at night . . . though she poore soule, neuer touched his body . . . " (Sig. Dd3^v), she gradually outgrows her love for Parismus, and comes to love the quiet, faithful

Pollipus.

The character of Angelica in Parismenos represents an individual growth in the perception of the meaning of love from love as game to a mature attachment. When she is locked in the Golden Tower away from Parismenos, she at first worries that he will be abused at court, where he has no friends and many enemies (not knowing that her brother Marcellus has defended Parismenos). She then smugly thinks that any sufferings Parismenos might undergo will provide a good way to "trie his loyaltie" (Sig. R4^V). Many chapters later, when she is captured by the villain Irus, she has changed enough not to worry about her own danger--which is great--but rather about Parismenos, who "may much indanger his health" with worry about her (Sig. Gg4^V).

Artesia is neither active like Violetta and Philotheta, nor passive like Constantia and Laurana, but she is a marvelous little prickly-pear, of whom it can be said, as it is of Shakespeare's Beatrice:

. . . nature never fram'd a woman's heart
Of prouder stuff . . .
Disdain and scorn ride sparkling in her eyes,
Misprising what they look on, and her wit
Values itself so highly, that to her
All matter else seems weak. 10

When she is told that a young man has fallen in love with her at first sight, Artesia snaps: "I account him a foole that will loue so deeply without hope of reward, & that to bee rather fondnesse rather then true friendship, that

placeth his affections with such inequalities" (Sig. B4). But like Beatrice, she meets her match. Ornatus, who is dressed as the woman Sylvian, roughly berates her for having caused the disappearance and possible death of Ornatus by lovesickness; Artesia's first angry reaction at criticism is somewhat muted by nagging feelings of guilt and flattery which she has experienced ever since she first heard of Ornatus' love for her. These thoughts secretly "cause the water to stand in her eyes" (Sig. D^V). She fights to regain control of herself and accuses the supposedly absent Ornatus of devious lover's tricks to make her feel sorry for him. (Her charges are justified.) Eventually, however, she falls in love with him, and demonstrates the same fierce determination in loving that she had exhibited in resolving not to love:

. . . keep your counsels [of loue]
vnreuealed, for it will proue vnsau-
ourie to my stomacke, for be it far
from me to be troubled with the vain
sutes of doting louers.

(Sig. B4)

No I fear me, neuer shall I be so
happy as behold him, and though I
do not, yet shall my loue to him
remaiue immouable. Therefore, now
will I arme my selfe to endure all
perils, to liue in care, and con-
tinuall lament, for want of beloued
Ornatus . . .

(Sig. H^V)

But her common sense remains. Ornatus/Sylvian argues that family feuds like those between her and Ornatus' families

make love stronger:

Haue you not read the Histories of
Pyramus and Thysby, Romeo and Iuliet,
and many other; whose loue was the
more constant, by so much the more
their Parents hatred was deadly?

(Sig. E)

Artesia's response is sensible: "I remember such Histories
. . . but what was the end of their loue; was it not most
miserable?" (Sig. E).

When captured by a villain, Artesia sensibly looks at
her situation and tries to make the best of it while deny-
ing her captor any satisfaction. She shows a capacity to
act logically in tight situations. At first when she is
captured she goes on a hunger strike, but her keeper, Flera,
chides her and argues in effect that she thought Artesia was
a smarter girl than that. She proceeds to logically point
out how unreasonable her actions are, and that she will
hurt only herself. Artesia, as logical as always, has to
recognize that Flera is right:

Artesia hearing her speeches, began
to consider indeede what folly it was
to refuse her meate: and for feare
to shorten her life by distemperating
her selfe, which might be the meanes
to further Lenons intent, whom shee
knew would seeke her life, if he
could not winne her loue; she pres-
ently left off such desperate behau-
iour, and with well weighed consid-
eration, attended the euent of the
worst misfortune; that from that time
she both eate her meate, and did all
that shee could to comfort her meate,

and did all that shee could to comfort
her selfe, still liuing in good hope
of Ornatus returne.

(Sig. K^V)

Later, "being indued with an exceeding wit," she decides it is smarter to be nice to her current captor, the pirate Luprates, than to make trouble (Sig. L3^V).

Though Forde's heroines are highly conventional, they also have individual traits, and in the long run that is what one remembers about them. Laurana's gentle and retiring nature, Artesia's quick wit, and Violetta's courage are intensified by love, rather than bestowed upon them or modified by love. As of the heroes, it may be said of the heroines that faithful love is simultaneously the natural expression of a noble soul and an intensifying influence on virtues which are already present.

In addition, they fulfill the heroines' traditional romance role as the prize for the hero, and the reward at the end of a long quest. To be worthy of his efforts, she must therefore be the epitome of what is good. This involves more than just "exceeding beautie, and comely stateliness" ¹¹ --though that is important as well. In addition to being an individual, she is also an ideal, exemplary in every virtue. When Philotheta is introduced into Montelyon, we are promptly told she is unequalled "for beauty, vertue, modesty, shape, courtesie, humility, temperance, chastity and wisdom" (Sig. P^V). It is important that her ladies'

words are spoken to Montelyon, the hero of the book, and that they conclude with the damsels' statement that because of these qualities she is "therefore the more to be pittied and succoured in distresse," and that Montelyon offers to help them, or "else were I not worthy the name of a Knight" (Sig. P^V). For the hero's pursuit and preservation of his lady is more than simply his devotion to her as a woman, or even to his knightly vows--although it is that also. The hero's efforts on her behalf are to realize and preserve the ideals which she represents, and thus there is so much emphasis on the platonic ideal of love and the lady, on the visions where she appears so ideal that "heauen nor earth could not in his fancie frame a more diuine essence of puritie," ¹² and on the platonic statement that the lady is the "perfect substance," ¹³ or "the true substance" of virtuous love. ¹⁴

To emphasize her virtue, the lady usually is contrasted with another lady who is not so exemplary and is generally placed in conflict with her for the love of another character, usually the hero. ¹⁵ Thus Violetta is contrasted with Bellona and especially with Freneta; Angelica is compared with Venola, Constantia with Selia, and Philotheta with Praxentia. In every comparison, the other woman is wanting. For example, Praxentia goes to bed with the man she thinks is Montelyon, while Philotheta is worried about whether or not she will seem forward by offering her arm to help steady the just-fainted Montelyon. ¹⁶ All this makes the

hero's choice of his lady more than an individual attachment, but a choice of moral qualities as well.

The lady--beautiful beyond mere earthly beauty--is traditionally never described, or she is described so generally as to deny individuality; there are only two descriptions of a mistress in Forde's books. This description of Artesia could be of any unhappy mistress:

[Ornatus] found her setting in the darkest corner of the Chamber, bewailing her misfortune, with salt teares bedewing her purple cheekes: her Ornaments disorderly put on, and her golden Tresses hanging carelessly downe, which added beautie to her sweet beautie, and though disordered, most comely; leaning her arme vpon a Chaire, and her cheekes layd vpon the back of her hand. 17

We have not previously been told she is blond, but it would have been surprising if she were not. In this frozen, highly stylized picture, it is not only Artesia who sits weeping on the floor, but the ideal mistress as well. It is not coincidence, then, that Ornatus sees her not as the very individualistic girl she is, but as the conventional lady of romance (a role which she fills no less adequately) for when he enters, it is to find her at last after her abduction by Lenon, and his persistence has won him "the perfect substance" of love.

The only other description of a lady--that of Laurana on the city walls before the battle of the champions in Parismus--serves a similar function. Drawing heavily on

Petrarchan imagery as well as the image of Gloriana, Forde emphasizes Laurana as Thebes' greatest treasure, as well as the prize to be lost or won by Parismus and his knights. There is no suggestion--nor should there be--of Laurana's individual timidity, or her contemplative nature. Here she is solely an ideal:

. . . the beautifull Laurana, whose splendour so darkened the beautie of the rest, that shee appeared like golden Scinthia amongst the twinkling Starres, the crimson colour shining so fresh in her christall cheekes, and as clarret wine and milke mixt together, beeing so comely, fayre, so vertuous and chaste, so courteous and constant, so milde and mercifull, as shee was no way to bee equalled, and yet bearing a minde so farre from pride, that shee disdained not the meanest person in Thessaly, whose royall personage seemed an ornament to all the whole assemblie.

(Sigs. 0-0^v)

Forde uses the traditional heroines to good advantage, but his heroines are also individuals. They respond to situations differently, always acting according to their own personalities. This is not to say that Forde is particularly brilliant at characterization, but many of his characters, and particularly his ladies, show that he was concerned with them as individuals as well as types, and his books are the better for it.

Chapter IV: Notes

i.

- ¹ Patchell, p. 73.
- ² "Forde and his kind . . . coolly proceed with the business of getting on with the plot (the intricate meaningless web that Sidney popularized)"--Leavis, p. 90.
- ³ Ornatus, Sigs. H3^v-I3 (Alprinus and Lucida).
- ⁴ Praxentia and Philotheta know him immediately in his servant's costume (the same one Palian sees, Sig. Y2), and Philotheta perceives that he is not "Honorius," on another occasion, when he is pretending to be that Arabian knight (Sig. Aa).
- ⁵ As in Persicles' statement: "My Fortunes being doubtfull as to whether I should deliuer this [letter] (Montelyon, Sig. D).
- ⁶ "So uppon Trynyté Sunday at nyght Kynge Arthure dremed a wondirfull dreame, and in hys dreame hym semed that he saw uppon a chafflet a chayre, and the chayre was faste to a whele, and thereuppon sate Kynge Arthure in the rychest clothe of golde that myght be made. And the Kynge thought there was undir hym, farre from hym, an hydeous depe blak watir, and therein was all maner of serpentis and wormes and wylde bestis fowle and orryble. And suddeynly the kynge thought that the whyle turned up-so-downe, and he felle amonge the serpentis, and every beste toke hym by a lymme. And than the kynge cryed as he lay in hys bed . . . "--Sir Thomas Malory, Works, p. 865.
- ⁷ Wolff, pp. 8-10.
- ⁸ Parismus, Sig. R4^v (Laurana separated from Parismus); Sig. Z2 (Parismenos taken from Laurana).

Montelyon, Sig. F4^V (Constantia separated from Persicles); Sig. G3^V (Montelyon taken from Constantia).

⁹ Parismenos, Sig. C2 (Parismenos); Montelyon, Sig. H4^V (Montelyon).

¹⁰ Parismenos, Sigs. C2^V-C3 (Parismenos reared by lion). Although the above motifs are often identified with Greek romance, they are frequently found in Western medieval romance as well. See O'Connor, pp. 118-19; Patchell, pp. 27, 39.

¹¹ Wolff, p. 5.

¹² Pericles, V. iii, 88-90.

¹³ Sig. Ii4-Ii4^V. Other storms and shipwrecks can be found in Parismenos, Sig. R3^V (storm only); in Ornatus, where Ornatus, disguised as Sylvian, claims to be shipwrecked in order to account for "her" presence at the palace, which leads to her position as Artesia's companion (Sig. C3); and the shipwreck in chapter 12 (Sigs. M-M^V), which reveals Luprates' cowardice and ultimate unworthiness as he abandons Artesia to the mercy of the sea, and makes possible Ornatus' rescue of her.

¹⁴ Cymbeline, V, iv, 99.

¹⁵ Parismenos, Sigs. H2^V-H3.

¹⁶ Ornatus, Sig. F.

¹⁷ It is an accepted principle of popular culture study that the growth of the modern mystery story was possible only with the growth of popular awareness and acceptance of scientific method during the nineteenth and twentieth centuries. Poe's Dupin, Conan Doyle's Holmes, and Christie's Poirot solve crimes by a rational analysis of clues which the author makes available. Ornatus in many ways antedates these detectives, but he also shows the influence of earlier attitudes toward crime. "Murder will out" is more than a proverb to the medieval author, who sees to it that justice is providentially served. Chaucer also wrote a murder story -- "The Prioress' Tale." Here he reveals the murderers of the "litel clergeon" by the child's miraculous singing, which enables his mother to find his body, and informs her and the other Christians of his murderers identities. All this is done solely through divine agencies, the child says:

"This well of mercy, Cristes mooder sweete,
 I loved alwey, as after my konnyng;
 And whan that I my lyf sholde forlete,
 To me she cam, and bad me for to synge
 This anthm verrailly in my dyyinge,
 As ye han herd, and whan that I hadde songe,
 Me thoughte she leyde a greyn upon my tonge.

"Wherefore I synge, and synge moot certeyn,
 In honour of that blisful Mayden free,
 Til fro my tonge of taken is the greyn;
 And after that thus seyde she to me:
 'My litel child, now wol I fecche thee,
 Whan that the greyn is fro thy tonge ytake.
 Be nat agast, I wol thee nat forwake.'"

--Canterbury Tales, VII, 656-69.

Ornatus and Artesia represents an interesting coming together of both these attitudes toward the revelation of truth.

18 Corus openly resented the favor Parismenos enjoyed from Amsenus and challenged Parismenos to combat. Corus is severely wounded in the ensuing battle before Amasenus stops the fighting. When Corus sees "his enemie still mounted and in good estate, his heart was readie to burst with inward greefe, which malicious rancour filled vp all his sences, that cursing himselfe and his ill fortune, he yeelded vp his fainting ghost" (Parismenos, Sig. D2^v).

19 Parismus, Sig. K2^v.

20 Parismus, Sig. N4^v.

21 Parismus, Sig. R4^v.

22 Montelyon, Sig. N2.

ii.

1 Seuen Champions, Sig. A2^v.

2 Such as Montelyon's decision to give up the search

for Constantia to rescue Philotheta because "else were I not worthy the name of a Knight" (Montelyon, Sig. P^V, and Pollipus' decision in Parismus to remain loyal to Violetta despite the threats and seductions of Bellona (Sigs. U3-X^V), the temptations of Freneta (Sigs. Ee^V-Ee3^V), and the likelihood that he will never see Violetta again (Sig. Ee3^V).

³ Baker, II, 123.

⁴ Jusserand, p. 198.

⁵ Although pre-marital sex is frequent, Forde's heroes and heroines are never adulterers, and adultery is roundly condemned.

⁶ But see Violetta's growing affection for Pollipus at the expense of her infatuation for Parismus (Parismus, Sigs. Dd2^V-Dd4^V), and Artesia's befuddled reaction to Ornatus' suit (Ornatus, Sigs. C2-C2^V).

⁷ "Marcellus comming to Parismus, with a kinde behauour said: Most Noble Prince of Bohemia, I beseech you staie your incensed wrath, and seeke not the ruine and destruction of this Citie and vs, for Maximus being dead, there is none that will make resistance, but rather entertaine you with willing hearts, being alwaies vnwilling to haue moued you to seeke this reuenge: but that it was not in vs to contradict Maximus will: who was rather ledde and ouer-ruled by rage then aduise: therefore we yeeld our selues to your mercy. Parismus being satisfied that it was Marcellus whome loued Parismenos and was alwaies his deare friend, said.

"Noble Prince, thinke that I sought no way to iniury you, but to redeeme my sonne and reuenge his wrong: which now the iust heauens haue executed in my behalf: but what restitution can be made me for his losse, whose untimely death was acted by Maximus cruelty? I seeke not your harme but his recouery: therefore be you assured of peace, and that I will at your request cease all further strife, vpon your princely promise of securitie. Marcellus then said. I haue alwaies honoured your name: much more doo I affect your presence, desiring nothing more, then to bee well esteemed of you: that now Maximus is dead, and myself next to succeed in the kingdome, whosouer shall offer to iniurie the worst Bohemian souldier, I will hate him whilst I liue: therefore, I beseech you rest in assurance, vpon my promise, and vouchsafe such entertainment as this court can yeeld, too vnworthy to giue you welcome. Which words Marcellus spake in the

hearing and presence of all the Nobles and Peares of his Land: who likewise (notwithstanding the slaughter the Bohemians had made) willingly ratified his speeches, with their vnconstrained con[s]ent. Parismus then alighted and embraced Marcellus, and Pollipus did the like: first appointed what the souldiers should doo: and then went into the court with Marcellus.

"The souldiers that were disappeared into euery corner of the Citie, returned to the Camp, sauing a sufficient guard of Bohemian knights that stayed to garde the Prince. Marcellus sent out messengers to gather together the scattered troupes of the [Natolian] Campe, and gaue them great rewards: those that were maimed and wounded, hee caused to bee brought to a place, where they were very dilligently looked vnto by skilfull Phisitians. And euery one notwithstanding their former discontent, were by Marcellus highly satisfied."

(Sigs. Dd3^V-Dd4)

⁸ Parismenos, Sig. I4^V.

⁹ Ornatus, Sig. E.

¹⁰ Montelyon, Sig. M2^V.

¹¹ Parismus, Sig. P.

¹² Montelyon, Sigs. R4^V-S.

¹³ Parismenos, Sig. X2^V. Cf. Matt. 3:17.

¹⁴ Helen Hollingsworth, "A Kindle of Hyrids: A Study of Narrative Technique in the Romance and Tale of the Early Seventeenth Century," Diss. University of Tennessee 1971, p. 7.

¹⁵ Polixenes says of Perdita:

This is the prettiest low-born lass that ever
Ran on the green-sord: nothing she does or seems
But smacks of something greater than herself;
Too noble for this place.

--Winter's Tale, IV, iii,
156-59.

¹⁶ Parismenos, Sig. M3.

- 17 Parismenos, Sig. B4.
- 18 Parismenos, Sig. C^v.
- 19 Parismenos, Sig. F4^v.
- 20 Parismenos, Sig. L4^v.
- 21 Montelyon, Sig. Y4^v.
- 22 Parismus, Sig. I2^v.
- 23 Parismus, Sig. B2^v.
- 24 Parismenos, Sig. O^v.
- 25 Parismenos, Sig. D.
- 26 Montelyon, Sig. B3 (Persicles).
- 27 Montelyon, Sig. M4 (Montelyon).
- 28 Parismenos, Sig. C3.

29 Other indicators of the unknown princes' Parismenos' and Montelyon's royalty: homage done to them by lions (Parismenos, Sig. S^v; Montelyon, Sig. T2^v); Montelyon's choice of chronicles of the kings of Assyria for light reading material (Sig. K3^v), and the king of Thrace's comment that Parismenos is so generous, he must be royal (Sig. M4).

30 Ornatus, Sig. B2^v; Parismus, Sigs. E4^v, F4^v, H; Parismenos, Sigs. C4, Cc; Montelyon, Sig. Aa^v.

31 E.g., Parismenos, Sigs. M^v, U2^v.

32 Parismenos is unwilling to kill his enemies, "his hands being yet neuer guiltie of bloud"--Parismenos, Sig. Z4.

33 E.g., Parismus, Sig. M2^v.

34 E.g., Montelyon, Sig. T.

35 E.g., Parismus, Sig. S.

36 Parismus' and Pollipus' reactions to imprisonment by Bellona are contrasted, to Parismus' disadvantage:
 " . . . Parismus was so intraged with extreame sorrow, that he tare his haire, rent his garments, rayled on his misfortune, cursed his Destinies, and vexed his owne heart with extreame passions of sorrow, that his speech was turned into bitter sighes, and his sences forgot their former vertues, and he was so desparately sadde, that no grief might be compared to that hee indured.

"Pollipus on the other side, continued his wonted manner of enduring affliction, which was presently to studie howe to ridde himselfe and his friende from the same, which might be accounted the rarest vertue that euer was in a knight, he only studied for his release, and neuer raged nor railed against himselfe, nor other wayes distempered his sences, but ouercame his inwarde sorrowes (which were exceeding) with such patience, that Parismus would highlie extoll him for the same." (Parismus, Sigs. U-U^v; see also Sigs. S-S2).

37 Parismenos, Sigs. D3 (misjudges Argalus and Themides), U^v (Marcellus and Angelica), Hh4-Hh4^v (Iconius), Ii2 (Arenus).

38 Montelyon, Sigs. I2, M2^v.

39 E.g., Montelyon scoffs at the knightly penchant for fashionable quarrels and duels as "fondnesse" (Sig. T), and thoroughly enjoys the "merry Iest" he arranges at Fra Bernard's cell (Sigs. Aa3-Aa4^v).

40 Parismenos, Sig. U3^v.

41 Montelyon, Sig. T.

42 Montelyon, Sig. T.

43 Parismenos, Sig. Hh2^v.

44 Montelyon, Sig. K^v.

iii.

- ¹ Frye, p. 195.
- ² Ornatus, Sig. M^v.
- ³ Parismenos, Sig. H3^v.
- ⁴ Ornatus, Sig. G2^v.
- ⁵ Frye, p. 195.
- ⁶ Montelyon, Sig. C^v; see also Sig. E2.
- ⁷ Parismenos, Sig. K3. Cf. Basilius in Arcadia, Bazilique in Amadis, Book VIII.
- ⁸ Parismenos, Sig. K3.
- ⁹ Parismenos confirms this: "Parismenos was exceedingly troubled when hee heard Maximus speeches, whom he knew to be of so cruel a disposition, that he would rather indeede see her death, then be crose of his will, that he continued in great care and continuall torment of minde"--Parismenos, Sig. Dd2.
- ¹⁰ Ornatus, Sig. Q4.
- ¹¹ Ornatus, Sig. K4.
- ¹² Parismenos, Sig. R4^v.
- ¹³ Parismenos, Sig. 02^v. See also Montelyon, Sigs. E2 (Helyon); 04^v (Palian).
- ¹⁴ There is one exception: Ila blocks Montelyon's quest but she is not evil. See below.
- ¹⁵ Sig. E3; see also Lenon in Ornatus (Sig. K4), Helyon in Montelyon (Sig. E2), and Palian in Montelyon (Sigs. 04-04^v).

- 16 Sig. E4^v. See also Parismenos, Sig. D2^v.
- 17 Sig. F3. See also Montelyon, Sigs. G3^v-G4 (Helyon), 04-04^v (Palian).
- 18 Parismus Sig. E3 (Sicanus); Ornatus, Sig. I3^v (Lenon); Montelyon, Sig. C (Helyon).
- 19 Parismus, Sig. E3.
- 20 Parismenos, Sigs. D3 (Argalus and Themides), Ii^v-Ii2 (Theocretus and Arenus).
- 21 Montelyon, Sig. G^v.
- 22 Ornatus, Sig. E2^v. With its mounds of flowers, processions of mourners, and pious utterings by the murderer Floretus, the ceremony is the seventeenth century equivalent of the gangland funeral.
- 23 Parismenos, Sig. D3^v.
- 24 Parismus, Sig. E4^v.
- 25 Sig. P4^v. Other examples of cowardice: Montelyon, Sig. N2^v (Palian); Ornatus, Sig. P3 (Thaeon).
- 26 Ornatus, Sig. P3. Thaeon inspires so little confidence in his men that he can only keep soldiers with him by paying them exorbitant wages (Sig. P3^v).
- 27 Freneta-Violetta, Venola-Angelica, Praxentia-Philotheta.
- 28 Venola's "former good will that was grounded vpon vertue, [turned] to lust and mad desire: that seeing she could not by faire meanes winne him to her loue, she thought to leaue no meanes vnassayed, either by force to compell him thereto, or else in some measure to be reuenged on him for his discourtesie. The minde beeing alwaies readie by euery perswasion, to yeelde to worke any meanes for to procure desired content: . . . One day finding fit opportunity when the King was in his dumps, (for Venolas sicknesse) [Venola sent her maid Flavia] vnto him, and told him that the cause of his daughters sicknesse, was procured by an exceeding slight shee had taken by the discourteous vsage

of the Knight of Fame, who for that cause was lately fledde from the Court, . . . neither should she euer recover her selfe, vntill she were in some hope to be reuenged of him" (Parismenos, Sigs. R4^v-S).

Praxentia's love is declined by Montelyon: "To repeat what manner of behaiour Praxentia vsed, and the words she spake, would haue made any modest eare to blush to heare of: but seeing that nothing would preuaile, rage and lust so ouerruled her, that in bitter exclames she cryed out: In humane, disloyall & dishonourable Knight, doest thou requite my loue with this disdaine? or thinkest thou I will liue to beare the blot of thy refusall? . . . Praxentia . . . to Palian and her two brethren . . . cryed, Reuenge my shame, and my brothers death on this wicked Knight, who seeketh by violence to dishonour me" (Montelyon, Sig. Y3).

29 " . . . a multitude of greifs and vexations, so ouerwhelmed her carefull and tender heart, that for euer after, shee continued in perpetuall exclamations, against her cruell destinies, that with the extremitie of greefe, she became lunaticke and quite bereft of sence, and so ended her life" (Parismus, Sig. Ee4).

30 Montelyon, Sig. Bb4.

31 Parismenos, Sig. Cc3.

32 "Are all the knights in Armenia too weake to cope with him? doth not his behaiour shew that he scorneth you? hath he not alone crost your good fortune, then I liue not to be laught at, but to reuenge" (Montelyon, Sig. Y).

33 Parismenos, Sig. B3^v.

34 Parismus, Sig. S4^v.

35 Montelyon, Sig. Q.

36 Parismenos, Sig. X.

37 As in his council chamber, Sig. Y.

38 Parismenos, Sig. L2^v.

39 Montelyon, Sig. H3.

⁴⁰ This must be what the Hesperian Oracle means when it tells him that "by thine Art thou hast not attempted any wicked Action," (Sig. H3^v).

iv.

¹ Montelyon, Sig. 04^v.

² Parismenos, Sig. E3^v.

³ E.g., Parismenos, Sig. H2. See A. J. Denomy, "Courtly Love and Courtliness," Speculum, 28 (1953), 44, 49-50. In Forde, the noble lady may be part of the "natural aristocracy" --i.e., a middle class heroine such as Violetta. Nevertheless, the hero is always noble, both in being well-born, as well as being morally worthy.

⁴ Parismus, Sig. E4. See also Montelyon, Sig. B3.

⁵ E.g., Laurana is tortured by Adamasia, Parismus, Sigs. Y3 ff; Pollipus is tempted by Bellona, Sigs. U3 ff; Violetta is tempted by Archas, Parismenos, Sigs. B4 ff; Artesia is tortured by Flera, Ornatus, Sig. K2 ff.

⁶ E.g., Parismus, Sig. I4^v; Parismenos, Sig. Q^v.

⁷ Sig. K3. See also Ornatus, Sig. K.

⁸ Parismus, Sig. B3.

⁹ Parismenos, Sigs. H4-H4^v.

¹⁰ Parismus, Sig. W3.

¹¹ Montelyon, Sig. F^v.

¹² Parismenos, Sigs. H4-H4^v.

¹³ Ornatus, Sig. M4^v.

- 14 Ornatus, Sigs. L3-L3^v.
- 15 Pyrocles as Zelmane, in Prose Works, II.
- 16 Parismus, Sig. Gg^v; Philotheta also tries Montelyon when she woos him for Praxentia in the guise of a palmer (Montelyon, Sigs. X4-X4^v).
- 17 Disguise customarily mirrors aspects of the hero's and heroine's own character (Davis, p. 61). Thus disguise as a page enables Violetta to show bravery in battle (Parismus, Sig. Bb4), and Philotheta to demonstrate cool wisdom as a well-travelled palmer (Montelyon, Sigs. X4-X4^v, Yv-Y3^v).
- 18 E.g., Ornatus' disguise as a woman, and his reactions to the subsequent advances by Floretus, Sigs. C4 ff.
- 19 E.g., Parismus, Sigs. C, C4, D3^v, etc.; Parismenos, Sigs. K4^v-L2, N2, D4^v, Z2, etc.; Ornatus, Sigs. B4, D-D3, E3-F, etc.; Montelyon, Sigs. C-C2, D3-D3^v, N-N2, N3-N3^v, etc., plus all the groves, hermit's cells, shepherd's cottages and other pastoral settings.
- 20 Ornatus, Sig. B4 (Artesia); Montelyon, Sig. 04^v.
- 21 Parismenos, Sigs. N3 (Clarina), R2^v (Angelica).
- 22 Ornatus, Sig. D3^v.
- 23 "Chrétien's object [in Cligès] was not to tell us how such things normally happen, but to make a very simple story into one which develops simultaneously on two levels . . . It is not contemporary morals or proprieties that dictate the structure and composition of the romance, but the feeling that certain ways of presenting even the most straight forward issues are part of the kind of artistry that the reader expects and enjoys" (Vinaver, p. 26).
- 24 Montelyon, Sig. 03.
- 25 Parismenos, Sig. R2^v.
- 26 Ornatus, Sig. B3^v.
- 27 Parismenos, Sig. E2.

28 Montelyon, Sig. E3^v.

29 Patchell, pp. 66-70.

30 Parismus, Sig. P4.

31 Montelyon, Sig D2.

32 Ornatus, Sigs. N^v-N2.

iv.

1 Parismus, Sigs. D^v-D2.

2 Parismenos, Sig. Q4.

3 Parismenos, Sig. E^v.

4 Parismus, Sig. Y2. Laurana tells her keeper Adamasia, who tries to win her for her brother Andramart, that ". . . she esteemed his loue worse then his hatred, & that she had rather indure the greatest force of his malice, then the loathsome profers of his loue, and therfore willed her not to prosecute any further her vnwelcommed sute, which should make her lesse welcome vnto her companie" (Sig. Y3).

5 Montelyon, Sig. Aa.

6 Montelyon, Sig. U3^v.

7 Montelyon, Sig. U4^v.

8 Parismus, Sig. Ee2.

9 Parismus also shows he is a bit of a snob when he advises Pollipus to return the love of the princess Freneta instead of remaining faithful to a mere tradesman's daughter. Pollipus is properly horrified (Sig. Ee3).

10 Much Ado About Nothing, III, i, 49-54.

11 Parismus, Sig. C3^v.

12 Parismenos, Sig. H2^v.

13 Montelyon, Sig. B3.

14 Parismus, Sig. E4.

15 " . . . Every typical character in romance tends to have his moral opposite confronting him, like black and white pieces in a chess game" (Frye, p. 195).

16 Montelyon, Sig. Q.

17 Ornatus, Sig. M4.

Chapter V: Emanuel Forde's Narrative Skill

"I myself have been so great a
Lover of Books of this Nature,
that I have long since read them
all; and therefore shall give thee
some Account of my experience, that
may be both Pleasant and Profitable
to thee. As first, I tell thee be
thou of what Age, or Sex soever, it
is convenient for thee to read these
sorts of Historyes . . . "

--Francis Kirkman, Preface to
The Third Part of the Honour
of Chivalry (1673) ¹

The study of the chivalric romances of Emanuel Forde is important if for no other reason than because of the enormous popularity they enjoyed for the two hundred years following their publications. ² His books reflect the tastes and values of a goodly portion of late Elizabethan and seventeenth century merchant society, and a student of Renaissance English culture will get a better understanding of popular literary trends during the age by reading Forde's prose than he would through the poetry of Donne.

Certainly it is of some interest to the historian (though hardly surprising) that popular middle class authors such as Forde approve of a monarch who courts the favor of his parliament, ³ or that Forde wanted more merciful treatment of old and maimed soldiers than what was

customarily given those who were forced to beg in the streets of London.⁴ The probability that Forde's readership consisted largely of women and girls also provides some areas for exploration. What was the effect that pleasing such an audience had on the works, or how did images of women vary among different chivalric romances as well as among other sixteenth and seventeenth century books? More generally, Forde's romances provide an opportunity to observe what happens to a previously "elite" literary genre when it enters the middle class popular marketplace.⁵

I have not, however, dealt at much length with questions of popular culture. This is not because such an examination would not be valuable, but because I have wanted to emphasize that Forde's romances are more than documents of social and literary history. They are interesting in their own right.

There is, to begin with, a comfortable familiarity about Forde's stories that is most attractive to those who have learned to like the predictable features of medieval and Renaissance romance. When Montelyon and Persicles ride into the mysterious valley, when Freneta dies of unrequited love, or when Pollipus meets the weeping lady cradling the body of a dead knight, they repeat the actions of hundreds of other romance characters. These conventions and formulas form a body of material which is shared and treasured by such excellent authors as Spenser and Malory, and as

miserable a one as the author of Lord Faukonbridge. "I am not of the humour of the new Fangling Taylor," writes Forde, "that for euery new wrought suite frames a new fashion." ⁶ C. S. Lewis sums up this attitude best when he writes that "if you had asked Laȝamon or Chaucer 'Why do you not make up a brand-new story of your own?' I think they might have replied (in effect) 'Surely we are not yet reduced to that?'" ⁷

Since all the chivalric writers of Forde's era are conventional, however, conventionality is no more a guarantee that a romance will be good than it is that it must be bad. But Forde alone of the popular romancers seems to have completely absorbed the conventions and added his own touch. His characters, as we have seen, while highly conventional, still manifest enough sparks of individuality to make them distinctively his own. Only Forde, for example, would have his hero fake the lover's malady to gain the lady's sympathy. ⁸

Forde shows a speed and economy in managing traditional material which, if not unique (and it may be), is deft, spirited, and totally enjoyable. The complexities of interlace could tempt a weaker-willed author in an ornate age to slow his narrative where nothing would be gained by dawdling. Forde never succumbs. Instead he takes advantage of the reader's knowledge of chivalric convention and works it to his purpose: to write a fast-moving, exuberant romance. Thus he does not give the total stock description of a fight between the hero and another knight, a

description which one scholar has found to contain at least forty-nine possible conventional elements.⁹ Instead Forde begins with the traditional confrontation of two knights, and immediately cuts to what the reader knows will be the eventual result:

Presently [Parismenos and Collimus] met each other, the one with brauerie, the other with force, for Collimus measured his length on the ground.¹⁰

This brief but rather witty account of the battle serves two functions. First, by cutting immediately to what must be the outcome of any fight with a hero, it emphasizes the hero's great valor. Almost before he knows what has happened, Collimus is lying stunned in the dirt. The second and most important effect is that Forde spares readers, like myself, who have no interest in how "the sword bit well hard," how the staves of the combatants shiver, how their horses stumble, how the blood pours from the opponent's mouth, or how the hero methodically cuts away his adversary's arm, shoulder, leg and "all the flesh of his side to the bare ribs."¹¹ Even so, the poor man is still able to deliver a speech on his "fatall starres" before he dies, at which time "the whole company reioyce[s] and applaud[s] . . . "

Occasionally Forde cuts and compresses the action so much as to make it almost cinematic, as he does when he gives us a picture of Parismus going to bed one night, and then writes "In the morning Dionisius being early vp, vsed

his accustomed maner to visit his guests, and comming to Parismus Chamber, he found him not there, but walking in a gallery thereto adioyning . . . " ¹² We can almost see the camera move from Parismus in bed, to Dionisius in the doorway, to Parismus' empty bed, to Parismus strolling in the gallery. It is a small thing, but shows technical sophistication. This structural compression carries over to whole scenes, including very important ones. Forde is willing to cut out what could have been a major ceremonial scene in Montelyon: Persicles' and Constantia's wedding. The wedding and the accompanying tournament occur between the end of chapter 32, when Persicles and Constantia go in to be married, and the beginning of chapter 33, when Praxentia and Philotheta hear that Montelyon "bare away the prize" at the tournament following the ceremony." ¹³

Forde has a special fondness for occupatio--summarizing for the reader in a few lines what he says he will not tell him, and consequently speeding the narrative. ¹⁴ He writes of a wedding celebration that "to recite euery particular of theyr entertainements, greetings, riches, and what gallant Ladies were with them, would be ouertedious: but in briefe, there was such royall entertainment as befitted such Personages, and such a multitude of rare shewes, and fine deuices, as might euery way please a curious beholder." ¹⁵ How much more pleasing this is to the reader than the tendency of Forde's contemporaries to include elaborate descriptions of every incident, no

matter how trivial or boring. "My wearie Muse is bound to discourse" all the elements of "Tilts and Turnaments," writes Richard Johnson in Seuen Champions (p. 112). Johnson is quite aware of the burden he places upon his muse, and repeatedly refers to his "wearie hand" (p. 40) and his "weary Muse" (p. 100). "My weary Muse shall neuer rest, till I haue finished the true Historie of these heroycall Champions," he promises ominously in the middle of Seuen Champions (p. 119), and he ends the book with a threat that "my wearie Muse shall take in hand the second part: wherein is described the fortunes of Saint Georges children . . . " ¹⁶

Forde, however, is anxious lest his writing become "tedious:" "To relate the conference betweene them were tedious . . . , " ¹⁷ and he eliminates it. He cuts out many of the lengthy complaints, letters and songs so beloved by his contemporaries, with by occupatio, or simply by eliminating reference to them completely. ¹⁸ Ornatus, with its heavy Arcadian and Greek overtones, is the most traditional of his works in its use of rhetoric. Even Ornatus, however, is much less tiresomely formal than romances such as Tom a Lincolne. ¹⁹

At first it seems paradoxical that narrative economy and rapidity can be features of interlaced romance, yet that is precisely the case with Forde. He accomplishes this by refusing himself any self-indulgence in any matter of plot or style. Every episode is necessary to the whole romance; ²⁰ every description or speech is subordinate

to the narrative. There are no "blind alleys" in his plots, no useless details, and very little dead wood in his prose.

Forde's statement that the reader should "expect not the high stile of a refined wit, but the plaine description of valiant Knights, and the constant trueth of loyall friends," ²¹ is intended as an apology. Nevertheless, his lack of a "high stile" could well be one of his virtues, particularly when it is compared with the pitiful ornamentation of contemporary popular romancers. Consider, for example, this account (by no means extreme) of the death of a minor character in Henry Robarts' Pheander:

Here Gentlemen, the Story telleth vs,
that the Thracian King (as flesh is
mortall) vexed with an extreme sick-
nesse, was so oppressed therewith,
that nature failing through weake
age, all Physicke helpes were friu-
olous, so that perforce he must pay
his due to death which comma[n]deth
all, whose breath [failing] at the
summon of this tyrant, which may not
be intreated, his soule departed
this earthly trunke, to see the ioyes
of the euerlasting kingdome, whose
death his subiects so with pittious
plaints bewayled, as might haue
changed the most hardest part into
a Caos of lamenting sorrowes behold-
ing their teares, whose body was
most roially intombed amongst his
ancestry .

(Sig. S4)

Forde handles a similar event plainly and directly:

. . . there arriued Messengers from
Assyria, certifying him that his
Father was deceast, and that their

ancient enemy the King of Armenia
 had entred his Land, and destroyed
 many of his Subiects, desiring him
 in all haste to returne: For in his
 absence the Assyrians seemed like men
 with courage. ²²

Buried in Robarts' flurry of clauses is information which Forde conveys in "his Father was deceast." Of course, if the Thracian king were an important character, some of the ghastly fulsomeness of the prose might be understandable. The writer's prose, however, is just the same as Forde's; in both books the king's death merely allows the hero (or heroine) to ascend the throne in a time of great national trouble.

Forde is not afraid to use understatement or to say nothing, when other writers would have embarked upon a set piece. ²³ Nor does he moralize his descriptions, as does the author of Faukonbridge, who describes the hero as "mounted vpon a Spanish Gennet, as milke white and spotles as were his thoughts, his Armor bright and glistering, his Helmet of the fashion of a sunne sparkeling fire, expressing both malice and mercy." Naturally his opponent is dressed in black, "all agreeable to his blacke desires" (p. 4). Forde lets the convention carry the meaning when he describes his two heroes as "both armed in white armour of white feather, and [on] white steedes gallantly attired." ²⁴ It is a simple enough description; the virtue of the two knights is adequately suggested. Because it adds more to the narrative than would a long "set piece;" I personally

prefer Forde's plain sensibleness to some of the more extreme (though tour-de-force) descriptions of knights in Arcadia:

Himselfe in an armour, all painted over with such a cunning of shadow, that it represented a gaping sepulchre, the furniture of his horse was all of Cypresse braunches; wherwith in olde time they were woont to dresse graves. His Bases (which he ware so long, as they came almost to his ankle) were imbroidered onely with blacke wormes, which seemed to crawle up and downe, as readie to devoure him. In his shielde for Impresa, he had a beautifull childe, but having two heades; whereof the one shewed, that it was alreadie dead: the other alive, but in that case, necessarily looking for death. The word was, No way to be rid from death, but by death.²⁵

When Forde does write long descriptions, he infuses them with excitement and action, always seeking to suit the description to the situation. Rather than presenting a static picture of a tournament (as in Faukonbridge), he concentrates on the bustling movement, and the country-fair-like goings-on of the knights and observers just before the contest:

Amasenus hauing done his homage to the king, pitched his Tent without the Court Gates, vpon a litle hill hard by the appointed place for Tryumph, where likewise hard by him were the Tents of Guido, Trudamor, Drio, and the three valiant Knights of Candie: Tristamus, Tennulus, and Babulus, in whose company were a number of valiant knights, that came thither, some to make triall of their valour, and some of purpose to winne

the faire Phylena. Likewise there were the Tents of the young King of Aragon: who came accompanied with a number of valiant Knights, hoping to beare away the prize, that all the plaines were filled with Tents. There you might see knights breaking stauces, practising themselues against the day of Triumph. Here might you see others recreating themselues in martiall exercises: there might you heare the neighing of horses, clattering of Armour, cracking of stauces, and such companies of Knights assembled, as if the richest prize in the world had bene appointed for reward. 26

From the image of Amasenus pitching his tent, Forde pulls back progressively until at last we get a vivid panorama of pre-tournament activity.

Forde has many such scenes which appear to be captured in motion--frozen, yet still alive with movement. Like a written version of a baroque painting, the action swirls around a single point, usually one character, as in this account of a young man's arrival upon a scene of battle:

. . . he left the City, and iourneyed toward the Persian Campe in Assyria: Where he was no sooner come, but he found the Battels ioyned in most cruell Fight, and a number of Souldiers on both sides slaine, lying couered and besmeared in Bloud: some with their Swords fast grasped in their hands threatning: Others with a hideous noyse breathing forth their latest gasp: then in the Campe beheld he some flying, others pursuing: some standing fast in cruell Conflict: others with hideous cryes, animating their followers: Others with feare, crying retire. There did he behold both Persians and Armenians, intermingled slaughtering each other.

Wherewith he a while stood as one amazed, hauing neuer before beheld such cruell Conflicts: At last he beheld a gallant Knight, with his Sword drawned, and all couered with blood, hurling vp and downe, amongst the Armenians: performing admirable deeds of Chiualrie, but at last encompassed with such a multitude of his Enemies, that he knew that it was impossible for him to escape. 27

Such a style is admirably suited to the description of an event such as a battle, or a storm and shipwreck, with its crashing waves and swirling debris:

Some whelmed vnder the gaping water, yeeld vp their ghostes: here three at once are cast vpon the rockes, and againe deuoured by the waues: there others sunke in the quicke sands, and downe falls the Maister headlong: then might you behold men swim in their armour: here and there striuing to make their death tedious: there might you see one seated vpon a planke, ouer thrown with a waue: here another tumbling with his heeles vpward. Parismenos (by good fortune) was gotten vp to the maste, whose length had some power to indure the waues, with his sword still drawne in his hand. Tyresus he was gotten on to a chest, wherewith a while hee applied himself from drowning, but in the end, the raging waues drenched him deep in their spatious gulfes. Within a while the raging seas began to cease and waxe calme, the sunne began to shine, and the cloudes to vanish that darkened the skies, and the maste whereon Parismenos sate, beganne to slide along with the calme tide: when hee looked about him, and espied all his fellowes drowned, an exceeding sorrow ouerwhelmed his heart, especially for his louing friend Tyresus, that had

not the feare he was in reuiued his sences, hee would haue waxt carelesse of his own life. But the remembrance of his perill made him recall his better sences to their former vse, and to studie for his owne safetie, to whom the seas were so mercifull, that with a gentle and calme tide he was driuen to shore, where getting to a sunnie bancke, he sate him downe to refresh his wearied limmes, and ponder his hap-
pie escape from drowning, drying his gaping wounds with such linnen as hee had about him, who with the salt water smarted exceedingly. 28

Forde's sentences may sometimes appear planless and incoherent. Actually, this "planlessness" and "incoherence" is intentional, and aids the narrative--always the case with Forde. In the case above, when the danger and excitement of the storm and shipwreck have passed, and Parismenos is safe on the "sunnie bancke," the confusion of clauses and sentences ends. The following passage starts out simply enough, with the queen quietly wondering why her husband has not turned up for dinner. (The king has disguised himself as a palmer and left his castle.) As her worry increases, the clauses begin tumbling over one another, until the whole court is in an uproar:

Dionisius was wanting, which made the Queene to maruaile, for that hee was not woont to be absent, but thinking he was gone alone by himselfe, to meditate, made no great inquirie: but after Dinner, going herselfe to seeke him, could by no meanes finde him, which made her make open inquirie, yet none could heare of him, that vppon the suddaine there beganne such an vp-
rore when they had searched all the

Pallace, Gardens, Orchardes, walkes,
 and euerie place, such acclamations, such
 lamentations, and such outcries, that all
 seemed comfortlesse, yea, rather madde
 and lunaticke: some running this way,
 some that way, euerie one carefull to doo
 his best, yet all to no effect, which both
 made the Queene, the King of Hungaria, the
 Prince of Sparta, and all the rest, in the
 miserable estate of misdoubt, that they
 neither could tell what to doo, nor what
 to coniecture of his absence, fearing
 least Sicanus had likewise by some villainie,
 procured his death. Diuerse Knights went in
 search of him, but could not find him, and
 yet sawe him, but knew him not: for they
 often met with him in Palmers disguise, and
 asked him for himselfe, which made him often
 times in minde to returne, but yet his former
 determination continued firme. ²⁹

During the most frantic parts of the search, the prose
 is at its most chaotic ("all seemed comfortlesse, yea madde
 and lunaticke: some running this way, some that way, euerie
 one carefull to doo his best, yet all to no effect . . . ")
 Soon, however, an organized search is mounted ("Diuerse
 Knights went in search of him . . . ") and the sentences
 become more orderly. At last we return to the Palmer/Dion-
 isius, whose actions are described in a well-ordered manner.
 This is appropriate; he is the only one who is not worried
 about finding the king.

Forde is capable of giving elaborate and impressive
 "set piece" descriptions when he wishes. ³⁰ Nevertheless,
 his descriptions more commonly take the form of brief vig-
 nettes or images which intensify the action: a girl bobbing
 up and down in the sea, saved from drowning by the buoyancy
 of her skirts, ³¹ an angry father "puffing with vexation"

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as he thrusts his daughter from the room so that he might vent his anger freely on her brother; ³² Parismus waving his spear defiantly before the enemy's knights, ³³ the tents of the warring countries spread out in technicolor on the green plain of Thebes--a different color for each nation; ³⁴ the crowd of palmers in dark rags pressing around the Princess Laurana as she moves among them distributing alms, ³⁵ or Artesia as she vigorously tears up Ornatus' love letter. ³⁶ Each description is a little point over which the reader passes as he is hurried on through the narrative by a skillful artist. Like the author of the blurb to Parismus, I find his "stile (though plaine,) yet so pleasing." ³⁷ It is admirably suited to carrying the reader swiftly through the hubbub of the action, and to revealing the liveliness of the characters.

And the characters are lively. They are highly conventional, to be sure, but infused with their conventionality is a sparkling vitality characteristic of Forde. His knights and ladies do not act as wooden heroes and heroines do, but with a freshness that makes conventional behavior seem like the most logical action under the circumstances. Forde must have been so totally at home in the world of Amadis and Palmerin that chivalric clichés and formulas ceased to be mechanical for him, as they remained for his chief competitors, Robarts and Johnson. In his best books he seems to be able to see the original action behind motif, and makes

it new again. Moreover, and again unlike Robarts' and especially Johnson's characters, Forde's heroes and heroines are quite likeable people. Their general perfection is tempered with a few small, human weaknesses but they are never ungrateful or petty--as is the case with Johnson's heroes and heroines. This makes a difference, since no amount of ingenious interlace, stylistic appropriateness, or time-honored motifs could make a modern reader like a book when he is indifferent to the fates of the central characters. The reader almost immediately forgets Pheander, or Seuen Champions' Sabra, but not Montelyon or Violetta. One remembers chiefly their worthiness. All heroes and heroines of romance are virtuous, but we truly want good things for Forde's heroes and heroines. They are nice people.

Did seventeenth century readers like him for these reasons? We have no way of knowing for certain, but I think it likely that they did. They surely appreciated convention, but that could be found in any romance. The reason must lie then, in what distinguished Forde from his contemporaries: the vigor and rapidity of his interlaced narrative. The technical sureness with which he tells his story has furnished the subject for this chapter. The interlace itself distinguishes Forde from contemporary romancers. Except for Sidney (whose Arcadia was also quite popular ³⁸), Forde was the only popular English prose writer of his time to attempt interlace. The results obviously pleased a goodly number of readers for many years. The fact that Forde's

only non-interlaced romance, Ornatus and Artesia, was also his least popular tends to support the conclusion that entrelacement was one of Forde's chief assets as a writer.

Could Forde be read pleasurably today? Given modern editions of his best works--Parismus, Parismenos, and Montelyon--I think the answer is yes. A good story is always a good story, and vigor and narrative speed are always valued. As for the interlace, it is a taste worth reacquiring. But it is best to close with Forde's own request to his potential readers:

Condemne not vnkindly, but censure
fauourable, and impute the defects
to my want, not my will, that my
desire may take wished effect, which
is to please all and giue offence to
none: yet carelesse to satisfie the
curious discontented, who contemne
all things, but amend nothing. And
thus for my recompence, let me haue
your kind wordes, and lawfull fauour,
and I aske no more.

Farewell.

E. Forde. 39

Chapter V: Notes

- ¹ Quoted by Henry Thomas, p. 258.
- ² For references to Forde's work in literature during the seventeenth and eighteenth centuries, see Bonheim, 43.
- ³ E.g., Montelyon, Sigs. B-B^v; see also Pheander, Sigs. P2^v-Z.
- ⁴ E.g., Parismenos, Sig. Dd4; for a firmer statement, see St. George's comments on England's ingratitude to her soldiers, and particularly to him, in Seuen Champions, pp. 145-46.
- ⁵ I use the terms "elite" and "popular" as Nye defines them, pp. ii, 1-5.
- ⁶ "To the Reader," Montelyon, Sig. A3.
- ⁷ The Discarded Image, p. 211.
- ⁸ Ornatus, Sig. B3^v.
- ⁹ Albert C. Baugh, "Improvisation in the Middle English Romance," Proceedings of the American Philosophical Society, 103 (1959), 426-27. For a fairly complete and straight-forward collection of these motifs, see the fight in I. M.'s translation of the medieval Meruine (London: Blower and Sims, 1612), pp. 46-52. The tradition is satirized not only in Don Quixote's encounters with the windmills and Biscainer (Part I, Book I, Ch. 8; Book II, Ch. 1), but also in The Knight of the Sea (London: Leake, 1600), pp. 74-76, and Robert Anton's Moriomachia (1613), in C. C. Mish, ed., Short Fiction of the Seventeenth Century (1963; rpt. New York: Norton, 1968), pp. 67-78.
- ¹⁰ Parismenos, Sig. Q^v.
- ¹¹ Seuen Champions, p. 167.
- ¹² Parismus, Sig. B4^v.

13 Montelyon, Sig. X3^v; see also Sig. Z4^v.

14 C.f., Chaucer, "The Knight's Tale:"

And certes, if it nere to long to heere,
I wolde have toold yow fully the manere
How wonnen was the regne of Femenye
By Theseus and by his chivalrye;
And of the grete bataille for the nones . . .

(Canterbury Tales, I,
875-79)

See also "The Knight's Tale," I, 2197 ff; "Man of Law's Tale," II, 701 ff; "The Squire's Tale," V, 34 ff, 63 ff, 283 ff; and Robinson's note on occupatio, pp. 670-71.

15 Montelyon, Sig. B^v.

16 P. 217. Part II appeared in 1597.

17 Montelyon, Sig. D3^v.

18 E.g., Montelyon, Sigs. D3^v, F4^v, G.

19 E.g., Tom a Lincolne, Sigs. L4-M^v.

20 See Chapter III, and the time-charts, pp. A1-A50.

21 "To the courteous Reader," Parismus, Sig. A4^v.

22 Montelyon, Sig. B3^v.

23 On the arrival of his prince, a faithful old knight rises from his bed, where he has been recovering from wounds suffered in the prince's service, and goes to greet his lord. But before he can say anything, he collapses and dies "in his Lordes armes"--Parismus, Sig. P3. For other examples of brevity in a situation which customarily was handled with a set piece see Parismus, Sig. K2, Ornatus, Sigs. F2-F2^v. Cf. Pheander, Sigs. Z4-Bb^v.

24 Parismus, Sig. N3.

25 Prose Works, I, 445.

- 26 Parismenos, Sig. G2^v.
- 27 Montelyon, Sig. I3. (The brave knight is, of course, Persicles.) Forde also exhibits the baroque love of light and shadow (Montelyon, Sigs. P^v, S4-S4^v; Parismus, Sig. Cc4).
- 28 Parismenos, Sig. C4^v. See also the invasion of the Armenian city (Montelyon, Sig. L3); the battle for the Castle of Rockes (Parismus, Sigs. Bb4-Bb4^v); and the storm and shipwreck in Ornatus, Sigs. M-M^v.
- 29 Parismus, Sigs. G3^v-G4.
- 30 E.g., The Castle of Rockes (Parismus, Sig. Bb4^v); Penthrasus' Palace (Montelyon, Sigs. H2-H3^v, T2-T2^v).
- 31 Parismenos, Sig. Ii2^v.
- 32 Parismenos, Sig. R3.
- 33 Parismus, Sig. I3.
- 34 Parismus, Sig. K2^v.
- 35 Parismus, Sig. H^v.
- 36 Ornatus, Sig. C2^v.
- 37 L[azarus] P[yott?], Parismus, Sig. Gg3.
- 38 Arcadia went into twelve seventeenth century editions (Mish, English Prose Fiction, 1600-1700: A Chronological Checklist).
- 39 "To the courteous Reader," Parismus, Sig. A4^v.

APPENDICES

AI

PARISMUS
(Chapters 1-6, simplified)

Prince Parismus of Bohemia
hears of Thessalian Court.
Laura--decides to visit.
Arrives in Thessaly, sends
Oristus to contact king.
Ch. 1

King Dionisius of Thessaly has only
one child, Laurana. Ch. 1.

((Knight steals Dina from her father's garden.))
Ch. 2.

(Osiris walking in his orchard, sees knight
dragging girl into forest in the distance.
Knight vows revenge on her for the "injury
thy brother hath done me." She begs him to
fight her brother, who is a knight and can
defend himself. Osiris arms himself and
chases the two into the forest, where they
disappear. At last hears the cry of the
lady, orders knight to release her; lady
identifies self as daughter of king of
Salmatia, tells how she was stolen. Knight
attacks Osiris, in the midst of fight 2
other knights (friends of the 1st) attack
Osiris, girl flees into forest, knights
seriously wound Osiris, who passes out.)
Ch. 2.

Oristus is welcomed by Dionisius, who urges him to have
Parismus come to court as soon as possible. Ch. 1.

Dionisius rides out to meet P 3 miles from Thebes. On
way back to city hear groan in thicket, discover badly
wounded body of Osiris, one of Dionisius's knights, who
is borne ahead to the castle. Have no idea what could
have happened to him. Ch. 1.

P entertained lavishly at castle. Laurana sees him from
her window & falls in love with him, and he with her,
though they have never met. When asked why he looks
so peculiar, P tries to hide his lovesickness by saying
he's worried about Osiris. Ch. 1.

P confides his love for L to Oristus who agrees to help
by contacting his friend Lord Remus, one of Dionisius's
counsellors. Ch. 2.

Next day Dionisius asks P to go hunting with him.
Ch. 2

FLASHBACK: Outlaws catch the girl (Dina),
are about to attack when one of them forces
them to stop. Previously leaderless, now
this outlaw becomes the group's leader. He
protects Dina. She goes to work in the out-
law kitchen. Ch. 6.

A2
Oristius & Remus meet in garden, briefly meet L there with maid Leda. Ch. 2.

P returns and Oristius tells him of meeting with Laureana. Ch. 2.

Next morning P takes book to garden under L's porch and she sees him. She begins pulling back from the window and begins to fall more deeply in love. P, seeing her gone from window, leaves garden. Ch. 2.

Oristius finds P, tells him King wishes to see him. Ch. 2.

Dionisius says he wishes to visit Osiris. Ch. 2.

Osiris, critically ill, tells his story. Ch. 2.

P & Dionisius leave, return to festivity of court, sees unknown knight. Ch. 3.

P decides to put on a masque at court that evening which will announce his love to L in a cryptic manner. Queen learns of it, is secretly pleased. Ch. 3.

Masque: P declares love to L. Ch. 3.

Courtship of Remus & Isabella. Ch. 4.

Courtship of L. Ch. 4.

L asked by Dionisius to marry Sicanus; she refuses, but will not reveal love for P. Ch. 5.

Laureana and P meet. Ch. 5.

Sicanus' treacherous dealings, spying, etc. described. Ch. 5.

Sicanus hires 3 Tartarians to murder P. Ch. 6.

P goes hunting in forest. Attacked by Tartarians who leave him for dead under a pile of leaves. Ch. 6.

(Outlaw knight walking in forest.) Ch. 6.

A3

Court worried at P's long absence; tension turns to scenes of great grief. Ch. 6.

Further laments at court. Ch. 6.

Most Bohemian knights have returned to Bohemia, except for Oristus who will not leave until he learns what has happened to P. Ch. 6.

Dionisius pressuring L to marry Sicanus; she refuses, is ordered to marry him. She threatens suicide. Ch. 6.

P is discovered by knight who attacked and nearly killed Osiris. Knight takes him to his outlaw camp. Ch. 6.

Dina cares for P., his wounds partially heal. Ch. 6.

P elected outlaw captain eventually. Ch.

Dina tells her story to P. Ch. 6.

P worries self sick about L's marriage to Sicanus over next 3 months, so cannot fully recover from wounds. Ch. 6.

PARISMENOS, THE SECOND PART OF PARISMUS

(with portions of Part One relevant to Part Two)

A4

Parisus (P)
Pollipus
Violetta

Laurena
Parisenos (P2)

P2 kidnapped, rescued by Nurse
on Island of Rockes

Rescue of Laurena by P, Pollipus, &
Violetta & return to Thessalie.
wedding of Pollipus & Violetta.

Return of Pa Laurena, Pollipus & Violetta
to Bohemia. Ch. 1.

Violetta & Pollipus walk in forest
"many days after". Ch. 1.

Pollipus chases bear to save
Violetta, is separated from
her, kills bear. Ch. 1.

Violetta, lost, discovered
by Archas the Grual. Ch. 1.

Violetta taken by Archas
to his castle and told that
Pollipus is dead. Ch.2.

Violetta wooed unsuccessfully
by Archas. Ch. 2.

Pollipus, P, & knights from court
search unsuccessfully throughout
Bohemia for Violetta. Ch. 2.

PART TWO

PART ONE

FLASHBACK (Maximus told of Parisenos
imprisoned about
Angelica at her
birth, confines
Nurse's
her to Golden
tower.) Ch. 9.
Ch. 3.

P2's life
as wild
Man. Ch. 3.

Gris rejected
as suitor by
Maximus. Ch.31.

P2's arrival at Adramant's
Castle. Ch. 3.
P2 becomes pirate, fights
Moor. Storm. Ch. 3.

Violetta escapes Archas' castle wearing Sorana's clothes, tricking Archas.
Ch. 5.

Brandamor.) Told by her
maid--Ch. 6; told by P2--
Ch. 11.

Sorana killed by
Archas, who leave
in search of Viol
Ch. 8.

(Panuamus meets Tellador who tells him of Violetta & Pollipus. Panuamus tells Tellador of Pollipus' imprisonment. Ch. 8.

Tellamor departs for
Brandamor's Castle in
Forest of Arde). Ch.8.

Violetta lost in forest, meets hermit who explains about Archas' evil nature, & dies taking her to Bohemia. Lost again encounters Clarina a Panuamus'. Sorrowful Castle. Ch. 8.

Paruamus returns to castle without mother, meets Violetta, tells her of Pollipus, offers to help Tellamor free him, rides off to find Tellamor. Ch. 8.

Parvamus meets Tellam in Forest,
tells of Violetta. Ch. 9.

Polippus not consoled by P.
Polippus leaves in search of
Violetta wearing green armor.
Ch. 5.

Pollipus finds maid & Tyrides.
body, battles Brandamor, is cast
in dungeon for trying to release
Venola. Ch. 6.

Tellamur — Parismus Barzillus
Ch. 6. Ch. 6. Ch. 6.

FLASHBACK:

Ch. 9. FLASHBACK:
(King of Condie
besieges Tower.)

FLASHBACK:
Barzillus disparages
Angelica's beauty & fights
with one of king's knights
b. 9.

pp2 shipwrecked on coast of
Thrace, dubbed Knight of
Fame by Duke Amasenius.
Fights Corus. Ch. 4.

P2 betrayed & wounded near death by Argalus (who's disguised in green armor).
Ch. 4.

(P2 cured by Amasenus' physicians.) Ch. 6.

P2 (wearing green armor) enters tourney for hand of Phylena. Night before has vision of Venus who shows him vision of his future lady--NOT Phylena. Venus tells him of noble parents, but not their names. Ch. 7.

P2 gives Phylend to
her true love, Remulus.

FLASHBACK: P2 explains reasons for giving up Phylena to Remulus. Ch. 12.

FLASHBACK: Four sad knights of Libia enter hall carrying coffin. Tell story of Venola & Tyrides, Amasenus dies of shock of hearing of son's death. Ch. 12.

A6 Panamus, Tellamor, discover Barzillus fighting an unknown knight (called Knight of the Tent) in a clearing. Tellamor & Panamus break up fight. Ch. 9.

Barzillus, Knight of the Tent, tell their stories. Ch. 9.

Panamus, Tellamor, Barzillus, return to Sorrowful Castle, fill in Barzillus, Reunion with Violetta. Ch. 9.

Interlude while Tellamor courts Clarina in garden. Ch. 9.

Tellamor, Barzillus & Panamus go to Brandomor's castle. Panamus, Brandomor's brother Aralt, the giant & defeat him. Release him on condition he will release Lady Madera & Pollipus. Ch. 10.

Aralt asks Brandomor to release Lady Madera & Pollipus. Brandomor in rage, says he does not care about Lady Madera, but won't release her. Aralt sends his brother's messengers. can talk to Pollipus through windows. Ch. 10.

Madera talks with Tellamor, Barzillus & Panamus. They talk with Pollipus. Brandomor he recounts how he came to rescue Venola. Says he'll-treated. They reassure Pollipus about Violetta. Ch. 10.

Brandomor, knights, attack the 3 good knights outside castle. Pollipus watches, very upset he cannot help. Ch. 10.

Midst of fight Panamus arrives in nick of time "by good fortune;" has come to rescue Venola, too. wild fight ensues, including Pollipus bursting through iron bars on window to help. Ch. 10.

FLASHBACK: P2 goes off resolved to revenge Tyrides for sake of Anasenus, his benefactor. Ch. 12.

FLASHBACK: P2 entertained at King of Libya's castle. Brandomor's brother Aralt busy in preparation to besiege Brandomor, P2 sets out alone. Ch. 12.

A6 Panamus, Tellamor, discover Barzillus fighting an unknown knight (called Knight of the Tent) in a clearing. Tellamor & Panamus break up fight. Ch. 9.

Barzillus, Knight of the Tent, tell their stories. Ch. 9.

Panamus, Tellamor, Barzillus, return to Sorrowful Castle, fill in Barzillus. Reunion with Violetta. Ch. 9.

Interlude while Tellamor courts Clarina in garden. Ch. 9.

Tellamor, Barzillus & Panamus go to Brandamor's Castle--all 3 jump Brandamor's brother Argalt the Giant & defeat him. Release him on condition he will release Lady Madera & Pollipus. Ch. 10.

Argalt asks Brandamor to release Lady Madera & Pollipus. Brandamor in rage, says he does not care about Lady Madera, but won't release Pollipus. Releases Madera with message: can talk to Pollipus through windows. Ch. 10.

Madera talks with Tellamor, Barzillus & Panamus. They talk to Pollipus through window; he recounts how he came to rescue Venola. Says is well-treated. They reassure Pollipus about Violetta. Ch. 10.

Brandamor, knights, attack the 3 good knights outside castle. Pollipus watches, very upset he cannot help. Ch. 10.

Midst of fight Parismus arrives in nick of time "by good fortune;" has come to rescue Venola, too. Wild fight ensues, including Pollipus bursting through iron bars on window to help. Ch. 10.

FLASHBACK: P2 goes off resolved to revenge Tyrides for sake of Amasen-us, his benefactor. Ch. 12.

FLASHBACK: P2 entertained at King of Libia's castle. P2 bored. While Libia busy in preparation to besiege Brandamor, P2 sets out alone. Ch. 12.

Pollipus makes way to Venola's chamber. Fights 10 knights with only bar of iron from window. Kills 5, others flee & lock them in chamber. Ch. 10.

A7

Argalt, sl. sl., rush out to battle Tellamor, Barillus, P. & Panuamus. Barillus killed. P. endangered. Knight of Fame (P2) arrives just as Brandamor about to strike P from behind. P. & Argalt rush to fight together. Argalt & Brandamor alone with Brandamor. There is no contest. Argalt dies of cumulative wounds; P2 then kills (or so we think) Brandamor. Ch. 10.

P thinks unknown Knight of Fame, is told of Venola's death. Mad. Brandamor's giants' servants, demands to meet Venola. Servants afraid of Pollipus who is locked with her in chamber. "Lead on!" says P. Ch. 10.

Reunion of Pollipus & P. Joyful feast made at castle. Ch. 11.

Alone, P2 laments bad fortune. Ch. 11.

Pollipus, Tellamor set off for Panuamus' Castle. Ch. 13.

Parissus & Panuamus (who are wounded), remain at Brandamor's Castle with P2 as guard. Ch. 13

Reunion of Violetta & Pollipus. Clarina & Tellamor meet in garden. Ch. 13.

Clarina, Pollipus, Violetta & Tellamor set out for Castle of Brandamor with 20 servants. Ch. 13

2 servants leave Panuamus' Castle late and alone in forest. Ch. 13.

2 servants meet Brandamor, who finally is not dead. Brandamor kills one and other flees. Ch. 13.

Servant who escaped Brandamor catches up with rest of party, tells them that Brandamor is still alive and killed his fellow. Ch. 13.

Pollipus and a few others search for Brandamor. Ch. 13. Pollipus, sl. sl., find Brandamor carrying weapon made from young tree plucked up by roots; Brandamor tries to run, but overtaken, bound, and taken to castle. Ch. 13.

All reunite at castle; Brandamor left bound up. Ch. 13.

Princess Venola falling in love with P2 (unknownst to him). Ch. 13.

A8

Arrival at castle of besieging armies of King of Libia. Ch. 13.

Brandamor executed. Parismus & his party to leave to visit with Libia before return to Bohemia, while Panamus & Madera remain at home to mend. Tellamor wants to stay with Clarina, so feigns sickness, says will rejoin after P's trip to Libia. Ch. 14.

Venola tries to woo P2--no luck. Ch. 14.

Venola hatches plot with Flavia her nurse to keep P2 around. Ch. 14.

Flavia gets sleeping potion and golden bottle. Ch. 14.

P2 finds sleeping potion, drinks, goes to chamber to sleep. Flavia watches. Ch. 14.

Flavia tells Venola of plan's success. Ch. 14

Flavia writes letter to P in P2's name, begging off trip to Bohemia. Ch. 14.

P reads letter, leaves for Libia with Pollipus, Violetta, et. al. Ch. 14.

When P2 awakens, Flavia tells him of his oversleeping; P2 furious with self. Ch. 14.

Flavia tells Venola of P2's waking. Ch. 14.

Venola tells P2 that P says for him to remain with her till P's return (4 days). P2 puts self at her service. At this innocent statement Venola is overcome with emotion & starts crying with gratitude. P2 rather confused at her behavior. Ch. 14

Tellamor, Clarina remain in Forest of Arde, Clarina pretending to minister to his "sickness." Romantic idyll of many days. Become lovers. Ch. 14.

Panamus, Madera, Tellamor, & Clarina remain. Ch. 14.

A9

Flavia rushes in to Venola, who is hysterical. Flavia sorry she helped her carry it this far. Give up, she urges. Flavia finally says she will tell P2 of Venola's love. Ch. 14.

P2 decides he'd best leave the room discreetly. Ch. 14.
P2 returns, then leaves. Ch. 14.

Flavia finds P2 in garden, tells him of Venola's love. P2 tells her he is destined to love another. Ch. 14.

P2 meditates, resolves to leave to go in search of mistress and his parents. Ch. 14.

Leaves Venola's Court. Ch. 14.

Venola goes mad with grief. Then love turns to hate & she tells her father P2 took advantage of her innocence and that she will not be will till she is revenged on him. Ch. 18.

King posts knights to search for P2. Ch. 18

Hearing of P's visit in Libia coming to an end, Tellamor is tempted to stay & break word to return to Bohemia with him. Clarina comes to his bedside at night. Both pledge faith. Tellamor decides to keep his word and departs for Libia the next day. Ch. 14.

Tellamor arrives in Libia just as P's leaving for Bohemia. Ch. 14.

P2, after long journey, stops & thinks he may have been foolish all along. Then sees Angelica's train passing by. Knows at once that she is THE ONE! In trance. She passes by. He gets information from one of her knights. Ch. 15.

P2 sets out to follow Angelica. Ch. 15.

Angelica continues toward Golden Tower. Ch. 15.

P2 overtakes Angelica. Promises to serve her. She cuts him off, saying she is not for him. But she gives him her glove because she feels sorry for him. Her knight Collimus is jealous. Ch. 15.

P2 & Collimus fight. Collimus loses, during which time King Maximus & Queen of Natolia arrive. Other knights now hate P2. Maximus sends for P2. Ch. 15.

Angelica bides all of this in her heart. Ch. 15.

P2 identifies self to Maximus (as best he can, since he does not know his own name). Maximus' son Marcellus asks to make P2 welcome. Maximus does so. Ch. 15.

A10

Time during which Angelica, watching P2, begins to think better of him, hopes he stays around. Ch. 15.

Maximus arranges with queen to keep Angelica from potential suitors, suspecting only Camillus Ch. 16.

Angelica in conversation with Anna. Can't decide whether or not to love P2. Ch. 16.

P2 muses on good fortune. Ch. 16.

Camillus becomes aware of Angelica. Ch. 16.

Knights from Venola's father informed of P2's presence at Golden Tower. Ch. 18.

Knights return to court, inform King, who writes letter to Maximus P2 be imprisoned and sent to him. King sends letter via one of his knights. Ch. 18.

Maximus receives letter from Venola's father, the king of Libia, and happily throws P2 into lions' den. P2 unharmed because of royal blood. Ch. 18.

Feast for entire court, except ladies. Ch. 16.

Marcellus & P2 pledge friendship. Ch. 16.

Marcellus angered by father's treatment of P2, goes to sister's chamber where he kills a guard, Collimus, in a fight. Saved from father's wrath by mother. Angelica hysterical at reports of P2's "death" in lions' den. Ch. 18.

P2 tries to figure out escape route from den, is cheered by thoughts of Angelica. Ch. 18.

Camillus frightened by Maximus' treatment of Angelica's prospective suitors, leaves Golden Tower by stealth, but resolved to win her by force if necessary. Ch. 18.

Marcellus & Angelica continue in (small) hope of P2's survival. Marcellus feels guilty about not giving P2 a trial. Ch. 18.

Lions' keeper discovers P2 alive. P2 has him send for Marcellus. Marcellus and he greet each other excitedly. Pledge keeper to silence with a bribe. The 2 go to keeper's house. P2 tells Marcellus of Venola, and story of life. Ch. 19.

Marcellus informs Angelica of P2's safety. Ch. 19.

Marcellus returns, advises P2 to leave & go to Father Iabine's (St. Augustine's Chappell), & he will free Angelica to be with him. Ch. 19.

Marcellus & P2 lower keeper's boat into moat. Boat about to sink because of armor. P2 makes it across. P2 sets off for chapel. Marcellus & keeper take boat back in. Ch. 19.

Camillus musters forces to besiege Golden Tower. Ch. 20.

Maximus, convinced of P2's death, decides to go hunting, sends for Angelica. Ch. 20.

Marcellus persuades Angelica to escape. Ch. 20.

Messenger from P2 arrives. Ch. 20.

Camillus and small party approaches Tower. Ch. 20.

Angelica joins King and Queen & with Marcellus they leave Tower. Ch. 20.

All

King misses Angelica, sets out with knights in search of her. Ch. 20.

King, Sir Al., come on fight, Marcellus badly wounded. Rescue him & Angelica. Leave for Tower with no suspicion of thwarted escape. Ch. 20.

King sends out spies: they see 1000 soldiers. Ch. 20.

Maximus calls all his nobles to Golden Tower. Ch. 20.

Cassius sees all the assembled nobles of Maximus & leaves the country, leaving Maximus with huge, uncommitted force. Ch. 20.

Marcellus near death, & Angelica besoon failure of escape. Ch. 20.

P2 awaiting arrival of Marcellus & Angelica at Iabine's Cell. Ch. 20.

P2 doubts Marcellus & Angelica. Disturbed deeply, he leaves chapel. Heads for Golden Tower. Ch. 20.

Iabine goes abroad. Ch. 20.

P2 meets 2 of Maximus' knights who flee him in terror! he knocks one off his horse & tries to talk to him to convince him he's not a ghost. Knight tells him of Marcellus' wound. Ch. 20.

P2 returns to Iabine's Cell. Ch. 20.

Escaped knight returns to king and Golden Tower, says he met P2. Laughed at. Ch. 20.

2nd knight returns. Verifies story. Maximus sends knights in search of P2. Ch. 20.

Marcellus & Angelica hear of discovery of P2. Fear for him. Ch. 20.

Angelica's plaint to Anna. Ch. 20.

while Iabine still abroad, he meets knights, but toys with them, not revealing where P2 is hiding. Hears of P2's past life from these knights. Ch. 20.

A12

(Maximus tries of search.
Convinced story of P2's
survival a fable.) Ch. 22.

(Maximus personally keeps
Angelica under lock and
key.) Ch. 22.

(Violetta in Bohemian garden,
suddenly kidnapped by a strange
knight [Archus]). Ch. 21.

(Marcellus recovers. Told by Iabine of P2's
escape. Tells Iabine how he tried to reach
P2.) Ch. 22.

(Maximus changes mind & decides to
take Angelica to Ephesus.
Public celebration in order to change
mind & take another girl disguised as
Angelica [False Angelica is Dulcify]. True
Angelica committed to care of 4 eunuchs.)
Ch. 22.

FLASHBACK: Angelica very depressed. Spends
all her time sobbing, comforted only by faithful
Anna. Feels betrayed by her father. Ch. 22.

(Marcellus, False Angelica [Dulcify], Maximus,
Queen, st. al., on way to Ephesus.) Ch. 22.
(At Ephesus, False Angelica reveals self to
Marcellus as Dulcify.) Ch. 22.

Iabine returns to Cell to tell P2 of searching
knights. Iabine advises that he now seek out
his parents. Parismenos asks him to tell
Marcellus of new plan. Iabine gives him
secret key. Iabine goes out through
searching soldiers. Ch. 20.

P2 arrives on plain with many roads. Miraculously
struck with thought of Parismenos. Ch. 21.

while thinking of Parismenos comes upon the classic
weeping lady (she looks familiar) at the feet of
armored knight. Knight addresses self to defense.
P2 asks lady the cause & as she is about to speak
the knight turns her first sword. Knight
on the way by P2. The first P2, correct him.
Both refuse to give names. Fight on. Knight at
last yields. Violetta identifies self. Ch. 21.

Violetta, P2, & knight start toward Court of
Bohemia. Ch. 21.

Met by puzzled Parismenos, Pollipus, Laurana, King
& Queen. Violetta tells story. Stranger knight
revealed to be Archas. Archas to be executed
the next day. P2 tells his story & is known by
jewel to be Laurana's child. Mysterious voice
from dark affirms P2's identity. Ch. 21.

Public celebration. Ch. 21.

P2 misses Angelica. Tells Laurana he must move on
to completion of quest. Ch. 21.

P2 leaves and arrives Iabine's cell. Iabine
tells him of Marcellus & Angelica. Ch. 22.

Iabine sent to Jolden Tower & returns with word
Marcellus, Angelica, Maximus, st. al., on way to
city of Ephesus. Ch. 22.

(Clarina & Tellamor return
to Bohemia.) Ch. 23.

A13

P2 arrives at Court of Epheus.
Meets with Marcelus who tells P2
Angelica still in the castle.
P2 taken to Madame Panora's house
by Marcelus. Ch. 22.

P2 & Marcelus have dinner at
Madame Panora's house. Marcelus
explains about False Angelica. Ch. 22.

Marcelus forges a letter from his
father to admit P2 as a guard to
Angelica. Ch. 23.

P2 arrives at Golden Tower.
Meets Angelica in garden.
Reunion. He tells her of
his noble birth. Ch. 23.

P2 spends 3 days as "guard"
in Tower. Ch. 23.

When P2 the night watch, he
Angelica, & Anna escape. Ch. 23.

Sumuchs discover Angelica
missing. Mad search begins
throughout castle
and abroad. Ch. 24.

Maximus told of escape. He becomes hysterical.
All nobles of country called together to aid in
Maximus' search. P2, Marcelus, & Anna
knows his son was involved, orders Marcelus
arrested. Ch. 24.

(Sumuch flees in fear of
Maximus, hides in nearby
wood.) Ch. 24.

Maximus' guards
discover Marcelus
gone as well as the
False Angelica/Dulcia.
Queen desperate.
Maximus sends out knights
in search. Ch. 24.

Dulcia & Marcelus escape
to Madame Panora's house. Live
idyllic life there. Ch. 24.

P2, Angelica go to
Iabine's cell. Ch. 23.

Marcelus & Dulcia fall
in love. Romantic inter-
lude. Ch. 23.

Marcelus sets out for Iabine's to
find P2, disguised as Portellus.
Ch. 24.

Maximus troubled with
guilt. Queen sick with
grief, blames him. Maximus
repents. Ch. 24.

A14

Marcellus arrives at Iabine's. Greeted
Angelica & Parismenos. Tells them of
Dulcia. Returns to Dulcia. Ch. 24.

Marcellus & Dulcia in Ponora's house.
Maxim returns to Golden.
(Maiden) Tower & has given up search.
Marcellus decides to return to Iabine's
cell with Dulcia. Ch. 24.

Feeling themselves safe, P2 & Angelica spend
happy intervals at chapel and in nearby grove.
But eunuch, hiding in thicket, overhears them.
Ch. 27.

Portellus returns & is
sent back to Bohemia to
request aid of Parismus.
Ch. 24.

Eunuch returns to tell Maximus
of eunuch's escape. Maximus
again seems revenge. He & armed
group set out for chapel. Ch. 27.

P2 & Angelica return
to chapel. Ch. 27.

At moment of troops' arrival, Angelica
discovered by eunuch. Chapter ends with
Maximus' offer of surrender. Maximus
& Angelica are forgiven. Knights rush in.
P2 kills many before he is taken. Ch. 27.

Parismus sends 20,000
men under Pollipus &
Tallamer's command to
aid of P2. Ch. 24.

P2 cast into
prison for
many days.
Ch. 27.

Marcellus (at intervention
of queen) spared death &
is banished. Ch. 27.

Maximus decides P2
to be burnt at
state, Dulcia to
be hanged and her
life. Ch. 27.

P2 escapes by luring
jailor with gold, then
jailor's clothes. Ch. 27.

P2 makes way to chapel.
Discovered by Pollipus,
knights take him to
Jailor's room. Joyful
reunion & public joy.
Decide to keep presence a
secret from enemy. Ch. 27.

* There are no chapters 23 or
26. "Chapter 27" is actually
numbered "Chap. XXVII," with
chapter 28 following.

Maximus musters army of 40,000 on hearing of Bohemian army. Put under command of Pridamor. Ch. 28.

(Jailor's wife discovers body of husband. Out of fear dresses body in P2's clothes.) Ch. 29.

2 armies meet in battle. P2 overthrows Pridamor. Armies return to camps. Ch. 28.

After 1st day's disaster for Natolians, Maximus decides to recall Marcellus from banishment to hearten his discouraged men, and to keep him & Dulcia apart. Further decides to banish Dulcia, and return Angelica from prison. Sends for help to kings of Libia and Barbarie. Dulcia cast out. Ch. 28.

King of Libia delighted to fight against Bohemia because of his hatred for Parigaus (see Part I). Ch. 28.

King of Barbarie (Moroco) persuaded to send his son, the gallant Prince Sancodelordoro, in command of 100,000 men. Ch. 28.

Libians & Moors arrive at Ephesus. Ch. 28

Maximus erects stake for P2's execution. Angelica hysterical and when Jailor's wife reveals "body" of P2, Angelica threatens to kill herself on the scaffold. Marcellus arrives and threatens to kill self with her. Public outcry. Public outcry. Jailor's wife confesses to lie. Knight arrives with news of attack by Bohemians with battle going against Natolians. Ch. 29.

Marcellus hears of execution, leaves for city. Ch. 29.

Dulcia makes way to Bohemian camp, greeted by P2. Ch. 28.

P's army of 60,000 arrives as reinforcements. Ch. 28.

Battle. Chaos & much bravery on both sides. P2 nearly kills Maximus who is rescued by Pridamor. Restless night spent by all. Ch. 29.

2nd day: Maximus refuses Parigaus' offer of peace talks, not out of valor, "but wilfulness." Bohemians craftily attack at midnight. Bravery

of Santodolodoro & Libia. Chase
Maximus death his own fault. Libians
& Moors flee. Marcellus offers peace
to Parismus. Ch. 30.

A16

Return to righteous government in Natolia
under Marcellus' rule. Land becomes
fruitful again. Ch. 30.

Caullus arrives with army Prince
of Constantinople, Resulus, King
of Thrace arrive to help Parismus.
Greeted by Marcellus in peace.
Angellica sad, believing P2 is
dead. P2 reveals self, tells
Parismus that he is safe
in Bohemian camp. Ch. 31.

Irus hears of Maximus'
death & coming wedding
of Angellica. Ch. 31.

Angellica's wedding party arrives at
temple of Hymen. She is kidnapped
while offering sacrifice on day
before wedding. Kidnapped by Irus,
King of Tumb. Ch. 31.

Irus & Angellica stop in woods to rest.
attacked by outlaw knights. Irus
knights nearly wiped out. Irus left
unconscious but 3 of his knights escape.
Irus kidnaps Angellica & Anna
with him into woods. Ch. 31.

Hymen's Priest escapes to
tell P2 & Marcellus what
happened. Ch. 32.

Outlaw knight (Iconius) takes
Angellica & Anna to his cave.
Iconius promises to be good
to her. Tells his story.
Ch. 32.

P2, at al., find Irus,
who is identified by
Marcellus. Told of
attack in woods by
outlaw knights. Search
of forest for Angellica.
Ch. 32.

Marcellus rejoins Parismus,
as does P2, but P2 leaves
at once to continue search.
Ch. 32.

A17

Parisus returns to court.
Public mourning. Wedding
decorations still hang as
sad reminder. Ch. 32.

P2 returns to forest at
various times. Ch. 32.

Much later P2 (Marcellus?) forgives Irus,
who leaves, as do Sicheus, Camillus, Tunis,
Remulus & Santodolodoro. Marcellus marries
Duloia. Ch. 32.

Irus returns to Desert Forest, spied by P2 who
follows him. Wounds Irus, then kills an
unknown knight. Iconius hears the todo and
comes to find his "deare friend" Irus.
Ch. 32.

Iconius takes Irus to cave.
Renew friendship, till each other
about Angelica. Iconius gives
custody of her to Irus. Ch. 32.

P2 continues "solitary and
austere life in the Desert."
Kills Iconius' knights who
won't yield. Ch. 32

Iconius gently breaks news to Angelica, says is
sure Irus will be good to her. Ch. 32.

Iconius told of P2, pities him & wants him
to join his outlaw band. Ch. 32.

Irus is gentle to Angelica who gradually
begins to think she misjudged him. Ch. 33.

Irus at last ignores Iconius' good advice &
propositions Angelica. She, of course, would
rather die. Anna rushes in, tries to stop him;
she is chased out of room with a knife. In a
final ploy, Angelica says she might have favored
him if he were not so violent, then faints.
Irus & Anna revive her. Angelica asks time
to think. With Irus gone, Angelica reveals
she had hoped to delay him till Iconius'
return with her various tactics, still hopes
she can. Ch. 33.

FLASHBACK: Iconius
goes off in search of
P2 to get him to join
band. Ch. 33.

FLASHBACK: At last
Iconius finds P2 at
place where Angelica
was captured by outlaws.
Offers to welcome him
to band. P2 agrees only
to visit. Ch. 33.

While Irus meditates,
Anna stabs him. Ch. 33.

A18

Iconius brings P2 home (wearing helmet and physically changed by hard life). Iconius goes in to Angelica, discovers dead body of Irus, is out of his mind with grief, tries to kill Anna, stopped by "unknown knight" who is taken to Angelica (still unknown). P2 says he is wrong to imprison ladies. Iconius furious that he, a guest, should tell him what to do. Fight. Iconius rescued by another knight & demands to know P2's name. When told, Iconius immediately surrenders. P2 reveals self to Angelica. Banquet. Ch. 33.

Iconius goes off to bury Irus. Ch. 34.

Iconius returns & says he'll be glad to help; the best way to go to Bohemia is by sea and he offers to arrange for passage. Ch. 34.

Iconius, P2, Angelica, Anna, book passage on Theoretus' ship. 2-day layover before leave from Italy. Arenus of Slavonia lures for Angelica, bribes Theoretus to take them where he wants to go & boards ship, where becomes friendly with P2 (who still distrusts only Iconius.) Ch. 34.

P2 & Angelica think they are sailing toward Bohemia, but actually sailing in opposite direction. Tempest arises. Shipwreck. Ch. 34.

P2 & Angelica picked out of water by fisherman, & Anna saved as well. Iconius & Theoretus also rescued. Fisherman brings all to his wife Dorella. Ch. 34.

Theoretus confesses his acts to P2 before dying. P2's plaint on bad luck. But it turns out providentially that they have landed on Thessalie, Dionisius' kingdom (P2's grandfather. Osiris' Castle is nearby. Ch. 35.

Party makes its way to Osiris' Castle. Osiris, once they have identified themselves, greets them warmly. Interlude at castle. We meet Osiris' wife Udalla. Great feast. Ch. 35.

Anna & Angelica fear Iconius' return. Ch. 33.

P2 & Angelica journey to Thoebes with others. Greeted by
Parlemus, Dionisius, Laurana. Iconius, Fisherman, Dorella
rewarded. Feasting and telling of tales. When Dionisius
dies (in the distant future). P2 becomes king of Thessalie,
lives happily ever after with Angelica. Ch. 35.

A19

ORNATUS AND ARTESIA

Ornatus hawking & spies Artesia in grove, falls in love with her. O pretends to be asleep. A starts to leave, so O pretends to wake up so she won't. O greets her, A--not as poised--leaves in a rush. Ch. 1.

O goes home; now that he's in love he's weary of old sports, can only dream of A. Ch. 1.

SITUATION: Allinus (father of Ornatus) and Arbastus (father of Artesia) have been feuding for many years.

O goes with Phylastes, a knight of Duke Turnus to Turnus' birthday party. Father Allinus won't go because fears meeting Arbastus. Ch. 1.

O hero of birthday games. Sees A there, learns her name. Ch. 2.

A20

O ponders feud, gives in to love for A while in his chamber. Ch. 2.

O meets A's friend Adellena next morning, pretends he is servant to Ornatus, who he says is dying for love of A. Confides to Adellena the marriage of O & A would be practical. Adellena agrees to talk to A. Ch. 2.

Adellena speaks to A in herb garden. A thinks O is stupid to love with so little chance of it being returned. Says she is immune to love. "Famous last words," says Adellena, ending conversation on sharp note. Ch. 2

O worries about advisability of actions, returns to father's house. Ch. 2.

That night, Artesia thinks about what Adellena said, but soon falls asleep. Ch. 2

Next morning Adellena breaks news of A's reception of O's proffer of love to disguised O. Admits to being O, says not about to give up. Gives Adellena a letter (which is flowery in the extreme) to deliver to A. Ch. 3.

Adellena delivers letter to A next day by dropping it into A's sewing basket. Ch. 3.

A21

That night A can't sleep for dreams of unknown lover. Angry with self, wakes, reads book, then goes to basket to sew and finds letter. Wants to tear it up, too curious, reads, then tears it up, resolves to put O out of mind, but spends restless night. Ch. 3.

Next a.m. A chews out Adellena for even thinking she'd be interested, says she will never come near her again. Ch. 3

O finds Adellena weeping; she tells of A's command. O laments, decides to disguise self as woman. ch. 4.

O dresses like woman (Sylvian), takes lute, goes to rocky coast, says is shipwrecked. "Rescued" by shepherd and wife. Remains with them 2 days. Ch. 4.

On 3rd day, Arbastus hunting, walks into the cottage, stunned by beauty of "Sylvian", he invites "her" to castle. Ch. 4.

Party returns to castle. Sylvian spends 3 or 4 days happy to be close to Artesia, who becomes her friend. Ch. 4.

Word comes that O has disappeared, & might be murdered; Arbastus sorry. Sylvian and A walking in garden, Sylvian criticizes her for treatment of O; speaks on O's good qualities. A feeling remorse, begins to cry. Sylvian withdraws and watches her at distance, thinking plan is working. A returns to old way of thinking; O returns to talk with her, recommends herself to O, is confused by A's speeches, not sure what she means. Night falls and all return home. Ch. 5.

O muses on contrarities of love. Decides to write letter to A, to keep her from thinking him dead. ch. 5.

(Arbastus missed while hunting. Floretus sends men in search.) Ch. 6.

(Arbastus found dead by Floretus' knights) Ch. 6.

Next a.m. O leaves letter in garden; A & Sylvian find it. A vexed at first, blames Adellena. Sylvian argues for pity--defends Adellena. Finally A admits falling in love, but thinks nothing can come of it because of feud. Sylvian promises to help. Adellena enters, is castigated by A (ch. 5). Messenger enters, says Arbastus found dead by his brother Floretus and his knights. Ch. 6.

- A22
- Lavish funeral held. A inconsolable; her mother dies of grief. Floretus tries to comfort A, who is ill. Sylvian sits up with her. Ch. 6.
 - Sylvian discovered complaining of "her" state by A, Sylvian says in love with one who hates her. A says believes Arbastus murdered by O. Ch. 6.
 - Many days pass. Floretus falling in love with Sylvian, to O's great distaste. Floretus propositions O, who says she's not in the mood to love anyone. Alone, Sylvian suspects Floretus of murder. Ch. 6.
 - Next day, Floretus further pesters Sylvian, who demands token of his faith. Floretus promises her A's wealth. Ch. 6.
 - One day, to prove faith, Floretus confesses murder of Arbastus & planned murder of A, whose possessions he will give to Sylvian. Sylvian plays along, learns Floretus plans to poison A with Sylvian's help. Ch. 6.

— Floretus soon regrets tells Sylvian of intent. Can he trust her?
Decides to kill her after she helps kill A. Ch. 7

— O & A sitting on bank; A asleep, dreams Sylvian to murder her. O denies it, reveals Floretus' plot; A's lament.
O reveals identity. Adellena enters, is told. All swear secrecy. Ch. 7.

— Next day King of Phrygia & son Lenon arrive at Arbastus', learn of murder. Lenon falls in love with A, party departs for palace, thinking Allinus responsible. Ch. 8.

— A confesses to O she loves him. Idyllic life for 2 days. Ch. 8.

— Next day, Floretus visits them and gives O the poison for A, wishing him to give it her next night. O "agrees." Ch. 8.

— O takes A to Adellena's house for safety in secret. Ch. 8.

— O returns to palace, tells servants A is not well. Ch. 8

— Floretus and Lenon meet; Lenon asks help in wooing A, whom he says he will marry without dowry. Lenon leaves and Floretus decides to stab Sylvian to stop her from murdering A. Ch. 8.

— Floretus and Lenon go to lodge. Floretus tells Sylvian not to kill A. O says its too late. Poisoned her & dumped body in deep pit. Floretus fears revelation, tries to stab her. Knocked flat by "lady." Floretus accuses Sylvian of A's murder in front of Lenon. Sylvian says only gave A a drink given her by Floretus. Lenon arrests both, throws them in dungeon. Ch. 8.

In prison that night, Floretus bemoans condition. Sylvian bears up well. Ch. 8.

Next day day Floretus confesses to A's and Arbastus' murders before Prince. Sylvian banished. Ch. 8.

A23 (O banished). Ch. 9.

(Alprinus slays Lucida's brother, sentenced to death, but Lucida pleads for him, asking that if he can slay murderous boar he be freed). Ch. 9.

O muses against Fortune that night, next day. 2nd morning, enters forest, meets boar, throws fermented apples to him, kills drunken boar. Green knight comes to demand head of boar from "girl." Sylvian fights for head and wounds knight severely, believes him dead. Puts on green armor, leaves with boar's head. ch. 9.

O comes to town, taken for Alprinus, the green knight. Lucida rushes out, congratulates him on saving town, winning her love, avoiding sentence of death. "Alprinus is grateful," says O. Finds out about Alprinus and boar. Tells Lucida he found Alprinus wounded by boar, then O killed boar to rescue him. ch. 9.

Next day, O departs, afraid will be killed for killing Alprinus. Finds Alprinus in hermit's cell--alive. Lucida comes to meet him there. O departs, getting shipping from Lucida's merchant father. Ch. 9.

A few days later Lenon checks on situation. A won't talk to him. He leaves. Fiera tries to convince A, then in anger beats A, threatens A with knife, gets promise "to be ruled by Lenon." Ch. 10

A worried that hasn't heard from O, sends Adellena to lodge. She returns, tells A of events. Adellena told to return to court to clear Sylvian of guilt. ch. 9

Adellena informs Lenon of A's safety. Lenon tells her of Sylvian's banishment. Lenon returns to A with Adellena. Ch. 9.

Lenon informs A, leaves. A swears eternal love to O. Ch. 9

That night A makes self ill with worry. Ch. 9.

Lenon hurries to court, gets Floretus' sentence commuted to life in prison. Ch. 9.

A recovers, visited by Lenon who offers love. A says she will love no one, but thanks. He argues, finally says, because is a prince could force her love. No, says A. Lenon leaves. Ch. 10

Adellena and A discuss situation, agree to remain loyal to O. Ch. 10.

Lenon returns to castle, gets old woman, Fiera, to help him. Gets 2 servants to take A to Green Fortress in Green Forest under Fiera's care. Ch. 10.

Next a.m. servants take A to Green Fortress. Adellena sends servant to follow A to Green Fortress; he returns, she tells Allinus & also tells him O still alive. He takes men. ch. 10.

Allinus breaks in, kills raging Flera, leaves with A; 2 of Lenon's servants escape. taking round-about way back. Ch. 10.

Party attacked by pirates, who kidnap A. Ch. 10

A taken to pirate ship, sets sail. Ch. 10.

O remains in Natolia, unable to get ship for Phrygia. Hears of ship, given gold by Alprinus and Lucida. O disguises self as Pilgrim. Returns home by ship. Ch. 11.

Several days later, arrives at Inn near home-- discovers father's and Artesia's plight. Feels guilt. Ch. 11.

Next day, pirate captain, Luprates, falls in love with A, resolves to save A from rest of crew. She tells him of her grief, arrive at destination, the pirate cave. Luprates defends her from others, offers them his out of loot for her. Cast lots & Luprates wins. Ch. 11.

Next morning O joins demonstration of common people against treatment of Allinus. Thrasus, a friend of Allinus, speaks for them. King Thacon orders them to disperse. Rioting. King flees. Allinus freed, but some rowdies loot palace against Thrasus' wishes. Allinus fears revenge of King, departs with Thrasus for Armenia that night. O sets out to find A. Ch. 11

Meanwhile servants tell Lenon who rushes to Gr. Fortress. Thinks Allinus means to murder A. Rushes home to secure forces from father. Ch. 10

Lenon finds wounded Allinus, who tells them what happened. Lenon thinks Allinus murdered A, has him thrown in prison, wife thrown out of home, family mistreated. Ch. 10

For several days A treated kindly by Luprates, who then must leave in search of food. Leaves A in care of trusted pirate. Ch. 11. For 3 days O wanders near where A kidnapped. Ch. 11.

Luprates encounters O when he returns to get more cattle. Leaves him. O follows him back to ship, captures 2, rest flee. Ch. 12.

Pirates flee to cave. Ch. 12.

Next a.m. O takes pirates to king, where they confess all. Ch. 12. O sets out to rescue A. Ch. 12 Lenon sets out to rescue A. Ch. 12.

FLASHBACK: Allinus & Thrasus arrive Armenia, well-received by King Furbulus. Ask him to send ambassadors to Phrygia with conditions to be met or else war. Conditions: Allinus restored to lands with damaged repaired, wife recalled, and A yielded to Allinus. Ch. 13

FLASHBACK: 4 Ambassadors set out. Ch. 13.

O arrives first (as pilgrim) & convinces pirates to let him sail with them. Storm arises. Only O will save A. Arrive on land, only to have Luprates want to steal her back. O dashes out Luprates' brains with board. A grateful to stranger pilgrim. Lenon's ship arrives. A angrily denounces him, saying whole situation his fault. Lenon tries to defend self. Commands servants put her in litter. A asks Palmer accompany her. Leave for court. Ch. 12.

A unhappy, resolved always to love O and hate Lenon. O (as Palmer) remains close by. Lenon's father sick, near death. Lenon requests Palmer to aid in suit of A, & A put in his custody. Ch. 12.

Palmer comes to A, tests her love by urging she return Lenon's love. When she says Lenon loves her but she loves another already, O reveals identity, urges that for now A try to placate Lenon. Ch. 13.

Lenon delighted with A's acquiescence when informed by Palmer. Ch. 13

O thinking how to release A. Ch. 13.

Lenon goes to A's room, "using many kind speeches and submissive behaviours." Ch. 13. - - - - - "even at that instant" (N2)

4 Ambassadors arrive in Phrygia. Ch 13

O plans to take advantage of Lenon's absence to greet Armenian ambassadors to escape with A. Tells her. Ch. 13.

Lenon sent to greet them. Ch. 13.

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Lenon takes Armenians to court, urges Theon ignore ultimatum. Armenians announce war, depart. Ch. 13.
Lenon musters men to fight Allinus. Commons mutter against Lenon and King. Ch. 14.

O hears of unwilling soldiers, goes to friend Phylastes, who was put in command by Lenon, tells Phylastes has come from O, at last tells him whole story, asks to switch places with Phylastes & command army while Phylastes looks after A. Ch. 14

That night O spends (honorably) in A's chamber, leaves & seen by 2 servants who are killed by O in scuffle. Hides bodies. Ch. 14.

O returns to A & together they "dissolved her Virgin soans." Ch. 14.

Next a.m., O leaves for outside Phylastes' camp; the 2 switch places. Ch. 14.

Lenon arrives at O's camp. O secretly tells his captains of unjust treatment of Allinus, urges they not fight. Ch. 14.

Captain Ortonus betrays O to Lenon for reward. Ch. 14.

Still in disguise, O tells name to Allinus in Armenian camp. Ch. 14.

O returns, is arrested, imprisoned at Court. Ch. 14

Phylastes hears of O's imprisonment, Comforts A. Ch. 15

Lenon visits A, who says she is upset at danger he faces, & danger she'd be in if he died. Asks for his signet for her guarantee. He gives it. He leaves & she gives it to Phylastes. Ch. 15

Phylastes uses ring to free O. Ch. 15.

A. O. Phylastes return A to Arpastus' Castle. Ch. 15.

O & Phylastes return to battle. O overcomes Lenon in battle. O, disturbed by bloodshed, tries to arrange cease-fire, speaks to people. Argues that Thacon usurper & Allinus the true heir all along. Duke Ternus withdraws forces from Thacon's aid. Ch. 15.
 A27 Thacon withdraws to tent with wounded son.
 Panice & leaves wounded son to fall to oncoming armies. Ch. 15.

Ternus restores rights to Allinus. O urges they choose new king; nobles agree. Ch. 15.
 O chases Thacon who flees to Gr. Fortress. Ch. 15.

Thacon flees to Arbastus' Castle. A distraught. Servant Thrustus arranges her escape to Adellena's house before Thacon can find her. Ch. 15.

FLASHBACK! O told of Thacon's flight to Arbastus' Castle. O decides to beat him there. Ch. 16

FLASHBACK! Lenon carried off by friends, recovers. Ch. 17.

O besieges castle, afraid to attack for A's sake. Thacon appears on battlements, does not mention A. O demands A be released. "Don't have her," says Thacon. Ch. 16.
 Phylastes & O lead surprise night attack, can't find A. Thacon, captured, again denies having her there. Thacon killed by own servant, whom O has "torn in pieces with horses." Ch. 16.
 O reveals self to Allinus. Reunion. Commons demand and nobles name O king because of last-fulfilling king "of which House, Allinus issue is the last, by marriage of the Lady Aura, Niece unto our late king . . ." (43). Coronation postponed because O thinks A must be dead, not knowing A escaped to Adellena's house. Ch. 17.

A arrives at Adellena's house. Ch. 15.

A hears of events at Arbastus' Castle, writes letter to O to reassure him of safety, gives to Thrustus to deliver. Ch. 17.

Lenon, recovered, meets Thrustus, who unknowingly tells of A's whereabouts. Lenon kills him, forges new letter, setting up secret meeting with O next night at lodge. Ch. 17

Lenon in disguise delivers new letter to Phylastes. Ch. 17.

Lenon visits kinsman, Lucertus, tells all to him, who promises to help
Lenon kill O at secret meeting. Ch. 17.

A23

Phylastes sends messenger to O, who by mistake tells him 'Mellenas house' instead of 'lodge'.
O goes there in disguise. Ch. 17.

Lenon delivers letter forged in O's hand promising to meet A where the servant (Lenon)
takes her. Ch. 17.

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(Phylastes takes men to lodge & is attacked by
Lucertus' men & nearly killed before rescue by
Ternus's hunting party.) Ch. 17

O arrives at Arbastus house, incognito.
when Lenon is delivering "a letter from
O". Curious, O maintains disguise, reveals
Lenon underneath large hat he is wearing.
Messenger arrives & tells of ambush at
lodge. Lenon bound & imprisoned.

Lucertus confessed to plan & implicates Lenon. O named king formally. Lenon too ashamed to ask forgive-
ness, but Lucertus does and is banished from country. Floretus given possessions of Arbastus.
forgiven. Lenon banished from the court. O marries A, lives happily ever after. Ch. 17.

MONTIELYON, KNIGHT OF THE ORACLE

Pius, king of Assyria, abdicates in favor of son Persicles. Decision ratified by Parliament. Ch. 1.

Pius arranges marriage of daughter Plera & Doloratus, Prince of Persia. Ch. 1

A29 Persicles escorts Plera to Persia, welcomed by King Forsellius. Marriage put off "certaine dayes" till guests arrive. Ch. 1.

Persicles prepares for tilt. Ch. 1.

Wedding of Plera & Doloratus. Ch. 1.

Tournament follows wedding. Persicles caught by unexpected blow from Oslimus, rolled on by horse, carried off the field, tended by ladies. Comes out of daze to see Constantia, but too rattled to make much sense of surroundings. Persicles very embarrassed. Ch. 1

Persicles returns in disguise to tournament, defeats Oslimus, reveals identity. Sees Constantia again on scaffold, thinks she looks familiar. Tells her he wants to get better acquainted. Ch. 1.

That night, Constantia thinks pleasantly on Persicles. Ch. 1.

That night Persicles thinks pleasantly on Constantia. Ch. 1.

Constantia, exhausted from lack of sleep, stays in room next day. Ch. 1. Next day Persicles tries to see Constantia without luck. Ch. 1.

Day after that, Persicles still unable to see her; messenger arrives with news of Pius' death and enemy invasion. Pers. writes letter to Constantia revealing his love, and asks help from Plera in his suit. He knows he must leave at once. Ch. 1.

Constantia hears of coming departure of Pers., is sorry. Ch. 1.

Persicles & Constantia see each other briefly before he leaves. Ch. 1.

Plera takes to her chamber. is comforted by Deloratus. Ch. 1.

King Forsellius favors marriage of Constantia to Helyon, prince of Arabia. Gives consent to Helyon for marriage before consulting Const. Ch. 2.

(Pius dies. King of Armenia begins invasion of Assyria.) Ch. 1.

Helyon finds Const., tells her of permission to marry. "How dare you?" she asks. Besides, "my affections are otherwise employed." Const. spots Piera in another part of garden & joins her. Ch. 2.

A30

Constantia joins Piera in garden; Piera decides to keep letter for a while. Leaves to return to her room. Const. muses on blossoming love for Pers. Piera realizes difficulties lovers will face. Const. goes to see Piera. Piera says no to Pers. stating that she is safe for Pers. Piera reassures Const., if he doesn't love me, because of Helyon's power. Piera reassures her that king won't force her to marry against her will. Yes, he would, says Const. Piera promises to send for Pers. & convince Deloratus to argue against marriage. Ch. 2.

King tells Const. marriage to Helyon is certain, leaves her weeping. Ch. 2.

Piera talks to Deloratus, who tries to reason with King who sets wedding date for 2 months from then. Ch. 2

Piera sends messenger to Persicles in Assyria. Ch. 2 Helyon finds her in room, tries to help, but spurned by Constantia, who says she has changed her good opinion of him. Ch. 2.

Messenger arrives in Assyria on eve of battle. Pers. decides to leave kingdom under command of Thureus, who will be disguised as King. Pers. will fight in next day's battle then leave. Ch. 2.

Battle next day. Pers. distinguishes self, enemies flee. Pers. briefs Thureus & Parenus on operation of country. Ch. 2

Pers. leaves next day, disguised as Palmer. Arrives in Persia. Ch. 2.

King, Queen, Deloratus, Piera, Constantia, Helyon hunting. Persicles gives letter to Const. deciding in favor of marriage. Const. tells Piera when he leaves. Piera sends faithful servant Dala after Palmer to bring him to palace. Ch. 2.

(Duke Orestus stirs up people against Pers. & Thureus, saying they killed Pers.) Ch. 6.

(Common people, loyal to Pers., begin to rebel against regents Parnus & Thrureus.) Ch. 6.

(Duke Oretus leads commons against regents.) Ch. 6.

(Oretus besieges regents within city.) Ch. 6.

Const. meets Pers. in meeting arranged by Piera. Pledge love. Ch. 2.

Pers remains in guise of Palmer "so long without means to accomplish his desire" till wedding day nears. As yet not reached decision, but lovers decide to meet that night under myrtle tree by palace wall. Ch. 3.

Pers. goes to myrtle tree to wait. Ch. 3.

Const waits in chamber. Sees maiden selling grapes, changes clothes with her. Ch. 3

Const. leaves alone, aided by porter. Ch. 3.

FLASHBACK: Helyon looks for Const. all evening. Ch. 4.

Const. joins Pers., the 2 escape. Ch. 3.

FLASHBACK! Dela leaves country girl to tell Piera. Girl eats and falls asleep in Const's bed. Ch. 4.

FLASHBACK! Helyon steals into Const's chamber, sees maid asleep in bed. Jumps in bed with startled girl, thinking she's Const. Ch. 4.

FLASHBACK! Next morning Helyon finds out truth from girl, who tells all. Helyon tells her he loves her and now hates Const. Ch. 4.

Const. discovered missing by king, queen, etc. Girl (Selia) thrown out of palace. Helyon sends bag of gold after her, wants to know where she lives. Ch. 4.

Knights sent out to search for Const, including Pisor, an Assyrian knight who accompanied Piera to Persia. Ch. 5.

Const. & Pers. arrive at meadow after all night journey. Sleep, then find shepherd's cottage, where they say they are married. Shepherdess leaves to buy food. Ch. 3.

Toward end of day, shepherdess returns with food. At night shepherd and son return. Const. & Persicles spend night together; Montelyon conceived. Ch. 5.

(King of Armenia hears of rebellion in Assyria, re-invades, destroying all in path. Oretus flees. Parnus & Thrureus rally united Assyrian forces & fight. Armenians win & all Assyrians killed except Parnus, who is gravely wounded.) Ch. 6.

Helyon secretly promises Selia to marry her but publicly swears to marry Const. Actually wishes only revenge. Ch. 6.

News arrives that king of Arabia very sick. Helyon leaves for Arabia. Ch. 6.

Most knights return to Persia without word of Const. Ch. 6.

Const. worries about long-missing Persicles. She sets out in search of him. Ch. 7.

Pisor worries about missing Const. & Pers., leaves to find them both. Ch. 7.

Pisor eats magic fruit which causes 24 hour sleep & 3 month frenzy. Ch. 7.

Helyon spends night at Selia's father's house. Ch. 7.

Next day Helyon dresses Selia in magnificence, the 2 set out for Arabia. Ch. 7.

Sir Pisor, arrives at shepherd's cottage, sees Const. & recognizes her. Palmer reveals self to sympathetic Assyrian Pisor, who swears to help. Shepherd astonished. Pisor sent to Assyria to request help. Ch. 5.

(Pisor returns to Assyria to discover burnt-over lands.) Ch. 6.

Pisor discovers wounded & dying Parenus who tells all & dies.) Ch. 6.

(Pisor inquires further, discovers Palyon, Prince of Armenia, is now King of Assyria.) Ch. 6.

Pisor returns to shepherd's cottage with bad news of condition of Assyria. Ch. 6.

Persicles, distraught, takes to woods in melancholy, spends a long time there. Ch. 7.

Persicles returns to cottage, finds both Pisor & Const. gone. Afraid to leave the cottage & miss them coming back. Ch. 7.

That night Pers. sets out in search of two. Discovers unconscious Pisor; Pers. runs frantically up and down woods. Ch. 7.

(Palyon, Prince of Armenia, named by King of Armenia to be King of Assyria. King of Armenia returns home.) Ch. 6.

King of Persia comes to believe Const. dead, & not knowing the two are connected, that Pers. murdered by Paremus & Thureus. Ch. 7.

Next day, Helyon & Selia' come across sleeping Const. Asks her to love him, she refuses & Helyon kidnaps her to take to Arabia. Ch. 7.

Running mad through woods, Pers. returns to house. Shepherd explains fruit & that no wild beasts inhabit woods to harm Const. Ch. 7.

All night Pers. continues search for Const. Plaint. Ch. 7.

Persicles spends (Ch. 7--many years) or (Ch. 11--3 months) in forest as savage man. Pisor recovers from Pyllos fruit & searches world-wide for Const. with no luck, often returning to inform Pers. of search. Chs. 7, 11.

Helyon, Selia, Const. at. al. return to Arabia. Helyon's father dead. Const. put in monastery under care of old lady. Ch. 8.

Helyon crowned king & on same day marries Selia, who is attended by Const. When Helyon sees Const. bears this indignity with no sign of shame, has her returned to monastery. Ch. 8.

Const. pregnant, fears for child. Selia also pregnant, sent to same monastery for secrecy's sake. Ch. 8.

Selia hateful to Const. & servants. Hated by old woman Palia. Const. tells Palia her story, asks her to save baby's life. Palia agrees. Ch. 8.

Day comes when Selia has a boy, Petus, only Palia present. Ch. 8.

That night Const. also has a boy, only Palia present. Ch. 8.

Persicles wages wars for many years with increasing lack of success. Ch. 11.

(Delautus, Duke of Ila, falls in love with Alsala of Antiocha, woos her over a long period, marries her.) Ch. 22.

Pers. & Pisor go to Persian court & Pisor arranges meeting with Plera. Deloratus & King eagerly raise army to help him in war against Armenia usurpers. Ch. 11.

Palia switches infants, informs Helyon of births of both boys. Helyon swears her to secrecy about Const's baby, saying he'll be killed soon. Asks Palia to take Petus to wet nurse in country. Ch. 8.

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Palia offers to take child to father in Assyria or Persia. Const. agrees. Ch. 8.

Helyon wonders about Const's son's father. Ch. 8.

Palia leaves with baby. Ch. 8.

Helyon goes to Const to find out father of her baby. Const says she doesn't care whether or not he kills baby. Ch. 8.

Disturbed, Helyon visits Selia, who suspects Helyon is father of Const's baby, but says nothing. Ch. 8.

Selia returns to court, tries to impress nobility. Ch. 8.

Cothanes & wife
out hunting.
Ch. 10.

Palia arrives in Assyria, hears of disastrous wars there, decides to search in Persia. While searching for food, is eaten by lion. Ch. 10.

Cothanes, lady & servants find child, wrapped in swaddling clothes, and raise him as own son. Ch. 10.

Persicles must have his army renewed 3 times, with no success each time. Ch. 11.

Selia returns to "visit" Constantia & find out truth about child's father. Helyon, fearing harm will come to Const, follows her there. Selia accuses him of assassination with Const. To prove faith, Helyon offers to do whatever she wishes. He consents to kill Const's baby. Selia kills baby she kills Helyon's son-and her own. Tells of own child's escape and father's identity. Helyon condemns Const to remain locked in monastery till the "most valiantest knight in the world redeem thee." Sends out knights in search of Palia and child. Ch. 8.

(After a year of marriage, daughter Philotheta born to Delautus and Alsala.) Ch. 22.

Helyon builds beautiful Enchanted Castle to hold Const. Brigid's inter-
 vincible. Const brought there
 with 2 damsels to wait on her.
 Penthras transports 2 giants
 from desert along with wife,
 the sorceress Ila. Ch. 9.

(Unknown time later, Amphidior
 invites himself to Delautus
 & Alsana to win her love, though he
 does not reveal his.) Ch. 22.

(Sir Palesus arrives at Delautus'
 castle, also falls in love with
 Alsana, makes friends with
 Penthras and then, because of
 & suspects secret love of others.)
 Ch. 22.

(Situation lasts 2 years. At last
 Palesus declares his love to
 Alsana, who though horrified
 gently reproves him.) Ch. 22.

(Palesus, gaining false hope from
 her kindness, persists in suit,
 upsetting Alsana, who loves
 Delautus.) Ch. 22.

(Alsana grows melancholy,
 seeks refuge in Delautus at
 his friend.) Ch. 22.

(To get rid of Palesus &
 avoid telling Delautus, she
 confides in Amphidior to ask
 him to persuade Palesus to
 stop visiting. Amphidior
 does secretly become jealous.)
 Ch. 22.

(Amphidior urges Palesus to
 continue suit, tells Alsana
 he has returned to his native
 home. Both Palesus and Alsana
 happy.) Ch. 22.

(One day Amphidior alone with
 Delautus in forest, tells him
 "Palesus did marry me, but
 I am not his wife. I am likely
 to die, and she would yield thereto.")
 Ch. 22.

(Over period of time Amphidior's continued poison begins to work on Delautus, who asks Amphidior for advice as to what he should say to the king's court. Amphidior tells him to say he will leave for king's court along with Palleus. Palleus will come along, if Palleus agrees, he is innocent, if not, guilty. In a few days Amphidior says he will return to Delautus' castle to find out truth.) Ch. 22.

(Amphidior warns Palleus Delautus is after him.) Ch. 22.

(Delautus, therefore, can't find Palleus on his departure. Delautus leaves for Amphidior's castle with Amphidior.) Ch. 22.

(Delautus remains in castle 3 days while Amphidior supposedly goes back to Delautus' castle.) Ch. 22.

(Amphidior goes to Penthrasus' castle, brings wizard to Delautus' castle, shows him Philotheta & promises if he will get rid of Delautus, he will guarantee Philotheta's love when she grows up. Penthrasus agrees, provided his wife never knows, since she hates killing and has magic powers of her own far beyond his. Penthrasus returns.) Ch. 22.

(Delautus brought by Penthrasus to barren land where is imprisoned by magic. Penthrasus tells him of Amphidior's part in all this.) Ch. 22.

A37

((Amphiador returns to Delautus' castle, accuses Pallesus of murdering Delautus. Sounds logical to Alsana who brings him to trial before king.)) Ch. 22.

((Pallesus, in front of king, Alsana, court put to trial by combat against Amphiador and is killed. King awards duchy to Amphiador but the living to Alsana for her lifetime.)) Ch. 22.

((Amphiador soon wins Alsana's love through his "pudeness" in her time of grief. They're married.)) Ch. 22.

"A few years later", sick Penthrasus divines end of own life is near, goes to Oracle of Mesopotamian nymphs in desert, told many will die, but Const. Although her origin will remain unknown, but she is sacred except her own son, till then Illa will remain at castle. Ch. 9.

(Years after Delautus' imprisonment, Penthrasus returns, tells Delautus he (Penthrasus) is dying & will not claim Philotheta. Informs Delautus of all that Amphiador has done since he was enchanted. Tells him he can be released only when Penthrasus' magic is overcome with the destruction of the Enchanted castle by Pericles' son, etc.) Ch. 22.

Penthrasus returns home and dies within a few weeks. Ch. 9.

Const lives luxuriously, but still is unhappy in imprisonment. Ch. 9.

Helyon grows to hate Sella & wants to free Const to be his love. Returns to Penthrasus' Castle where Ila subjects him to the same demands of all knights (he is not the best) & has him thrown in dungeon. Ila writes verses to place under portrait of Const in which puts a charm causing all to fall in love with her, hangs portrait over gate and waits for first knight to come. Ch. 9.

In childhood (age 14), Montelyon shows extraordinary martial aptitude. Ch. 10.

Cothanes plans to go to Assyrian wars to aid Persicles, but at his lady's request, sends him now-known Montelyon to risk his life there. Ch. 12

Montelyon left at home, miserable for 2 days. Ch. 12.

M runs off to Helotos for 3 days, has armor made. Ch. 12.

Persicles told by allies he can renew army in Persia only one more time and then his allies will give up. Ch. 11

Persicles about ready to take own life. Ch. 12.

Cothanes joins Persicles. Ch. 12

Montelyon joins Persicles' army just as battle starts, saves Pers' life. Persians take courage for 1st time from M's deeds. Tide seems to turn against Armenians. Pers' asks unknown M to spend night in his tent. Cothanes recognizes M & tells Pers the story of M's discovery. M stunned, then knighted by Pers. Ch. 12.

Armenians Palian & Althesus attack M next day, both wounded & return to camp. Day ends with 1st Persian victory. Ch. 13.

M reading chronicles of Kings of Assyria, then walks about the Persian camp. Ch. 14.

M spies 2 Armenians sneaking through the besieging Persians. One escaped, one is captured. Ch. 14.

Palian sends 2 knights for help from Armenia. Ch. 14.

Knight blabs all to Pers, who sends herald to Palian offering to let him leave for Armenia. Offer scorned by Palian. Ch. 14.

Pers, troubled by refusal, & M, troubled by unknown origin, choose same spot to meditate. Pers tells his story, both return to camp. Ch. 14.

M tells his 20 knights of plan. Ch. 15.

FLASHBACK: M's squire follows him to city, sees him enter, runs back & tells Persicles, who fearing M will be killed, attacks through open gates. Ch. 15.

M & 20 knights dressed as Armenians get entrance to city. Slay guards & get captured Assyrian to lead them to palace. M captures Palian in his bed. Ch. 15.

M sees Pers attacking city. M puts Palian in jail, goes to fight. M distinguishes self. Ch. 15.

Pers orders Armenians killed, goods returned to people who lived there before. In 3 days all Armenians in land murdered except Palian because of royal blood. Palian suffers mild imprisonment. Land is destroyed by years of war. Ch. 15.

King of Armenia returns, demands return of son & lands. Pers in turn demands restitution. Armenians march on city. Ch. 16.

Palian brought before Pers. Proud and vain. People demand his life. Pers commands he be killed. M stops him & claims right to prisoner, frees Palian, who gives him no thanks. Ch. 16.

Palian arrives in father's camp; father thinks release a cowardly act & decides to seize opportunity to take city from Pers. Palian tells father it was M's mercy, not Pers' weakness that saved him & asks him to conclude peace with Pers, says he cannot fight M. Ch. 16

A40

King of Armenia leaves for home. Ch. 16.

Pallian & Pers draw up 2 year cease-fire to talk about permanent peace. Persicles & King of Armenia very reluctant to talk peace, but Armenian king promises not to attack. Ch. 16.

Pallian, devoted to M, stays with Pers; Persians return home under Deloratus. Ch. 16.

M. Cothanes, Persicles, et. al. go to Cothanes' house on way back, see swaddling clothes & jewel found with M. M puts on jewel, says farewell to foster parents. Pers. on search for Const, long delayed by Armenian wars. Ch. 17.

Group welcomed by king to Persia. Pallian falls in love with Praxentia, who loves Montelyon. King of Persia asks them to stay a month. Only M is unhappy about that because he wants to get on with quest. Ch. 17.

Pallian tries to be with Praxentia as much as possible. Ch. 18.

Praxentia sends Lanula, her nurse, to M, but she mistakes Pallian for M & declares Prax' love, asks for him to meet Lanula that night. Ch. 18.

Pallian, alone, driven first to hate M, then to love him again. Decides to leave court. Ch. 18.

Pallian speaks with M, telling of "dream" of what happened with Lanula, which M rejects. Ch. 18.

Pallian struggles with emotions, but gives in to them, deciding to meet Lanula that night. Ch. 19.

Pallian meets Lanula that night, who tells him that she'll disguise him as a gardener so he can safely enter Prax's chamber. Ch. 19.

Following Lanula's directions, Pallian meets Prax, they swear love (in dark). Talk all night, Pallian leaves before daybreak. Ch. 19.

Prax next day attends king's feast with king, queen, Pers. M. etc. Pers urges M to woo Prax. M gradually realizes love for her. Palian dances with Prax, M secretly upset. Palian afraid M will reveal the previous night's disguise. Ch. 20.

M retreats to solitariness in love of Prax. Lover's maledy. Ch. 20.

Prax & Lanula in chamber when they receive note from M (Palian) apologizing for lack of attention at dinner, claims to only be avoiding suspicion. Ch. 20.

Palian visits Prax that night and tells her to pretend to be sick so she can remain in her chamber. After a few days she does get sick and Palian is told. Palian decides to come that night, but because Lanula does not want to disturb her sleep, Prax not told beforehand. Ch. 20.

Palian arrives that night; Prax promises to do whatever is asked so long as her virginity is preserved. He convinces her to marry him the next night. He goes to bed with her, though she makes him keep his promise. Ch. 20.

M up early the next morning, walking in garden under Prax's room. Ch. 21.

M sees Palian leave before dawn, not sure who he is. Ch. 21.

Palian, exhausted, spends day in bed. Ch. 21. M spends day with Pers, thinking indeed it must have been Palian. Ch. 21.

M disguises self that night & enters garden, Lanula comes down to await arrival of friar to marry Prax. Calls out M's name & he answers. She spills whole plot out to him, not realizing he is not the knight who has been coming to Prax's chamber. Tells him friar has not arrived, tells him to return to chamber, then tells him to wait outside. She leaves. Ch. 21.

M, alone, soon sees Palian; M asks if he is "M". He says yes. "I am the Friar," M replies. Ch. 21.

Lanula informs Prax. Ch. 21.

A42

M & Palian go inside. Prax meets "Montellion-Palian." Lanula lights candle, discovers Palian, M. M chews Palian out. Palian accuses him of impertinence, says he was only trying to win love of a lady. Prax swears M to secrecy. Ch. 21.

Palian, alone, makes himself so sick with shame and rage that all think he will die. Ch. 21.

M disturbed at how passions of love upset virtue, loses previous love for Prax, and vows never to love again. Decides to devote self to search for Constantia and his own parents. Ch. 21.

Next morning, M, Pers, leave, only Piera knowing why they're going. Ch. 21.

M & Pers. travel towards Arabia many days without adventure. Pers describes Const to M. Ch. 22.

One day, arriving in valley, they see 2 damsels suddenly gallop across meadow. M leaves Pers & follows them. Ch. 22.

(Philothea kidnapped by 3 giants. Her 2 damsels hurry back to her step-father's court with the news.) Ch. 22.

(3 giants seen carrying Philothea off by swain who runs in fear.) Ch. 22.

M catches up with them & the ladies tell him how their mistress, Philothea, step-daughter of Duke Amphiadore of Ila, has been stolen by 3 giants. M leaves them to return to try to save her. Ch. 22.

Ila looks up knights who fall to free Const. in dungeon. Ch. 26.

M returns to where Pers waits. The 2 hurry on. Meet country swain running from giants. Ch. 22.

The 2 come to fork in road; M takes left, Pers the right. Ch. 22.

M catches up to giants. Battle. M kills one, but his horse runs away; he chases giant on foot; giants escape. Ch. 23.

Persicles travels on, without luck till night, sees a light on a rocky hill & finds an old man in a poor cottage, who welcomes him & knows all about him & his fortune. Deliautus tells him his story & the prophecy that it is useless for him

A43

That night M lost in woods,
 creeps up on giants talking.
 Arguing among themselves.
 Philotheta is with them. One
 giant declares his long-stand-
 ing love. Gives her slaving
 knife. Philotheta runs. M comes
 up. Philo sees him. M wounds
 one giant & as other asks for
 mercy, he kills it. kills first
 giant as he attacks. M falls
 into trance. Philo thinks him
 dead & bemoans her guilt in
 his death. M awakes. Philo
 mercy bays her and comes to
 help. brings M to senses.
 Hermit offers his cell to them
 for night. Ch. 2).

On the way, Philotheta is troubled
 by own feelings toward her unknown
 rescuer. Ch. 2)

During long imprisonment, Ila
 tries to cheer up Const. to
 no avail. Ch. 26.

To get company for Const. Ila
 asks for knights to bring
 Philotheta to Castle. Ch. 26.

All three arrive at cell. Hermit
 gives him restorative. Hermit tells
 of tower & Meljonn. Imprisonment
 in it. They sleep till morning. Ch. 23.

M & Philo chat; he tells her of quest.
 Both are attracted to each other, but
 sure other doesn't reciprocate. At
 last, he burst out with his suit, and
 vows his love. She plays coy, then but
 must not be thought light & will require
 a trial of his love first. Ch. 23.

Hermit returns, tells Philo & M
 of Amphador's approach. 3 green
 knights enter, take Philo off
 at once. M & Philo battle begins
 with third. Then third knight tells
 him it is no use & to seek her among
 the Hesperian Nymphs. Departs so
 quickly that M thinks it useless to
 follow. Amphador arrives. M grabs

to try to rescue Const since only his son
 could save him. M tells him
 no son, Pers tells his own story. Ch. 22.
 Next day, still crushed, Pers begins his
 way back home to Assyria. Ch. 22.

Hermit goes herb hunting (and
 sees Amphador & his party
 near bodies of giants.) Ch. 23.

Knights return with Philo.
Falls to cheer Const. Ladies
tell each other of their lives.
Ch. 26.

M turns back to thank hermit.
Ch. 23.

A44

M sees bound hermit, frees him
& Amphidior's men attack. M sorely
wounds Amphidior. Ch. 23.

M releases hermit, travels on alone.
till rest of day. Ch. 25.

That night, M awakened by strange
virgin who leads him all through
the woods till disappears in meadow.
M turns all away from Hesperian
Night. M's elation gives way to
Nights. M's elation gives way to
damsels come forward. 3 maidens
one of whom is the girl who brought
him there. Tell M he's 1st man to
be admitted there, swear him to
secrecy. Give name "Knight of the
Academy". Give inscrutable prophecy,
sacred, shield, sword, mantle,
plume, spear, spurs & horse. Vanish.
Ch. 25.

Somewhere between Chs 21 & 24, Pallan
recovers from his sickness and returns
to his father's court.

M rides on, thinking how lucky he is.
Yet is unhappy because of absence of
Philo. Ch. 25.

After day's ride M comes to Enchanted
Tower. Because it is dark, he spends
the night under the tree. Ch. 25.

Next morning, M rides to Tower, sees
portrait of Const. Enchanted armor
portraits of knights. Enchanted of fel-
lows in love with knights. Knights
customarily fight it out amongst themselves
as to who gets to try to release Const
first. M defeats many that day, but
thinks it stupid & tries to avoid next
day's fight by leaving. Suggests they
take some other way. They cast lots,
M winning first chance at castle. Ch. 27.

Ils, Const, & Philo come out
to watch the knights. Ch. 27.

Gravely wounded Amphidior borne home to
his court. Ch. 23.



Const. Philo upset at all the knights being imprisoned. Ila worried one might succeed. Ch. 27.

Ila, seeing M coming into Castle, grabs Philo & takes to main hall. Ch. 28.

M sees Philo held by Ila's magic, the 2 women vanish. M afraid to follow, doubts own eyes. Mist covers castle for 1 hour. Sun comes out & reveals beauty of place for first time. Ch. 28.

Const hears lions' roar, sends damsel to see who it is. Ch. 28.

M enters hall, sees 2 lions; they don't harm him. He enters garden. Ch. 28.

M taken by damsel to Const. Tells her of Persicles. Ch. 28.

M releases knights in prison, including very ill Helyon. Ch. 28.

All leave that day to spend night in nearby village, except Helyon, who is too ill to leave. Ch. 28.

M & Const. arrive at "Amphiador's Castle" to discover Delautus in possession of it, being returned to power in fulfillment of prophecy. Recognition and reunion. Delautus and Alsala agree to ride back with them to Assyria in disguise to avoid Const's father's anger. M still worries about Philo. Ch. 29.

In next days, all who try fail, looked up in Ila's dungeon. Ch. 27.

Morning of M's attempt comes; he breaks into court. Ch. 28.

(Delautus released from enchantment, returned to Alsala.) Ch. 29.

(Ila goes to now-recovered Amphiador, tells him of Tower's fall; he escapes with her & captured Philotheta.) Ch. 29.

Ila flees from Philo & Amphiador. Is never seen again. Ch. 29.

Disguised, Amphiador takes Philo to Persia, where he wants to live the rest of his life. Declares love to Philo, who at first thinks he means only fatherly affection, then reproves him, tells him she hates him. Ch. 29.

Alone, Amphiador hears Praxentia's lament "in a solitary place," as she bemoans having turned down Palian for M. Ch. 30.

Amphiador takes Prax to Philo & leaves them to meditate further. Philo confides all. Then Amphiador returns, very courteous but keeps the 2 ladies apart for days. Ch. 30

One night Amphidior sneaks into Prax's bed. She is so upset he leaves, and Prax rushes to Philo's room. Girls plot to catch him if the next night he comes again. Ch. 30.

Next morning, Praxentia awakes and tells Amphidior she is sorry she was so unkind the night before. Ch. 30

Prax tells Philo what she did. Ch. 30.

Philo takes swords to Prax's room, and hides there. Ch. 30.

Amphidior comes to bed. Prax asks that his hands be bound, which he chucklingly agrees to. Then Philo comes out with swords. They decide to leave him at the cottage, still bound. Philo first says she will tell Praxentia about Prax's coming to bed, but then her loving Montelyon in Assyria Philo is crushed, thinking she can't compete against a princess for M's affections. At Prax's request, she goes with her. Philo changes to palmer's clothes. Ch. 30.

Amphidior left for 4 days. On way to Assyria, M. Delautus, Const. etc. discover him while getting him food, Amphidior sees Alsaia & dies of shock and shame. Ch. 31.

Philo & Prax leave for Assyria. Ch. 30.

That night Amphidior takes a walk. Ch. 30.

M. Delautus, Const. etc. travel on again to Assyria. Ch. 31.

Pericles greets Kings of Persia, Macedonia, at his city of Pisos for final signing of peace treaty with Armenia, who with Pallian is in city of Lisor, a short distance away. Space of two years between Chs 16 and 32, Ch. 32.

Pericles confident of Const's release and prepares for wedding. Prepares tent in memory of Montelyon for all strangers. Ch. 32.

M arrives outside cities with Const. and sees preparations for treaty-signing and finds out about M's tent. Goes there. Ch. 32.

Persicles dresses like a simple knight the next morning and walks about Anconito to see strange knights in "M's tent". Sees Const and knows M must have released her & therefore must be his son. Overjoyed, he leaves quietly. Ch. 32.

A47

Persicles changes clothes and goes to Persia's tent. Persicles asks him to pardon Const. & the one who caused her to leave the Persian court so many years before. Of course, says the king; Persicles confesses his part, then tells him Const is in camp. All eagerly hurry to M's tent. Ch. 32.

Reunion of Persicles, Const, Persia, M. Public celebration & presentation of M. Ch. 32.

Marriage & tournament. Between chs. 32 & 33. (Not directly described in book.)

Philo & Prax arrive outside city to hear of wedding & tournament at end of day; told of M's new status. Prax sends Philo to M to tell him of her (Prax's) arrival. In absence of Palmer, Philo leaves next morning. Ch. 33.

Disguised, Philo tells M of Prax's love; M says he's not good enough for the honor. Asks Palmer to dissuade her. Palmer asks to meet him again next day. Ch. 33.

M meditates on Philo-Palmer's message.

Philo tells all to Prax, incl. the meeting the next night, at which time she says she will do her best to bring about a meeting between Prax and M. Ch. 33.

Alone, Philo thinks she has no chance at M. Ch. 33.

King of Armenia hears of league concluded by marriage of Persicles & Const, & fears ruin of alliance. Advised by Cicer to try to break it, he sends envoys to cause some discord between Assyria & Macedonia by which the peace might be broken. Cicer agrees to work on it. Ch. 34.

Cicer works on Palian to convince him of all the harm M has done him. Ch. 34.

Palian dwells on his troubles. Ch. 34.

Cicer works on Emperor of Macedonia's 3 sons. Ch. 34.

Finally, Macedonian and Armenia princes all hate M fiercely. Ch. 34.

M meets Palmer-Philo next day. Again Philo tries to convince him to love Prax, whom she says will kill herself if she doesn't talk with him that night. M reluctantly agrees to meet her later that night. Ch. 35

M, distressed, is upsetting Pers. and Const. Ch. 35
That night M dresses as King's servant. Ch. 35.

Philo, walking to Pavilion, sees 3 sons of Emp. of Macedonia & Palian waiting to kill M, now lodging in Pavilion. Ch. 35.

M goes to Pavilion to meet Philo and Prax, is spotted by Palian, who sees through his disguise. M tells Prax she loves Palian & hardly knows him (M). Prax begs him to love her, then rages at him. Thetus (son of Macedonia) enters & wounds M, who kills him. Philo enters, calls for help. Knights rush in, incl. Palian. Prax calls for vengeance, accusing M of rape and the murder of her brother. Peace completely falls apart; all members of various armies rush to tent. Pers., Macedonia, & Persia order no one to strike a blow; M claims innocence, but Macedonia believes his daughter and other sons, and swears revenge against Assyria. Ch. 35.

Macedonia & Armenia gather huge army. Ch. 36.

M recovers & raises army, is determined to drive enemy armies away. M challenges Palian to single combat to avoid general bloodshed. Ch. 36.

Feeling very guilty, Philo in her correct dress, runs out of city to the house of an old woman, Ralea. Philo tells her all, & she promises to help her. Ralea leaves Philo to find whether M loves Philo or not. Ch. 36.

Palian accepts M's challenge, is knocked out & thought dead. M was armed only with broken sword. Mensus, eldest Macedonian prince, also fights him; M again breaks his own sword with his strength. Jets Hesperian sword & finishes prince off. Prince rescued just before death. Ch. 36.

Ralea asks M his feelings on Philo, whom M says he loves. Messenger arrives to tell Ralea of Philo's capture. Ralea tells M of Philo's disguise as the palmer; M vows to rescue her. Ch. 36.

(Enemy armies attack Ralea's house, destroying her lands & carrying off Philo. Messenger dispatched to inform Ralea.) Ch. 36.

King of Armenia sends a picture of Philo to young king Delfurno of Almaine, via 2 messengers. Ch. 37.

Messengers ask Delfurno to fight on their side for the love of Philo. Delfurno says will fight only for right & will come to Armenia in 3 mos. to help. Messengers leave. Ch. 37.

Delfurno falls in love with picture, leaves home disguised & with picture veiled to defend his lady's beauty. Ch. 37.

A49

Pers. seeks M through-
out city. Ch. 42.

M goes to Armenian camp, claims
to be from Arabia & joins army
as "Honorius." Ch. 39.

Delfurno comes to Armenia, nallâ veiled
picture to oak & claims his lady the most
beautiful. Unhorses many knights. Ch. 37.

Army of Almasene arrives at Armenian camp. King of Armenia orders
Philo to be richly dressed. Delfurno runs out of people to unhorse
and reveals self at court. Immediately falls in love with the King
Philo and offers his love. Philo rebuffs him. Armenia tells her
privately she'd better accept Delfurno. Ch. 39.

M stays with ordinary knights in Great Hall. Ch. 40.

M sees Philo on way out. Unsure of her "love" for him, thinks she betrayed him.
Chats with King of Armenia, who discloses to him he has changed his mind about
marrying Philo off to Delfurno & will instead keep her for himself. Asks Honorius
to be her keeper & make his suit. Presents him to her, not as keeper, but as
companion and protector. Ch. 40.

Persicles & Const. unhappy about M's disappearance.
Decides to attack Armenia in two days. Troops dis-
couraged by M's absence. Ch. 42.

M introduces self to Philo as Honorius. She asks whose son he is, since she knows
all the families of note in Arabia. He claims up, knowing he's caught in a lie.
Then tells her he comes from Assyria and had vowed to find her for the sake of one
he holds dear. She is not sure--after all, he lied to the King of Armenia.
Ch. 41.

M talks with Delfurno, tells him Philo asked for day to make up her mind. Delfurno
leaves and King of Macedonia enters & tells of love for M. Wants to take her to
Macedonia secretly, asks M's help, & "Honorius" agrees. Ch. 43.

M reveals self to Philo. Promises
to free her. Ch. 44.

M goes to King of Armenia, tells him Macedonia
has taken her. Philo asks her to wait until she
might get at her, but not Macedonia. Asks for
signet ring for safe conduct. Armenia agrees.
Plan to meet at Barnard's Cell. Ch. 44.

M does the same with King of Macedonia; gets his
signet. Ch. 44.

M talks with Delfurno, telling him Philo is in danger
of being stolen by other kings. Gets Delfurno's signet.
Ch. 44.

M goes to Queen of Macedonia, tells her of Macedonia's plan,
gives Signet and tells her to meet him at Barnard's Cell.
Ch. 44.

A30

M meets Philo, uses Delfurno's signet as pass through the enemy lines. Ch. 44.

M & Philo captured outside Assyrian city and taken to Delatous house. Ch. 44.

Reunion of Philo with father and mother. M welcomed. Ch. 44.

M tells same to Queen of Armenia. Ch. 44.

After dinner, Delfurno, Macedonia & Armenia, as well as queens, hurry off separately to Fra. Barnard's Cell. Ch. 44.

Fra. Barnard's cell is very dark. Delfurno arrives first. Hides in the bushes. Queen of Macedonia arrives & he grabs her and kisses her. She, thinking he is Macedonia, goes along with him. Delfurno calls the friar to marry them. Friar "marries" them and they leave for camp. The same thing happens with the King of Macedonia and Queen of Armenia. Armenia comes and waits around a while--no one comes. Makes Brother Barnard who tells him that Delfurno and Lady Philo and 2 other couples set there that night. Armenia rushes away. Ch. 45.

Armenia rushes to Macedonia's tent to tell him of Delfurno. discovers wife (who is horrified, having thought she was in bed with her husband). She runs away. Ch. 45.

Delfurno hears of battle between Macedonians and Armenians. Goes to stop it. Ch. 45.

Armenia orders men to attack Macedonians. Ch. 45.

Delfurno finds Armenia and Macedonia in single combat. tells them he has married and made love to Philo, pulls curtain & there is Queen of Macedon. Near war but finally compare stories and know it's M's doing. But still Delfurno & Macedonia are mad, & Delfurno leaves the two Kings still in combat. Ch. 45.

Before battle, Persicles asks Delfurno if he is his foe. "NO!" says the disgusted Delfurno. Ch. 46.

M enters city and discovers Armenia and Macedonia fighting against one another. M attacks them both. Ch. 46.

Palion steals from city to ask help of Delfurno, who refuses; returns to find father wounded, fights M, M beats him, and Palian flees. Ch. 46.

Persicles and Deloratus set upon by huge numbers of enemy soldiers. Ch. 45.

M rescues father and uncle. Assyrian army wins. Armenian army flees. Civilians ask for long-delayed peace. Their wish is granted (for a heavy price in booty). Return to order. Ch. 46.

Palion and Praxentia ordered to marry each other as their punishment. Kings and Queens ordered reconciled. Monteljon and Philoneta married. Ch. 46.

Parismus

(Chapters 1-6, simplified)

Chapter 1

1. Dionisius' peaceful reign over Thebes is described. Sig. B f.
2. Parismus is described as the ideal knight. Sig. B^v.
3. The meeting of Dionisius and Prince Parismus of Bohemia is arranged by Oristus, Parismus' loyal servant. Sig. B^v.
4. The royal party discovers the wounded Osiris (one of Dionisius' knights) in the forest. Sig. B2.
5. Parismus' lavish reception at Theban court is described. Sig. B2^v.
6. Laurana falls in love with Parismus at first sight, and he falls in love with her. Sig. B3.
7. When asked why he looks so peculiar, Parismus tries to hide his lovesickness by saying it is concern for Osiris. Dionisius tries to reassure him by saying that the truth will out. Sig. B3.

Chapter 2

8. Parismus confides his love for Laurana to Oristus, saying that he fears he will die of lovesickness unless Laurana returns his love. Oristus agrees to help by talking to Lord Remus, his friends and one of Dionisius' counsellors. Sig. B4^v.
9. The next day, Parismus and Dionisius go hunting. Sig. B4^v.
10. Remus and Oristus meet in the garden to arrange for Parismus and Laurana to meet; the two briefly meet Laurana there. Sig. B4^v.

11. Oristus tells Parismus of his meeting with Laurana. Sig. C.
12. Parismus goes next morning to the garden under Laurana's window, sees her there, and Laurana sees him. Sig. C.
13. Oristus finds Parismus, tells him the king awaits him. Sig. C^v.
14. Dionisius says he wants to visit Osiris. Sig. C^v.
15. Osiris has recovered enough to tell them of the attack on him in the forest. While he is walking in his orchard, he sees a knight dragging a girl into the forest in the distance. The knight vows revenge on her for the "iniury thy brother hath done me." She begs him to fight her brother, who is a knight and can defend himself. Osiris arms himself and chases the two into the forest, where they disappear. At last Osiris hears the cries of the lady and finds the two; he orders the knight to release her; the lady identifies herself as the daughter of a knight of Salmatia and tells how she was stolen from her father's garden. The knight attacks Osiris and in the midst of the fight two more knights appear and attack Osiris. The girl flees into the forest, and the knights seriously wound Osiris, who faints. Sigs. C2 ff.

Chapter 3

16. Saddened, Dionisius and Parismus leave Osiris and return to festivity of the court. Sig. C2^v.
17. Parismus decides he must tell Laurana of his love. Sig. C2^v.
18. Parismus sees a mysterious knight (Sicanus) at court that day. Sig. C3.
19. Parismus makes preparation for the masque. Sig. C3 ff.
20. Parismus declares his love for Laurana by means of a masque. Sigs. C3 ff.
21. Laurana spends the night in meditation. Sig. D2.

Chapter 4

22. Courtship scenes. Sigs. D2 ff.

23. Sicanus asks Dionisius for the hand of Laurana, and Dionisius consents, providing Laurana agrees. Sig. E2.

Chapter 5

24. Dionisius asks Laurana if she would like to marry Sicanus. She replies that she would not, but Dionisius orders her to marry him anyway. Sig. E2^v.
25. Sicanus spies on Parismus and Laurana's meetings, learns of their love. Sig. E2^v.
26. Laurana and Parismus meet. Sig. E3^v.

Chapter 6

27. Sicanus hires three Tartarians to murder Parismus. Sigs. E4^v f.
28. Parismus goes hunting in the forest and is separated from the rest of his party while he is searching for his hawk. Suddenly he is surrounded by the three Tartarian murderers. He remembers the unsolved attack "that Osiris had received in the same place," and weakly asks the three murderers if they have seen his hawk. They respond by hitting him over the head with the flat side of their swords; then they stab him several times but cruelly will not deliver the final blow. Parismus intelligently--if not heroically--begs for his life, and promises them money if they spare him; he also argues that "he that had set them about that villainie, would alwayes hate them in his heart, although outwardly he might pretend a shew of friendship." They stab him some more and leave him under a pile of leaves. Later a knight comes by and discovers him. It is the same knight who attacked and nearly killed Osiris. Sigs. F ff.
29. The people at court begin a panicked search for Parismus with no result. Apprehension at last turns to general despair. Sigs. F2^v f.
30. The knight who finds Parismus turns out to be one of the outlaws who live in the forest. He sees that Parismus is barely alive, and takes him to his outlaw camp. Sig. F2.
31. The court's dismay is described further. Sigs. F2^v ff.

32. The narrator again identifies the outlaws and explains that now they have a leader, where before the attack on Osiris they did not. The knight who discovered Parismus earlier had asserted his dominance over the rest in order to save the lady with whom he has fallen in love. Discovery of Parismus described. Dina cares for Parismus' wounds. Sigs. F⁴ f.
33. Eventually, Parismus is elected the outlaws' captain because of his natural superiority, which they all recognize (including the former captain and his rescuer, who becomes his friend.) Sigs. F⁴^V f.
34. Dina tells her story to Parismus. Sig. G.
35. Parismus worries himself sick during the next months over the coming marriage of Laurana to Sicanus, although he dare not anger the outlaws by leaving. Because of his agitation his wounds are not healing well. Sig. G^V.
36. Most Bohemian knights have returned home to Bohemia, except for Oristus who will not leave until Parismus' fate is known. Dionisius continues to pressure Laurana to marry Sicanus. She refuses and he again orders her to marry him. Laurana threatens suicide. Sigs. G^V f.

Publishing History of the Works of Emanuel Forde

Ornatus and Artesia:

1. ca. 1598--T. Creede (Mish, 1595?).
2. 1607--T. Creede (STC 11169).
3. 1619--B. Alsop (STC 11169a).
4. 1634--B. Alsop and T. Fawcet (STC 11170).
5. 1650--B. A[lsop] (Wing F1541).
6. 1662--E. Alsop and R. Wood for T. Vere and W. Gilberts (Wing F1541A).
7. 1669--J. W. for T. Vere and W. Whitwood (Wing F1542).
8. 1683--M. White for J. Wright, J. Clark, W. Thackeray, and T. Passenger (Wing F1523).

Abridgements:

1. ca. 1688--for G. Conyers (Esdaile).
2. ca. 1694--for J. Deacon (Esdaile).
3. ca. 1700--for B. Deacon (Wing F1531A).

Parismus, the Renowned Prince of Bohemia:

1. 1598--T. Creede for R. Olive (STC 11171).
2. 1608--T. Creede for R. Olive (STC 11172).

Parismenos, the Second Part of Parismus:

1. 1599--T. Creede for Richard Olive and W. Holmes (STC 11171).

2. 1609--T. Creede (STC 11172).

Parismus and Parismenos, the Second Part of Parismus:

3. 1615--T. Creede (STC 11173).

The most famous, delectable and pleasant historie of Parismus (Parts I and II):

4. 1630--B. Alsop and T. Fawcet for T. Alchorn (STC 11174).
5. 1636--B. Alsop and T. Fawcet (STC 11175).
- 6, 7. 1649--J. Millit (Part One), B. Alsop (Part Two--Mish: another ed.?) for W. Thackeray (Wing F1532).
8. 1657--B. Alsop for J. Andrews (Esdaile; Quaritch 680: 177).
9. 1661--E. Alsop for F. Grove, and W. Gilbertson (Wing F1533A).
10. 1663--E. Alsop and R. Wood for S. S., sold by F. Coles (Esdaile).
11. 1664--G. Purslowe for F. Coles, T. Vere, W. Gilbertson, and J. Wright (Esdaile; Princeton University Library. Part One only).
11. 1665--T. Fawcet, for F. Coles, T. Vere, W. Gilbertson, and J. Wright (Esdaile; Princeton University Library. Part Two).
12. 1668--Publisher unknown (Esdaile, from Hazlit).
13. 1669--Publisher unknown (Esdaile, from Hazlit).
14. 1671--A. P. for F. Coles, T. Vere, and J. Wright (Wing F1534. Part One).
14. 1672--E. Crowch for F. Coles, T. Vere, and J. Wright (Wing F1534. Part Two).
15. 1677--For F. Coles, T. Vere, J. Wright and J. Clarke (Esdaile; McLeish 98:104).
16. 1681--T. H. for F. Coles, T. Vere, J. Wright, J. Clarke, W. Thackeray, and T. Passenger (Wing F1536. Part One).

16. 1681--M. White for T. Vere, J. Wright, J. Clarke, W. Thackeray, and T. Passenger (Wing Fl536. Part Two).
17. 1684--M. H. and J. M. for J. Wright, J. Clarke, W. Thackeray, and T. Passenger (Wing Fl537).
18. 1689--J. Millit for W. Thackeray (Wing Fl538).
19. 1696--W. Wilde (Wing Fl539, Fl540).

Abridgements:

1. 1660--J. B. for C. Tyrus (Esdaile), 24 pp.
2. 1677--A. P. and T. H. for F. Coles, T. Vere, J. Wright, and J. Clarke (Wing Fl534).
3. 1683--H. B. for J. Wright, J. Clarke, W. Thackeray, and T. Passenger (Library of Congress).
4. 1699--W. O. for J. Blare and G. Conyers (Wing Fl522).
5. ca. 1700--W. Onley for J. Blare (Wing Fl521).

Montelyon, Knight of the Oracle:

1. ca. 1600--T. Creede?
2. 1633--B. Alsop and T. Fawcet (STC 11167), first extant ed.
3. 1640--B. Alsop and T. Fawcet (Folger).
4. 1661--E. Alsop and R. Wood for F. Grove, W. Gilbertson, C. Tyrus (Wing Fl523).
5. 1663--E. Alsop and R. Wood for S. S., sold by F. Coles (Esdaile).
6. 1668--T. F. for S. S., sold by W. Thackeray (Wing Fl525).
7. 1671--Publisher unknown (Esdaile, from Hazlit).
8. 1673--A. P. for W. Thackeray and T. Passenger (Wing Fl536).
9. 1677--Sold by W. Thackeray and T. Passenger (Wing Fl527).
10. 1680--W. Thackeray and T. Passenger (Wing 1528).

11. 1687--J. R. and W. W. for W. Thackeray and T. Passenger (Wing F1529).
12. 1695--For W. Thackeray and E. Tracey (Wing F1531).
13. 1697--(Esdaile, from Term Catalogues).

Abridgements:

No seventeenth century abridgements.

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