

DE GRUYTER

María Beatriz Hernández Pérez

**ANTHONY MUNDAY:
THE FIRST BOOK OF
PRIMALEON OF GREECE**

A CRITICAL EDITION



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To those who care,
my wonderful sisters three:
Rosa, Tere, and Laly Pérez Galván

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María Beatriz Hernández (IEMyR, ULL)
February 2024

Abbreviations

- Arber: *A Transcript of the Registers of the Company of Stationers of London: 1554–1640*. Ed. Edward Arber. 2 vols. New York: P. Smith, 1950.
- EDIT16: *Censimento Nazionale delle Edizioni Italiane del XVI Secolo* (National Census of Italian Editions of the 16th Century). Roma: Istituto Centrale per il catalogo unico delle Biblioteche Italiane e per le Informazioni Bibliografiche. <https://edit16.iccu.sbn.it/>
- FB: *French Vernacular Books: Books Published in the French Language before 1601*. Ed. Andrew Pettegree, Malcolm Walsby, and Alexander Wilkinson. Leiden and Boston: Brill, 2007.
- IB: *Iberian Books. Books Published in Spanish or Portuguese or on the Iberian Peninsula before 1601*. Ed. Alexander Wilkinson. Leiden and Boston: Brill, 2007. <https://iberian.ucd.ie/>
- Motif-Index: Stith Thompson. *Motif-Index of Folk Literature: A Classification of Narrative Elements in Folktales, Ballads, Myths, Fables, Mediaeval Romances, Exempla, Fabliaux, Jestbooks, and Local Legends*. Bloomington: Indiana University Press, 2005 [1955–1958].
- Mustanoja: Tauno F. Mustanoja. *A Middle English Syntax: Parts of Speech*. Hensinki: Société Néophilologique, 1960. Reprint, Amsterdam and Philadelphia: John Benjamin, 2016.
- NB: *Netherlandish Books: Books Published in the Low Countries and in the Dutch Language abroad before 1601*. Ed. Andrew Pettegree and Malcolm Walsby. Leiden: Brill, 2011.
- OED: *The Oxford English Dictionary Online*. Oxford: Oxford University Press, 2018. <http://dictionary.oed.com>.
- STC: *Short-Title Catalogue of Books Printed in England, Scotland, & Ireland and of English Books Printed Abroad, 1475–1640*. Eds. Alfred W. Pollard, G. R. Redgrave, William A. Jackson, Frederic Sutherland Ferguson, and Katharine F. Pantzer. London: Bibliographical Society, 1976–1991.
- STCN: *Short Title Catalogue Netherlands*. <https://data.cerl.org/stcn/833567535>.
- Tilley: Morris P. Tilley. *A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries: A Collection of the Proverbs Found in English Literature and the Dictionaries of the Period*. Ann Arbor: University of Michigan Press, 1950.
- USTC: *Universal Short Title Catalogue*. Arts and Humanities Research Council, Iberian Books, Brill, Proquest, ICCU, GLN1516, STVC, and STCN. St Andrews: University of St. Andrews. <http://www.ustc.ac.uk/index.php>.
- VD16: Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des 16. Jahrhunderts (VD 16). Directory of prints published in the German-speaking area during the 16th century [https://Gateway.Bayern – Bibliotheksverbund Bayern \(gateway-bayern.de\)](https://Gateway.Bayern – Bibliotheksverbund Bayern (gateway-bayern.de)).

1 Introduction

1.1 The rise of Iberian books of chivalry

The growing number and quality of contemporary scholarly editions of Iberian chivalric romances attest to the interest these books generate as witnesses to an age that still eludes complete appraisal.¹ The transition from the fifteenth to the sixteenth century remains a fundamental touchstone for measuring the golden quality of the historical edifice being erected at that time. In much of the known Western world, as medieval models strove to survive, a range of new technological advances and ideological insights would trigger social, political, economic, cultural, and spiritual dynamics so far unsuspected. The modern age would, therefore, contemplate age-old patterns as well as the prospects of far-fetched developments (such as those in the art of war, navigation, or book production, among others). If the eye of both a historian and a historiographer is needed to describe and question the formation of such an age, it is partly due to the rise, at that precise moment, of a parallel written tradition that understood the present events as parts of formerly received narratives: the final decades of the fifteenth century heralded the beginning of a historiographic tradition that aimed to present the figures and politics of

¹ The concern over books of chivalry is one of the many legacies Cervantes' novel bequeathed modern scholars. Only a few of these volumes got saved from the purifying scrutiny designed to cure old Alonso Quijano from his bookish insanity (*Historia del ingenioso hidalgo don Quijote de la Mancha*, Bk I, Ch. VI). Paradoxically, the great progress of the genre in fifteenth, sixteenth and seventeenth century Spain can be measured through the titles of the curtailed library. Editors and scholars' long-lasting neglect of books of chivalry after the seventeenth century has only been rectified in the last century, as Hispanists have started to delve into the different editions and to trace their evolution (Eisenberg & Marín Pina 2000). In the British tradition, the pioneering work that opened scholars' eyes to this prose and its English reception was Thomas's *Spanish and Portuguese Romances of Chivalry; the Revival of the Romance of Chivalry in the Spanish Peninsula, and Its Extension and Influence Abroad* (1920). Since then, a solid body of Ph.D. theses and other scholarly works and editions have availed themselves of the growing interest in the history of printing and translation in England, and have, consequently, also enabled the vindication of Anthony Munday as a translator. Moore's edition of Munday's *Amadis de Gaule* (2004) was a key referent to future editions and research works. Boro's edition of Margaret Tyler's *Mirror of Princely Deeds and Knighthood* (2014), López Avilés's *Palladine of England* (2017), and more recently, also Sánchez-Martí's *A Critical Edition of Anthony Munday's Palmerin d'Oliva* (2020), and Álvarez-Recio's *Anthony Munday, The Honorable, Pleasant and Rare Conceited Historie of Palmendos* (2022), are only a few of the many contributions to the study of Iberian books of chivalry and their influence on the English literary scene of the early Modern Age.

the Tudor house in England and the Trastámara Catholic Monarchs in Spain –both coming out of recent dynastic strife– as historically determined.²

As for the role of literature in strengthening these national enterprises, the invocation of the Arthurian myth for the Tudor dynastic project was one of the ways to justify the political and expansionist claim of the Welsh house. By this time, the matter of Britain had come to full fruition with some of the most brilliant pieces in continental and insular literature, both in verse and prose. In England, the 1485 printing of *Morte D'Arthur* by William Caxton proved the persistence and popularity of the myth,³ as well as the keen eye of its editor in anticipating future national reading inclinations.

Also in late fifteenth-century Spain, in close connection with late medieval literary and historiographic traditions mainly found in prose, romances excited significant interest. Profiting from the setting of the earliest printing presses, the take-off of this early market tells of the genre's tremendous potential to evolve and adapt to new contexts and requirements. Still in debt with some of its medieval

2 On the legitimization campaigns carried out by the monarchs' chroniclers in Spain, see: Valdeón (2002; 2004); Deyermund and Macpherson (1989); Nieto Soria (1999); Carrasco Manchado (2006); Severin (2004); Ballester & Castell (1927); Tate (1994). Lorenzo Galíndez de Carvajal may be considered the first chronicler of this realm, closely followed by Hernando del Pulgar's *Los claros varones de España*, or Andrés Bernáldez's *Historia de los Reyes Católicos don Fernando y doña Isabel*, among many others. In England, the significance of the figure of King Arthur and some of the elements in William of Malmesbury's 1125 *Gesta regum Anglorum* were emphasized by the Tudor dynasty, especially by the generation of antiquarians attempting to settle questions concerning the lineage of the Church of England or the role of the English monarchy in a growingly polarized international landscape after the Reformation. Thus, the national heritage would be defined by authors like John Bale (*A Breve Chronycle Concernynge the Examinacyon and Death of the Blessed Martyr of Christ syr Iohan Oldecastell the Lorde Cobham, Collected Togyther by Iohan Bale...* Antwerp, 1544; STC 1276), or John Leland (*Principum, ac illustrium aliquot & eruditorum in Anglia virorum, encomia, trophaea, genethliaca, & epithalamia*. London, apud Thomas Orwin, 1589; STC 15447) against Italian Polydore Vergil's refusal to accept Geoffrey of Monmouth's Arthurian account as based on real facts. On the figure of King Arthur and the battle of books following the enforcement of the Elizabethan Oath of Supremacy, see Archer (2017); Dean (1987); Carley (1984) or Walsham (2011).

3 Saunders (2018, 192) summarizes this possibility of providentialism as one envisaged by Caxton when inserting Malory's text within a larger tradition: "By endorsing affective visionary experience, Malory places his book on a continuum with some of the greatest devotional writing of his age. Caxton's project of publishing edifying books did not oppose romance and religious writing, but rather found in works such as the *Morte Darthur* a means to illuminate the concept of grace that played so crucial a role in his notions of worthiness, chivalry, and 'gentle' behaviour." Among many other bibliographical references, see Archibald and Edwards (1996); Loomis (1959), or Schichtmann and Carley (1994). The patterns of chivalry detected in romances and chronicles give Leyerle grounds to believe that the chivalric spirit certainly was not in decline but rather announced full development in the next centuries (Benson and Leyerle 1980).

counterparts, early Renaissance Iberian romances – at the time known as *libros de caballerías*, “books of chivalry” – would be responding to the needs for entertainment and self-presentation of important reading communities across these kingdoms. The Catholic Monarchs’ political effort to bring together Castilian and Aragonese crowns, and their joint military enterprise in the fight to gain control over the last Muslim posts and finally conquer the Kingdom of Granada, would offer a warfare frame in dialogue with that larger warlike context which engaged the rest of Mediterranean countries. There, the key symbolic referent kept on being the loss of Constantinople to the Ottoman Turks, as these hovered onto the western Mediterranean coasts and central European territories, arousing all kinds of political and military reactions (Floristán 1993).⁴ Such seascapes and continental locations constitute the imaginary geographic network for the journeys of these fictional protagonists, proud bearers of a chivalric ideology born some four centuries before, which would be cherished and resurrected by the Catholic Monarchs’ renewed knighthood (Gómez Redondo 2012, 84).

The role of the aristocracy next to the monarchs in the rise and spread of this literature cannot be ignored.⁵ Although most scholarly studies emphasize the medi-

4 The different European nations would react differently to the fall of Constantinople: as Spain and its Italian possessions in Naples, Sicily and Sardinia, also interested in the control of North African posts, stuck to the Crusade spirit, pactist countries saw the convenience of accepting the Turkish presence in the Latin world to neutralize the Spanish influence in the Mediterranean. Thus, although different popes could claim, more or less arguably, for a joint European reaction against the Turks, such a crusade cry did not surpass the halls of the great meetings, in emulation of what had happened just before the fall of the Byzantine capital. Instead, the more practical position of France, later followed by England and by central-European countries like Austria or Poland, based on adaptation for tactic reasons, proved a more reliable one: Francis I promoted a treaty with Suleiman in 1535, an important step in the progressive acceptance of the Turkish Mediterranean coexistence. Spain would maintain the crusading attitude until Lepanto, which meant, along with the 1573 Turkish-Venetian peace-treaty, the end of open hostilities and of Turkish military expansionism to the west (Braudel III, 69–335).

5 Pedro Cátedra (2007, 26) refers to the importance of noble family holdings in the formation of an early print romance canon in Spain. He mentions Commander Santisteban – one of the members of Valladolid urban aristocracy quite close to Queen Isabella –, who possessed an impressive library of manuscripts with items such as the *Amadis* or some series of the Arthurian *Vulgate*. He may have acted as an editor, his manuscript copies being used as sources for some of Juan de Burgos and Diego de Gumiel’s editions. In this case, the connection between these early printed products and their prospective buyers was a direct one, as the previous tastes of these noble readers would determine contents and thus, slowly shape a canon, along with other foreign texts adapted or translated. In other cases, though, the printed editions for the Spanish market would follow the custom-made production and be commissioned far from the orbit of intended readers.

eval character of such a chivalric system of ideas,⁶ recent research allows for the consideration that it was between the fifteenth and seventeenth centuries that it reached its utmost degree of maturity.⁷ Chivalry was at once conceived of as a constituent part of an individual moral self and as the mainstay for courtly social behaviour. Thus, as a basic means of personal and group self-definition, chivalric manners and ceremonies would embody and project the aspirations and hopes for the new world being forged and, therefore, could not be dispensed with.⁸ Any picture of a sounder, more dynamic, or renewed society would include chivalric values. Certainly, some of the chivalric code medieval demands would seem suitable at an early Renaissance moment, given present circumstances and needs: the arguments of the knightly duty to defend the weak and those unfairly treated, or that of fighting for the Christian faith would be conveniently wielded when needed. We have numerous examples of how this ideological mattress held and cushioned the political weight and military tensions in fifteenth and sixteenth-century life: real instances of dubbing ceremonies, passages of arms, tournaments, and pageantries to celebrate royal weddings and coronations or to enhance national and foreign events, as well as the disposition to emulate a crusading project, would all be leaning on the memory of chivalric precedents.⁹ Likewise, along with coetaneous historical accounts, romances would illustrate the importance of knighthood and its rituals in the survival of the political and experiential models proposed, which

6 The seminal work in that sense was Léon Gautier's *La Chevalerie* (1884), its thesis later on further emphasised and extended by Huizinga (1919), Kilgour (1937), Ferguson (1986), or Anglo (1990).

7 Although it is in the twelfth century when, according to Duby (1964), the historical conditions for the rise of this body of chivalric narrative writings are given, we may also speak of a Renaissance for the chivalric spirit by the end of this fifteenth century, as spotted by Barber (1989), Benson and Leyerle (1980), Keen (1984), or De Riquer (1967), among others. Goodman (1992) presents the late fifteenth and early sixteenth centuries context as an ideal one for the development of chivalric attitudes in personal displays and in various national endeavours, such as the exploration and conquering campaigns on the New World or the North African coasts.

8 However, the chivalric foundations had rested on structures no longer standing: if the decentralized eleventh-century political and social context had favoured the existence of knightly bonds along a horizontal and a vertical axis, by the beginning of the Modern Age the chivalric system was redefined in terms of peacetime service to the monarch, who would now stand as the real paragon of chivalry. The role of heralds in this process changed too, since more and more they would be in charge of granting and surveying the concession of arms on royal authority. For the English case, see Saul (2011).

9 Fighting the infidel and defending the Church was expected of any knight, this being one of the theoretical tenets fostering the wide participation in the Crusades (Keen 1984, 252). After the 1453 Ottoman capture of Constantinople and the ensuing attempt to gain other Mediterranean centres, the crusading project would be a permanent thought in the mind of popes and of some secular leaders, as the Catholic Monarchs' case shows.

in many cases gained legitimacy through the reference to classical sources and paragons, mainly drawn from the matter of Rome legacy. As heirs to the Byzantine romance¹⁰ and to the matter of Britain tradition, they also echo in their peculiar way the complex net of international relationships, as well as more down-to-earth aspects, such as piracy practices, criminal instances, and negotiations of all kinds, on the one hand; or include the paramount dimension of the unknown and magical world, on the other.

Originally intended for the nobility as *libros de caballerías*, they would be enjoyed both by male and female aristocratic readers¹¹ who would find in them the fictional inspiration and guidance to proper courtly manners, tastes, and moral attributes in the shape of well-knitted long-range actions interspersed with great deeds of war and love. The growing fitness and convenience of this model to the historical circumstances and interests of sixteenth-century Spain, as well as the echoing effect of printed editions, may account for the phenomenal expansion of the genre beyond its original intended recipients. In Spain, early printed editions would follow the manuscript pattern and constitute embellished copies in folio with expensive carvings and bindings (Díaz Borque 1995).¹² As the early works were re-edited and the market gained confidence in the genre, more and more titles were launched, yielding to the power of the popular demand across the different kingdoms and social groups ready to pay for less expensive items or copies purchased at second-hand markets.

10 On medieval Byzantine romance, see Cupane (2019), Meunier (2007) and González Rovira (1996).

11 Romances had always enjoyed great impact among female audiences, and in these early modern times, both in Portugal and Spain, important ladies are related to the genre. Mencía de Mendoza, one of Juan Luis Vives' disciples, had access in the humanistic context of sixteenth century Valencia to at least thirty of these romances, whereas Ana de Mendoza, Princess of Éboli, inherited a collection of some three-hundred titles, among which the Amadis cycle was included. See the special issue of *Tirant* 20 (2017), edited by María Coduras Bruna. In Spain, the fashion of these books can be attested by no better author than Teresa de Jesús, who admits her zest for more daily chivalric readings in her youth (*Libro de la vida*, II.1). As important regents as Queen Isabella or Germaine of Foix were also lovers of this literary tradition. The queen possessed some of these books: *Historia de Lanzarote*, *El baladro de Merlin* and *La demanda del Santo Grial*, as well as tapestries with Arthurian content (Ruiz García, 2004; Marín Pina 1991; Sánchez Cantón 1950; and Chevalier 1976).

12 Along with these printed editions, some twenty manuscript titles have been discovered over the last years, making scholars reassess the rhythm of development and survival of the genre beyond the publication of both parts of *El ingenioso hidalgo don Quijote de la Mancha* (Díaz Borque 1995, 33, note 35). At the end of the sixteenth century, as the crisis of the Spanish printing press becomes widespread, the manuscript continues to be a current means of disseminating the genre, which was not yet exhausted (Lucía Megías 2002, 22).

When addressing the need to systematize the study of this bulk of literature in Spain – over seventy titles were published between the first preserved edition of the *Amadís de Gaula* (Zaragoza, 1508) and the last continuation of *Espejo de príncipes de caballeros* (Zaragoza, 1623) –, scholars discern a rising moment for the genre, corresponding to the joint reign of the Catholic Monarchs (1474–1504) and King Ferdinand’s regency years (1507–1516): Garci Rodríguez de Montalvo’s recasting of the medieval source of *Amadís de Gaula* initiates this early stage, its *princeps* edition possibly dating back to 1496.¹³ The millennial and prophetic component in this seminal work may have been encouraged by the warfare context in the last decade of the century. As the pattern became paradigmatic between 1505 and 1516, the Amadisian model evolved into a twofold tradition, a lay and a more Christian-oriented one. It is to the lay variant that *Palmerín de Olivia* (1511) and *Primaleón de Grecia* (1512)¹⁴ belong. These two titles, produced under King Ferdinand’s regency, inaugurated the Palmerinian cycle. Ruling over Naples, Sicily, and Sardinia, as well as over some of the Iberian kingdoms (Navarre, Castile, and Aragon), he would unquestionably entertain thoughts of Mediterranean conquest, a legacy for his descendants, who would later carry out the expansion along the North African coast and eventually encounter there or in Italy the opposition or other naval powers and, ultimately, that of the Ottomans.

13 This work is indebted, since its manuscript inception in the thirteenth century, to the Matter of Britain spirit. Arthurian contents may have entered the Iberian kingdoms at different moments and through diverse frontiers: In Castile, Monmouth’s *Historia regum Britanniae*’s presence was first regarded by Entwistle in 1922 as a result of the marriage policy carried out by Angevines and Castilians, which would coincide with the dissemination of the Trojan legend in the wake of the Twelfth-century Renaissance. We do not know when the *Historia regum Britanniae* reached Alphonse X’s *scriptorium*, but it is certain that his collaborators used it from part II to part V of his *General Estoria*, including the history of the kings of Britain according to Geoffrey of Monmouth. The contact with Provençal troubadours in Catalonia, as well as the role of the pilgrimage to Compostela should be taken into account as routes of entry for these traditions. As for the classical contents, Alphonse X’s great-grandson, Alphonse XI, commands a translation of Benoît de Sainte-Maure’s *Roman de Troie* with the title of *Historia or Crónica troyana polimétrica*. Later on, the desire of Peter I of Castile to emulate and surpass his father made him commission a new version of the *Historia troyana*, (between 1365–1369), which included the events of Aeneas and Brutus derived from the *Historia regum Britanniae*, perhaps through Alphonse X’s *General Estoria* (see Rey and García Solalinde 1942). Many other historical sources of the late Middle Ages would keep to this foundational myth, although Monmouth’s Latin original was replaced by the adaptations already available in vernacular romances like Wace’s *Roman de Brut*. See: Hook (2015); Mérida (2013, 13–33). As for the influence of this matter on the early books of chivalry, see Bognolo (1997).

14 *El libro del famoso y muy efforcado cavallero Palmerin de Olivia*. Salamanca, Juan de Porras, 1511; IB 16737; *Libro segundo del emperador Palmerin en que se recuentan los grandes y hazañosos fechos de Primaleon y Polendus sus hijos*. Salamanca, Juan de Porras, 1512; IB 19157.

These early decades proved to be decisive in romance innovation, thus enabling the resounding success of the genre during Emperor Charles' reign (1517–1556). The monarch, himself a lover of romances and an upstanding adherent of courtly manners and gestures,¹⁵ would possibly reinforce and orient courtly reading practices.¹⁶ But the emperor and his courtly entourage would not be exceptional readers, as these books became more and more popular. Iberian romances would soon be exported and consumed in other latitudes by Spanish-speaking communities; they would be translated to be tasted in other languages as well. The massive translation activity that now stormed Europe turned some of these romances into real best-sellers to be widely consumed beyond their originally intended reading communities.

1.2 Iberian books of chivalry: some features

The books of chivalry that occupied the shelves of many a noble house in the late fifteenth and early sixteenth centuries merge elements from diverse narrative traditions. The apparent lack of moderation in the coalescing of some of these traits cannot, however, obscure their primary debt to traditional romance schemes: these stories clearly echo the archetypal pattern concerning the birth and rise of the youngster of noble stock who travels in search of the adventures that will shape and reveal his definitive identity. Continuous wandering and fighting give him a first notion of his distinctiveness, which he associates with a new name or names that must become legendary as his fame spreads. Alone, in the company of a squire or of a friend or relative, the knight errant fights for honour, the one quality making

¹⁵ A famous event illustrating his devotion and imitation of chivalric manners is his confrontation with Francis I (Cacho Bleuca and Marín Pina 2009), which he carried out impeccably.

¹⁶ During the reign of Charles V, some thirty original books are edited in Castilian, and more and more authors are associated with the writing of these romances: Feliciano de Silva's sequels of the Amadisian series (1514, 1530, 1532, 1535, 1551, and 1568), Beatriz Bernal's *Cristalián de España* (1545), Jerónimo Fernández's *Belianís de Grecia* (1547) or Diego Ortúñez de Calahorra's first part of *Espejo de príncipes y caballeros* (1555). Although the development of cycles is quite relevant, there is an important number of independent titles too: *Félix Magno* (1531), *Valerían de Hungría* (1540), *Philesbián de Candaria* (1542), *Cristalián de España* (1545) or *Felixmarte de Hircania* (1556). Simultaneously, late medieval texts are edited independently or else get translated from Catalan or Portuguese so as to reach a wider number of readers in the transition between the fifteenth and the sixteenth centuries and through the first part of the sixteenth century: *El baladro del sabio Merlín* (1498), *Tristán de Leonís* (1501), *Libro del Caballero Zifar* (1512), *Demanda del Santo Grial* (1515), *Tirante el Blanco* (1511), or *Palmerín de Inglaterra* (1547–1548).

him worth being reinserted into his family or community and its set of values.¹⁷ The chivalric premise in these stories is inextricably connected with the fusion between the religious and military ideals that originated in the European High Middle Ages, and which would soon congeal in the figure of the crusader. In late fifteenth-century Spain, Isabella I of Castile and King Ferdinand II of Aragon welcomed the composition of stories inspired by this model as they launched a programme urging the nobility to faithfully participate in their campaigns to conquer the Kingdom of Granada and the North of Africa. In such a context, this literature seeks a unified emotional response from the military forces whose bellicosity is properly enhanced and sublimated by the appeal of the struggle motive and for noble chivalric principles, which are measured against the dimension of the characters' intimacy, now endowed with a conflictive most interesting psychological profile. The salvific religious nature of the Christian enterprise is prefigured in some of the literary texts, where the hero's search for his own self through adventure does not stand as a mere personal enterprise, but as symptomatic of the progress of these kingdoms as they test themselves in confrontations for their dynastic and religious beliefs.

If Iberian books of chivalry can be considered ideological tools that contribute to molding early modern individual and societal identities, the Palmerinian cycle, besides, responds to a long-cherished dream of the Aragonese monarchs, now embodied by Ferdinand's Mediterranean policy. In inheriting the once-Byzantine rule over Sicily, the monarch could prefigure himself as a new Eastern Mediterranean emperor. In 1510, Pope Julius II granted him and his successors the title of King of Jerusalem and Constantinople, which would entail, for the monarch who had overcome the last Muslim frontier in Spain and fought for the North African coasts, the capacity to extend the conflict against Muslim powers towards the eastern end of the common sea (Nieto Soria 1988, 36).¹⁸ The imperialistic component that had

17 When referring to the late medieval English romances, Simpson (2002, 275) unveils the group ethics underlying the lonely rider motive that later reappears and gets multiplied in Iberian books of chivalry: "Romances are only apparently about individual fulfilment. A more reflective reading reveals that they are about groups, and that individual heroes or heroines can only reaffirm their lost identity by acknowledging and enlarging the group to which they belong by 'nature'. That moments of moving anagnorisis, or recognition, always signal the end of romances implies that individual fulfilment can only be premised on social reintegration. These narratives work to define what might be called a social ecology, since the individual trajectory necessitates that a whole system readjust and provisionally reform itself, where the readjustment involves both victims who must be ejected from the system, and new arrivals who deserve accommodation."

18 See also: Deyermond (1988, 175), and Cepeda Adán (1950). Nieto Soria (1988) traces this concept of personal monarchical power back to Alphonse X's imperial claim and policy; providentialism also results from Franciscanism and Joaquinism, and encourages the dreams of the universal monarchy of the late medieval Aragon dynasty. Official historiography (Diego de Valera, Alonso de Palencia,

inspired the different medieval Trojan accounts, also present in Geoffrey of Monmouth's *Historia regum Britanniae*, had been conveniently wielded by the different dynastic houses throughout the Middle Ages and was once more resurrected at this point.¹⁹ The different romance *matières* defined by Jehan Bodel in his *Chanson des Saisnes* had projected those interests from their own geographic and historical particular locations. In consonance with the Christian monarchic programme to fight the eastern menace, writers of books of chivalry feel free now to mingle these elements, which so far had been distributed independently among the different romance matters: the reverberation of all these echoes turn these books into instant fireworks before the readers' wide-eyed imagination: references to names, characters, locations, or situations from the matters of Rome, Britain, or France can be found on the same text, or be grafted into a larger narrative with exotic oriental contents or else with local flavour. Classical and mythological names and situations are replicated amidst others that suggest the Arthurian world.

In a cumulative unprecedented fashion, these fifteenth and sixteenth-century authors muster the knowledge of the rich medieval romance legacy, to which they add the imitation of narrative and poetic forms in vogue at the time: the epic tone of some chronicles is counteracted by the suspense brought about by the piratical scenes and those of eloping couples in Byzantine style; tournaments and courtly ceremonials stress proud magnificence and sheer violence, in contrast to prophetic dreams and omens, condemned to mere delay till the moment of the disclosure; love songs, speeches, and letters of all kinds that are included in these stories convey a didactic aim to the reading exercise, whose other main purpose is that of entertainment. If addition becomes addictive, variation is its cure and the key to the success of books of chivalry: for decades, the different authors engaged in these giant writing enterprises, managed to create their particular compelling adaptations of each saga in an experimentalist effort to interweave and synchronize the different threads and sources within each of the cycles.

In the early books of chivalry written during the Catholic Monarchs' last decades, the chosen fictional timespan for these roving knights is the vague period of the early Christian Byzantine Empire, some generations after Emperor Constan-

Hernando del Pulgar, Nebrija, Juan de Flores, Andrés Bernaldez) had hailed Alphonse V as a charismatic champion of Christendom, this legacy passing on to the Trastámara rulers (Marín Pina 1996a).
19 Ferdinand's grandson Charles could incarnate the same messianic aspirations through his title as head of the Holy Roman Empire. The chivalric romances written during these times reinforce the sense of Crusade against the Turk. The celebration of Charles' important key imperial advances in the thirties and forties help to reinforce the idea of military comradeship among the nobility and of common devotion to their king. Literature would thus contribute to the idea of the dawn of a new heroic age, inaugurated by the Catholic Monarchs (Marín Pina 1995).

tine's age,²⁰ imagined as fully Catholic but constantly in danger of losing its stability, and therefore, in need of a strong dynasty that must not lose its contact with the rest of the Christian world.²¹ This early medieval moment is one of those vanishing points in the early modern perception of the Eastern Roman Empire (Picchio 1966).²² By the late fifteenth century, after the Turkish conquest of Constantinople, these eastern early medieval mists must have been envisaged as an even more distant object of nostalgia and revisitation. On this blurred background, the possibility of setting up a whole fictional reenactment of the present Eastern European and Asiatic mosaic was most enticing. These stories needed to exorcise the sense of progressive cornering that loomed over the Western world.²³ Thus, they would necessarily insist on Constantinople as the Christian pole around which the other territories and interests revolved, its orbit attracting or repelling the different allied or enemy forces. The geographic symbolic center of the action had to remain in the east as the magnet from which the heroic figures depart and to which they return. The reference to other geographic locations is realistic enough to wake up the reader's fantasy of a sound Eastern soil and, therefore, the possibility of reconciliation between eastern and western territories.²⁴ Thus, along with emblematic

20 Whereas Rodríguez de Montalvo simply refers in *Amadís de Gaula* to the events having happened not many years after Christ's passion, in *Palmerín de Olivia* and in *Espejo de príncipes y caballeros*, the temporal setting is more precise, as the names of fictional Greek emperors Reimicius and Trebatius are provided.

21 In the Palmerinian cycle, the echo of the recent Hispanic belligerence cannot be denied: whoever its author, the conquest of Granada, the 1499–1501 Mudejar revolt, and the Mediterranean active campaigns must have left their mark on these books. María del Carmen Marín Pina mentions as a potential author the scholar who composed the final lines in both works and wrote the prologue to *Palmerín de Olivia*, Juan Agüero de Trasmiera, as one who might have participated in some of these Spanish campaigns and who also adapted the treatise *Conquista de las Indias, de Persia y de Arabia* (Salamanca, Lorenzo de Liondedei, 1512; IB 8729). Another figure connected with the conquest of Granada is the common dedicatee, Luis de Córdoba, whose grandfather Diego Fernández de Córdoba is praised on account of his having captured the king of Granada after the fall of the city. The shield he is granted by the Catholic Monarchs in recompense for this deed is the one that features on the title page of *Palmerín de Olivia* (Marín Pina 1996b, 103).

22 See also: Haarer (2020).

23 As Malcolm (2019, 3–4) points out, “the notion that Ottoman sultans might claim the historic rights of the Roman emperors would trouble several Western writers over the next century and a half.”

24 In the Amadisian cycle, especially in *Las sergas de Esplandián*, the fighting crusading spirit was much stronger than in the Palmerinian sequence, whose heroes follow more closely the model of the wondering knight in search of adventures than that of a Crusader warrior. Precisely, the prophecy hovering throughout the main characters in *Primaleón de Grecia* is not messianic, but rather apocalyptic and pessimistic (see González 1999). This mitigation may be due to the unenthusiastic social response in the aftermath of Ferdinand's North African conquests, to the difficulty to keep

names such as Jerusalem, Constantinople, or Babylon, other cities, regions, and countries – London, Seville, Toulon, Rome, Paris, Hungary, Thessaly, Macedonia, and Poland – are mentioned to make the reading more familiar. The great number of protagonists and adventures in these books provides readers with a sense of confidence in progress and movement: peace negotiations and deals are struck among the different rulers throughout generations, journeys from the most distant realms of England, Scotland, Spain, France or Babylon are undertaken, sea battles where pirates and slaves are met and made, conversions and ceremonies of baptism; the ups and downs of daily politics are personified and simplified in a myriad of princely figures who inhabit and roam these landscapes. Daniel Eisenberg (2003) summarizes the possible reasons accounting for the knight's journey:

His travels may be for various purposes: to see, serve, elope with, or retire from his lady, to attend a tournament announced in some more or less distant city, to go to the aid of kings or queens in need of military assistance to repel invaders or to claim what is rightfully theirs, to obtain a healing agent for someone ill, to help free someone held captive, to catch a glimpse of some beautiful woman, to get to know the identity of or to find his parents.

Rhythm becomes one more feature in the Palmerinian cycle that contributes to reinforcing the sense of movement. Patricia Parker (1979, 6) already referred to this threshold nature of romance, the cycles of which replicate as their characters, always on the move, endlessly expose themselves to a start and postponement rhythm, prey to an unquenchable thirst for security the very genre thrusts them into. Self-imposed chivalry is the metaphoric shield to face a world ultimately driven by higher mysterious designs that can only be deciphered as the story evolves. Each of these characters rests as an individual shapeless piece in a larger mosaic frame, added to an intricate plan; each episode represents a small circular movement within a larger expanding scheme that narrators introduce through the recurrent resort to Chrétien de Troyes' *conjointure* technique. Although apparently autonomous, each of these individual adventures adds to the growing whirling effect of the larger family history, whose scope includes the constant addition of private and public connections throughout generations. Helen Cooper (2007, 105) detects this as one of the most attractive elements in the genre:

Complaints that the long and meandering structures of these narratives lack organic unity miss the point: their capaciousness, the ease with which they can accommodate new characters, their almost infinite capacity for deferral of closure, constitute much of their attraction for audiences medieval or modern, who can look forward to a new series of episodes day after day.

these posts with the full support of the nobility, as well as to the rise of new interests of the Crown of Aragon (Marín Pina 1996b).

Chivalric romance authors underline in their prologues the anxiety stemming from their debt to former narrative legacies and historical enterprises (Sumillera 2023, 65). They do so by resorting to the motive of the found manuscript written in an enigmatic or ancient language that must be translated.²⁵ This way, the comprehension of these stories is already screened and filtered through the metaphoric thickness of the manuscript and the enigmatic language it is written in. The story itself is unraveled before the reader's eyes as the result of an almost wonderful event: reading is, in most of these books, the result of a translation operation, which reinforces both the mysterious and the historiographic appearance of the act of writing. The genre avails itself of a pseudohistorical background, imitating a descriptive thoroughness and narrative pace found in chronicles (Eisenberg 2003), but also resorting to the equally alluring glint of the unfathomable, of the uncontrollable causes that set these stories and their characters into motion. The wonderful element normally derives from the motive of a plan unknown to most characters, slowly manifested through countless shapes of supernatural allies or enemies, spells, prophecies, charmed objects and enchanted forests and caves, monsters, incantations, or temporal oscillation that the protagonists must face and endure.

Along with the wonderful elements, the presence of love is used to expose these characters to emotional turmoil and even to the danger of moral instability. Love and the loved lady become definitory of the quality of the hero and determine his decisions and actions. Indebted to the models of the medieval courtly love tradition and Renaissance Neo-Platonic theories, love triggers the heroes' innermost feelings and intensifies their psychological responses. These books reproduce, thus, the whole range of sentimental conduct through male and female distinct reactions, and become illustrative of early modern perceptions concerning sentimental and sexual behaviour. However, they also replicate those early years when the protagonists, still unacquainted with passion, have more pressing concerns: if heterosexual love determines the action once they fall for a lady, friendship and camaraderie among relatives who travel together, sincere admiration for the opponent, or veneration for the fatherly figure characterize the daily homosocial existence of these knights.

If some of them, especially the main heroes, fall into that first-sight, everlasting, unique love bond with an unparalleled noble lady, other possibilities are also offered for the rest of the characters that complete the wider picture of love rela-

²⁵ This is one more narrative device inherited from the early medieval Trojan accounts by Dictys and Dares that authors like Chrétien de Troyes, Geoffrey of Monmouth, or Benoît de Saint-Maure reproduce and through which these Spanish authors seek to maintain an authorial link with the classical past.

tionships in these books.²⁶ Even for the protagonists, love is not an easy choice: the “natural” magic of love is in many of these books counteracted by literal enchantment or narcotic persuasion and deceit used in order to enchant and obtain the hero’s sexual favours or his prolonged lingering near the lady. Thus, illegitimate or unacknowledged love affairs have an important part to play in unraveling the hero’s fate and that of his descendants. Love may at first be presented as a source of instability, since it may keep the lovers absent from other social and military responsibilities. Therefore, true lovers may undergo separation or suffer in secret once clandestinely married; eventually, though, love reveals itself not as a hurdle but as a guarantee of the protagonists’ faithfulness to their primary quest and complete individual fulfillment. Happy endings are not simply based on the return of the hero to the court to tell of his adventures: in consonance with their ideological dynastic enterprise, heroes not only get married but come to the throne and ensure, through their progeny, the succession and future commitment to the imperial Christian cause. To achieve this ending, the most intricate and bitter paths of love must be trodden: political and military hardships run hand in hand with those of love, both currents united by the common element of intrigue.

In this context, chivalric romance displays its capacity to evoke not only customary scenes of female passiveness but also many episodes where female characters become active agents procuring their own wishes and those of the knights surrounding them.²⁷ A whole casuistry of women’s complaints is heard throughout these pages: widows whose possessions are withdrawn by other male relatives, orphans who must protect themselves from violent suitors, seduction, or rape. Next to these, there are episodes in which female agency is personified by the resourceful female servant, sister or friend, by female warriors or independent regents who

²⁶ Echoes from other genres, like *fabliaux*, Byzantine romances, sentimental fiction, classical legends, or *pastorelles* are heard in these modern romances: adulterous relationships are presented; unrewarded lovesickness in young men and ladies, morganatic marriages, or sexual encounters between knights and religious women.

²⁷ The figure of the errant maiden, already quite efficient in Chrétien de Troyes’ romances, appears often in this cycle: the lonely riding woman carrying messages or objects for or from her lady and sometimes acting also of her own accord must have seemed most attractive to female readers sighing for such freedom of movement. Also, the figure of the Amazon was known since the twelfth century, through *Le Roman d’Eneas* character of Camila. Rodríguez de Montalvo’s *Las sergas de Esplandián* (1510) includes as well a Queen of the Amazons, Calafia. Medieval hagiography and French *chansons de geste* could feature as sources of inspiration to the travestied female character or some of the female anchoresses in these stories. The *virgo bellatrix* will become a more regular character from the Palmerinian *Platir* (1533) onwards: the disguised ladies in male apparel ride and fight for the sake of adventure or of their loved ones. See McKendrick (1974); Irizarry (1983, 63–64); Delpech (1983); and Marín Pina (1989; 2010).

defend their sovereignty against greedy overlords, or by sorceresses and enchantresses capable of maintaining a court on tenterhooks. Instances of female friendship and solidarity are also indicative of the authorial awareness of the female readers' expectations concerning women's communal attitudes. The courtly atmosphere given them certainly constrains the kind of actions and the variety of female types, but still, glimpses of the relationship between the higher ladies and their servants are provided, as well as intimate moments between female relatives. Thus, throughout the diverse cycles, gender roles get revisited and adapted to narrower or wider gender boundaries with more or less authorial perspicuity: sometimes the unconventional is highlighted through humour; some other times, through the tragic outcome of the defying character. Either way, these books indirectly depict the complexity of the female condition in Early Modern kingdoms and the need of female readers to imagine, through alternative female types, more spacious landscapes.

Originally intended for aristocratic readers, books of chivalry would also reach the minor and rural nobility and, eventually, they would have a cascade effect on the rest of readers and on some other popular genres.²⁸ They would be re-edited outside the Spanish frontiers and, eventually, translated. Italy would be the first country to receive their impact (Thomas 1920, 180):

The Spanish conquests in Naples and Sicily, the presence of Spaniards in the Vatican and even on the Papal throne, the foundation of Spanish colleges and the formation of Spanish colonies in Italy, are sufficient reasons for the very close relations, diplomatic, military, commercial, ecclesiastical, educational, and literary, which existed between Spain and Italy about the turn of the fifteenth century.

²⁸ The main influence is that felt by drama: many scenes, types and characters in the plays of the early Renaissance and the Golden Age decades are due to these romances. A case in point is the Portuguese Gil Vicente's *Tragicomedia de Don Duardos* (1562), based on a love episode in *Primaleon de Grecia*. However, in spite of their expansion and procreation, they were held in low esteem by humanists and scholars. The first Spanish dictionary (Sebastián de Covarrubias's *Tesoro de la lengua castellana*. Madrid, 1611; IB 25649), when including the term "*libros de caballerías*", stresses their artificial, unrealistic, vain and entertaining nature. As for official administration and control of these works, the early reception given them was lenient: in spite of the Catholic Monarchs' enactment of the 1502 pragmatic intended to control the printing and selling of books, there was no profound assessment of these fictional stories, otherwise highly valued by aristocratic readers and traditionally associated with customary ecclesiastical disdain. However, with Philip II's ascent to the throne and his active pro-Catholic policy, press censorship was strongly felt, especially through the 1558 pragmatic, issued to detect and prevent the entrance of Protestant ideas into the country. Since then, licenses are no longer granted easily by the Royal Council, and printed books will not be found on the bookstalls if previously forbidden by the Holy Office. Fuchs (2001, 14–16) explains that the Spanish authorities would soon perceive the subversive energy in the genre, taking special care to control the shipping of these romances to the American territories, where fantasies of rebellion or resistance could be incited through these readings. See Alvar and Lucía Megías (2001).

There, the early response to the first independent books of chivalry and to the Amadisian and the Palmerinian cycles coming from Spanish reading communities living in Italy fostered an editorial and translational movement that few Spanish works had enjoyed so far. After several editions in Spanish carried out in Italy, the first translation into Italian was *Historia del valorosissimo cavaliere Palmerino d'Oliva* (1544, Edit16 55981), its author being Mambrino Roseo da Fabriano, who would devote many of his printing and translation ventures to this corpus. Whereas new Italian sequels were added, in France, at a moment of chivalric revival represented by Francis I's reign, direct royal interest in the *Amadis of Gaule* had triggered similar national passion: Nicolas de Herberay's masterful translation of the first eight Amadisian books (1540–1548) was followed by other entries, and the translation of the Palmerinian cycle was equally undertaken and sustained by different authors from 1546 onwards. Possibly from these two countries and their vernacular editions, especially the French ones, the Amadisian cycle would reach other regions where new translations would be in order.²⁹

1.3 The reception of Iberian chivalry books in England: Anthony Munday

The second half of the sixteenth century proved decisive in the articulation of different literary genres that responded to new social and ideological dynamics associated with the Elizabethan ethos and with the situation of England in the larger international scene. In this context, literary printed works are second only to religious and devotional ones in the country (Wilkinson 2015, 29). The decades of the 1560s and 1570s witnessed a revolutionary rise in literacy:³⁰ a growing diversity of reading practices resulted from the intense educational activity fostered by humanist models as well as by Reformist needs, as the burgeoning international book market made its way into England. Iberian books of chivalry occupied an important place among the genres that bloomed in the last quarter of the century,

²⁹ Also in Germany the early aristocratic sponsorship led to the Amadisian translation from French, which would later inspire general interest and new translations from Italian supplements, whereas in Holland the source language for the Amadisian and the Palmerinian cycles was also French (Thomas 1920, 235).

³⁰ Stone (1964) re-interprets the statistical evidence after confirming the shortage of reliable references to the reading training and activity carried out in English schools for men and women at the early stages. He checks the registration figures at the different colleges and at the Inns of Court in order to prove the participation not only of the aristocratic elites but also of the professional middle-class groups. According to him, the first wave of expansion would start in the decade of the sixties.

and although disregarded at the time by Catholic and Protestant voices alike, their popularity was undeniable. As Joyce Boro (2014, 1) points out: “Rather than herald the death of romance, the early modern period epitomizes a vibrant era in which romance flourished and was reinvented and transformed repeatedly”.

Their presence in the book market can be better understood when taking into consideration the role of the printing press in the preservation of the late medieval romance tradition, an enterprise undertaken by the pioneering work of William Caxton and followed by Wynkyn de Worde, Richard Pynson, or William Copland, among others. By the end of the fifteenth and the beginning of the sixteenth centuries, translations into English of the well-known prose romance cycles dealing with the different *matières*, as well as those directly created in English verse would be printed and re-edited.

A long-lasting caveat concerning romances came from ecclesiastical voices: complaints against the pernicious effects of romances on young people and especially on women were regularly heard from the different rungs of the late medieval clerical hierarchy. Although the romance hero had a clear penchant for the defense of Christian values, the reading of these stories was not considered an edifying exercise, since their adventures would emphasize individualistic needs, in many cases transferred through fantasy worlds embodying transgressive forces that were being openly displayed for social replication. In contrast to more didactic genres, romances would project the values and the main concerns of the nobility, as it sought to define itself through the genre. Stories could contemplate, for the sake of the action, unseemly personal conducts or unlikely events that could arouse and inspire indecent or subversive desires in readers. Such models, if leniently accepted and celebrated among noble reading circles or individual readers, would end up trespassing aristocratic reading halls and reaching the rest of society. The complaint against these unwanted effects would only cease during the transition from the late Middle Ages to the early Modern times, as the Lollard heresy became a higher concern to the ecclesiastical authorities in England. At that point, preachers would no longer stress their disregard for romances, which would now rather serve their cause of re-orienting readers away from the even more unadvisable Lollard texts (Cooper 2004, 90). Still, clerical suspicion would never be fully dispelled, and humanists would inherit the anti-romance zeal that had characterized the clergy: important Catholic authors associated with Queen Catherine of Aragon, like Juan Luis Vives,³¹ or Prot-

³¹ His *De Institutione foeminae Christianae* (Antwerp, 1524), written in order to educate princess Mary Tudor in humanist values, would reach up to thirty-six editions throughout the sixteenth century. Richard Hyrd would translate it into English as *A Very Fruitfull and Pleasant Booke Called the Instruction of a Christen Woman, Made Fyrst in Laten, and Dedicated Vnto the Quenes Good Grace, by the Right Famous Clerke Mayster Lewes Vives...* (London, 1529; STC 24856.5).

estant ones, like Roger Ascham,³² would coincide in their distress before the alleged corrupting power of these vain stories on young impressionable minds, especially on those of females, whose interpretative aptitude was not acknowledged.³³ The tandem female reader-romance would thus seem a hazardous and subversive one in the eyes of those who condemned it. Ironically though, such insistence on the pleasurable nature of the genre seems to have backfired and become, instead, an incentive that publishers would wield to augment their profits (Newcomb 2007).³⁴

English printers would have to evade the effects of this sustained mistrust as well as the main upheavals brought about by the uneven progress of the Reformation from the late thirties onwards, adapting their printing rhythms and specific products to each new situation. The Henrician Anglican clergy would, just like its Catholic counterpart in the distant and near past, disregard romances, although not only on the grounds of the presence of irregular love affairs or dubious behaviour from certain characters, but mainly for the constant presence of religious references which responded to a medieval Catholic set of inherited practices and rituals that were now to be dismissed. However, when Mary Tudor³⁵ gained access to the throne, this caveat against the Catholic echo in literary texts was ignored, and some printers who so far had devoted their efforts to Protestant texts looked back now to romances and procured their reemergence in the national market. In Elizabethan England, therefore, not only the recusant population would look for these contents, either nostalgically or in order to remain actively in contact with other dissidents, but a larger sector of the reading spectrum would appreciate, along with devotional pieces or practical guides of all kinds, this particular recreational literature.

As printers hoped for a steady rise in the number of prospective readers, they would have to foresee and mold future literary needs in the promising book busi-

32 In his posthumously published *The Scholemaster* (1570), Ascham exposes his doubts concerning the historical existence of King Arthur, and specifically pointing to Malory's work, he presents violence and indecency as the real contents behind the fictional stories that deviated readers from higher purposes. The persuasive power of romances was acknowledged and perceived as a dangerous way to bring readers back into Catholic and wrong political beliefs. Not only scholars of the size of Ascham, but also poets and playwrights would reproduce this idea: Ben Jonson in *The New Inn* (1631) and in his poem "An Execration upon Vulcan", shows his contempt for the inferior genre, just like Francis Meres had done before in his *Palladis Tamia* (1598). However, in his *Apology of Poetry* (1595), Philip Sidney commends the inspiring effect of *Amadis de Gaule* on readers.

33 The 1543 Act for the Advancement of True Religion (34 & 35 Henry VIII c.1.) stated women should not read the Bible; likewise, women would not be admitted to grammar schools or universities (Clarke 2001, 33).

34 About the basic instruction given to women, see Chartier (1992, 58).

35 Her marriage to Philip II would bring about a period of relative Spanish influence, marked by the display and development of public shows and tournaments. See Anglo (1969), and Perry (2000).

ness: romances seemed a reasonable bet since they had proved resilient to the shift from the manuscript to the printed page. It was mainly the work of William Copland to fight for control over the publication of popular Middle English verse romances, which proved quite profitable by the middle of the century, although some of them might appear too familiar and old-fashioned.³⁶ He would also see the convenience of alternating those insular verse romances with the adoption of continental prose ones.³⁷ Translations of classical poetry and drama were already found at the book-stalls and the possibility of extending the market to prose fiction as well was to be taken into consideration. Although there had been important precedents in the use of prose in the previous century, it was in the late sixteenth century that prose consistently conquered the English market. A pioneering contribution in bringing Spanish prose to the forefront in the first half of the century was that of John Bourchier, Lord Berners, who would translate from Spanish Diego de San Pedro's sentimental romance *Cárcel de amor* (1492) as *The Castell of Love* (1548?; STC 21739.5). The next step – after Charles Stewart's brief attempt to translate the first book of Nicolas de Herberay's French rendering of Garci Rodríguez de Montalvo's *Amadís de Gaula* (Thomas 253) in 1571 – would be undertaken by Thomas Paynell, as he decided to translate the letters and speeches included in *Le Thresor des douze livres d'Amadis de Gaule* (1559).³⁸ His *The Treasurie of Amadis of Fraunce* (licensed in 1568 and published in 1572; STC 545) introduced itself as a handbook of oratorical and epistolary techniques intended for scholars and clerks, lovers, or warriors in need of refining their writing abilities by looking at these examples. It was this book that made the Amadisian style and situations known and fashionable among English readers

³⁶ Some would even be undervalued as children's literature. Bennett (1969, 26) mentions those well-known romances as one of the most attractive ways to lure children into the reading practice.

³⁷ This could respond to a need, already felt in the thirteenth-century scholastic and Cistercian movement against French romance, to stress a sense of objective truth: "What makes prose more 'scientific' in the mind of the prosifier is its effacement of the author figure. Prose, quite simply, approximates more closely the verbal structures of spontaneous oral discourse. Hence it is more faithful (thus readily believable) than the artificial (necessarily less truthful) form of poetry" (Brownlee 2000, 256). In England, though, this was not the first time that printers resorted to prose, since none other than William Caxton had felt the need to translate into English those French prose romances that by then were widely sought after by the nobility; or else prose romances directly written in English, like Malory's. At this early stage, the association with French prose sources would be appreciated by aristocratic readers, intent on stressing the cultural links with international currents, and uninterested in more local verse romances, which would be printed only in the next generation, as Wynkyn de Worde took Caxton's role in 1492 (see Meale 1992; and Sánchez-Martí 2009; 2020b).

³⁸ Moore (2020, 108) points out that Paynell may have used the 1560 Antwerp edition, whereas Ortiz-Salamovich (2016) proposes a Parisian 1563 one.

interested in oratorical and rhetorical skills, but its contribution went further, as didactic, even moral worth could be claimed for these knightly contents. The age was still fascinated by the chivalric model and the values of knightly behaviour were still sought after by readers ready to be moved by the magnanimity of these rulers and the constancy of these courageous lover-warriors.³⁹

As of 1557, when the Stationers' Company was given the right to grant royal permission to print, a competition for the licenses of prose fiction started. Some of them would be granted to ancient Greek romances,⁴⁰ but also to other prose fiction rivals, namely Italian novellas and Iberian books of chivalry, which conformed a corpus capable of seducing stationers and readers of the familiar insular verse romance. The earliest known editions of Iberian prose translations date from the late seventies: in 1578, the first part of *Gerileon of England* (Arber II, 312, Ent. 20 May 1577, STC 17203) was translated from Étienne de Maisonnewe's French original, and printed by John Kingston for Miles Jennings. Just this year, also Margaret Tyler's translation of the first part of Diego Ortúñez de Calahorra's *Espejo de príncipes y caballeros* (IB 14001) was printed by Thomas East as *The Mirrour of Princely Deedes and Knighthood* (Arber II, 334, Ent. 4 August 1578, STC 18859) directly from the Castilian source. The educational revolution of the previous decades produced an ever-expanding number of literate citizens thirsty for new reading stuff. According to Lucas (1989, 12), "the greatest literacy was found at the top, among the gentry and professional classes, who were almost wholly literate by 1600. The literacy of those living in London – including servants and apprentices – appears to have been substantially higher than anywhere else in the country." As the response proved a good one, other printers perceived the importance of this material and immediately tried to register more of these titles. However, the Iberian origin of these texts would not go unnoticed by the Stationers' Company, mainly as the country's relationship with Spain gradually deteriorated, especially in the eighties.⁴¹ The anti-Spanish campaign would feed itself on constant news and propagandistic texts that would produce an acute sense of anxiety in the population as the escalation of

³⁹ In contrast to this sixteenth-century prevalence of the chivalric ethos, Moore (2000, 323) states that "[...] in Stuart romance, as in the court masque, the knight becomes a symbol of social finesse and erotic refinement."

⁴⁰ As early as 1569, Thomas Underdowne translates Heliodorus' *The Aethiopian History* (London, 1569; STC 13041) and during the eighties and nineties other titles show that this fashion remained a strong one (Moore 2010a, 334), although having to share the book market with the less edifying Iberian books of chivalry.

⁴¹ In fact, as Munday's *Palmerin of England* was entered on 13 February 1581, its license granted "uppon condicion that if there be anie thing founde in the booke when it is extante worthie of reprehension that then all the bookes shal be put to waste and burnte" (Arber II, 388).

events approached its highest point. The need for quick translation was evident, as the demand for the regular delivery of printed continental news meant that these had to be urgently turned into English as soon as the written sources arrived in the country (Barker 2013). Compared to these prompt translations, the editorial venture offered by books of chivalry required a long-lasting commitment to a genre with Catholic roots that had to be carefully grafted into the English cultural stock. At this point, Anthony Munday's name would resonate louder, as printer John Charlewood (active 1553?–1593), who might have resorted to Munday's comments and pamphlets on the different news, decided to devote himself to the Iberian genre.

Young as he was, Munday was not altogether unknown:⁴² the son of Christopher Munday, a stationer and a member of the Drapers' Company, Anthony – christened in 1560, and already fatherless in 1571 – started working just five years after his father's demise, in 1576, as an apprentice to printer John Allde (active 1555–1584). Possibly by then he was already struggling to find his way in the ever-growing editorial world of London, trying his hand at commendatory lines, dedications, broadsides, ballads, or pamphlet writing. He may have become better acquainted with writing techniques through the reading of texts at Allde's press, or maybe from some previous experience as a young actor.⁴³ His aim, like that of so many fresh authors of the decade, was to make himself a name worth a protector who would release him from those same printing tasks, and bring him closer to the royal favor. Thus, he stands as the author of some introductory lines to *A Gorgious Gallery of Gallant Inventions* (STC 20402, Ent. 5 June 1577), printed by William How for Richard

⁴² See Turner 1959, on his younger years. For a detailed knowledge of his life and works, see Bergeron 2004.

⁴³ Although evidence of such participation is scant, Thomas Alfield referred to Munday as one “who first was a stage player” (*A True Reporte of the Death & Martyrdome of M. Campion Jesuite and Prieste, & M. Sherwin, & M. Bryan Priestes, at Tiborne the First of December 1581*, D4v–E1r). Hill points out that Munday could have possibly worked for the Children's companies or in some of the plays that, during the seventies and early eighties, were performed at the Red Lion and the Newington Butts. Munday would later go back to the stage, both as an actor and as a playwright, and collaborate with Henry Chettle, Michael Drayton, Thomas Dekker, among others, between 1584 and 1602: his first extant play was *Fedele and Fortunio* (1585), followed by *John a Kent and John a Cumber* (1590), and *The Downfall of Robert Earl of Huntington* (1598), the sequel of which, *The Death of Robert Earl of Huntington*, in the same year, was written in collaboration with his friend Henry Chettle. He and another collaborator, playwright Michael Drayton, would include lines in praise of Munday in the prefatorial material to *The Second Book of Primaleon of Greece* (see Johnson 2003). Munday's handwriting is the one in the original draft of *Sir Thomas More*, and, according to Shapiro (1961), he is to be considered the sole author of the play, despite Shakespeare's occupying three of those pages. In connection with his storytelling abilities as a playwright, he would also be praised by Francis Meres, who described him as “our best plotter” (*Palladis Tamia. Wits Treasury Being the Second Part of Wits Common Wealth*, London, 1598; STC 17834, fol. 283v).

Jones, a work entered barely a month before his *The Defense of Povertie against the Desire of Worldlie Riches. Dialogue Wise Collected by Anthonie Munday* (STC 18269.5., Ent. 18 July 1577), printed by John Charlewood. This would be the first of at least eighteen collaborations between Charlewood and Munday, a bond that would prove crucial for the spread of chivalric books in early modern England. Although he was not certainly the only Elizabethan translator associated with the genre, of the twenty-nine titles printed between 1578 and 1603 that Sánchez-Martí (2021, 33) lists, thirteen are due to him. As Charlewood stopped editing romances, Munday kept finding ways to convince other printers and stationers in search of unpatented products to invest in his translations of Iberian prose.⁴⁴

The rhythm of the intellectual and artistic activity at this time is clearly connected to the authors' need to get the support of important lords or ladies. Anthony Munday, along with authors like Thomas Churchyard or John Lyly, seems to have sought the favor of Edward de Vere,⁴⁵ Earl of Oxford and Lord Great Chamberlain of England, whose Catholic affiliation coincided with John Allde's or John Charlewood's at the time, and therefore, one who might have conditioned the young apprentice's inclinations and possibilities (Turner 1959). Before the end of the decade, Munday would have translated the French *Histoire des nobles prouesses et vaillances de Galien restauré* and dedicated this translation, now known as *Galien of Fraunce*, to Oxford. Although there are no extant copies of the text, in the epistle that Munday addresses to the Earl in his 1579 *Mirroure of Mutabilitie*, he mentions the "book intituled *Galien of Fraunce*, wherein, hauing not so fully comprised such pithines of stile, as one of a more riper Inuention could cunningly haue carued" (London, 1579, STC 18276, A2r–A3v). Although in the epistle he seems to be acknowledging a lack of proficiency in his translation skills, or maybe simply in the bare knowledge of French, the work is surprisingly included by Francis Meres in his *Palladis Tamia* among the rest of titles of books of chivalry.⁴⁶ J. Sánchez-Martí (2020a,

⁴⁴ See Eccles (1959, 98–99); Phillips (2013, 129), and Wilson (2013, 215). Sánchez-Martí (2021, 45, note 43) also points out that in some cases Munday would reach agreements before his translations were finished. The other major figure he worked with was John Allde's son, Edward Allde, mainly responsible for the 1590 edition of the *First Book of Amadis de Gaule*, and for Munday's civic pageantry, an activity he would fully devote himself to during the first decades of the seventeenth century.

⁴⁵ See Turner (1928, 201). When the children acting companies were united in 1583, it was under the patronage of the Earl of Oxford; by then, Munday had possibly become acquainted with the Earl. According to Hill (2004, 84), "Munday was probably attached to Oxford's household in some secretarial kind of role as was John Lyly at the same time, and he also dedicated another 1580 text, *A View of Sundry Examples*, to some members of Oxford's household."

⁴⁶ *Palladis Tamia. Wits Treasury Being the Second Part of Wits Common Wealth*, London, 1598; STC 17834, Mm4v,168. Joshua Phillips (2013, 784) thinks that in this "Epistle to the Earl of Oxford" a reference to the Earl's misgivings about his capacity to translate can be noticed, which might point to the

56–57) finds grounds to justify Munday's authorship of the first part of *Gerileon of England* (1578, London, STC 17203) out of Étienne de Maisonneuve's *Gerileon d'Angleterre* (1572; FB 22671), which means that the young translator kept on training himself in the exercise of translation of French texts.

These last years of the decade of the seventies seem to be formative in the knowledge of different languages and contact with the cultural and ideological European mosaic. In the autumn of 1578, with Allde's acquiescence – since he would still be his apprentice for five more years before getting his freedom by patrimony –, Munday travels through France – he visits Amiens, Paris, Lyons, and Rheims – with Thomas Nowell, ultimately bound for Rome, where they will stay at the English Catholic Seminar from February to May of 1579. Still in France by July, once he returns to England, he starts or keeps on studying languages and possibly other disciplines or skills under the guidance of Huguenote schoolmaster Claudius Hollyband, who was already in London by 1573. Years later, when having to justify this voyage to Rome, Munday would reply he had undertaken it in order to learn the languages.⁴⁷ It is not easy to guess what previous knowledge of French Munday may have had before this journey: whether he had moved among would-be actors, university wits, and authors of pamphlets and their sources concerning the con-

poor quality of this *Galien of Fraunce*. This translation could have led Oxford to partly sponsor the apprentice's journey through France and Italy. Sánchez-Martí (2020a, 56–57) finds grounds to justify Munday's authorship of the first part of *Gerileon of England*, edited in 1578, just in those last years. Regarding the common sympathies for the Catholic cause among some of these printers and lords, Munday would keep dedicating some of his romances to important figures with Catholic leanings (the Earl of Essex was the dedicatee of *Palladine of England*; recusant Ralph Marshall that of the second part of *Gerileon of England*; and Oxford's son, Henry de Vere, that of the 1619 joint edition of *Primaleon of Greece*; see Das 2011; and Wald 2014).

⁴⁷ In *The English Romayne Lyfe* (London, 1582; STC 18272, sig. B1r), he says he had decided to travel because of a “desire to see straunge countreies, as also affection to learne the languages”. This work was to be decisive for Munday's reputation at the time and for his future one among scholars. In the early decade of the eighties, he would instantly become a controversial figure due to his participation in the process leading to the execution, in December 1581, of Jesuit Edmund Campion and other priests. On account of his visit to Rome, Munday was summoned as a witness against Campion. To comment further his deposition, he would write *A Breefe Discourse of the Taking of Edmund Campion* (London, 1581; STC 18264), which received Thomas Alfield's retaliation in favour of Campion [*A True Reporte of the Death & Martyrdome of M. Campion Jesuite and Prieste, & M. Sherwin, & M. Bryan Priestes, at Tiborne the First of December 1581* (London, 1582; STC 4537)]. Alfield had replicated that Munday had lied to printer John Allde when traveling to Italy and that he had not even been accepted at the English College at Rome in 1579 due to his ineptitude as a scholar. Munday answered back in *A Discoverie of Edmund Campion, and His Confederates* (1582; STC 18270), where he announced the printing of *The English Romayne Lyfe*, whereby he would prove his admittance and real presence at the Roman English School. See Lockey (2015, 104–105), and Bossy (1975).

roversial issues debated at the time; whether he started receiving French lessons, or simply whether he got basic reading and listening skills in French out of his printing tasks. Clearly, in 1579 the young fellow would, through this journey, enjoy a direct immersion in linguistic Italian and French-speaking communities, which would reinforce any previous skills in these languages he might possess. Of course, other interests may have determined or been involved in the journey, and his linguistic interest could be thought the logical result of his early engagement in an espionage network.⁴⁸ Maintaining a low profile as a would-be translator in order to preserve the necessary cover of a spy would give him the chance to travel and make the effort of studying languages twice as worthwhile, but there is no certainty of such a dual role. The only certainty is that, as he returns, he keeps trying to please Edward de Vere,⁴⁹ by dedicating to him *The Mirroure of Mutabilitie* – printed by Alde in 1579 –, and *Zelauto: The Fountaine of Fame* – printed by Charlewood in 1580 –, works that he might have written before or during the Italian journey. It seems obvious that he had witnessed the success of the Iberian matter in Italy and France and could foresee his own future translation of such a body of works, once mastery over French and Italian was fully acquired, although he would still need to convince printers of the financial success involved in any investment of this kind. In *Zelauto: The Fountaine of Fame*⁵⁰ Munday tries to conform to the romance mold and already announces to Edward de Vere that *Palmerin of England*⁵¹ is underway.

48 Scholars have endlessly debated whether Munday was aligned with the recusant Catholic side or with the Anglican government, to which he officially belonged. Regarding his writings, his main concern seems to have been adapting to new circumstances, as evidenced by his careful deletion of the names of inadvisable dedicatees and his efforts to avoid censorship or even suspicion. These actions suggest a need to appease both ends of the spectrum. However, if this duality may be easily acknowledged by historians, that of having been an active spy on either side is harder to prove. Concerning the journey to Italy, Williams (1979, 12), thinks that if Munday became a spy, it was only after his return from Rome, whereas the opposite seemed unquestionable to St. Clare Byrne (1920, 228). Munday's ambiguous and even contradictory attitude can best be detected in his writing against the deceitful nature of dramatic acting in his *A Second and Third Blast of Retrait From Plaies and Theaters* (London, 1580; STC 21677), even though he would write and participate in plays, and became one of Henslowe's actors in the late nineties. See Maslen (1997), and mainly Evenden-Kenyon (2020).

49 Moore (2010b, 74), points out that Oxford's connections with Munday would be most inspiring, also involving the rest of his noble family: both his mother and his daughter would lend him books of the French Amadis cycle and possibly bring him in closer contact with Arthur Golding's Ovidian translations. For more detailed information on these sources, see Moore (2004).

50 To Phillips (2006), this work has been unfairly undervalued, just as most of Munday's production, due to Robert Southey's early nineteenth-century prejudiced opinions on Munday's translations.

51 Although we cannot know for sure why Munday ignored the proper sequence in the editing process of the two main Iberian cycles, the fact that the first book he announced was *Palmerin of England* may be related to the emphasis made on the very title on the English nationality of the

During the eighties and nineties, he would devote himself to the translation of Iberian romances, although several other activities and projects were undertaken simultaneously, all this making him a “very elusive public man”.⁵² In *A Banquet of Daintie Conceits* (first registered in 1584), Munday describes himself as a “servaunt to the queenes most excellent majestie”, and in 1586 he is appointed “Messenger to the Queen’s Chamber”, a title he held till 1588 and which he added to his romance editions for years.⁵³

Munday’s sales strategy for his Iberian romance translations was designed to optimize benefits by creating a faithful community of readers who would be ready to follow the adventures of his Palmerinian and Amadisian heroes. He would thus divide the contents of the original books into shorter serialized parts. By announcing and back-announcing each new delivery he would keep his readers pending on the arrival of any new title the translator brought to them from the continent. This way, he would retain the modern prose style but also reproduce for English readers the average size of English metrical romances that had been printed in the early decades of the century for a wide range of readers but were no longer available in

main hero, to seduce those looking for the remoteness of the story but also for its possible hint at the reenactment of English grandeur and its indelible connection with the European common past. The work was entered on 13 February 1581 by Charlewood, but no edition is preserved before that of 1596.

52 In the eighties, Anthony and his wife Elizabeth had five children, which may justify the range of activities he engages in, ranging from translations and writing to acting, but also including working as an intelligencer for Richard Topcliffe in the latter’s reinforcement of laws against the free practice of Catholic rituals; or serving the Treasurer of the Chamber, Sir Thomas Heneage. At some point, his services to the Crown expanded and became more consistent. After actively defending himself while denouncing Campion, Munday soon began participating in the persecution and execution of Luke Kirby, alongside Topcliffe in 1582, as attested by William Allen’s *A Briefe historie of the glorious martyrdom of XII reverend priests* (Rheims, 1582; STC 369.5). He would be acting, therefore, as a pursuivant, beyond the duties and capacities of a mere informer, holding the right to arrest dissidents and to bring them to the courts of the High Commission or to ecclesiastical courts. In the nineties, some of his journeys are regarded as still connected to this pursuivant activity, which might be reenacted even later on “moments of national emergency” (Hamilton 2005, xxii). His participation in the Martin Marprelate tracts controversy at the end of the eighties (1588–1590) offers a rather dubious image of the pursuivant who entangles preacher Giles Wigginton into a theological disquisition so as to hand him to Archbishop John Whitgift as a traitor.

53 See Munday’s *A Banquet of Daintie Conceits. Furnished with Verie Delicate and Choyse Inventions, to Delight Their Mindes, Who Take Pleasure in Musique, and There-Withall to Sing Sweete Ditties, Either to the Lute, Bandora, Virginalles, or Anie Other Instrument* (London, 1588; STC, 18260). In 1587 he would receive a grant on some leases of Crown properties in various counties (Wilkinson 2003, 174–175), which means his services were valued.

print.⁵⁴ The affordable price of these shorter translations would eventually turn out to be more profitable on account of middle and lower-class customer loyalty, and Munday could also better distribute his working hours among his many other part-time commitments.

He was not alone, though, in such strategy, since the other main Iberian cycle, that of *The Mirroure of Princely Deedes and Knighthood*, which had inaugurated the translation process of Iberian books of chivalry into English in the same year as the first part of *Gerileon of England*, also followed the similar distribution and serial delivery across these two last decades of the century. This strategy may have led to an ongoing competition between this cycle, mainly carried out by printer Thomas East,⁵⁵ and Munday's translation of the Palmerinian and Amadisian cycles by Charlewood and others. Munday would occupy the last two Elizabethan decades with these contents, starting with the two parts of *Palmerin of England*, the success of which would encourage him to move on to the rest of the Palmerinian series – dedicated to the founder of the dynasty, Palmerin d'Oliva, and the princely siblings Palmendos and Primaleon –, which he would undertake between the 1588 and 1596 (and possibly 1597). Simultaneously, he would also publish anonymously *The First Book of Amadis de Gaule*, the second one being published in 1595 under the pseudonym of Lazarus Pyott. New editions of some of these works occupy the rest of the Elizabethan period. Some fifteen years after the Queen's death, Munday takes over the Amadisian project, and oversees as well a composite 1619 edition comprising the first, second, and third books of *Primaleon of Greece* (STC 20367).⁵⁶

If Charlewood proved to be crucial in earlier years, by the nineties, as he secured other more profitable licenses away from the risks of romance prose, Munday's chivalric translations kept on being handled by other printers, like Edward Allde,

⁵⁴ See Sánchez-Martí 2019.

⁵⁵ See Sánchez-Martí 2021, 31.

⁵⁶ The following lines show Munday's romance production during the Elizabethan age, as arranged by Sánchez-Martí (2021, 33), also including the first part of *Gerileon of England* as translated by him: *Palmerin of England*, pt. I–II (1581–1585?, not found in STC), printed by John Charlewood? for W. Wright?; *Palmerin d'Oliva*, pt. I–II, printed by John Charlewood for W. Wright (1588; STC 19157); *Palladine of England*, printed by Edward Allde for John Perrin (1588; STC 5541); *Palmendos*, printed by John Charlewood for Simon Watersonne (1589; STC 18064); *Amadis de Gaule*, Bk. I, printed by Edward Allde (1590?; STC 541); *Gerileon of England*, pt. II, printed by Thomas Scarlet (?) for Cuthbert Burby (1592?; STC 17206); *Amadis of Gaule*, Bk II, printed by Adam Islip for Cuthbert Burby (1595; STC 542); *Primaleon of Greece*, Bk I, printed by John Danter for Cuthbert Burby (1595; STC 20366); *Primaleon of Greece*, Bk II, printed by John Danter for Cuthbert Burby (1596; STC 20366a); *Palmerin of England*, pt. I–II, printed by Thomas Creede (1596; STC 19161); *Palmerin d'Oliva*, pt. I–II, printed by Thomas Creede (1597; STC 19158); *Palmerin of England*, pt. III, printed by J. Roberts for W. Leake (1602; STC 19165).

Thomas Creede, John Danter, or Thomas Scarlet. Throughout his many editions, Munday's prefatorial material underlines the existence of a close connection between his personal concerns and the printing workshop duties, its demands, deadlines, or even mistakes, making readers aware of the peremptory nature of the printing business. One of the stationers who financed many of his ventures was Cuthbert Burby (active 1592–1607), himself a former apprentice who had become a resourceful bookseller who would not only market new titles but also join other publishers in defending original romances created directly in English.⁵⁷ His name is associated to Munday's as early as 1592, when the second part of *Gerileon of England* gets printed for him and is subsequently followed by two more editions in 1595: *The Second Book of Amadis de Gaule* and this *The First Book of Primaleon of Greece*. By 1595, therefore, Burby had already collaborated with Munday and knew, besides, of the Palmerinian cycle to which *The First Book of Primaleon of Greece* belonged, since *Palmerin of England*, *Palmerin d'Oliva*, and *Palmendos* had been successfully edited.⁵⁸

1.4 From *Primaleón de Grecia* to *Primaleon of Greece*: editorial and translational contexts

1.4.1 The editions

Munday's Castilian source, generally known as *Primaleón*, or *Primaleón de Grecia*, was originally conceived of as a continuation to *El libro del famoso muy esforçado cauallero Palmerin de Oliuia* (IB 16737), which Munday would translate as *Palmerin d'Oliva*.⁵⁹ In fact, its Castilian title starts with the reference to its being a "second book": *Libro segundo del Emperador Palmerín en que se cuentan los grandes y hazañosos fechos de Primaleón y Polendus, sus hijos, y de otros Buenos cavalleros estrangeros que a su corte vinieron* (IB 19157). It saw the light barely seven months

57 Sánchez-Martí (2021, 35–36) reminds that whereas Thomas Creede would prefer to reprint titles that had already been successful, Burby was more daring in his choices, keeping his faith in those chivalric books not yet tested in the national market. However, both of them would venture to edit in the nineties not only translated works but also English authors writing in English, like Henry Robarts, Robert Parry, Richard Johnson, Christopher Middleton, or Emanuel Forde.

58 Cuthbert Burby would not only choose marketable new stories but also owned the rights to popular titles of religious nature that could be readily reprinted at any time, and compensate for the investment in romances or plays. Johnson (1992, 74), summarizes his major contributions by referring to his editions of the second quarto of *Romeo and Juliet* (STC 223223) and *Love's Labour's Lost* (STC 22294) and by linking Burby's name to those of William Shakespeare, Ben Jonson, Robert Greene or Thomas Nashe. His edition of Mere's *Palladis Tamia* (STC 17834) brings together Shakespeare's and Munday's names, possibly major exponents of his investments in the decade of the nineties.

59 For complete information on the English editions of this text, see Sánchez-Martí 2014, and 2020a.

after the latter's *princeps* edition (December 1511), more precisely, on 2 July 1512. Since both works were published sequentially and anonymously, the scholarly belief in their common authorship has remained a strong one from the beginning, bolstered by the information included in a dedicatory fragment on the colophon of *Primaleón*. There, the name of a Francisco Vázquez is presented as translator of an alleged Greek source, thus following a well-known practice in this kind of texts:⁶⁰ “*Fue trasladado este Segundo libro de Palmerín, llamado Primaleón, y ansimesmo el primero, llamado Palmerín, de griego en nuestro lenguaje castellano y corregido y emendado en la muy noble ciudad de Ciudadrodrigo, por Francisco Vázquez, vezino de la dicha ciudad. Emprimióse en la muy noble y leal ciudad de Salamanca a tres días del mes de julio de M. d. xii. años*”.⁶¹ However, the male authorship at the colophon has been questioned for both books in the light of a more likely possibility that springs from the very information contained in each of them: firstly, that provided by *Palmerín de Olivia*'s final Latin lines added by Juan Augur de Trasmiera and addressed to readers, which refer, with “*Femina composuit*”, to the authorship of a cultivated woman from Augustóbriga; and, secondly, in one of the last quatrains in *Primaleón* itself, just before the colophon with the reference to Francisco Vázquez, which reads: “*En este exmaltado y muy rico dechado / van esculpidas muy bellas labores / de paz y de guerra y de castos amores / por mano de dueña prudente labrado; / es por exemplo de todos notado / que lo verosímil veamos en flor / es de Augustobrica aquesta labor / que en Salamanca se ha agora stampado*.”⁶² The city

⁶⁰ On the topic of the found manuscript written or encoded in an unknown or ancient language that must be translated, see Marín Pina (1994), and Sarmasi (2004, 374).

⁶¹ “This second book of *Palmerín*, called *Primaleón*, was translated from the Greek language into our Castilian one, corrected and emended at the very noble city of Ciudadrodrigo by Francisco Vázquez, neighbour of that same city. It was printed in the very noble and loyal city of Salamanca on the third of July of M. d. xii.” (my translation).

⁶² “On lavish paragon enamelled / many fair stitches engraved / on peace and war and loves chaste / by a prudent-handed mistress; / everyone can apparently tell / the blooming of these works / if from Augustobrica the embroidery / in Salamanca just embossed.” (Marín Pina 1998, 537–538; my translation). Lucía Megías (2000, 390–408) refers to these propagandistic lines as part of a selling strategy. Marín Pina (2005) sees the connection between the six quatrains at the end of the Spanish work and those composed by humanist Alonso de Proaza (in 1506, a Professor of Rhetoric in Valencia who later spent several decades in Salamanca, where he may have worked as a corrector in various printing presses) for a 1500 edition of *La Celestina*, as well as for Rodríguez de Montalvo's *Las sergas de Esplandián* (1510). The final verse of *Las sergas de Esplandián* reads: “*de donde doctrina de mucho loor / y grandes enxemplos se pueden tomar; / e pueden las dueñas muy rico sacar / dechado de aquesta tan rica labor*.” Alonso de Proaza pays attention to the importance of female readers through the metaphor of imitating the drawing “*dechado*” in an embroidery, and thus learning from it. Maybe the memory of these reading ladies inspired *Primaleón*'s reference to a female author. This woman might be the same one that is vaguely referred to in *Palmerín de Olivia*'s closing lines in Latin hexameters signed by Juan Agüero de Trasmiera. In that first book, the woman is not an

mentioned in both texts, Augustóbriga, is that same Ciudadrodrigo in the colophon, and thus, the supposed translator and corrector of the text might have been a relative, maybe even a son to the mentioned cultivated and discrete woman, whose writing art is described in that final quatrain according to the classical image attributed to female weaving or embroidery work.

From these early years, the peninsular editions do but attest to the wide expansion of the book throughout the Iberian territories over the remainder of the sixteenth century, at first at a quinquennial rate and, later on, at a slower pace, close to the decennium.⁶³ In all of these editions, the standard size is the folio, and it is in this very format that the book reaches Italy. There, the Spanish-speaking communities stood as outposts in the reception of the Palmerin matter, spreading its massive influx in the country throughout the second half of the sixteenth century. Particularly relevant for the future layout of the work is the 1534 edition issued in Venice by Antonio de Nicolini de Sabio for Zuan Batista Pedrezán (IB 16780), revised and corrected by Francisco Delicado.⁶⁴ In fact, Delicado's choices will alter the physiognomy of the book and determine its future renderings: in its title, *Los tres libros del muy esforçado cauallero Primaleon et Polendos su hermano hijos del emperador Palmerin de Oliua*, he already states his clear-sighted decision to divide the original 1512 work into three books, each of them endowed with its own frontispiece, prologue,

embroiderer, but she is already dignified as a “*femina docta*”, a learned woman, since she is compared to Nebrija: “*Quanto sol lunam superat Nebrissaque doctos, / tanto ista hispanos femina docta viros*” (615, vv. 41–42). Pina remembers that the idea of *puellae doctae* had become a commonplace after the model of Queen Isabella and other ladies: Beatriz Galindo, *la Latina*, or Lucía de Medrano; and she thinks that Juan Agüero de Trasmiera may have been wary of the risk of having a female author, and thus contrived the idea of the joint authorship by creating the figure of a collaborating son, one who will not reappear, though, in *Primaleón*.

⁶³ After Salamanca's 1512 *editio princeps*, there are two Sevillian ones, Juan Varela de Salamanca's 1524 (IB 16740) and Juan Cromberger's 1540 (Eisenberg & Marín 2002, n. 1957); one from Toledo (Cristóbal Francés and Francisco de Alfaro, 1528; IB 16743), one from Medina del Campo (Francisco del Canto, 1563; IB 16781) and three from Lisbon: Manuel João's (1566; IB 16782); and two by Simão Lopes, the questioned 1588 IB 16783, and IB 16784, from 1598. Apart from these, Gayangos mentioned one more edition in Bilbao which has not been located (Matías Mares's, 1585), the only known copy of which belonged to José de Salamanca (Odriozola 1972, 24). Regarding these lost editions, Eisenberg (1997) looks through a number of coincidences and mishaps concerning the 1516 Salamanca lost edition (IB 19158), the existence of which he defends in spite of the mistakes and omissions in some of the repertories.

⁶⁴ In the prologue to this edition (IB 16780), Delicado carefully keeps some of the contents expressed in the original dedication to Don Luis de Córdoba, but he does not dwell in extreme on the millenarist or crusade element; nor does he mention the Catholic Monarchs or even Charles V. Instead, his choice is to remember King John I of Castile, a monarch who had followed a more conciliatory policy with the Muslim world that seems to fit better, in Delicado's eyes, with the contents of the book and its less belligerent protagonist. See Marín Pina 1995.

and independent chapter index, thus emphasizing the seriality of the set. According to Bubnova (2000, 247; 2004, 377), Delicado, who was following the Toledo edition, felt he could intervene further, by fusing some of the chapters and addressing the Spanish reading communities in Italy as potential clients that might as well appreciate his zeal in correcting the original Castilian forms. His edition might as well be used by those cultivated Italian readers in need of reinforcing their rudiments of foreign languages, who, from their cultural milieu, would certainly acknowledge the inclusion of the explanatory notes served by the corrector (Pallota 1991, 34).

The generous welcome given to the Castilian book in Italy heralded the next step in its progress into the country: its translation into Italian by the mid-sixteenth century, which would keep printing presses around the Venetian area quite busy for the rest of the century. *Primaleon*'s lot in Italian is bound to Delicado's three-fold division: the translation in three different books is edited repeatedly in a shorter cheaper format that undeniably guarantees a larger readership. Between 1548 and 1608 no less than nine editions can be found in Italian (Vaganay 1908–1909, n. 1223–1231), mainly due to the frantic translating activity of Mambrino Roseo da Fabriano, only matched by Michelle Tramezzino's editorial dexterity.⁶⁵ In August 1547 they obtain the Senate privilege for the rights of *Primaleon*, so that in 1548 (USTC 822242) they issue the first edition in Italian, soon to be followed by countless others.⁶⁶

The Castilian *Primaleon* travelled outside the Iberian frontiers reaching Italy and France almost simultaneously. Barely two years after Mambrino's translation into Italian, the first French rendering follows, allegedly inspired by both the Spanish and the Italian ones. This 1550 text is none other than *L'Histoire de Primaleon de Grece continvant celle de Palmerin D'Olive empereur de Constantinople son père, "naguere tirée tant de l'Italien comme de l'espagnol, et mise en nostre vulgaire par François de Vernassal de Quercinois"*,⁶⁷ a translation of only the first book in Delicado's programme. In October 1549 Vernassal had been granted royal

⁶⁵ Although the brothers Michelle and Francesco Tramezzino had their own bookshop in Rome before 1526, in 1527 Michele returns to Venice, where he will establish a printing press. As for Mambrino Roseo, he seems settled in Rome as a poet in the decade of 1540, and already associated to typographers and editors Baldassarre and Girolamo Carotolari (Bognolo 2010, 81).

⁶⁶ While the 1548 edition is not documented in EDIT16, the 1555 is: EDIT16 79537. Melzi (1838, 344) mentions a 1556 Roman reprint as well as that by Girolamo Giglio in 1559 (EDIT16 63488), and Cornelio Arribabene's 1584 (EDIT16 26814), all of them in octavo format. There is also another early Venetian one from 1552 in quarto format by Giovanni Battista and Melchiorre Sessa (USTC 822299), and Battista Bonfadino's 1596 one (EDIT16 26796). To these prose versions, the poetic rendering edited in 1562 by Lodovico Dolce (EDIT16 17377) and its subsequent reprints must be added.

⁶⁷ It was first edited in Paris by E. Groulleau (the printer being P. Le Tellier), and subsequently in Orleans, Antwerp, and Lyon between 1572 and 1600. In Paris: 1550, FB 44731–33; 1572, FB 44734; 1577, FB 44740); in Lyon: 1572, FB 44735; 1580, FB 44742–3; 1600, FB 44752; in Orleans: 1572, FB 44736; and in Antwerp: 1577, FB 44739.

privilege for six years,⁶⁸ but mysteriously enough he is nowhere to be found⁶⁹ after that date. The translation seems to have enjoyed great repercussion, being repeatedly edited in Paris, Lyon, Orleans, and Antwerp throughout the rest of the century. Following the trail of former books, the beauty of this French *Primaleon* points to its editor's search for a dignified well-finished product, enhanced by the profusion of classicist pictures and the utmost editorial attention. The fact that, after that 1550 *princeps*, up to 23 editions or issues of *Primaleon* are registered in French (FB 44731–53) attests to the clamorous echo of the Iberian model of chivalry books as represented by the Amadis and the Palmerin cycles, which had vigorously burst into the cultural arena of the neighboring country.

Among the translators who succeed Vernassal, Gabriel Chappuys outstands as the most prolific one.⁷⁰ As the printing market in the city of Lyon thrives, his work as a corrector since 1574 is interspersed with that as a translator.⁷¹ Alongside other types of works, he had already devoted his efforts to the Amadisian series and largely contributed to the fashion of Iberian books of chivalry in France. In 1577 he publishes in octavo the second book, *Le histoire et poursuite de Primaleon de Grèce* (Lyon, Jean Béraud; FB 44738), of which no copy is preserved.⁷² But he was not the only one to grasp the need for this translation: just some months before his ren-

68 Picot (1906, 17). The book was reedited in 1557, 1572, 1580, 1600 and 1618 (Brunet 1834, III, 94).

69 He is a hard to trace character: born in Cahors, and possibly under the protection of the duke, he may have lost that patronage after this translation (Picot 1906, 272). The para-textual information shows him as one with a clear notion of his own excellence: apart from the sonnet dedicated to the King, he addresses an octave in Italian as well as a tercet in Castilian to readers, while he comments on the substantial changes he has brought to his sources. At the time, most translators tried to bring dignity to their profession, thus justifying through prologues, poems and epistles the need for a new rendering, with a “*conception belliequeuse, celle d'une prise de possession textuelle, d'une conquête d'oeuvres littéraires étrangères et non pas comme un hommage rendu à une autre langue ou une autre littérature*” (Balsamo 2016, 10).

70 Burke and Po-chia Hsia (2010, 17) points out that Chappuys turned into French almost eighty texts from sources either in Italian or Castilian. As for the success of his *Primaleon* series, this second book reached five editions, the third one three, and the fourth two (Thomas 1920, 207).

71 Cfr. Zuili (2015, 93). His knowledge of Castilian, Italian and Latin will lead him away from the correction tasks and into translation, although much of his work may have been shared by others as the activity acquired higher rates of professionalization through translation workshops (Balsamo 2016, 12). In Paris, Chappuys climbs into the posts of historiographer and analyst of the Royal Library, and eventually even to that of secretary and interpreter for the monarch (De Besaucèle 1969, 267).

72 Brunet (1834, III, 94) includes this entry under the generic name of *Le second livre de Primaleon de Grèce* but does not register it for 1577. Only in the 1588 edition (Lyon, Benoît Rigaud; FB 44741) is this particular title explicitly included. In 1579 we have *Le troiesme livre de Primaleon de Grece* (Lyon, Jean Béraud, FB 44741); finally, in 1583 the last of the *Primaleons* is anonymously edited (*Le quartiesme livre de Primaleon de Grece*, Lyon, Benoît Rigaud, FB 44744) and since then it has been attributed to Chappuys.

dering was published, in 1576, Guillaume Landré does present his own rendering, *Second livre de l'histoire de Primaleon de Grece, povrsivant les havts et chevalevieux faitz d'armes & d'Amours, par luy & le Cheualier Giber mis à fin, à l'occasion de l'Infante Gridoine, Duchesse d'Ormede*,⁷³ this time directly after the Castilian source.

Primaleon becomes English only in the final years of the sixteenth century.⁷⁴ As the genre started to show signs of exhaustion in France or Italy, in England the translation of Iberian chivalric books had just started to thrive at the end of the seventies, and was, therefore, quite ready to nourish the book market that bid it welcome. Elizabethan authors were devoted to the renewal of the medieval vernacular chivalric tradition, and, therefore, there was a generous gap to be filled by this Iberian model, which could benefit from the re-born interest in romance issues (Sánchez-Martí 2019, 175). On the ninth of January 1589, John Charlewood asks for the publishing license of *The Honourable histories of Palmendos and Primaleon of Greece, Sonnes to the famous emperor Palmerin D'Oliva of Constantinople* (Arber 1875, II, 513). However, as this work gets published, its contents only in part correspond to such original register, since Munday at first translated only the first thirty-two chapters of Vernassal's book, those devoted to the character of Polendos (whom he called "Palmendos"). If Vernassal's rendering corresponded to the first book in Delicado's trilogy, only its first half is turned into English in this 1589 edition, the definitive title of which will be *The Honorable, Pleasant and Rare Conceited Historie of Palmendos* (STC 18064).⁷⁵

The remaining twenty-four chapters would be those dealing with young Prince Primaleon's coming of age and his early feats of arms on the very ground of Emperor Palmerin's court, along with those of Prince Edward of England, as the latter departs from his fatherly palace and heads for Constantinople to meet Primaleon. This book, corresponding to the second half in Vernassal 1550 edition, gets

⁷³ It is a Parisian edition for Galliot du Pré (FB 44737), with fifty-five chapters, instead of the thirty-eight in Chappuys's translation. This book is usually classified under the name of Vernassal, not of Landré's.

⁷⁴ Still, it seems that the English book market anticipated the Dutch one: Dutch editions are to be found only after the sixteenth century: the first book of the *Primaleon* series comes out in 1613, edited and translated by Felix van Sambix, and printed by J. van Ghelen (STCN 833567918), followed one year later by the third book, translated by A. Migoen for Bastiaensz (STCN 833567586), with a parallel issue (STCN 303626259) for Jan III of Waesberge the Younger. There is an undated edition of the second book from around the first third of the seventeenth century for Bastiaensz, as Jan II van Waesberge published his own in 1621 (STCN 30422538X), with Samuel Min-el's translation. Finally, the fourth book came out in 1619 (STCN 833567535) in Jan III de Waesberge the Younger's printing house, its translator being Felix van Sambix the Younger.

⁷⁵ Either the extended title or its simplified form, *Palmendos*, will be used from now on. For detailed information on this part, see Álvarez-Recio 2022.

edited for the first time in English in 1595. Although Charlewood had rushed to register the work in 1589, after his death in 1593, Cuthbert Burby would be undertaking the project and, thus, registering the work a second time on the tenth of August of 1594.⁷⁶ The title, now definitely separated from the first half devoted to Palmendos, was *The First Booke of Primaleon of Greece. Describing the knightly deeds of Armes, as also the memorable aduentures of Prince Edward of England. And continuing the former historie of Palmendos, brother to the fortunate Prince Primaleon* (STC 20366). It is clear that Munday intended to keep Primaleon's figure and stories independent from those of Palmendos. Thus, at this point he launched a three-fold project centered around Primaleon's figure, which he would complete throughout the rest of the century.⁷⁷ This first book in 1595 would, therefore, be followed by a second one in 1596 and possibly by a third one in 1597, of which no evidence remains. Over two decades later, these three books would be assembled into a new 1619 joint edition that would, coherently, exclude the thirty-one chapters on Palmendos that Munday had decided to sever altogether from Primaleon's body since 1589.

The written evidence left on the paratextual information in some of Munday's translations allows us to guess a feasible editorial plan for his books, although he would interrupt or intersperse such plan with several other translations and works. To keep expectations alive concerning his future deliveries, he announced in a letter to the reader signed on 5 February 1589, included in *The Honorable, Pleasant and Rare Conceited Historie of Palmendos*, that *Primaleon* would be ready for "the next tearme":

Hauing finished this History of Palmendos, I commit the same to thy faourable censure ... hope I thou wilt accept it friendly, as thou hast done heretofore my works of the like matter. To make any commendation therof to thee, I will not, first reade thy fill thereon, and after iudge as thou findest occasion: yet with thy wonted faouour, to encourage me in proceeding in translation of Primaleon, which by the next Tearme I hope will be accomplished [sig. π2^v]

However, Munday served, instead, other works. *Primaleon* was once more announced in the epilogue of the 1592 second part of *Gerileon of England*,⁷⁸ only to

⁷⁶ He simultaneously registers as well the *Second booke of Primaleon of Greece* (Arber II, 657), which will, in fact, see the light of day in 1596.

⁷⁷ In fact, he announced this arrangement as soon as 1588, since the reference to the future publication of *Palmendos* and *Primaleon* appears at the end of *Palmerin d'Oliva* and of *Palladine of England*.

⁷⁸ *Gerileon of England. The second part of his most excellent, delectable, moral, and sweet contriued historie continuing his meruailous deeds of armes, haughtie provvesse, and honourable loue: with sundrie other verie memorable aduentures*. London, Cuthbert Burbie (1592; STC 17206).

be finally published in 1595. The only remaining copy of this edition is kept at the British Library and is incomplete, lacking the preliminary sections that would let us know about possible dedicatees or of Munday's acknowledgment of any Italian or Spanish sources he might have handled. Instead, as he decides to start the book by reminding readers of the division between the two halves, he refers to the French author as his only source, never mentioning any previous translations and omitting as well the Spanish origin of the book:

Here the French Authour confesseth his fault, for hauing intituled the whole booke the first Booke of Primaleon, both that which goes before, (called by me the History of Palmendos) the name agreeing with the discourse, and this, where Primaleons chiuallrie doth now but begin. (C1r,v)

Munday charges Vernassal with a sense of guilt that he never felt, since the French translation does not sharpen the distinction between the two halves, as Munday does. Thus, his own decision to divide Vernassal's book is here omitted and attributed to the French translator. He also decides to alter the order of two chapters: halfway through the story, we get to the sequence devoted to Perrequin of Duas's duel against Primaleon, his subsequent death, and the reception of such news by Gridonia, who withdraws from the world into the castle of the Cloven Rock. Both in the Spanish source and in Vernassal's, these moments are followed by the chapters reporting princes Recinde's and Arnedes's return to their respective countries once they have got married at the imperial capital, as well as by the news of Queen Griana's demise. This information concerning Recinde and Arnedes links the narration to the last chapters in *Palmendos*, and thus, they do structurally belong to the earlier moments in *The First Book of Primaleon de Greece* story. Munday perceives the necessity to alter the original structure. He does so by moving backward the chapter concerning the return home of the just married couples. Through such segmentation, he creates a coherent larger section devoted to Gridonia's mourning and to her suitors' challenges to Primaleon, which becomes the very core of this first book. Thus the sequence in French chapters XLVI and XLVII (corresponding to Castilian LXIII and LXIV) does not coincide with that of English chapters XIV and XV, since Munday's number XV corresponds to Castilian LXIII or French XLVI), and the narration, released from any echoes coming from the previous book centered on Palmendos, can focus now fully on the new hero.⁷⁹

⁷⁹ If the French source of this first book is Vernassal, later on, when translating the second and third books, Munday will use Gabriel Chappuys's rendering, although also feeling free to partially alter some of its contents and even the structure itself. Thus, in *The Second Book of Primaleon of*

This is Munday's main intervention, along with his decision to bring this book to its end in chapter XXIV, just as the main thread of the story has been defined and the psychological stances and basic situations of the main protagonists have been discerned. At that point, Primaleon, after having submitted himself to several grievous encounters to justify his noble attitude when fighting Perrequin of Duas, has repeatedly exposed his excellence as a knight. Still, the book ends with a final combat between two equally stupendous contenders. Both the protagonists and the readers alike will have to "close that chapter" and wait for the next book. *The First Book of Primaleon of Greece* is suspended at this key point: Primaleon, thwarted in his need to publicly justify once more his innocence against an unknown enemy, is about to choose a new path as a knight errant; meanwhile, Prince Edward prepares himself, reversely, to remain at the court and screen his real identity as a humble gardener.

Cuthbert Burby registers the first and second books of *Primaleon of Greece* simultaneously at the Stationers' Company in August 1594, and is, since that moment, the sole editor and bookseller of the works. During those last years of the century, he is usually associated with printers like John Danter,⁸⁰ Thomas Scarlet,⁸¹ or Henry Chettle, among others. Scarlet had already registered *Gerileon of England* for Burby

Greece, in order to intensify the lyricism of the relationship between Prince Edward and Florida, he includes two poems in Ch. XXVII that do not feature on the Castilian or the French sources. Likewise, at the end of this same book, he omits three of the last chapters in Chappuys's rendering (XXXVI–XXXVIII, corresponding to Briceo's daughter, Finea, and Tarnaes's story, which can be very easily disposed of); contents which, therefore, is equally ignored in *The Third Book*. Munday seems clearly aware of the importance of maintaining the cohesion among the key threads of the story: he ignores some minor characters who are easier to forget from one book to the next.

⁸⁰ John Danter (c. 1567–1598/99), one of John Day's apprentices since 1582, was transferred to Robert Robinson in 1588, after Day's death, for one more year. After embarking, in 1589, as a freeman on a joint venture with Henry Chettle and William Hoskins, in 1591 he settled independently, first in Duck Lane and, a year later, in Hosier Lane (McKerrow 1919, 83). He seems to have been intermittently involved in disorderly printing: during his apprentice years, he was accused of the piratical editing of Richard Day's *Grammar*. In 1593, a warrant for his arrest for an unspecified illicit act was issued (Arber I, 561), and in April 1597, he was condemned to prison and lost his press as punishment for printing the Catholic devotional *Jesus Psalter* (see Judge 1934, 134–137). Although his letters were defaced (Greg 1957, 56), he seems to have been able to acquire other fonts of type, which enabled him to print his 1597 pirated edition of *Romeo and Juliet*, and possibly, as well, *The Third Book of Primaleon of Greece*. His ornamental stock must have survived the Stationers' attack and been used by other printers (Miller 1955; Yamada 2002, 47), as it was acquired, along with Thomas Wolfe's, by Thomas Judson in 1598 (Blayney 2007, 13). Likewise, one of Danter's devices (McKerrow n. 281) was used by Simon Stafford from 1599 onwards (McKerrow 1913, 169).

⁸¹ Printer and bookseller, Thomas Scarlet was apprentice to Thomas East since 1577 and only in 1586 is he found as an independent printer who will survive through illegal printing (being brought

in 1592, whereas Danter had also registered in 1593 an *Orlando furioso* which he would transfer to Burby the following year. As for Chettle, he had been a long-time companion of Munday's (Jowett 2003, 148–149) and one that would share with him a hack writer's needs, since he had also worked at the printing press. Although, as explained above, we lack paratextual information for this first 1595 edition, collaboration among these printers may be suggested. Along with the borders, vignettes, and ornamental initials typical of Danter (Lavin 1967, 143–147; 1970, 35) in this 1595 edition, the framed device on the title page is the one used by Scarlet: an eagle that flies over a castle, carrying its chick in its claws in an easterly direction, looking at the sun.⁸² Perhaps this first book was one of those joint ventures so common at the time, a collaboration that could have continued in the following books had Scarlet lived. However, he died in 1596, and on the cover of *The Second Book* of that same year, the emblem of the eagle no longer stands.

There was no accurate record of the 1596 edition of *The Second Book of Primaleon of Greece* until Gerald Hayes reported, in 1925, having found a copy that, although incomplete, contained essential paratextual information. It shows Munday moving cautiously between the ends of literary production and reception. On the one hand, he is concerned with seeking the patronage of dedicatees who support and enhance his name before the rest of future readers;⁸³ on the other hand, he must also circumvent the strict regulations of the Stationers' Company. Hence, in these contents, not only the translator who addresses his benefactors with a humble pose can be discerned, but also the one who does not hesitate to recreate the fiction of a rival translator, Lazarus Pyott, at a time when pseudonyms were used as occasional hatches through which to escape guild supervision. Pyott is first mentioned as a translator of the second book of the *Amadis de Gaule*, also published by Burby in 1595. However, in the folio edition of the *Amadis* (books I–IV) of 1618–1619, that second

before the Archbishop of Canterbury on account of such practice), or else by collaborating with other printers, like Thomas Creede (Arber III, 68).

82 Joaquim Camerarius's *Symbola* highlights that the eagle is exposing the chick to sunlight, to either let it fall if it couldn't stand it, or go ahead with it if it looked at the sun without blinking. It is, therefore, a typographic mark that would point to the quality of the printing and the need to continue reading (McKerrow 1913, xxiv). Scarlet died in 1596 and his rights passed to Burby, although his business would be bought by Ralph Blower and George Shaw, while the eagle with chick device would go to one R. R. (possibly Robert Robinson, Danter's master after John Day) and eventually to Richard Bradock, as he married Robinson's widow (McKerrow 1913, 180).

83 As already mentioned, Munday usually dedicates his works to figures ranging from the courtly aristocracy – the Earl of Essex, Francis Drake, or in the case of the primaleons, the Earls of Oxford – to the rural patriciate to which the couple Young from de Brent Pelham – whom he addresses in this first edition of *The Second Book* – must have belonged.

book appears attributed not to Pyott, but to Munday. Given Munday's large amount of work throughout his life,⁸⁴ the possibilities that he could have seized the work of lesser translators or run a translation workshop were high. Authorities such as Henry Thomas (1920) or Celeste Turner (1928) initially believed in the existence of this first-time translator whose work and name Munday would have usurped. The fragment that, among others, led to such an idea appears as a preliminary one in the third book of the 1619 composite edition: it is a poem that speaks of the quality of the mundane translation against that of a disastrous Lazarus Pyott, who is branded as a charlatan and a critic; a text that seems to be placed there to clear Munday's name in the face of a possible angry or proud reaction from the unknown Pyott.⁸⁵ It talks about "the sweet French Primaleon" who, even in English, remains graceful, and plays with the referents of the parable of the rich Dives and the poor Lazarus to highlight Pyott's deficient Amadisian translation:

Of the Translation, against a Carper

Delicious phrase, well followed acts of glorie,
 mixture of Loue among fierce martiall deedes,
 (Which great delight unto the Reader breedes)
 Hath th'Inventer kept t'adorne this Storie.
 The same forme is obseru'd by the Translator,
 Primaleon (sweet in French) keeps here like grace:
 Checking that Foole who (with a blushles face)
 To praise himselfe, in Print will be a prater.
 Peace chattring Py, be still, poore Lazarus:
 Rich are his gifts, that thus contenteh us.

When the fragmentary copy of the first edition of the 1596 *Second Book of Primaleon of Greece* was discovered in 1925, the poem appeared on it,⁸⁶ but it was preceded by another one in which Munday's stupendous translation was praised, and, like-

⁸⁴ Hamilton (2021, 181) summarizes his multifaceted production: "A writer whose publications spanned fifty-five years (1577–1633) and included some eighty-two titles, Anthony Munday (1560–1633) has often been known by only a small portion of his output – his works related to Rome and Edmund Campion, plays contemporary with Shakespeare, early translations of chivalric romance, and Jacobean City pageants". His is, in fact, an incomparable production, hard to imagine even by today's standards.

⁸⁵ The poem, signed with the initials H. C., would eventually be attributed to playwright Henry Chettle, although Thomas (1920, 311) thought they were Henry Constable's. As for the collaboration with Chettle, his presence in the paratext is undeniable (Wilson 2014a).

⁸⁶ Hardly a year had passed between the edition of *The Second Book of Amadis* that we mentioned before and this *The Second Book of Primaleon of Greece* in which Pyott is already criticized.

wise, by a letter by an “H. C., printer”. In it, the translator of the second part of *Amadis*, a Lazarus Pyott, is derided for having boasted of the difference (“more than a day away”) between himself and Munday.⁸⁷ The author of the letter criticizes as well those careless and self-important translators who, like Pyott, end up blaming their own mistakes on typographers.⁸⁸ The exaggerated and continued vehemence against Pyott, both in the 1596 *Second Book of Primaleon of Greece* and later in the 1619 joint edition, made Celeste Turner (1963, 534) suspect that the figure of Pyott was but a smoke screen with which Munday, backed by his colleague Henry Chettle, would have diverted attention from a larger issue: the dishonest practice of selling the same product repeatedly to different clients. Between 1595 and 1597, authors and translators, who depended on a piecework system, must have felt the general hardships and economic pressure of these years, a precarious situation that would lead them to ignore their previous commitments (Raven 2002, 573) and to favour higher offers for those already committed products. Munday seems to have been one of them: in 1589, he had granted the rights of his future translations of the first four books of the *Amadis* to printer Edward Allde – son of his former employer, John Allde –, those titles being, thus, registered accordingly. But three years later, printer John Wolfe would register the books again, and even resell the permissions to a third party, Adam Islip. In February 1595, Edward Allde sued Islip, just as Munday was about to end the translation of the *Second Book of Amadis*; even though he had delivered the first one to Allde, the second one was secretly being prepared for Islip. Therefore, in order to avoid Allde’s accusation, the only solution was to assign the job to this inexistent “poor Lazarus”, thus avoiding being identified as a traitor to his former commissioner. Though the farce did work before the authorities,⁸⁹ Munday, in return, was forced to keep his ghost translator alive from then on.

In connection with this fabrication, there is an extra piece of information included in the dedication of *The Second Book of Primaleon of Greece* (1596) to

87 In other words, the distance between *The Second Book of Amadis*, signed by Pyott, and the first, published six years earlier in a translation by Munday. In the preface to the reader of that second book, Pyott had said: “*If my worke be compared with the former; it shall in all respects be as answerable to the Aucthours intent, albeit there may be more than a daies difference between them.*”

88 Chettle and Munday had hardened themselves in the printing tasks since their early years, going through hardships such as those discussed in the letter. Therefore, they would have certainly savoured falsely charging against authors and translators whose carelessness would invariably be paid up for by compositors.

89 The books object of this lawsuit would be assigned to their first signatory; all except this second one, the rights of which are eventually granted to Islip, as there is no other translator but the unknown Lazarus Pyott. Turner recalls that, in addition, with the creation of Pyott, Munday would also manage to fool another rival, translator Edward Aggas, for Alexander Sylvain’s *The Orator*, which Munday would publish under his pseudonym with Islip’s help (Turner 1967, 537).

the couple Francis and Susan Young of Brent-Pelham. In this piece – absent in the 1619 edition dedicated to Henry de Vere – Munday explains that the previous year, 1595, when the first book of the series came out, he had only been able to translate the first chapters, as he had had to travel to the mainland. Thus, he implies that another lesser translator would have replaced him in writing the rest of the book that remained to be done; and, implicitly – and much more importantly, in order to avoid possible confrontation with Allde – that he could not be held responsible, therefore, for *The Second Book of Amadis de Gaule*.⁹⁰

(sig. A2^r) After I had sent unto your Worships, the first Part of my translated Palmerine of England, and considered withall, that the same tooke his original from the third Part of this present Historie of Primaleon, which I am now translating, and purpose (by Gods leave) shortly to publish: I thought it necessarie to make you both my Patrones of this likewise, and the third, when it shall bee finished, that yee maye see the whole Chronicle of these famous Princes in their full perfection. And albeit it was not my hap to (A2^r) doo the first Part of Primaleon, (but onely the first foure sheetes therof) by reason of my urgent occasions at that time: so please yee to read it, it will give ye the better entraunce into this historie, though I could have wished there had been more paines take in the Translation thereof.

Hayes (1925, 75) proposes that after *The First Book of Primaleon of Greece* and *The Second Booke of Primaleon of Greece*, which followed within a year, Munday still must have produced a *Third Book of Primaleon of Greece* in 1597. However, no copy of an autonomous edition of it is preserved, and we only know it through the 1619 composite edition of the three books, *The Famous and Renowned Historie of Primaleon of Greece*, edited by Thomas Snodham (STC 20367). The dedicatee of this 1619 trilogy is the 18th Earl of Oxford, Henry de Vere (1593–1625), successor to his father Edward (who had died in 1604) also in his role as a patron. In the preface to that 1619 first book, after the epistle to the earl, Munday reminds readers that in the twenty-five or so years since the first editions of the *Primaleon* series, there is a new demand for the Greek prince's stories. For this reason, he takes the opportunity to announce that he is already working on a fourth part that will follow the trilogy:

⁹⁰ Entertaining as this editorial adventure may have seemed, there is evidence in the General Archives of Brussels of Munday's presence in Antwerp in 1594, and in the Low Countries in 1595. After September 1595 he would be granted free passage into the Spanish Netherlands (Schrickx 1997, 484–85). Thus, an equally intriguing adventure might be taking place as well on the continent in 1595. However, the fact that he did travel and the possibility of his espionage service for the recusant or the Protestant cause cannot stand as a disclaimer for his creation of ghostly Lazarus Pyott, or as a motive for imagining an Anthony Munday who run a net of hack translators at home while he travelled around Europe, as seems to be suggested by Patchell (1947, 17), or by Murrin (1997, 3).

(A4) Primaleon of Greece ... having long since throwne himself to the world in three several Books of his famous Historie within the compasse of some passed years: ... they have long slept in oblivion although sought for, and desired by many; ... once more to intreate thy gentle acceptation, which may encourage both me and the Printer, to make addition of the Fourthe Booke, the which compleateth the whole Historie to Prince Edward of England and that of his sonne Prince Palmerin, already extant to thy view.

In the dedication of the 1619 third book edition, Munday once again insists on the arrival of the fourth book – and even a fifth –, avoiding a specific reference to that possibly lost 1597 first edition of *The Third Book of Primaleon of Greece*, although he insists that each of the three books had already been published in the past: “I proceeded no further in translation when these three Bookes had their prime impressions” (sig. A3^r). Given that Burby’s name is recorded only for the first two books and that it was his widow who entered the third (Arber 1875, III, 360), the question remains as to whether this third one was actually published individually or not. After 1609, Burby’s rights and those of his wife are divided between Nicholas Bourne and William Welby (Arber 1875, III, 420–421 & 621). The latter continued to work until 1618, the year in which his works were assigned to Thomas Snodham. According to Schmidgall (1986), the presence of copies of the editions of the last decade of the sixteenth century in Welby’s stall, where books devoted to the New World were piled up, adds further intrigue to the matter: in a London where playwrights and publishers met and exchanged favors and jobs continuously, it is not surprising that Shakespeare himself could have found the inspiration for his *The Tempest* while leafing through those Primaleons in Welby’s shop. If Prospero’s ancestor can be discerned in the figure of the Knight of the Closed Island from *The Third Book of Primaleon of Greece*, it could only be as a result of the independent publication of Munday’s work in 1597.⁹¹

As already stated, the paratextual material of *The Second Book of Primaleon of Greece* in its 1596 edition, later on reproduced in the joint 1619 one, supports the cause of its translator and makes him stronger and more famous, as the poet Michael Drayton highlights in another of the paratextual pieces:

If in opinion of iudiciall wit
 Primaleons sweet Invention well deserve:
 Then he (no lesse) which hath translated it,
 Which doth his sense, his forme, his phrase observe.
 And in true method his home-borne stile,
 (Following the fashion of a French conceate)

⁹¹ Had the 1597 edition not existed, the theory would be untenable, since the play predates the 1619 joint edition. See Schmidgall 1986.

Hath brought him heere into this famous Ile,
 Where but a Stranger now hath made his seate.
 He lives a Prince, and comming in this sort,
 Shall to his Country of your fame report.”

M. D. (A2^v)

Although the Stationers' Company was created, among other purposes, to prevent the proliferation of surreptitious editions leading to the double sale of rights and false identities, the publishing network shows a high degree of elasticity: translators and printers control and roam the ins and outs of the business under pseudonyms; they print clandestinely or fall out of favor, only to then recover financially and regain some dignity and even full acceptance within the company. Munday is found playing self-criticism by speaking out against his own former production and name. His constant taunt can only be the result of the enormous confidence in his ability as a translator and a pretender. However, just as he recognizes the danger that transgressing the Stationers' Company rules entails, Munday also knows that he has to adjust his translation to the political moment in which he finds himself. Donna Hamilton (2007, 291) draws attention to the reference by Munday himself, in the joint 1619 edition, to the fact that those were better times for books of chivalry of Spanish origin. In the dedication of the 1619 first book to Henry de Vere (sig. A3^r, v) he mentions that the Primaleons had remained asleep until the coming to the country of “more friendly times”, possibly referring to the negotiations pursuing the nuptial agreement between Prince Charles and the Spanish Infanta María Ana, which would augur a season of harmony between the rival powers. He then argues that this is the propitious moment to publish his books of chivalry, although he is careful to eliminate expressions that recall the religious tensions that had occurred since the last years of the Elizabethan reign, which would intensify in the first decade of the seventeenth century. The translator tries now to avoid references that point to religious practices or doctrines in the work, or that might sound unseemly to very pious ears. The following lines illustrate this practice, by including some of the 1595 expressions that were omitted or skillfully replaced by less compromising ones in the 1619 joint edition (in italics):

Praised bee the incomprehensible goodness of God, who has endowed you with such prowess and magnanimity, which deliuereth vs now at the last from this intollerable martyrdome which we both did endure (1595, U2^r) / *renowned and extolled be thou euer; worthy Prince, who with such prowess and magnanimity, hast deliuered us now at the last from the intolerable Tyranny which we both have long endured* (1619, L2^r);

the person of this Trinity which (1595, Y2^r) / *onely person of us three that* (1619, M2^r);

by the helpe of God (1595, Z3^r) / *shortly* (1619, M7^r);

In good faith it is great reason (1595, Z4^r) / *Sir, it is great reason* (1619, M7^v);

O immortal God, then exclaimed (1595, Aa3^v) / *O renowned King, then said* (1619, N2^v);

Jesus Christ (quoth the Emperour (1595, Dd1^r) / *Aye me* (quoth the Emperour (1619, O3^v);

O God of Gods, how great and admirable are all thy iudgements (1595, Dd2^r) / *O you uncontroled destenies, admirable are your euentes!* (1619, O4^v)”.

Munday’s responsiveness to his English readers’ expectations and his tactful dealing with religious issues can be also measured in his translation decisions, which must, however, be properly contextualized within the larger common practices of direct translation in Early Modern England.

1.4.2 Munday’s translation

Brenda Hosington (2015) describes Renaissance translation and printing activity as an essential tandem that provides the age with the means to represent itself as one capable of grasping and re-assessing ancient legacies, as well as progressively appraising new realities. The rapid dissemination of translated sources which, otherwise, would have remained in the hands of a few, fosters among early modern readers the sense of practical real communication. The channel through which such communication introduces itself is – along with that of the material encounter with unknown territories and cultures – mainly the printed book, a metaphorical large venue ready to be fully visited by a market thirsty for translated and original texts. Renaissance practices of translation are, thus, from the fifteenth century onwards, exposed to an unexpected rhythm of production that entails both a quantitative and qualitative effort, as well as the adaptation to new demands coming from a growing and more diverse type of reader. The study of the phenomenon must be addressed from a wide inclusive perspective, one that not only takes into consideration the role of the author or the source text at this seminal moment but also the flexibility of the social and economic network that is being tentatively created.⁹²

In this new context, printers, authors, translators, or stationers share their interests with patrons and prospective and actual readers (Chartier 1994), all of them aware of the limits imposed by the international political and religious context,

⁹² Burke and Po-chia Hsia’s groundbreaking contribution precisely consists on the inclusion of all these new parameters beyond the basic analysis of textual and paratextual materials surrounding the source and target items, thus widening the scope of Translation Studies.

but also of the book's capacity to transcend its present limitations through further translation and adaptation to new circumstances. This contradictory simultaneous zest for restraint and circulation, for self-censorship and transgression, for strict faithfulness to the source text and freedom, characterizes the very practice of translation – of communication, in fact –, and perhaps at this primeval moment, such duality would be most pressing for all the parts. Possibly more than ever before, writing, translating, printing, selling or reading became not only a means of offering or gaining entertainment and knowledge: the new commodity, the translated book massively produced, was itself an undeniable political and ideological tool. Renaissance and Reformation translators were informing new generations with a way to think and express themselves (Steiner 1998, 260).⁹³ The book, itself a mediator between the authorial bodily presence and that of readers, doubles its evocative quality by explicitly conveying another's voice, that of the translator, which adds to the multiplying echo coming from the book. This polyphonic quality, which medieval culture would reproduce primarily through oral transmission, was now transferred to the written word.

Notwithstanding that, early modern culture is also indebted to medieval generic molds, out of which the chance to overcome the basic duality between a certain fixed author-based text and the "secondary" work of the translator arises: modern translations can, at a point at which authorial individualistic claims were just beginning to be shaped, still afford to play with distinctive inherited textual practices. Cases in point are those of pseudo-translations or self-translations used as narrative patterns, which question the common binary schemes that privilege the notion of authorship over that of second-hand work (Bassnet 1998). Thus, against the all-embracing authorial voice, that of translators adds a surplus of ambiguity with solutions like the aforementioned ones. Anthony Munday, a writer and translator trained in the printing art, devoted himself partly to a literary tradition, the romance, which cherishes the motive of the lost manuscript written in an unknown language that must be translated. His case is illustrative of the singular transitional moment between the less restrictive medieval mindset and the newly written formulations concerning translation skills.

The early modern transnational culture, still captivated by the prestige of the Latin heritage, was itself legitimated through the translation of such contents;⁹⁴

⁹³ Belle and B. Hosington (2020, 11) insist on their transformative capacity: "Of course, translation and print technologies contributed to the dissemination of literary forms and ideas, thus altering early modern literary corpora, cultural landscapes, and reading habits".

⁹⁴ Hosington's 2007–2010 project *Renaissance Cultural Crossroads* registers up to 6300 entries: translations carried out into English and printed abroad before 1640, as well as all those out of

but simultaneously, within the same centrifugal drive, each vernacular language would find its way into other target ones, both of them ready to enter a symbiotic relationship. According to A. Wilkinson (2015, 20), social and geographic conditions would further enable an extra degree of multilingualism that would accelerate the pace of communication among vernacular languages:

Within the book world, Latin allowed ideas to cross virtually all linguistic boundaries, while vernacular multilingualism was by no means uncommon, especially amongst the higher social classes and mercantile communities or in “peripheral” regions flanked by a close, dominant linguistic group such as Catalonia, Valencia, Portugal, Norway, Brittany and Scotland. But printed vernacular translation, too, played a fundamental part in the complex and vibrant pattern of intellectual exchange in Renaissance Europe.

Thus, over the course of the second half of the sixteenth century, translation constituted a considerable input (40 %) of the total production of printed works in the British Isles,⁹⁵ a steady percentage that only decreased from the last decade onwards, as the rising contribution of original works in English slowed the rhythm of translations down. Up to twenty-one different languages were translated into English in an unheard-of linguistic exchange that surpassed any possible expectations in the early decades of the sixteenth century. Certainly, a substantial part of that increase is due to the turmoil brought about by the religious issue in decisive moments throughout the century. Individuals and entire communities would have to move in or outside England, and such ins and outs through the Channel would explain the existence of a number of translations into English that were edited in the continent, or, conversely, the presence of Protestant printers from other countries seeking refuge in England.⁹⁶

England kept an inextricable relationship with France: a long-lasting dependence on French as a language of prestige and courtly values, conveying the cultural capital of the pervasive chivalric system of values, justifies the presence of French as an intermediate language between other sources and the target English texts.⁹⁷

English into other languages and *vice versa* which were printed in England, Scotland, or Ireland between 1473 and 1640.

⁹⁵ Ebel (1967, 125) states that they amount to a quarter of the yearly total number of publications in English. From data extracted in February, 2013, Boutcher (2015, 25) gives a total of 779 translations printed in England, Scotland and Ireland between 1585–1598, a 19.29 percent of the total of printed works (4039).

⁹⁶ Hosington (2010, 50) points out that out of the 900 religious works printed between 1558–1640, 220 were translations.

⁹⁷ The number of English *incunabula* translated from French, either as a pivot or as a source language, exceeds 60 % of the total amount (Hosington 2013).

The main types of texts being translated are indicative of the needs and concerns of Elizabethan society: mainly religious and devotional texts, on the one hand (a 36,2% of the total amount of translated works), and literary works on the other (a 9,4% of the same amount), a basic duality that is repeated in other western countries. Either in prose or verse, Iberian chivalric romances constitute quite an important part of that percentage, along with the translation of classical Latin works or of those of late medieval authors.

Although he developed his own authorial voice as a playwright and writer of news, pamphlets and a diversity of other prose works throughout his life, Anthony Munday devoted a large part of his time and efforts to the translation of romances; in fact, he has been considered “the leading English translator of European chivalric romances”.⁹⁸ Although, as already mentioned, there had been previous and important attempts to introduce Iberian books of chivalry in the country, and the genre had proved to be a profitable one, only in the late eighties does Anthony Munday meet the conditions and collaborators to carry out a translation programme that evolves through the rest of the century and into the next one in an intermittent sequence of titles: thus, before 1602 he would translate fifteen books of chivalry, some of which would be re-edited years later, as he perceived there might be still some possibility for these contents to reemerge.⁹⁹ He would be thus bringing into the market a formidable quantity of stories that had already been savoured in Italian or French out of the original Iberian sources. If, on the one hand, translators could boast patriotic inspiration and pride in displaying the expressive capacities of the national language, on the other hand, they could also entertain the illusion of belonging to a larger Western cultural movement that comprised the efforts of co-authors and translators across Europe’s international frontiers. Consequently, Munday would not only read and translate Mambrino Roseo’s or Vernassal’s intermediate sources; in imitating them he would be broadening the far-reaching effects of translation: not only was the English lexicon clearly enriched, but the reading habit expanded among the English population, a fact that other genres and prose works would benefit from. Munday would understand the key role of mediation in the figure of the translator: in the paratextual material, he insistently reminds readers and patrons of himself as one. This *persona* mediates between the reader and the open book: it is an attentive, dedicated and busy one, surrounded by his and others’ books, but also committed to other duties and consumed by time. The sense of haste is normally connected to the announcement of future editions, the

⁹⁸ See Álvarez-Recio 2022, 1.

⁹⁹ Sánchez-Martí (2014, 206) points out that not only Munday’s translations, but up to 48% of the prose fiction works published between 1559 and 1591 would be reprinted within twenty years.

translator becoming thence a long-time acquaintance devoted to the reader. His time-consuming effort of translation is somewhat highlighted in contrast to the idle pleasure of reading, this imbalance being a first strategy to call for the customer's loyalty in return.

Financially, these books would be competing in the national market for an English readership that already had an appetite for chivalric stories: trained in the basic syntax and semantics of the romance genre – mainly due to the late medieval development of the Arthurian tradition and of other matters as well – readers would be ready to taste the new ingredients in the progress of the romance chronotope towards the novel. Munday and his fellow editors and collaborators decided to go not only for independent short titles, but for a sequential system that would guarantee further fidelity. This they would carry out through the Amadisian and Palmerinian cycles, which saw their contents split into diverse books which would be announced and served at different moments, not always in due order. When the sequence of books of the different cycles was not properly observed, confusion might arise, and, therefore, he would have to alter the translation rhythm in order to explain, summarize or omit fragments or episodes which might, otherwise, turn incomprehensible to his readers. That is not the case with *Primaleon of Greece*, since it was preceded by *Palmendos*, thus following the pattern and chronological order of the original Castilian work: as already stated, in reading François de Vernassal's *L'Histoire de Primaleon de Grece continvant celle de Palmerin D'Olive...*, Munday must have spotted the possibility of dividing it into two books, and of devoting each of them to their corresponding male protagonists, each of Emperor Palmerin's two sons. The number of chapters seeming enough to qualify for two independent books, Munday decided to devote a first book to the adventures of Palmendos, the elder of the two siblings, and a second one to Primaleon's. As previously said, *Palmendos* would consist of the first thirty-two chapters in Vernassal's work, whereas *Primaleon* would occupy the remaining twenty-four. The two chapters acting as hinges between the two new English books (the last one in *Palmendos* and the first one in *Primaleon*) would, therefore, have to be altered so as to bring the sense of closure to *Palmendos*, while also enabling the transition to *Primaleon*. As Álvarez Recio's explains (2022, 30):¹⁰⁰

Indeed, the English translator only includes half of Vernassal's Ch. 32. The French copy focuses mainly on two episodes: Palmendos's baptism and his marriage to his beloved, and on the other hand, French prince Arnedes's melancholic state after his frustrated attempts at marrying the Emperor's daughter, Alderine. The fact that Vernassal ends his chapter at this point makes sense, since the following chapter in his book begins when ambassadors from the King

100 On the segmentation of chapters and this ending, see also Álvarez-Recio 2015.

of France come to solicit the marriage of the prince to Alderine. Thus, Vernassal solves Arnedes's melancholy by marrying him to his beloved. Munday, however, postpones the translation of this episode, which would be included in Ch. 1 of his following work on Primaleon's adventures. So, he shortens this last chapter in *Palmendos* in order to conclude with a conventional happy ending which presents the main hero's success: he is fully acknowledged by his father, manages to marry his beloved lady and becomes a Christian. If Arnedes's episode had been included at this stage, the conclusion would have looked anti-climatic and the sense of unity in the book would have been disrupted.

Likewise, in *The First Book of Primaleon of Greece*, the first chapter includes a reminder to readers concerning the story of *Palmendos* and his companions.

In *The First Book of Primaleon of Greece* (1595), just like in *Palmendos* a few years before (1589), Munday uses mainly Vernassal's French source, but he may have aided himself as well with the Italian and even with the Spanish source text.¹⁰¹ Although there is no evidence of Munday ever getting to learn Castilian or travelling to Spain, his knowledge of Italian and French could have encouraged him to cope with the language (in fact, he might have come across a Castilian copy in the course of his Italian journey in the late seventies; in Rome, or in any important European book fair he went through, he might have got his Italian translation by Mambrino Roseo as well).

As for Munday's translation principles, it is hard to defend that he followed any particular code or set of instructions. The main debate concerning translation had passed down from ancient and medieval authorities to key authors like Erasmus. If, on the one hand, humanists had foreseen in this activity the possibility of gaining access to ancient writings which could now exert their influence through due instruction, on the other hand, translation also clearly revealed the worth of the national languages into which any other ones could be turned. Progressive dignification of the vernacular languages into which biblical, classical, controversial, or any other kinds of texts could be translated, led to the interest as to how these contents could be best conveyed. If, to the eyes of humanists and reformers, medieval translators had misinterpreted and misappropriated the past (Summerfield & Allen 2008, 332–333), in the early Renaissance the way to avoid such lack of restraint when handling such important – and even “flammable” – material should be a precise, accurate word-for-word approach to the source text (Hermans 1992, 14).¹⁰² However,

101 Álvarez-Recio (2022) points out that some specific expressions indicate Munday's possible handling of a Castilian source.

102 Copeland (1991, 2), however, refers to the sense-for-sense *topos* as invoked by Cicero when, in trying to release Latin from the influence of Greek, he favoured a free oratorical approach over that of a word-for-word one.

Leonardo Bruni – and after him, Erasmus, Étienne Dolet, Joaquim du Bellay, or Juan Luis Vives, among others – would propose a method that would not impose pressure on the target language itself, but instead on the capacities of the translator to accommodate both requirements: depending on their skills and previous formation, they could qualify for specific types of translation and be proficient both in trying to keep to the spirit of the letter and to the target language properties and rhetorical structures (Bruni 1992). In this tradition, a variety of positions would discriminate among the different types of text being translated, privileging either the observance of the target language usage – even at the expense of completely having to change the phrasing – or the particular terms demanded by certain disciplines. Among most of these authors, the debate between the two principles still persisted, some more elements being added to the equation: thus, Vives', Luther's, and Dolet's defense on the necessity to use a common language that could be understood.

The humanist debates found their way into England thanks to the presence of Erasmus and Vives, who would encourage humanist perspectives into the theory and practice of Latin translation by Laurence Humphrey and John Christopherson,¹⁰³ who defended a *via media*. To Zaharia (2014, 22),

The right way to translate, the sense-for-sense/word-for-word dichotomy as well as the preoccupation with the enriching of the language were matters of great interest not only to Christopherson and Humphrey but to most sixteenth-century translators into English, i. e. George Chapman, John Florio, Thomas Hoby, Arthur Golding, Nicholas Grimaldy. Although their vocabulary and discourse were vaguer and less well-defined than that of their Italian, Spanish and French contemporaries, the ideas discussed were indebted to the same theoretical sources as the ones invoked by their foreign fellow translators and scholars.

Munday, although not a scholar or a university wit, was in contact with them, either as a printer or later on as an author. As an apprentice, he and some of his future colleagues would encounter or comment on translation issues on a daily basis. Having been taught French and Italian by Huguenot Claudius Hollyband, he would remain attentive to the similarities and differences between these two languages, so that most possibly a translator's mind and an awareness of the sense-for-sense practicalities would arise at a young age. As these debates permeated the literary world, Munday would make his own decisions. His journey to Italy would for sure

103 L. Humphrey: *Interpretatio Linguarum, seu de ratione convertendi et explicandi autores tam sacros quam prophanos, libri tres* (Basel: apud Hieronymus Froben (I) et Nikolaus Episcopus (I), 1959; VD16 5893); J. Christopherson: “*Prohemium interpretis*” to his *Historia ecclesiastica scriptores greci* (with the continuation from Rufinus of Aquileia. Paris 1571, Nicolas Bruslé impensis Claude Frémy [et] Nicolas Chesneau, 1571; FB 60946).

have brought him in direct contact with common Italian expressions and shaped an acute sense of the need for direct communication.

Munday's English text tries to follow the French source almost to the letter, but he endows it with a more prosaic vocabulary, closer to English speech, choosing the Germanic more common terms, better known to his countrymen and less marked by the cultured register. Even maintaining the elevated style consistent with the matter he deals with, Munday dots it with English expressions that graphically convey the impact of a certain event. On several occasions, he also uses the litotes, so precious to the Anglo-Saxon tradition and which fits very well with the epic tone of the narrative: "[...] Primaleon was not a little content (C2^v) / *bien content* (S1^v); [...] This is no small demaund (Q3^v) / *c'est vne haute demande* (Aa4^r)". He insists on recreating a fast and lively style, highly expressive in the constructions he chooses, and in which the classicist tone conveyed by the French source is not consistently reproduced. The closer, more down-to-earth terms mingle naturally with the lofty mythological references, astrological, or geographical ones. Munday tries to create a landscape that may seem familiar and close at hand: he, for instance, transforms the vague French mention of a nearby monastery directly into a cloister, or into a nunnery, urging readers to imagine beforehand, and to guess what the next adventure may be about. He mentions the river Thames, omitted by Vernassal, and constantly refers to fragments of time, or parts of the body or the weaponry through the concrete and the particular. Proverbs and common expressions replace the rhetoricity of the French wording. Only on a few occasions does he add information lacking in his source. A case in point is the narration of the encounter between Gridonia and Zerphira (Ch. XXI, Aa2^r, 179). The latter, sent as a slave to serve the former, is, however, a nobly born Persian princess herself, and Gridonia welcomes her, surprised at the luxury of her belongings. At that point, Munday cannot help adding the reference to Zerphira's jewels, thus emphasizing the traditional idea of Oriental sumptuousness and extravagance and making readers imagine Gridonia's delight in looking at the gems; this way, the close bond between the two equally noble maidens is reinforced. Munday's capacity to enliven any scene is evident. Sometimes he corrects the possessive adjective in the French source, to stress a sense of personal intimacy in the speaker's wording. Such is the case in the following example:

[Dd1^v, 201^v] those knights pretend to haue, who come to reuenge this death vpon my brother; but onely to end my daies *finir leur iours*, without anie shew of other honest reason. These speeches vttered she with so great a stomacke *animosité*, that the verie grieffe [...]

Some more instances of Munday's decisions follow: the underlined expressions are contrasted with their corresponding French sources in italics:

- [B3^v, 6] the best knightes in the world *de ce siecle*
- [B3^v, 6] the height of humane *mondaine* felicitie
- [B4^r, 7] Notwithstanding, if my vnfayned affection, to remaine your obedient seruant, or dutifull Sonne if you please, may stand for an earnest pennie *seruir d'arres*
- [C1^r, 9] hee may bestowe his time in those commendable occassions. *en choses bel-liqueuses and martialles*.
- [C2^v, 12] Madame, (answered the Prince Cheualier) mervaille not to see mee silent and dispossessed of speech *taciturne et sans propos*
- [C2^v, 12] hee tooke the benefit of speaking from vs, least the one should not please our eares so well as the other doth our harts *de peur qu'auec icelle ne satisfacions tousiours à leurs oreilles*
- [C4^r, 5] the infelicity destyned to this moane-worthie cuntry *deplorable patrie*
- [C4^r, 16] the two best and most exquisite weapons, that at this day are to be found in all the world, *sur la terrestre rondeur*
- [C4^r, 16] The time will come (replied the yong Gentleman, *l'adolescent*)
- [D2^v, 20] with whome they vsed many reasons and sweet perswasions *gratious remonstrances*, to comfort and put him from his sorrowfull dumpes *tristesse*.
- [D4^r, 23] who esteemes and loues yee aboute al thinges in the world *pardessus toutes creatures viuantes*
- [D4^r, 23] yee please to accept as your lawfull legitime husband
- [D4^r, 23] Neyther could King Ocurites equall him in riches and possessions *richesses terriennes* enjoying the kingdome of Tharsus
- [E1^r, 25] Ah, I wish the fatal Goddesses *la Parque and Deese fatale*,
- [E1^r, 26] they were stricken with the falling sicknes *d'epilepsie*
- [E3^v, 30] therefore with a verie feeble voice, which did sufficiently demonstrate the trouble of her minde, *auint que d'vne parole interrompue and qui demonstroit assez l'alteration de son esprit*
- [E3^v, 30] the verie panting breath of her sighes did well shew, in what manner her hart did beat within her breast. *dans l'estomac*
- [E3^v, 30] bewray the great grieffe they had to see this dead corpes *corps trespasse*,
- [E4^r, 32] through the violent and too excessive heate *ardeur* which hath set it on fire.
- [F2^v, 36] Lecefin was constrained (by the way which seemed most commodious vnto him) to discouer vnto his Lady *à son amante* the seruitude into which her loue had reduced him, praying her to haue regard to the infirmitie which he felt in hart, farre more corrosiue excesiue than that of his outward griefes.
- [F3^v, 38] Deare friend, if now I die presently, my soule shall goe in great ioy to repose in heauenly blisse *celeste beatitude*
- [G1^v, 42] My Sonne I haue now good occasion to reioyce mee of your presence, and to cherrish you as mine owne Childe *ma proper geniture*

- [G2^r, 43] Hee held the second place of three male Children, and of two female which they had at one birth eurent ensemblé: whereof the first liued not long: and because this was not in age marriageable nubil, the alliance of the houses of Almaine with that of Constantinople could not be redoubled
- [H3^v, 54] must by iust and reasonable guerdon, loue him againe with the like recip-roquement
- [H3^v, 54] Belcar held by the bridle, which the brother cousin of the two vanquished knights seeing ran furiously vpon him to charge him in a great rage saying they would die in the place
- [I1^v, 58] Faire knight you must Monsieur; il vous conuient repaire the sorrow and grieffe you haue procured vs
- [I1^v, 58] Neuerthelesse if the Plannets les astres haue so much disfaoured me,
- [I4^r, 63] In this same paine and choller were all the rest of the French Nobility tous les autres Gaulois
- [K3^r, 69] the Marques went arse ouer head ouer his horse head to kisse the ground pardessus teste de sa monture a terre
- [K3^r, 69] At these words the Spanish Prince alighted, and putting his shield on his Arme with a couragious stomack de cuer magnanime, they began a fierce combat
- [L3^r, 77] running vppon my other sonne with his Catchpoules ses satellites
- [M1^r, 81] Now can I say I haue attained the height of the blis, which loue prepareth for his fauourites lecomble de l'heur qu'Amour prepare à ses ministres
- [M2^r, 83] Now shal the martyrdome end, which hath hitherto tormented thee for her, whose shoosole thou wast vnworthie to kisse. *Digne de baiser le pie.*
- [M2^v, 84] Tyrendos her louer, whom she neuer saw afterward, albeit all the rest of her life, he was the chiefest Darling of her desires le plus extremede ses desirs.
- [N2^v, 92] it was past twelue l'heure de none before they came backe thither
- [N4^v, 96] dismounted more than halfe a dozen knights plus de six Cheualiers
- [O1^v, 98] to leaue him the vpper hand l'auantage.
- [O4^v, 104] will not suffer me to be one minute of an hour at quiet un moment en paix
- [R2^r, 123] as a wandring knight Cheualier errant you passed like a pilgrime
- [R2^v, 124] the space of three monthes together durant trois iours consecutifz
- [R2^v, 124] But God the onely searcher of hearts scrutateurs des coeurs
- [R4^r, 127] many setting hands to their swords would haue had him by the eares le vouloyent poursuivre, had not the Emperour commanded them not to stirre after him
- [S3^r, 133] they dasht their shields and rusht their bodies together in such sorte that they both smoked at it s'en resentirent assez tous deux:
- [T4^v, 144] they arriued at a faire Cloyster of women religion de femmes
- [T4^v, 144] you are reputed one of those whom the celestiall plannets la celeste influence haue adorned with so manie excellent graces in preheminance of Chiuallrie

- [U1^r, 145] nor a long time after get out of this traunce *extaze*
 [U1^r, 145] the most hardiest knights of the West *tout le Ponant*.
 [U1^r, 146] the way more darke and obscure *obscur* and *tenebreuse*,
 [U2^r, 147] the best sword which was to be founde in the circuite of the earth *en tout le terrestre Hemisphere*
 [X4^r, 159] Iudge yee *il ne faut enquerir* whether the Ladie were perplexed
 [X4^r, 160] Nay seeing you haue no pittie (replied the Inchauntres) of this faire Lady whome you see almost breathlesse in your presence *que vous voyez quasi expirée en vostre presence*, I am not purposed to tell you things wherein you may take delight, but rather not to drownd myselve in sorrowes *pour n'acumuler pluralité d'ennuis en mon esprit* seeing you before mine eies, I wil presently depart out of this Chamber
 [Y1^r, 161] Am I awake, or doo I dreaming beholde this illusion *phantasme* and *illusion*? Ah! I shoulde haue thought to haue had a vertuous honest and chast maiden to my Daughter, more shamefast and modest, than any other in these Northen Regions *de tout le Septentrion*
 [Y1^r, 162] making a sulphurous and obscure ayre more darke than hell itself *les obscures tenebres des lymbes*
 [Y2^r, 164] the knight tooke his way toward the Cloister *monastere*
 [Y2^r, 164] to prooue his valour in the aduventure of the Nunnery *monastere*
 [Y3^r, 165] the Damsell liuing at her great ease, felt euery day more and more some accesse of the languishing passion *se regrengoit dauantage la passion languoreuse*
 [Aa2^r, 180] the third day afterward about euening *praier vespres*
 [Bb3^r, 190] but it shall be small for your aduantage; *mais ce sera pour vostre dommage*.
 [Cc3^r, 197] it falleth to your good hap *par fatale destinée*
 [Dd1^r, 201^r] At that word prince Edward thought great scorne, and would talke no longer with him, but being become saturnine, and dreaming built castles in the aire, *discouroit plusieurs choses en son esprit*

Omission

Munday seems interested in keeping a fast and intense rhythm. He avoids many of the French relative clauses, omitting much of the French expressivity and descriptive style to focus on actions: he does not include some of the hyperbolic French expressions, and even some of the comparisons are avoided, as well as already known information that might sound redundant, like that concerning rank titles; likewise, addresses to readers, references to witnesses who might reinforce the effect of some feeling, or praises might sound repetitive or too emphatic and are

ignored in many cases. In the following lines, some examples of omissions are provided. The French omitted words are offered in italic font (in contrast to Munday's wording, in roman type):

[B1^v, 2] were they entred the Porte *Venues au port deux petites fregates, que alloient tousiours deuant le vaisseau des Embassaderus, furent les premieres que ancrerent*

[B3^r, 5] (who in this space had vnderstood the discent of the Prince Arnedes) *auoit ia secu (paar quelques uns qui s'avancerent) ce que venez de lire du Prince Arnedes.*

[B3^r, 5] that hee hoped of his short returne, in that the Tourney at his mariage would be a meane thereof, which was published through all the parts of the Empire, he thought it needlesse anie further to pursue his search. *Le mit hors de fantasie de poursuiure plus auant sa queste, pource, disoit il, qu'à grand' peine faudra il de se trouuer au tournoy de mes noces, lequel i'ay delibere faire publier par toutes les marches circonuoisine and limitrophes à cest Empire de Grece*

[B3^v, 6] in shadowing of whence and what you were *Dissimuler que ne nous soyons onc aperceuz de vostre prosopopeie*

[B3^v, 6] as the man whom no one shall out-goe in zeale and deuotion of minde *par devotion and sincerite de cueur autre ne sçavroit deuancer en cest endroit.*

[B4^r, 7] to the end of my heareafter be so readie in performaunce, as now I am in heart. *afin de vous servir par cy apres de moy a dextre and à senestre aussi promptement comme de voz yeux au seul penser de vostre esprit.*

[B4^r, 7] Hereof was Melicia ioyfull beyond measure, because she intirely loued the Spanish Prince; yet could shee not compare with Philocrista in contentment of spirit; by reason shee wanted the amorous obiect which she had, *de tout l'exterieur de leurs persones tesmoignoit assez,*

[B4^v, 8] To the most high and magnanimous Prince, *Palmerin, de Oliua, Empereur de Constantinople vray miroir de Chaualerie*

[C1^r, 9] The mariage beeing concluded, on the morrow following they were affianced together, with very stately and magnificent triumphes, *que langue humaine sçauroit exprimer,* so that both in the Pallace and through the Cittie, was nothing but disportes and pleasure; to the no little content of the Emperour and Empresse, *les plus aises and contens qu'il se trouuerent de leur vie,*

[C1^v, 10] How Primaleon intreated the Emperour Palmerin his Father, in the presence of the French Ambassadoures (who prepared themselues to the Grecian portes *a la Gregeoise*)

[C2^v, 12] These speeches of Melicia so imboldned Arnedes, that *comme s'il eust en vn mesme instant emprunte le cueur d'un tiers,* now he beganne somewhat to cheare vp himselfe,

- [C2^v, 12] For this may serue me as a most worthie example, yea and an infalible mirrou of all vertues, *desquelles il a tousiours use si dextrement*
- [D2^r, 19] saying that hee more desired his life, than all the kingdomes in the world *voire la Monarchie du bas monde souz sa puissance.*
- [D1^r, 17] For this may serue me as a most worthie example, yea and an infalible mirrou of all vertues, *desquelles il a tousiours use si dextrement*
- [D2^v, 20] he began to remember himselfe, that nowe hee was to deliuer some Heroicall spectacle, for better attayning *l'amitie de sa Dame* his Lady Melicia.
- [E3^r, 29] to heale his woundes thoroughly (especially that in the scull of his head, which hee was faine to cauterise, and haue throughly searched *luy trepaner encore le crane*
- [E4^r, 31] Rifarano and *son Escuyer* being departed from the Countesse
- [F1^r, 34] enquiring after him of those whome he met, *et comme il s'enqueroit de luy avec quelques bonnes gens,*
- [G2^v, 44] I had rather teare myselfe in a thousand peeces, than not to accomplish that which it pleased you to propound mee: and *selon ma puissance tout tant que par cy apres me commanderez* with this answer was the Emperour well apaid,
- [H4^v, p. 56] who chafing monstrously *prouoqué d'une estrange colere* saide as hee was mounting his horse
- [L1^r, 73] glad of this sodaine and unexpected (whereof euerie one had a good share) that of Pinedes was so abundant, *pour auoir là trouué son maistre* that it could not be expressed:
- [L2^v, 76] since his first arriual *des l'heure que ses yeux la vient au premier abord*
- [M4^r, 87] renouncing of Infidelity *de ceste apostasie* and *infidel renonciation:*
- [P4^v, 112] young Hermitesse *nouice desconsolée*
- [P2^v, 108] Like hostilitie receaued that nation by Belcar, who incontinent after the Tourney and all their Feastes were finished in Constantinople, departed thence to returne to *Durace:* where as soone as hee had solemnely celebrated his Nuptials *avec Alderine*
- [Q3^r, 117] which seemed a most rare and strange case to all those in the Countries round about which had knowledge thereof. *Mais retournons vn peu à la feste qui se continuoit à la cour de l'Empereur.*
- [T1^r, 138] to be builded with all manificency one sumptuous Pallace à *demye iournée de Londres,* whither he was woont to goe to take his disport with the Queene his wife.
- [U3^r, 149] *Monsieur;* Then began one of them;
- [X3^v, 158] I pray you to haue regard to the reason and carriage of all good and sounde iudgement *ie prie ne prendre esgard à mon indiscretion: car Amour don't ie suis esclae a ainsi aliené de moy la raison* and *conduit de tout bon et sain iugement.*

- [Y1^v, 162] to cause Prince Edward to bee secretly conuayed out of his house by the same Damosell wich guided him thither. *apres auoir impetré de luy pardon and impunité d'vn tel forfait.*
- [Z1^v, 170] saying to the Master of the shippe, that of all the booty they had taken, he demanded nothing else for his share but this Damsell. *Tout est à vous, respondit le marchand, veu que nous y gagnons assez sauuant nostre vie en liberté.*
- [Z3^v, 174] she went presently to him, (*destoupant vne grande bonde de larmes de ses yeux*) and falling downe prostrate before him thus she began.
- [Z3^v, 174] I willingly present myselfe before your King, making him to vnderstand, that corrupting the inuiolable lawes of Iustice *loix des tables de Moyse*, he doth you wrong and great vniustice
- [Aa4^r, 183] Whereat the Knight of the Dogge was most glad: For al this, the king *qui cognoissoit deia bien de quel bois il pouoit faire fleches* would not hazard his sonne to perrill of death,
- [Bb1^v, 185] But the Lady being a very ioyfull woman to see her businesse haue so happy issue, *don't elle ne l'esperoit telle que par une extreme defiance*, would not depart vntil the Tourney were finished

Amplification

Munday uses this device with the aim of either reminding his readers of some episode they may have already forgotten or of adding a sense of familiarity and informality that would compensate for the rhetorical excess of the French source expressions. Occasionally, he points out through some adverb or adjective the characteristics of a person or an action. In the following examples, the underlined words are those Munday has added to better explain the action to his readers:

- [B1^v, 2] The Messenger beeing carefull to dispatch this businesse, *le courier qu'Arnedes depescha*
- [C1^r, 9] see herselfe the wife of Arnedes another Adonis: and for beautie, well might Philocrista bee resembled to Psyches, or rather (if you will) a second Venus.
- [C1^r, 9] beeing a vertuous knight, and verie forward to Martiall exercise. *Cheualier d'elite* and *preudhome si valeureux*.
- [C1^v, 10] for the spirite of wisedome *prudence* he might be compared to Salomon, for beautie both exteriour and interiour, to the gentel Greeke Alcibiades, and for magnanimitie, councell, millitarie strategemes and such like, to valiant Scipio the African
- [C3^r, 13] heeruppon he remembred the sealed booke which he sent him, with so many other precious thinges from the Isle of Delphos, as in the tenth Chapter of Palmendos hath beene declared.

- [C3^r, 13] the booke likewise, which hee had caused to be kept in his treasure, amongst matters of greatest account
- [C4^r, 15] Ah soueraigne directer of all thinges
- [D1^v, 18] yet would hee not outwardly deliuer any show thereof, but with Princely iestures shadowing them still,
- [D3^r, 21] that her eyes were become sources, distilling fourth water more cleare than Chrystall
- [D4^r, 23] a matter too irregular and differing from Ladies reputation, in that by nature then are rather benigne and pittiful, than bloodie and cruell, though (verie often) ouer firme in peruerse obstinacie.
- [G3^v, 46] Wherein my Lord and father commaund mee
- [G4^r, 47] [...] to recount the Tournies and great magnificences made in the meane time in Constantinople in attending the Tourney, held at the Nuptials of Palmen-dos and Franchelina.
- [H3^v, 54] the greene grasse, which was died red teinté with their owne blood
- [I1^r, 57] sweet harmonie which resounded as well from their corall mouthes, as their cunning
- [K2^r, 67] I shall not thinke it any shame or dishonour for mee, seeing hee is the Achilles of our age, with whose valerous exploitys all the Orient resoundeth.
- [K2^r, 67] they met together with so sodaine a fury, that they made the ground tremble vnder them
- [K2^v, 68] he might haue sped ill, considering his successe at the Ioust: Now God grant (I wish it with my hart) that all your future enterprises may sort to so good and honorable ende
- [L1^r, 73] embraced him with great loue, the trickling teares
- [M1^r, 81] the Dutchesse lodging, by which way hee might easily enter into her Chamber, and remaine there hidden as long as they thought good: For that the Duchesse had two or three faire Cabinets, into which neuer any entered but herselfe: in one wherof she made account to keepe Tyrandos as long as she could.
- [M2^v, 84] [...] passing sorrie to depart from her sweet louer, whome wee shall finde hereafter in Constantinople at the Tourney to behaue himself better in other Combats.
- [N1^v, 90] During which Combat, the poore slaue of Cupid il so fortified himselfe with your liuely *naïve* and rare beauty, which hee shooting off at his eyes, hath so imprinted it within his soule, *dedans mon cueur*,
- [N2^v, 92] beganne presently a Consort of Musitions to sound on al kind of Instruments.

God *Hymeneus* chiefe of Nupiall Rites,
 Yee *Bacchus, Cupid, Ceres, Hymens* powers
 Be present here, hale hence with all your mights.
 All mourning sorrowe: Bring vs happie howers:
 And *Flora* Summer-Queene for our delights,
 Bestrew this Royall Court with choice of flowers.

Your fauours shew to foure Knights Combatant,
 Who try their Valours in the closed field,
 But if the Victor doo his foe supplant,
 Or if the vanquisht bee constrained to yeeld; [N3^v, 94]
Vppon the Conquerours head a Garland and plant,
And him that's foild from further perrill sheeld.
Changeant tel discord / En vn dou acord

Be yee conductors of these valiat Knights,
That euerie one may win his Mistresse fauour:
Puis dirigez si bien ce parc Royal
Que chacun puiisse asseurer sa maistresse,
Vouloir entrer comme serf bien loyal,
Souz sa faueur en la plus forte presse
Du prochain tournoy, suiuant tel otroy.
 Entring the Listes in Armes redoubted Wights,
 To shew their prowess worthied to haue her,
 At the next Iousting, Tournaments and fights
 Proclaimed by the *Greekish* Emperour.

Permit no worthy fauorite to dye,
 Who is a Iouster in this Courtly crue:
 Let none beholde that fatall tragedie,
 Lest all the Court doe his misfortune rue,
 For death always dooth part good companie,
All myrth is dasht when sadnes doth ensue:

In meane time let no dutie be surceaste, *In cependan faites vostre deuoir/*
 By help of gentle *Cupid* God of Loue: *Par le moen du gentil Paranymphe,*
 To marry many a Nimphe this solemne feast,
 Who in this Court doe shine as Starres aboute:
 With haughtie knights who thinke their fortune blest,
 For their sweet sakes aduentures strange to proue.

[N4^v, 96] Thither woulde hee not beare his shield of the Roche-fendue; but his sword
he had girded to his thigh, because it was superlatiue in bountie.

[N4^v, 96] as if it had beene Medusa the terrible Gorgon.

[O3^r, 101] hee found himselfe farre more pensiue, counting with himselfe what was
 to be done,

- [Q1^v, 114] making her of a mayden dedicated to Pallas, a wife ready to offer the
Seston or Girdle to Venus,
- [R2^v, 124] But God the onely searcher of hearts, who knew well his disloyall malice,
fauoured mee so much that I preuented him before the execution of his trech-
erous dessein
- [S2^v, 132] But the Giant as soone as the day appeared went a shoare, and mounting
vpon a strong and mightie horse armed at all pointes except his head, tooke his
way with his people
- [S3^v, 134] But for all that Primaleon kept himselfe at the point of hys sworde, and
with a backe stroke vppon the Mazzard, felde him as dead as a Dogge to the
ground
- [X1^f, 153] he augmented much the reuenues of this Nunnerie, remembering the
promise which hee had made to the Abbesse, and to all the religious Nunnes
her sisters.
- [X2^f, 157] Beeing put in this assurance of sauegard by his guide, hee went on fayre
and softly his pace by that false gate (before which the two brethren long since
fell together by the eares)
- [X3^v, 158] The knight greatly marvailing no lesse at the singuler beauty of this
Damsell, than to heare her vse such eloquent and cunning tearmes; tooke
her by the hande to lift her from the grounde, and to seate her in her chaire
againe
- [X4^f, 159] yet not with intent to obtaine of you anything which might staine your
honour, or abase that vertue which I see shining in you, as doth Virgo the
maiden signe in the Zodiacke of the heauens *comme la vierge entre les duze
signes*
- [Y1^f, 161] his Champions, who beeing come in, did nothing animate nor terrifie the
English Prince, who setting hand to his sword, and with an invincible stomacke
putting his shield on his arme saluted them thus.
- [Y4^f, 168] and their vessell going fower daies at the mercie and furie of the tempest,
the first day that the tempest began to cease, *le cinquiesme*
- [Y4^v, 168] who came into *Persia* to capitulate the articles of this marriage *pour capit-
uler sur ce mariage*
- [Z2^f, 171] I doubted greatly that fortune would not bee so gentle and so fauourable
vnto me, as to make me fall into the hands of any knight who were issued out
of that so noble and generous race of Palmerin de Oliua
- [Aa2^f, 179] neuerthelesse, she neuer shewed any eident token thereof, but very
wisely dissembled it, whereat Gridonia maruelled not a little, but much more
at her great riches and iewels which she carryed about with her.
- [Y3^v, 166] When he was walking vpon the bankes of the Thames neere London *le
Quay des haures de Londres*

[Aa3^r, 181] placing Sentinels and Scouts both by day and night, within and without my walles, as likewise in maintaining all other things which are requisite for a frontire towne:

[Aa4^v, 184] a great hunter and chacer in Forrests rauished to enioy him

[Bb2^v, 188] Prince *Edward* with xx. Knights very well appointed and armed, praying him not to assaile him

[Bb3^r, 189] O it is I whom it concerneth replied Prince Edward to saue you from this reproche of treason, which might be laide hereafter in your dish to your shame and dishonour, *qui vous pourroit estre impropere parcy apres*

[Bb4^v, 192] went forth of the Sheepe coate *sortit dehors*

[Cc2^r, 195] where inuesting himselfe with the whole Estate *où s'inuestissant du tout*

[Cc4^r, 199] and Mosderin, who would faine haue made the same voyage, was faine to keepe his sister company: where we will leaue them to bring the two knights vnto the Citty of Constantinople.

[Ee1^r, 205r] Olymba and Mesderin were in great paine, knowing not well what was become of them, or what successe they had.

Through all of these techniques, Munday tries to bring the product closer to those middlebrow customers eager to find the echoes of a world remote enough to arouse fantasies of love and exoticism. The formulas of the world of chivalry, rejuvenated by the historical and geographical references of the fifteenth and sixteenth centuries were further renewed through Munday's linguistic versatility.

1.5 Textual apparatus

1.5.1 Editorial policy

Following the authorial voices of Fredson Bowers, Walter G. Gregg, and Thomas Tanselle, this critical edition intends to minimize editorial intrusion as much as possible. The copy-text used for this edition is Anthony Munday's *The First Booke of Primaleon of Greece. Describing the knightly deeds of Armes, as also the memorable aduentures of Prince Edward of England. And continuing the former Historie of Pal-mendos, brother to the fortunate Prince Primaleon* (STC 20366), kept at the British Library, printed in 1595 by John Danter for Cuthbert Burby. There are no other remaining copies of this first edition. As for the state of this copy, one first observation is in order: it is not complete, since most of the paratext is lacking: dedication letters to the reader or to any other addressees, as well as any dedicatory poems, are missing. The title page, though, has been preserved. Although transcription will be based on this 1595 edition, the existence of a 1619 composite one comprising the first,

second and third books gives us ground to collate and come to certain conclusions regarding the printing process of the first edition. The 1619 edition (STC 20367) was printed by Thomas Snodham and it does contain prefatory content that might be similar to that used in the 1595 first one: on the first book prefatorial content there is an epistle signed by A. M. and dedicated to Henry Vere, Earl of Oxford, whose father had been Munday's dedicatee in *Palmerin d'Oliva*. This is followed by another letter, addressed to the reader, and equally signed through his initials. However, neither this title page nor such dedicatory material can possibly be transferred to the 1595 edition, since in them Munday acknowledges that the passage of time allows for a renewal of the old materials that may have been forgotten, and presents Primaleon's trilogy as already well known and acclaimed. Therefore, whereas the 1595 edition introduces itself humbly as "The First Book of Primaleon of Greece", the 1619 one, heralding the three-book joint sequence, presents a layout structure which is common to each of the three title pages in the volume: "The Famous and Renowned Historie of Primaleon of Greece, Sonne to the great and mighty Prince Palmerin d'Oliva, Emperour of Constantinople. Describing his Knightly deedes of Armes, as also the memorable aduentures of Prince Edward of England: And continuing the former History of Palmendos, Brother to the fortunate prince Primaleon, &c.". Only after this title, which insists on Primaleon's renown and imperial ancestry, does, between two horizontal rules, the specific book number appear: "The first Booke", followed as well by the reference to the translation: "Translated out of French and Italian, into English, by A. M.". Such information regarding the source or the target languages is equally ignored on the title page of the 1595 edition. We could simply venture to defend that the 1595 first edition would contain a dedicatory epistle to Edward de Vere, as stated by Munday himself in the prefatory material of the First Book of the 1619 edition, addressed to the next Earl of Oxford.

Except for the paratextual information, absent in STC 20366, both texts are complete, although the 1595 one presents other anomalies: the original text would be comprised of 110 leaves, of which those corresponding to A1, A3, and A4, containing paratextual information, are missing. Between gatherings B and E the fourth leaf is unsigned. Arabic numerals start in coincidence with B gathering, and both foliation and pagination systems are maintained throughout the text up to page 201, where gathering Dd starts. From this point onwards to the last leaf, Arabic numerals feature only on recto pages, not on verso ones, which decreases the final amount of inscribed pages (206, instead of 212). Another irregularity has to do with the inscription of Arabic numbers 110 (reversed as 011) and 112 (which features 2012).

Typography

In the 1595 copy-text the basic typography throughout the textual body is black letter. The headings to each of the twenty-four chapters do come, however, in roman type and are preceded by the abbreviated term followed by the capital roman figure (CHAP. V). Any other outstanding textual category, like epistles, headings or poems, will also be presented in roman type. Beyond that basic level that leans on the dichotomy between gothic and roman letters, a secondary one is established between roman and italic types. When precise information, such as proper names of people and places (countries, seas, rivers, cities) is provided within the basic black letter background text, these words will be printed in roman types. But if such terms are included within the chapter titles or poems – which are to be printed in roman type – italics must be used for such proper names. Thus, the 1595 typographic categories may be summarized as follows:

Black letter: Text.

Roman: proper names and toponyms in the text, poems and headings of epistles. Chapter titles.

Italics: Proper names and toponyms within chapter titles and within poems.

This critical edition follows a basic dual distinction between roman and italic types, ignoring the reproduction of black letter: the base text will be in roman type, and toponyms and personal proper names will be preserved in italics. In chapter titles the model will be reversed so as to draw the eye's attention: italics will occupy the background general space of the heading and roman types will be used only for proper names and toponyms. Ornamental initials at the beginning of each chapter have not been reproduced.

Since the editorial common practice in Early Modern England was to use the letter “V/v” always in initial position and “u” always in the intermedial one, the transcription of the text has observed this specific variable, regardless of whether the letters reflect a vocalic or consonantal value. Likewise, the initial “I/i” in the 1595 edition has been maintained, even if today “J/j” might replace it in many words, as they reflect phonetic differences.

Long s has been replaced in most cases (with the exception of those on the title page) by a short one.

Regarding ligatures, the aesch (æ) has been normalized as “ae”, while the ampersand has been retained on one single occasion (& c.). There has also been editorial intervention affecting those abbreviations marked by a macron: the missing letters in the abbreviated form have been included and the word has been annotated (*Abbr.*) as an endnote and in the final list of emendations. No ornamental features have been recorded.

Punctuation

With the exception of clear mistakes (such as missing parenthesis or full stop), the original punctuation has been kept. The main differences from today's practice correspond to the use of colons with the value of commas or semicolons, and to the lack of punctuation to signal direct speech in conversational fragments. If this may disorient contemporary readers at first, the slower pace when reading aloud (quite a common activity at the time, not only for those who shared the occasion but even for those who read to themselves when alone) allows for or compensates for the lack of punctuation. Also, the importance of the dialogue, associated with very dramatic moments in the story urges readers to reproduce the text orally.

Pagination, Chapter and Paragraph Division

Page signatures in the copy-text are offered within square brackets along with the Arabic figures. Paragraph divisions in the 1595 original is preserved as well.

Emendation and Historical Collation

Trying to show Modern English original spelling diversity (as recorded in OED entries), this edition retains the different spellings and accidental syntactic variations in the text, as they neither hinder effective reading nor lead to confusion. Textual irregularities in the copy-text, such as misprints or turned letters, are recorded. When a mistake is detected, it is emended in the text and annotated. When the mistake in the first 1595 edition (1) has been corrected in the 1619 one (2), in the corresponding annotation the correct reading appears in the lemma, followed by the closing square bracket, and the mistaken form associated with the edition number, 1. If the second edition does not correct the mistake, the decision to do so is editorial. In this case, after the lemma with the correct expression and the closing bracket, the indication ED is added, followed by a semicolon and the incorrect expression. In case both editions present different incorrect words, the editorial note will specify the erroneous term in each of them.

Only in a few cases does the mistake require the inclusion of a new word in the transcribed text, as that term has accidentally been missed in the composition process. When this happens, in the annotation, the newly inserted word features in the lemma, and after the closing square bracket, 2 appears (or ED if also the 1619 edition maintains the error).

Although this transcription has taken British Library STC 20366 as the basic copy-text, the 1619 textual body has served the purpose of the collation. Following Gregg's "Rational of the Copy-Text" principles, special attention has been given to substantive or accidental variants between the two editions, in order to detect possible authorial alterations in the content or corrections throughout the edi-

torial process. In the historical collation, the most common operations are the following:

- A word in the 1595 edition is omitted in the 1619 one. In such a case, the word is transcribed in the text, and in the endnote it features as the lemma, followed by the closing bracket and *om.* 2.
- A word, expression or sentence in 1595 is replaced by a different one in 1619. In this case, after the bracket, the new expression or word is included, followed by 2.
- A word in the 1595 edition is maintained but it may appear preceded or surrounded by other words which are absent in the original edition. In this case, the added words are included after the closing square bracket and the word that is being preserved from the first edition is replaced by the swung dash (~), the whole group followed by 2.
- The same words are used in both editions, but their syntactic order is not the same. In this case, the entire new wording will be included after the closing bracket, followed by 2. Although the words are being repeated, no ~ sign is used.

In this digital edition, Chapter 2 is devoted to the transcription of the twenty-four chapters of the 1595 copy-text. Explanatory notes of various natures are provided on each page as footnotes arranged in alphabetic order and presented non-sequentially between chapters. Emendations and historical collations appear as endnotes, and are automatically marked by Arabic superscript numbers, and presented non-sequentially between chapters. Since no discrimination is established between emendation and historical collation in these endnotes, such distinction is duly provided in Chapter 5, where the substantive alterations and variants will be listed separately.

1.5.2 Bibliographical description

The First Edition (STC 20366)

Title page: [170x103; enclosing 152x65; within a double frame of type-orn. Plomer 29, with inner sup. frame orn. McKerrow 109, 5x65 inner inf. frame orn. McKerrow 116 b1, 5x65] THE | FIRST BOOKE | OF PRIMALEON | *of Greece.* | Describing the knightly deeds of Armes, as alſo | the memorable aduentures of Prince | Edward of England. | And continuing the former Hiftorie of *Palmendos*, brother | to the fortunate Prince *Primaleon* | [Device: McKerrow 277 (31.5x29 mm.) Framed device of an eagle carrying one of its Young in its talons, with the mottle, *Sic crede.*] | LONDON, | Printed for Cuthbert Burby, and are to | be ſolde at his ſhop by the Roiall| Exchange. | 1595.

Head-title: [orn. McKerrow & Ferguson 92] The firjst Booke of Primaleon of | Greece: Defcribing his knightly deedes | *of Armes, as al/so the memorable aduen-* | tures of *Prince Edward of England.* And | continuing the former Hiftory of *Palmen-* | *dos,* Brother to the fortunate Prince | *Primaleon, & c.*

Running-title: The first Booke of | Primaleon of Greece.

Collation: 4^o: A², B–E⁴ (unsigned 4), F–Z⁴, Aa–Dd⁴, Ee², 107 leaves; pp. 1–200, ff. 201–206.

\$ missing A (-A2^r: Title page, verso blank) B1^r: [orn. Owl block McKerrow & Ferguson 92] (70x180) | The first Booke of Primaleon of | Greece: Describing his knightly deedes | *of Armes, as also the memorable advuen-* | tures of *Prince Edward of England.* And | continuing the former History of *Palmen-* | *dos,* Brother to the fortunate Prince | *Primaleon, & c.* | I¹¹ (45x45) | B1^r–Ee2^r: text in black letter B1^v–Ee2^r running-title and HT in round letter | B4^v: [superior row of type orn. McKerrow 23], Ambassadorial letter | D3^r [inferior row of type orn. McKerrow 23] | L2^r [inferior row of type orn. McKerrow 23] | N3^{r-v}: 36-line poem in roman larger type made up of six sexains | O4^v: [inferior row of type orn. McKerrow 23] | S1^v: [central row of type orn. McKerrow 23], a letter of Defiance | U1^r: [inferior row of type orn. Plomer 19/ McKerrow 23] | Z4^v: [central row of type orn. McKerrow & Ferguson 109] Prince Edwards letter to the Princesse Gridonia.

Ee2^r FINIS. [orn. Fleuron Woodfield 37, 30x42mm.]

Catchword variants: D3^r Hovv [How] E4^r seruants [seruantes] G4^v euery [euerie] H1^v no catchword [H2^r of Chiuallry] H3^v him [himsel/fe] L4^r Moreouer, [Moreover] M1^v dis [discovered,] O1^r after- [afterwards] O4^v How [Howe] P3^v king- [kingdome] Q3^v occa- [occasion] R1^r verie [very] X1^v Where- [Whereupon] X3^r Not- [Notwithstanding] Y2^v Where, [Whereat] Cc1^r where- [wherein]

Typography: 37 ll, 150 (160) x 93 (Dd1^r in British Library copy); text, black letter (and some roman and italic)

Notes: regarding defects, the following stand out: T2^v: crease that cuts across horizontally the first line of the page; Ee1^v, Ee2^r: whitish spot that has been eating away at the previous page. It coincides with the last pages. The dark spot can be best noticed in Ee2^v, where it seems to have originated, and it goes backwards all the way to Ee1^r.

The Second Edition (STC 20367)

Title page: THE | FAMOVVS | AND RENOVVND | Hiftorie of *Primaleon* of Greece, | Sonne to the great and mighty Prince | PALMERIN d'OLIVA, Emperour | of *Conftantinople*. | Defcribing his Knightly deedes of Armes, as alfo | the Memorable Aduentures of Prince EDVVARD of | *England*: And continuing the former Hiftory of | PALMENDOS, Brother to the fortunate | *Prince* PRIMALEON, &c. | [rule] | The firft Booke | [rule] | *Tranflated out of French and Italian, into Englifh*, by A. M. | [Device: McKerrow 227 (40x30.3 mm.) Device of a swan standing on a wreath spreading its wings, surrounded by a frame with the motto “God is my helper” and an entwining decorative cord with a human head below | *LONDON*: | Printed by THOMAS SNODHAM. | 1619.

Head-title: [orn. 13X80 mm.] THE | FIRST BOOKE OF | *Primaleon* of Greece: | Defcribing his Knightly deedes of Armes, as | *alfo the Memorable Aduentures of Prince* | EDWARD of England: And continu- | ing the former Hiftory of PALMENDOS, Brother | to the fortunate Prince | PRIMALEON, &c. [rule]

Running-title: The Epistle Dedicatorie. [A3^v] | To the Reader. [A4^v] | The first Booke of the Hiftory | of *Primaleon* of Greece.

Collation: 4^o: A⁴ (-A1) B-O⁸ (unsigned 5–8), 107 leaves; pp. 1–208.

Contents: A2^r: Title page, verso blank; A3^r: [superior row orn. Thistle, rose and fleur de lis border 25x85mm.] | TO THE RIGHT | Honourable, HENRIE VERE, Earle | of *Oxenford*, Vicount *Bulbecke*, Lord | *Sandford* and of *Badelefmere*, and | Lord great Chamberlaine | of *England*, &c. Dedication letter in roman larger type | A3^v: dedication ending: *Your Honours, euer to be commanded*, A. M. | [superior row orn. 20x74] | To the Reader. Dedication letter in italic larger type; B1^r–O8^v running-title and HT in round letter, text in black letter; B4^r: [superior row of type orn.] Ambassadorial letter; G7^{r-v} 36-line poem in roman larger type made up of six sexains; K1^r [central row of type McKerrow 23] a Letter of defiance; M8^r [central row of type orn. McKerrow & Ferguson 109] Prince Edwards letter to the Princesse Gridonia. O8^v FINIS.

Catchword variants: B6^v earnest [nest] D4^r embarqued [qued] E3^v him [himselpe] F2^v Which [When] F8^r Moreouer, [Moreouer] H7^v King- [Kingome] I3^v occa- [occasion] I5^r verie [very] K2^v Very [Verie] K5^r hee [he] L5^r Where [Wherupon] L7^r Not [Notwithstanding] O2^v bid [forbid] O3^r Where [Wherunto] O7^r quoth (quoth

Typography: 36ll, 150 × 90 (B6^v in Henry E. Huntington Library copy); text, black letter (and some roman and italic)

Copies examined: British Library (1595 edition), Henry E. Huntington Library (1619 edition).

Annexes from the second edition (1619), STC 20367

[A3^v]

To the right
Honourable, Henrie Vere, Earle
of *Oxford*, Vicount *Bulbecke* Lord
Sandford and of *Badelesmere*, and
Lord great Chamberlaine of *England*, &c.

SIR, hauing sometime serued that most noble Earle your Father, of famous and desertfull memory; and translating diuers Honourable Histories into *English*, out of *French*, *Italian*, and other Languages, which he graciously pleased to countenance with his Noble acceptance: Among the embrions of my then younger braine, these three seuerall parts of *Primaleon of Greece*, were the tribute of my duetie and seruice to him: VVhich Bookes, hauing long time slept in obliuion, and (in a manner) [A3^v] quite out of memory: by fauour of these more friendly times, coming once more to be seene on the worlds publike Theater; in all duety they offer themselves to your Noble patronage: For, you being the true heire to your honourable Fathers matchlesse vertues, and succeeding him in place of degree, and eminency, who should inherit the Fathers Trophies, Monuments and ancient memories, but his truely Noble, hopefull, and vertuous Sonne? In whom, old Lord *Edward* is still liuing, and cannot die, so long as you breathe.

For his sake then (most honourable Earle) accept of poore *Primaleon*, newly reuiued, and rising from off your Father Hearse, in all humility commeth to kisse your noble hand; with what further dutifull seruice, wherein you shall please to imploy me.

Your Honours,
uer to be commanded,

A. M.

[A4^r]

To the Reader.

Primaleon of Greece, *Sonne to the most famous Palmerin D'Oliua, Emperour of Constantinople; hauing long since throwne himselfe to the world, in three seuerall Bookes of his famous Historie, within the compasse of some passed yeares; by what occasion I know not, but either thorow negligence in them to whom they appertained, or nice humour of times (which I rather credit) they haue long slept in obliuion, although sought for; and desired by many: But happening now into a more friendly hand, and thought vnfit of such forgetfulnesse, they come (courteous Reader) once more to intreate thy gentle acceptation, which may incourage both me and the Printer, to make addition of the fourth Booke, the which compleateth the whole Historie, to Prince Edward of England, [A4^v] and that of his Sonne Prince Palmerin, already extant to thy view, that so, all the seuerall parts compared together, and ordered as they ought to be; they will seeme as a Chronologie of so many famous mens liues, and giue thee commendable recreation of minde, when weightier occasions haue vrged molesting perturbations. Farewell.*

A. M.

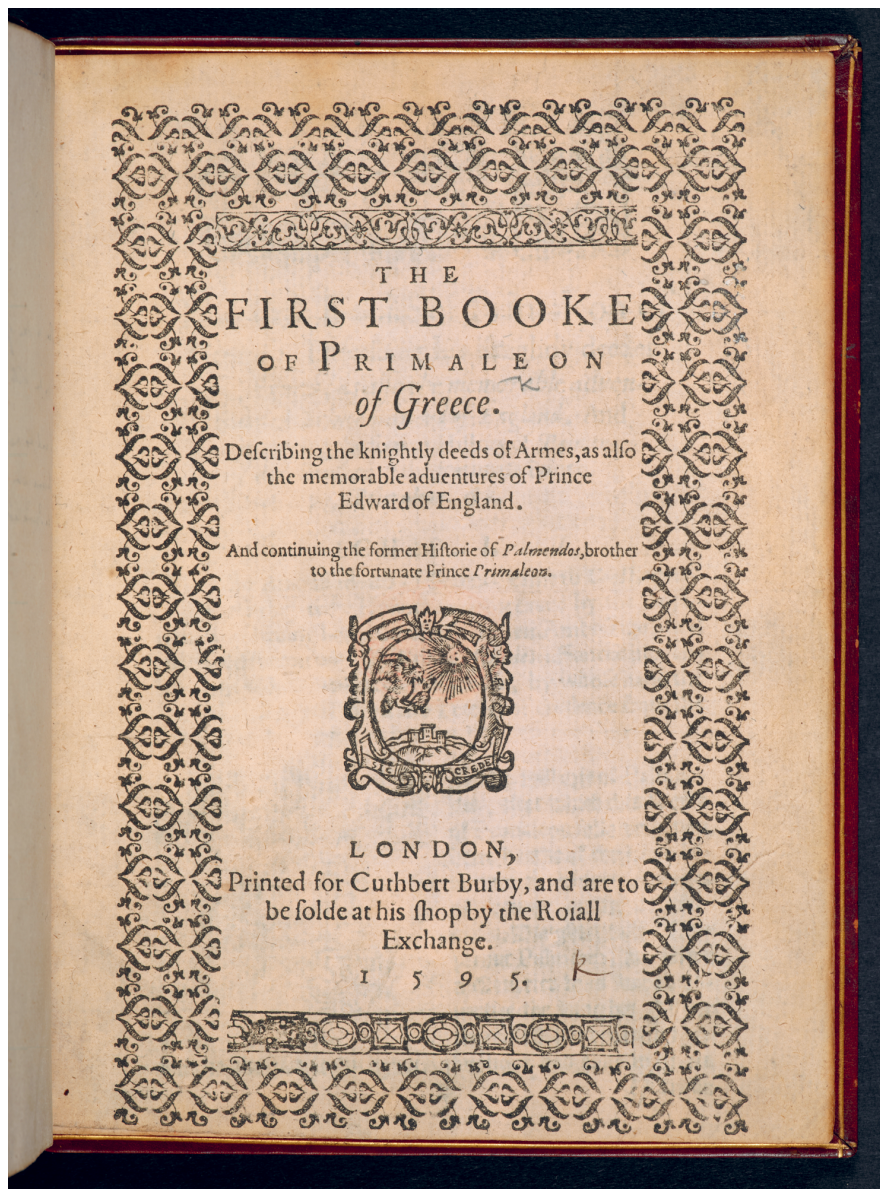


Fig. 1: Anthony Munday, trans. *The First Booke of Primaleon of Greece*. London: John Danter for Cuthbert Burby, 1595, Title page. British Library, C.56.d.11.

2 Texts and notes

The
FIRST BOOKE
of PRIMALEON
of Greece.

Describing the knightly deeds of Armes, as also
the memorable aduentures of Prince
Edward of England.

And continuing the former Historie of *Palmendos*, brother
to the fortunate Prince *Primaleon*.

LONDON,
Printed for Cuthbert Burby, and are to
be solde at his shop by the Roiall
Exchange.
1595.

[B1^r]

The First Booke of Primaleon of
Greece: Describing his knightly deedes
of Armes, as also the memorable aduen-
tures of Prince Edward of England. And
5 continuing the former History of *Palmen-*
dos, Brother to the fortunate Prince
Primaleon. &c

CHAPTER I.

10 *How the Ambassadors of Fraunce came to Constantinople, where they were Hon-
ourable receaued by the Emperour; who hauing Heard the effect of their Amba-
sage, and conferred theron with the Prince Arnedes: affianced him immediatlie to
his Daughter Philocrista, by whose hand the Ambassadors presented the Letters of
credence from the King their Maister.*

15 In the Historie of *Palmendos*, after which this Booke of *Primaleon* followeth, you
haue hearde of the loue betweene the Prince *Arnedes* of *Fraunce* and faire *Philo-
crista*,^a Daughter to the Emperour *Palmerin*, and how a courtier was sent to aduer-
tize the King his Father thereof: That hee might enjoy the like good fortune, as *Pal-
mendos* had done with his [B1^v, 2] Mistresse *Francelina*, and thereby confirme a
general reioysing.^b The Messenger beeing carefull to dispatch this businesse, made

a *Philocrista*. Palmerin's and Polinarda's elder daughter is called *Policia* in the Spanish source. Munday takes *Philocrista* from Vernassal's translation.

b In the Castilian text, the name given to the character of *Palmendos* is *Polendos*. Jean Maugin, in his French translation of *Palmerin D'Olivia* (both in its first edition – Paris, 1546, FB 40395 – and in the following ones) replaces the first two syllables in his name, *Polen*, by those in Palmerin's, *Palmen*, thus confirming the bond between the two figures. In this introductory sentence, Munday addresses his readers to remind them that this *First Book of Primaleon* follows *Palmendos*. He had translated the first part in Vernassal's rendering of the Spanish source as an independent book, *Palmendos*, in 1589. Six years later, he publishes this *First Book of Primaleon*, the first chapter of which would correspond to Ch. XXXIII in Vernassal's French text. This first sentence, in which Munday mentions *Palmendos* and evokes for his readers the love between Arnedes and Philocrista, was unnecessary in Vernassal's Ch. XXXIII, and has, therefore, been added by Munday. Readers of this *First Book of Primaleon of Greece* will be gradually reminded of the events in *Palmendos*: the illegitimate son of Emperor Palmerin and the Queen of Tharsus, *Palmendos* had been told about his true identity by an old mysterious woman, and had departed, along with his faithful cousin Ozalio from his mother's court, in order to become a famous knight and meet his father. A num-

20 such haste in his journey, as in short time he arriued at the famous cittie of *Paris*, where the King vnderstanding the will of his Sonne, quicklie resolued to conclude these affaires: Electing as chiefe in this Ambassage, the Duke of *Orleance*, a verie wise and prudent Lord, commanding also that the Marquesse of¹ *Oliuet*, and the Countie *Peter* (one of the best² knightes in his Court) should beare him companie,
 25 with manie other Barons so sumptuouslie accoutred,³ as euidentialie declared, how far the French exceeded al other Nations in magnificence and good partes, whereof at this time wee haue no leysure to speake. The King hauing giuen them his Letters of credence, and instructions concerning the summe of their charge: he deliuered them sundry precious gifts, which he sent to *Philocrista* and the Prince *Arnedes*.
 30 But before their departure, there came a knight to the Court from the King of *Castile*, to aduertise *Recinde*,^c howe his Brother being deceased without issue, all the people

ber of young princes from different origins (Arnedes from France, Recinde from Castile, Rifarano, raised in Persia and son to the emperor of Germany, Lecefin from Persia, and Pernedin from Pera) would become witnesses to his great deeds, either by being released by him or by having tried to fight him in tournaments or in other circumstances. His fame would, therefore, be reported to the emperor his father before Palmendos's arrival in the Greek capital. Either fighting the Turks or the occult forces that maintained princess Francelina of Thessaly in an enchanted castle at the island of Carderia, Palmendos would prove himself a hero and would be finally heading for Constantinople, where the anagnorisis takes place. In the last chapter – XXXII – of *Palmendos*, he is baptised and betrothed to princess Francelina. The wedding between them will not, however, be included in *Palmendos*, since Munday decides to leave this major event to attract readers into *The First Book of Primaleon of Greece*. Here, the news of the wedding celebration and the games associated to it attract other knights to Constantinople. One of them is the French prince, Arnedes, who had fallen in love with Philocrista at the previous wedding between the Hungarian prince Ditreus and Esquivela (daughter to the soldan of Babylon and Alchidiana). Travelling to Constantinople and not revealing his true identity, Arnedes will let his father, the King of France, know of his decision to marry Philocrista. In this chapter, therefore, the prince is secretly and desperately expecting the arrival of the French embassy. The right procedure is followed through the noble ambassadors who bring the King of France's letter asking for the Emperor's acceptance to the spouses. Palmerin, though happy at the proposal, does not fully consent to it before asking for his council's advice. The counselors will also agree on welcoming the future union of both houses. Meanwhile, Arnedes is at the court and his identity is still unknown.

c *Recinde*. He is the prince of Castile. In the story he and Arnedes are cousins and travel together. In *Palmendos*, Recinde is granted a set of independent adventures different from those of his cousin, namely the defense of a merchant who is being attacked by fifteen thieves; later on, as his horse is killed by an unknown knight, Recinde gets into a cave where he fights a lion and disenchant a lady who had been transformed into a serpent and been condemned to live that way for seven years. Later on, Recinde believes the false words of the lady who wanted to take revenge against Belcar, and decides to become her champion. Only later does he realize the ruse and becomes friends with Belcar, with whom he remains in Macedonia until hearing the news of his cousin Arnedes's future marriage to Philocrista. He travels secretly to Constantinople.

verie much reioyced, that the Scepter of the kingdome should fall to a Prince so valiant.

When the King of *Fraunce* heard these newes by the gentleman of Spaine
 35 named *Pinedo*, he made answer, how *Recinde* was gone with his Son *Arnedes* to
Constantinople, where (as hee heard by credible intelligence) hee daylie wonne
 great honour and renowne. Hereupon, *Pinedo* determined to passe into Greece with
 the Ambassadors, and comming to *Tollon*^d in *Prouence*, they embarqued themselues
 on the Mediteranean Sea; where sayling with winde at will, it was not long before
 40 they arriued at *Constantinople*, euen at such time as *Arnedes* was in his wonted pas-
 sions of love. No sooner were they entred the Porte and had cast Anker, but the *Duke*
of Orleance commaunded a generall iouysance, in applauding heauen for their
 happie nauigation: whereof the Emperour beeing aduertised, he sent to know the
 cause of this reioysing. When he heard the arriual of the French Ambassadors, he
 45 was right glad thereof, hoping *Arnedes* woulde [B2; 3] now recouer health by some
 good tidings: and therefore sent speedily to acquainte him therewith, intreating
 him to bee of good courage, seeing the Lordes of his Countrie were come so happilie.
 It were needlesse to demaund if *Arnedes* were wel pleased with these tydings,
 considering the present cure hee found in one moment heereby, which shewed,
 50 that herein consisted the onelie medicine for his malladie: this made him leaue
 his bed, and goe with *Primaleon* to the Emperour, who seeing him come so cheare-
 fulie, was not a little glad of his good recouerie, and said: me thinks Sir *Arnedes*
 that the arriual of these French Gentlemen, hath reuiued and verie well strength-
 ened you. Well haue you saide my Lorde (answered *Arnedes*) because it is the onlie
 55 meanes of my restoring. *Philocrista* (who knew full well the depth of his amorous
 desires) reioyced maruellouslie at this fortunate occurrence, so that by outward
 view of her countenance, might easilie bee discerned the inward content of her
 hart, and whence proceeded this alteration: wherein (by silence) shee bewrayed
 to the French Prince, what boldlie shee durst not vtter in speech, and whereof he
 60 needed no interpreter, but with like signes returned thankfull requitall, minding to
 goe presentlie to the Porte, to see by whome the King his father had sent this long
 expected message. The Emperour commaunded manie of his Barrons with him, for
 more honourable accompanying the Ambassadors to the Pallace, and in Signe of

^d *Tollon*. Mediterranean city and military port of Toulon, which in 1486, just like the rest of Provence to which it belonged, was incorporated to the French nation and intensely used by the French monarchy in its attempt to turn France into a maritime power. It was mentioned in Iberian romances before the composition of the Palmerinian cycle. Throughout the sixteenth century, it played a central role in Francis I's support to some of the Italian cities against Charles I in a clear geostrategic war against the empire, which also explains the presence of some two-hundred Ottoman ships on the city bay during the winter of 1543–1544 (O'Connell & Dursteler 207–281).

greater fauour, *Primaleon* himselfe went with *Arnedes*, who sent his dwarfe before,
 65 to let them vnderstand his comming to the Porte: Whereupon, the *Duke of Orleauce*
 with his company immediatly landed,⁴ where first beholding their yong Prince, they
 ran bare-headed to kisse his hand, when he hauing seuerallie embrased them,⁵ thus
 spake to the *Duke of Orleauce*, My noble Cosen, how many pleasures hath your
 70 arriuall heere enriched me withall, in sooth farre more than you can easlie thinke
 on; But tell mee (I pray yee) ere we passe any further; how fares the King my Noble
 Lorde and Father; So well as your heart can desire My lord, answered the Duke,
 and as one wounderfull⁶ longing [B2^v, 4] speedilie to see you: wherefore his will is,
 that making so little stay heere as possible you can, you vse some hast in returning
 to your countrie of *Fraunce*. Herein shall I most gladlie obey him, replied *Arnedes*,
 75 ere many dayes after this bee expired: in meane space, giue honour to *Primaleon*
 here the Emperours sonne, who hath vouchsafed to come in person to welcome yee.

Primaleon marueiled that these French Lords and Knights so humbled them-
 selues to *Arnedes*, which made him imagine that he was Sonne to their King; in
 regard whereof, vsing the greater kindnes to the *Duke of Orleauce* and the other
 80 Ambassadors, he desired them⁷ to resolue him concerning the estate of *Arnedes*,
 who hitherto had not disclosed himselfe to anie one. My Lord (said the Duke) this
 yong Prince is our Soueraignes sonne, who in respect of his earnest desire to do
 seruice to the Emperour your father: thought it meetest for him to come vnknowne
 to this Court, and heere to remayne so concealed, till hee should perceiue his priuate
 85 deseignes fall out to his owne contentment. Concerning which, the present message
 committed to our trust by the King his Father, I hope will sort to good and successfull
 end; with the help of him whome I pray so speed vs, as herein our enterprise may not
 be disappointed. In good faith said *Primaleon* (turning himselfe to the French Prince)
 I haue very great reason to complaine of you *Arnedes*, that you would thus long hide
 90 your self from me, for although you resolved in comming hither; that no one should
 know ye: yet you might haue exempted me from that vniuersall number, considering
 the habitude and secrecie you might boldlie haue reposed in mee, that I should not
 haue continued so long ignorant of your royal race. My Lord (answered *Arnedes*
 embracing him) herein I beseech you hold mee excused, in respect that straying so
 95 far from the French Court, I determined to doo somewhat in actions of Armes, that
 might be worthie report of my progenie, before myselfe were knowne to anie one:
 And being concealed, I might best doe it, considering no way els could I reach the
 top of my desires but [B3^r, 5] anie thing wherein I employed myselfe, might rather
 redound to my disgrace than commendation. Certainly (replied *Primaleon*) if by
 100 deeds of Armes you desire to publish your name, me thinkes you should hasten the
 day of Turney, considering your Royall geniture, and thereby expresse your knightly
 valour and resolution. Ah my Lord (saide *Arnedes*, interrupting him) it pleaseth you
 to account mee among men of desert, though far vnworthie am I to bee seene in

anie such assembly. Notwithstanding, if good will may incite forward a generous
 105 minde, by puissaunce to wnesse some part of his strength: I hope I should not be
 reputed amongst the weakest. No truelie (answered *Primaleon*) but rather amongst
 the strongest where honourable victorie will set on your head a triumphall Crowne.

But leaue wee these speeches till some better conuenient time, and go wee to the
 Emperour, who will be most ioyfull hearing these news. So mounting on horse backe
 110 with the Ambassadors, they rode to the Pallace, where gracious entertainment was
 commanded them by the Emperour. And in this time *Pinedo* made knowen to the
 Prince *Arnedes*, how he past into *Fraunce* to finde *Recinde*, whome now hee came
 to acquaint with the death of his Brother, and how all the Barrons and people of
Castile, would willingly accept him for their Lord and King.

115 Of these tidings was the Frenchman not a Little glad, that his Cosin *Recinde*
 (whome hee loued as himselfe) was heire to the Scepter of *Castile*: But yet was hee as
 sorie on the other side, because he could heare no report of him, wherfore perswad-
 ing *Pinedo*, that hee hoped of his short returne, in that the Tourney at his mariage
 would be a meane thereof, which was published through all the parts of the Empire,
 120 he thought it needlesse anie further to pursue his search.

Now the Emperour (who in this space had vnderstood the discent of the Prince
Arnedes)⁸ when hee saw him enter the Hall with his Sonne *Primaleon*, arose from
 his seat to embrace him, saying: How happens it my Lord *Arnedes*, that [B3^v,6] you
 would all this while so cunningly dissemble with vs, in shadowing of whence and
 125 what you were? wherin you haue done vs great discourtesie, and lost such honour
 as your vertues deserued. Tell me I pray you, wherfore did yee so conceale your-
 selfe, knowing how happie I would have thought myselfe, to haue vnderstood of
 you without this fayning.

My Gracious Lord replied *Arnedes*, most humble I entreate yee, vse no such
 130 wordes on my behalfe, because I know myselfe vnworthie of them, much lesse of
 the honour I haue receiued in your Countrie, which a better man than I can no
 way deserue. But neuer could any quiet enter my thoughts, till I beheld the Mag-
 nificence of your Court, and that to my poore power I might do you seruice: poore
 and slender in truth is it in respect of my good will, which is equall with the most
 135 affectionate seruant you haue, among whom I desire your Grace to repute mee, as
 the man whom no one shall out-goe in zeale and deuotion of minde. And a great
 discountenance of heauen haue I accounted it, that no occasion hitherto would
 happen, whereby I might liuelie expresse the true affection imprinted in my heart.

It suffiseth (answered the Emperour) what alreadie you haue done, prooue
 140 enough to giue you the reputation of one of the best knightes in the world. And as
 for me, if I be not depriued of the fauour (considering the love I beare yee) I shal
 euermore continue my former opinion, and repute myselfe happie in making alli-
 ance with you, when you shall thinke expedient to yeeld thereto.

145 *Arnedes*, who saw the passage open, whereby his soule might soonest be con-
 ducted to rest, and by him likewise that had the onely key thereof: was marueilously
 ouercome with ioy, when taking the Emperour by the hand to kisse it in signe of
 thanks, he said, Well may I now vaunt myselfe to haue attained the height of
 humane felicitie, being offered by your Grace an alliance so honourable, for which
 I know not how to shew myselfe thankfull (in discharge of the dutie wherein I stand
 150 bound) but onely by continuing your humble vassall, [B4^r, 7] and day by day to con-
 firme the indissoluble bond, wherein I am euerlastingly wrapped by this extraordi-
 narie fauour. Notwithstanding, if my vnfayned affection, to remaine your obedient
 seruant, or⁹ dutifull Sonne if you please, may stand for an earnest pennie: then
 intreat I you to accept thereof as I present it, to the end I may hereafter be so readie
 155 in performauce, as now I am in heart. For euen as the greatest clap of thunder
 followes the fairest day, and nothing else in suddennes may be compared thereto:
 as readie shall I be vpon receipt of the verie coniectures of your desires, to satisfie
 the same, than if I should giue attendance vppon commandement.

The Emperour beeing marueilous glad to heare him vse such honest speeches,
 160 gathered very well with what shaft hee was wounded, and that the matter now
 opened by conference, was but only to seeke a speedie balme or medecine for
 the hurt received. Hereby he tooke occasion to let him sit by him, which drew on
 manie glaunces still to the same purpose: but among the rest, when the Emperour
 heard the whole storie of *Recinde* his Cosen, he could not chuse but greatly wonder
 165 thereat. Hereof was *Melicia*^e ioyfull beyond measure, because she intirely loued
 the Spanish Prince; yet could shee not compare with *Philocrista* in contentment of

e *Melicia (Melissa)*. In the Spanish source, she is the daughter to King Frisol of Hungary, and there-
 fore, sister to Ditreus and Belcar. Being raised at Palmerin's court with Philocrista, she falls in love
 with the Spanish prince Recinde, and will eventually travel with him to Spain as his wife. In the Cas-
 tilian source Palmerin's second daughter's name is Florida, and a third one (Vasilia) remains invis-
 ible in the first half of the book. This leads to confusion in some of the translations of the Spanish
 source: Melicia may come out not as King Frisol's but as Palmerin's daughter too; and the name Bel-
 licie/Basilie is added as a third daughter to that of Melicia/Melicie. In Vernassal's text Melicia keeps
 her Hungarian origin, and we can read: "*Philocriste, Fleride, & Basilie* (ainsi s'apelloyent les trois
 filles de l'Empereus Palmerin & de l'Imperatrix Polinarde sa femme)". However, Munday's transla-
 tion of this line in his *Palmendos* (I4^r), alters this information by giving Philocrista three, instead
 of two, sisters, making Melicia one of Palmerin's daughters: "Shee wyth her Sisters *Flerida, Bazilia*
 and *Melicia*, for so were the Emperours Daughters named". Still, the love story with prince Recinde
 does not change and the mistake would possibly go unnoticed. In *The First Book of Primaleon of*
Greece, once Philocrista gets married and leaves the court, the only sister being mentioned and
 occupying her place as the only younger sister is Florida. However, at the beginning of chapter XI,
 as Palmerin's parents visit the court, the third daughter reappears: "the Emperour sate downe next
 to the King his Father, and the Emresse (bringing her three Daughters with her)" (M3^r, 85).

spirit; by reason shee wanted the amorous obiet which she had, nor could she participate in those vnspeakeable pleasures, wherewith the harts of the other twaine were specially delighted.

170 On the morrow, the Emperour caused the Pallace to bee richlie adorned with tapistrie of gold and siluer, and his most sumptuous Iewels to be placed in open shew, that the French Ambassadors should behold his stately pompe: they likewise comming into the Hall, attired in their fairest and costliest habillimentes, were receiued by the Emperour with exceeding honour, and to him (by faire *Philocrista*) they
175 presented their Letters of credence, the effect whereof hereafter followeth. [B4^v, 8]

The Letter sent from the King of *Fraunce*,
to the Emperour *Palmerin*.

To the most high and magnanimous Prince, *Palmerin, de Oliua*, Emperour of *Constantinople*, true mirrou of Chualry: *Lewes*, by the grace of God, King of *Fraunce*,
180 wisheth health condigne to his excellent mightines.

The assurance giuen me of the renowne of your generositie (my most deare Brother) which is spred to the very furthest, most barbarous, and hidden regions of this hemisphere; caused mee immediatly dispatch my Ambassadors toward your Maiestie, to intreate that you woulde consent to an alliance, which I haue purposed (if you
185 please) betweene our houses, according to the ordenaunce of the last will, which the late King of famous memorie my most¹⁰ Noble Father (whom God absolue) left me when he payd his mortall tribute to nature. And because I haue instructed the bearers hereof, in all the pointes and articles which on our behalfe you are to bee acquainted withall: I shall need to vse the lesse discourse by Letter, reposing onely
190 on their sufficiencie. Requesting you that in this cause you will giue them credit,^f or what else they shall thinke meete and determine, concerning the marriage of *Arnedes* Prince of *Fraunce* my Sonne, as if I were with you myselfe in person: and looke what honor shall be done to them in your Countrie, I will account it as receiued by myselfe. But least happilie you should repute it strange, that the eldest
195 Sonne of so great a house as this, should come to your Court so meanely attended: therein I desire yee consider his earnest [C1^f, 9] affection, to accomplish some memorable deeds vnknowne, whereby you may easily gather, how gladly he would goe beyond, or equall the best.

^f Giue them credit. The charge, trust, or care of a person (to which a thing is committed): credence. The king of France might be presenting his ambassadors as his own deputies in this matter, granting them full authority to concert the wedding arrangement on his behalf.

Your affectionate and perfect friend.
The house of Fraunce.

200

This Letter being read, the Emperour tooke the Ambassadors into his Chamber, where after hee had heard at full the summe of their message: immediatelie hee called together the Princes and Lordes of his priuie Councell, to let them vnderstand his intent concerning these affaires.

205 This by their aduise was immediatly confirmed for good, as well to accomlishe his promise to the deceased King of *Fraunce*, as also in respect *Arnedes* behaiour was so generally commended, beeing a vertuous knight, and verie forward to Martiall exercise; But aboue all the rest, *Primaleon* was most willing and readie in consenting to this alliance, knowing the earnest desire of his Sister, to see herselfe
 210 the wife of *Arnedes* another *Adonis*:^g and for beautie, well might *Philocrista* bee resembled to *Psyches*^h, or rather (if you will) a second *Venus*.ⁱ

The mariage beeing concluded, on the morrow following they were affianced together, with very stately and magnificent triumphes, so that both in the Pallace and through the Cittie, was nothing but disportes and pleasure; to the no little
 215 content of the Emperour and Emprise, as well for the comming and knowledge of *Palmendos*, as for this loue knot betweene *Philocrista* and the Royall Prince of *Fraunce*. And now dooth *Primaleon* arme himselfe for knighthood, that hereafter hee may bestowe his time in those commendable occassions.

g *Adonis*. A figure adapted to the vegetation mystery topic of the baby born to a tree (the myrrh tree in this case). He stands as the key reference for classical male beauty after the account of Venus' infatuation with the young hunter who would be tragically killed by a boar. According to the original Syrian legend, even as a child he would be able to attract Aphrodite and Persephone with his charms and beauty (see Grimal).

h *Psyches*. Also the name given to the soul, the legendary beauty of this princess is best expressed in her having been chosen as a lover and wife by Love (*Amor*) himself, who used to visit her at night so as not to be discovered by the young one. Found to have followed her sisters' advice in order to discern his identity, Psyche was abandoned by Love and sentenced to diverse tasks and pains by Aphrodite, the last of which caused her to fall into a deep sleep from which Love would eventually save her (see Grimal).

i *Venus*. The cult to this Latin minor goddess seems to be prior to the foundation of Rome, although by the second century BC she seems to have been assimilated to the Greek Aphrodite, and thus associated with the two kinds of love distinguished by Plato: one type standing for pure love, which Neoplatonism would cherish, the other for the carnal kind. She is also related to beauty, the main episode attesting to this quality being the contest among Hera, Aphrodite and Atheneia, which she wins. Early Renaissance authors would bear in mind the legend of Uranus' emasculation causing the sea foam from whence the goddess would emerge, a key passage in *Le roman de la rose* which would find its way into future literature and art (see Sezneć).

Here the French Authour confesseth his fault,^j for hauing intituled the whole
 220 booke the first Booke of *Primaleon*, both that which goes before, (called by me
 the History of *Palmendos*) the name agreeing with the discourse, and this, where
 [C1^v, 10] *Primaleons* chiuallrie doth now but begin. His reason is, that the Young
 Prince beeing verie daintylie brought vp, and not of yeeres to receive the order of
 knighthood: he tooke occasion (in meane while) to report the braue behaiour of
 225 his brother *Palmendos*. But now shall wee speake of the gentle Prince himselfe, the
 onely mirrour of honour and Armes, as by reading his History you may perceiue.

^j Munday refers to how the French author had excused himself. In Vernassal's text, however, the French translator asks, at the end of his Ch. XXXII (R6^v), for the readers' forgiveness of the first author, that is, his original source, not for his own: "*Surquoy, lecteurs, il vous plaira excuser le premier authour de cette histoire, si l'intitulant de Primaleon il n'en parle guere iusques icy, à cause que s'esleuant & nourrisant en core assez delicatement ce ieune Prince (comme celuy qui n'estoit en age de receuoir l'ordre de Cheualerie) il a bien voulu raconter cependant les beaux faits d'armes de Palmendos son frere: pardessus lequel il le veult esleuer en prouësse, valeur & preudhomie, comme l'outrepasse & vraye perle de tous les plus parfaits Cheualiers, ainsi que vous verrez en lisant*". Munday refers to Vernassal as "the French author", and does not seem to acknowledge the existence of any other *premier authour*.

CHAPTER II.

How Primaleon intreated the Emperour Palmerin his Father, in the presence of the French Ambassadoures (who prepared themselues to the Grecian portes) that hee would giue him the order of knighthood. And how the Lorde of the enclosed Isle sent him a Sheeld and a Sworde wherewith hee tooke his order. And what hee sent to the Emperour, which he afterward sent to the King Florendos his Father, requesting his presence at the mariage of faire Philocrista.

To begin the narration and discourse of the deeds of our *Primaleon*, who in his yongest yeares exercised himselfe so well in vertuous Disciplines (whereof according to his verie naturall inclination and desire, he declared himselfe a studious louer),¹ as one might iustly name him the true miracle of perfection; So among other endowments, for the spirite of wisdome he might be compared to *Salomon*,^a for beautie both exterior and interior, to the gentel Greeke *Alcibiades*,^b and for magnanimitie, councell, millitarie strategemes and such like, to valiant *Scipio the Afri-*

a *Salomon*. Although archaeological evidence regarding this king's historicity is weak, the son of King David and third king of the United Monarchy of Israel in the Old Testament might have ruled from c. 970 to 931 BC. According to the "Book of Kings", the splendour and wealth of his kingdom were legendary, but he was mainly remembered as a wise and prudent king who excelled any other known rulers (I Kings 9–14). He is presented as having pleased God when choosing wisdom over any other possible divine gifts. Other episodes in the Old Testament emphasize this virtue, namely, that of the two women claiming to be a baby's mother. In consonance with this capacity, he was believed to have been the author of several biblical books, like "Proverbs", "Ecclesiastes", the "Song of Solomon" and the apocryphal "Wisdom of Solomon". In the *New Testament*, Matthew included him in Jesus' genealogy, whereas for the Eastern Orthodox Church he stood as a saint, and in the Muslim world he was equally respected as the wisest ruler and as a prophet.

b *Alcibiades*. (c. 450–404 BC) is here being presented mainly in his capacity as a general. He was as well a statesman and orator, and one who would change the destiny of those cities involved in the second part of the Peloponnesian War. His influence would be invaluable for cities like his native Athens, Sparta or even the Persian Empire. The most important ancient historical sources on this and other characters were Greek: historian Thucydides (*History of the Peloponnesian War*) and biographer Plutarch (46–120 AD) in his *Parallel Lives*, where he refers to Alcibiades and also to Scipio the African. As for the knowledge of these classical historical characters in the Renaissance, Highet's seminal study refers to the translation of Greek writings into the different vernacular languages. In Spain Thucydides would be directly translated from Greek by Diego Gracián de Alderete in 1564, its reception in English due to Thomas Nichols's translation of the French one by Claude de Seyssel. As for Plutarch, his *Parallel Lives* had been translated into Spanish in the fourteenth century by Juan Fernández de Heredia after the modern Greek rendering by Demetrio Talodique. Other fifteenth century translations followed this one, those by Alonso de Palencia (1491), Francisco de Enzinas (1551) or Diego Gracián de Alderete. Thomas North had them translated into English in 1579 from Jacques Amyot's French 1559 translation.

15 *can*,^c or the subtill *Hanniball of Carthage*,^d especiallie in this time of his youth, when he had not receiued his order of knighthood.

But now fit time therefore being come, hee fell on his knee before his Father, armed with a light Cuiret,^e which had no other beautie or brauerie than the plaine fashion, which most he affected for his help in fight, and with humble gestures
20 hee [C2; 11] intreated one request: The Emperour very willingly made him graunt thereof, as the like, hee did to diuers others, who this day demaunded his gracious fauour, seeing him so bountifull in honour of this feast.

My Lord (saide *Primaleon*) the request which at this instant I desire your Grace not to denie mee, is, that I may be armed knight by your hande in this armour, on the
25 day of the feaste for the nuptialls of *Philocrista* my sister, for to make the same the more magnificent, I hope to prouide a Tourney worthy the view of your Maiestie, wherto I beseech you graunt me licence of safe conduct^f for all knights whatsoever, because I intend to haue it published in diuers Countries.

This had I graunted (quothe the Emperour) with all my hart, albeit thou hadst
30 not bound mee thereto by promise, because these are the thinges that highly please me, and very honorable is it to see such solemnities at mariages, especially of such a Princesse as thy Sister is. My Lord (sayd *Abenunco*^g to *Primaleon*) I humbly beseech you to preferre me in this action, in that I likewise earnestly desire to receiue my
35 fauour. The like request made *Arnasin* sonne to Duke *Ptolome*, who was equall with them in youthfulness of yeares, wherewith *Primaleon* was not a little content.

Immediately were Heralds of armes^h dispatched into diuers Regions, to publish the Tourney, and the day purposed² for the beginning of the sportes, which shoulde

c *Scipio* the African. This Roman general and consul (236–183 BC) would be made famous after his victory over the North African challenge posed by Hannibal to the Roman Empire. Thus, he was popularly known as the hero of the Carthaginian or Punic War.

d *Hanniball of Carthage*. The son of Hamilcar Barca, another great general in the First Punic War, Hannibal Barca would be remembered for his gift for military strategy when marching against Rome. Although eventually defeated by Scipio and unable to take the capital, he won key battles and would still participate in active political life in his native Carthage.

e Cuiret. A piece of armour for the body (originally of leather); *spec.* a piece reaching down to the waist, and consisting of a breast-plate and a back-plate, buckled or otherwise fastened together; still worn by some European regiments of cavalry.

f Safe conduct. The privilege, granted by a monarch or other authority, of being protected from arrest or harm while making a particular journey or travelling within a certain region.

g *Abenunco*. This character is called Abenunco in the Castillian text and Abenunque in Vernassal's. This 1595 edition keeps "c" and "q", thus *Abenuncoq*, with the only exception of this first mention.

h Heralds of armes. An officer having the special duty of making royal or state proclamations, and of bearing ceremonial messages between princes or sovereign powers. Also an officer employed in the tourney to make proclamations, convey challenges, and marshal the combatants.

continue during the feast, with Court royallⁱ openly kept, at the mariage of the Prin-
 40 cesse *Philocrista*: assuring all knights that pleased to shew themselues there, to bee
 entertained with honour euerie way equall to desert. Meane while was *Arnedes*
 seated by his affianced Mistresse, (more faire and brauer^j adorned, than the daugh-
 ter of *Tindarus*,^k when *Paris Alexander*^l was ouercome with her loue) they bothe
 ioying, yet with modestie and bashfulness, as³ neither durst enterprise the hardines
 45 to speake [C2^e, 12] the first word: in which mute passions, they rather resembled the
 two beautifull starres *Castor and Pollux*,^m than humaine creatures possessed of life
 and moouing, whereuppon *Melicia* smiling, thus spake to them.

Ah that mine eyes were so happie, that they coulde now behold him, for whom
 my heart indures most passionate martirdome, I would not show such pusillanimi-
 50 tie as you doe, seeming as though you scantly knewe each other: why then doe you
 not giue some recreation to your affectionate soules, but stand thus as dead bodies
 depriued of life? Madame, (answered the Prince) mervaille not to see mee silent
 and dispossessed of speech, in that loue by nature sealed vp my lippes, for seeing
 vs in greater content with the thing more conformable to our desires, hee tooke
 55 the benefit of speaking from vs, least the one should not please our eares so well
 as the other doth our harts. Moreouer, I haue till this houre so extremely desired
 that, which now I am perswaded is altogether mine, as I shall neuer enjoy any quiet
 in minde, (so yrksome is the thought of time to me) till I may see the Crowne of
 Fraunce on the head of faire *Philocrista*. As for you Madam, be you certaine, if my
 60 Cosin *Recinde* as yet liueth, one day to rule the Realme of *Castile*: for so perfectly
 doth he loue you, as his returne hether will not be long to conclude this affaire,

i Court (royall). An assembly held by the sovereign. A formal assembly held by the sovereign at his residence: in early times, of his councillors and great lords, for purposes of administration; in later times to give state receptions, audience to ambassadors, and the like.

j Braver. Finely-dressed; splendid, showy, grand, fine, handsome. The lack of *-ly* adverbial suffix in comparative and superlative forms is normal in the fourteenth century (see Mustanoja 341).

k *Tindarus*. Although there is disagreement about his genealogy, he appears in Greek legends as married to Leda and fathering, as consequence of Aphrodite's curse, daughters who would marry more than once: thus Helen of Troy and Clitemnestra. Also Castor and Pollux appear as his sons (see Grimal).

l *Paris Alexander*. Hecuba and Priam's son in the Homeric account, known for having eloped with Helen of Troy, thus becoming responsible for the War of Troy (see Grimal).

m *Castor and Pollux*. These two twin brothers, known as *Dioscuri* in the Greek world and *Gemini* in the Roman culture, were engendered by Leda, after Jupiter's impregnation in the shape of a swan. Still, Castor would be considered Tindarus' child, whereas Pollux would have Zeus as father. When Castor died, his twin brother asked Zeus to grant him the fraternal reunion, and they were brought together as the Gemini constellation (see Grimal).

which for my part, I would be glad to hasten, in regarde of the desire I haue to pleasure you both to my power.

At these words *Melicia* began somewhat modestly to blush, neuertheless being
65 prudent and well aduised, shee cunningly dissembled this youthful feminine shame, saying, My Lord, the Prince *Recinde* is of such a vertuous and gentle nature, and so well his valour and prowesse knowen where he traualleth,ⁿ as each one ought to reioyce at his good fortune: especially myselfe, beyond all other that loue and honor him, if it be so, that hee beares me such good will as you speake of.

70 These speeches of *Melicia* so imboldned *Arnedes*, that now he beganne somewhat to cheare vp himselfe, and entered into further conference with his Lady, taking of her the first [C3r, 13] earnest of their loue, which were many daintie kisses, soft touchings and such like, yet so honest⁴ and comely discharged, as it was no scandall or offence to the beholders, but rather moued them to wish, that they
75 would longer continue this agreeable and pleasing behaiour.

Now the Emperour amongst those that were of greatest regarde there present, highly esteemed and honored his sonne *Palmendos*, in that the cheefest ioy and pleasure of this feaste proceeded from him: heeruppon he remembered the sealed booke which he sent him, with so many other precious thinges from the Isle of
80 *Delphos*, as in the tenth Chapter of *Palmendos* hath beene declared.^o

To make knowen therfore to the french Lords the magnanimitie and vertues of his sonne *Palmendos*, hee commaunded the rich and exquisite chaire (wherin the

ⁿ Traualleth. Variant of *travel*.

^o Ch. X of *Palmendos* did, in fact, refer to the coming to Constantinople of Rifarano and Lecefin from the court of the Soldan of Persia, at this point of the story an ally to Palmerin. They would be bringing news about how an unknown knight, who would turn up to be Palmendos, had fought the Giant Baledon, one that would take any knights and merchants visiting the island of Delphos captive, keeping them imprisoned in the castle tower. Rifarano and Lecefin, themselves freed from Baledon by Palmendos, had been entrusted by the champion to travel to Palmerin's court and offer him the treasures he had acquired through his adventure at the temple. The wonderful adventure told in Chs. VIII and IX of *Palmendos* deals with a treasure kept in a temple and guarded by an enchanted boar, also referring to the romantic story of two fated lovers: the duke of Feria is killed by two lions enchanted by his lady's father, the priest of the temple. Palmendos will be the destined champion who, in killing the boar, will have access to the hidden objects that lie next to the sepulcher of the lovers: an enchanted book, and the scepter and crown of a golden idol, as well as the sword that had once belonged to the Duke and with which the maiden had killed herself. Here Munday is reminding his readers of the basic structure in *Palmendos*: a central character attracts the attention of five knights (Arnedes, Recinde, Rifarano, Lecefin, and Pernedin) who depart from the Constantinopolitan court in search of the mysterious one, Palmendos, who has vanquished all others at the tourney set up on occasion of Ditreus and Esquivela's wedding. From that point onwards in *Palmendos*, the narrator will follow the adventures of the protagonist and of each of the other young nobles.

Idol^p sat) to be broght before him, and the booke likewise, which hee had caused to be kept in his treasure, amongst matters of greatest account.

85 To open the booke hee made prooffe^q againe by many of his knights, but there was none could come neere it, which hee perceiuing, deliuered it to *Palmendos* saying, My sonne, make some little prooffe of this booke, for if you bring not this labour to end, I am assured wee may set our hearts at quiet, for reading or behold-
 90 a lowly reuerence to the Emperour, tooke the booke from foorth the hands of a knight that endeoured to open it, and with such ease did he open it, as if the same had neuer been closed before: hereat the Emperour was exceeding ioyfull, and turning towards the Noblemen of *Fraunce*, he could not containe, but needes must expresse before them a most euident signe of fatherly affection to *Palmendos*. Then
 95 taking the booke, he turned ouer the leaues from one end to another, finding no matter or discourse written therin: only he beheld the figures of two Emperours painted in the midst therof, the one attyred after the greekish manner, holding a sheeld vpon his arme, wherein was the blazon^r and description of the armes of the Empyre: the other was armed [C3^v, 14] cap a pe after the Turkish guise, with a naked
 100 sword in his right hand, wherewith he seemed to menace the Greeke, and with his left hand very furiously hee snatched the shield from his arme.

If the Emperour were highly pleased with *Palmendos* opening the booke, no doubt, but hee greatlye marueiled what sinister presage these figures deliuered by their shew and fashion, wherefore he said aloud, that these did signifie mighty
 105 matters: hereupon all the Lordes and knights approached nere him to see the figures, and passing the booke from hande to hand, they all could coniecture nothing but matter of astonishment. But as each one deliuered his opinion, according to such reason as best seemed vnto them, there entred the pallace a young Gentleman in

p Idol. The controversy over idolatry, that is, the devotion aroused by images, has been a constant concern in the so-called “religions of the book”. Both the Hebraic and the early Christian religions, as later on the Moslem tradition, incorporate a range of references to the adoration of images as a mistaken practice; in the memory of the Christian Middle Ages, the Byzantine iconoclastic episode might have remained as a clear recollection of that forgotten principle which would be retrieved by Protestantism. Here the mysterious nature of the object, its hidden powers, are conveyed in the very reference to the word *idol*.

q Made prooffe. Vernassal gives Palmering the expression “*mon filz, essayez vn peu l'espreuue de ce liure*”. Munday uses *make proof*, a now obsolete expression that would reinforce the sense of “weight as evidence” to one of the senses of *proof*: (OED I. 7. a.: The action or an act of testing or making trial of something; the condition of being tested; examination, experiment; test, trial; an instance of this). *Palmendos* is being called to test publicly the magic power of the book, an impossible task that only he seems destined to fulfil.

r Blazon. A shield in heraldry; armorial bearings, coat of arms; a banner bearing the arms.

verie rich habilliments, carrying a Sheeld, and one of the verie best Swords for
 110 Armes that euer Vulcan^s God of the Forgers⁵ could devise to make by his diuine
 Arte:⁶ and being come before the Emperour, he set his knee to the ground, speaking
 in this manner.

Sir, the Knight of the enclosed Ile, sent me directly to this Court, to kisse your
 hand on his behalfe, beeing the man⁷ whom he loueth, honoureth and esteemeth,
 115 more than any other person this day liuing vnder the celestiall Spheres:^l Albeit as
 yet hee neuer saw yee, neyther knowes yee, but onelye by the renowne of your
 manhood and generositie, which hath so farre commended yee, and gotten such
 conquest ouer him, as hee cannot by his Magicke Arts, Necromancie, Cabalist^u and
 hidden Philosophie, (wherein he may well⁸ bee named the second *Zoroastres*.)^{9v}

s *Vulcan*. Roman divinity usually related to Hefestos, who having been trained in childhood by the smith Cedalion of Naxos, became the deity associated with metal forging and fire, and, therefore, with the creation of precious weapons. Many legends present him forging exquisite objects, golden chains, thrones or an invisible net through which the unfaithfulness of Venus with Ares could be spotted by the rest of gods (see Grimal).

t *Celestiall Spheres*. According to philosophical descriptions of the universe, the earth was surrounded by a series of invisible spheres that would maintain it in harmony with the rest of the celestial bodies, mainly with the orbits of the seven planets surrounding the earth. The Christian tradition kept to this astronomical model, and even in the Bible did St Paul mention having reached to a “third heaven” (2 Corinthians 12: 2–4). These astronomical calculations, although about to be challenged by new scientific discoveries, would keep being a symbol of the hierarchical perfect order in the universe after which the sublunary or earthly matters would also be organized in a huge chain that would link the basest creature to its loftiest creator. Tillyard’s classical description of such universal harmonious model is presented as a metaphor of the Elizabethan political and social conceptions. Thirteenth-century Johannes Sacrobosco’s *De sphaera mundi* (c. 1230) contributed to the understanding of the movements of celestial bodies: based on the idea that the universe consisted of a series of concentric spheres, with the Earth at the center, the theory provided a framework for understanding the complex motions of celestial bodies, essential at the time for navigation and timekeeping. As a professor of Astronomy and Mathematics at the University of Paris, Sacrobosco was widely known and read in European universities (see Thorndike).

u *Cabalist*. Munday wrongly refers here to the practitioner of Cabbale, rather than to the practice itself, *Cabala*, an entry registered in 1521, which also Vernassal includes in his French *caballe*. The sense of “mysterious” or “esoteric”, first recorded in 1665, seems also to be present in Munday’s reference. As for the adjective and noun *cabalist*, it is first registered in 1642.

v *Zoroastres*. The name is brought to the conversation so as to further emphasize the cryptic nature of this knight’s knowledge. Zoroastres, mentioned by Pliny the Elder in his *Natural History* (Bk VII, Ch. XVI) stands as the originator of the ancient Iranian religion of Mazdeizm, which might have exerted an important influence on dualistic attitudes in early medieval Christian positions. He may have been born between 1600–1200 BC and presented his doctrines for one of the earliest monotheistic religions in the *Avesta*. These sacred contents would be passing on orally till they were written down at the time of the Sasanid Empire between the fourth and the sixth centuries AD.

120 foresee any thing, that may turne to your grieffe or discontent of mind: but he
 imagineth himselfe bound to let yee know therof. Wherefore, that yee may wade no
 further in the depth of doubtfull opinions, which the two figures in this enchanted
 booke may cumber your thoughts withall: he tells yee by me, that as yee behold
 here these Images, euen so (one day) shall the Empire of *Greece*, and the glorie of
 125 her good knightes, be abated and destroyed by the enemies of our fayth. So that
 for the sinnes and iniquities of the Christians, [C4^r; 15] God will suffer betweene
 the Greekes and Turkes mortall diuorce¹⁰ and hatred, which shall end by a most
 bloodie discomfiture, whereto you and your Son *Palmendos* haue already giuen
 beginning. Neuertheless, this ruine and decadence shall not happen in your time,
 130 neyther of him nor your posteritie, because all their liues (euen to the last day) shall
 bee most glorious and triumphall, not any of your enemies erecting one Trophe^w
 ouer them: therefore receiue no grieffe at this fatall iudgment, considering we can
 no way escape the ineuitable destenie, whereto God hath appoynted vs.

I see well then (replied the Emperour in great heauines) that man shall not
 135 have anie one intire pleasure in this mortall life.

Ah soueraigne directer of all thinges, most deuoutly I intreat thee, that thou wilt
 for euer imprint within my soule, the true characters of thy holy catholike faith, to
 the end I may both liue and die thereafter, without any other desire, than to accom-
 plish thy most blessed will. And albeit that *Greece* (in my time) shall not receiue this
 140 wound, yet must it needs marueilously offend and displease me, that so good people
 (by a false and miscreant Dog) should be so outraged.

Neuertheless, seeing I can no other way redeeme it, I sweare and protest
 before yee all, hereafter to be a cruell and capital enemie to these barbarous and
 vnbelieuing helhounds,^x making them dearely to buy before hand, the infelicity des-
 145 tined to this moane-worthie countrie. And euen so it came to passe, in that both he,

w Trophe. A structure erected (originally on the field of battle or the nearest land to a sea battle, and later in any public place) as a memorial of a victory in war, consisting of arms or other spoils taken from the enemy, hung upon a tree, pillar, etc., and dedicated to some divinity. In extended use: a representation of such a memorial; (a representation of) an ornamental group of symbolic or typical objects arranged for display.

x Helhounds. After the daily experience with dogs, which had been tamed since at least Neolithic times, many ancient mythologies reproduce the idea of the protection of an underworld domestic space where a fierce dog guards the entrance to such afterlife realm, the animal acquiring some of the traits of those monstrous forces dwelling in such dimension. The connection between the despective reference to Muslim enemies as dogs from a Christian perspective is found in different languages. In Spanish the word *perro*, of popular etymology (Corominas & Pascual IV, 498) and used with a pejorative aim, was opposed to the classical *can*, which maintained its positive echoes. In these lines, Mahomet is referred to as “a false and miscreant Dog”, announcing the concept of “hellhounds” for his followers.

and *Palmendos* in his kingdome of *Thessalie*, did great and infinite dammages to the Turkes, for euer after there was continually open warres betweene those Nations.¹¹

But the Emperour then somewhat mittygating hys choller,^y with a more pleasing countenance and milder tearms, thus spake to them about him.

150 Wherefore should I offend myselfe wyth such things as wee shall neuer behold; I pray yee (for all this) let vs not leaue the fruition of such pleasures, as God hath sent vs at this [C4v, 16] instant: for seeing it is hys will, that happy successe shall betyde the affaires of my time, and they that follow of my posterity likewise: I haue
155 no reason to passionate myselfe, but rather to repute me the most happy Prince, that thys day inhabiteth betweene the two Poles.^z

Therefore I pray you (quoth hee to the Messenger) on my behalfe, thank the Lord of the enclosed Isle your Master, for putting mee out of those doubtfull imaginations, striuing to vnderstand what these two figures shoulde signifie, assuring him withall, that he hath no friend in this world, who can make more account of
160 his good will than I doo, nor shall hee finde any iot lesse in me towards him, when

y Choller. Anger, rage, proneness to anger; irascibility, fieriness, or ill temper. Ancient and medieval theories on human physiology defended the coexistence of four cardinal humours that would exist in an ideal state of temperance. The excess of one of these humours, the hot and dry bile, would cause irascibility.

z Poles. According to Kotlyakov and Komarova (557), “A geographical pole is either of the two points on a planet, dwarf planet or satellite, or a large rotating body or sphere where the body’s axis on an axis of rotation intersects its surface”. As for the knowledge of these poles, since the early Middle Ages, authors like Isidore de Seville had presented the idea of an ocean that would encircle much of the terrestrial and sea zones of the earth. Medieval maps would refer mainly to climatic zones as well as to a configuration of the earthly areas following the TO symbolic scheme, according to which the three continents of Asia, Africa and Europe would dispose themselves on the spheric space following either the vertical or horizontal disposition around a center occupied by Jerusalem, the seas forming that T shape (Asia would be located on the Northern hemisphere, over the horizontal beam, Africa and Europe on the vertical pole, East and West respectively). It would be still surrounded by that oceanic vague space which was imagined to be unsurmountable. In some of these maps, though, we might guess the reference to polar regions, like in the Hereford *mappa mundi*. Much of the navigation practice in early fifteenth century was based on the knowledge and use of instruments already well known by the thirteenth century, such as the compass, the plumb and the portolan charts (Phillips 272). These portolans, most needed for coastal navigation, did not take in account the curvature of the Earth that Mercator projections would later guarantee. Still, they did work well for small seas and certainly they would be used in sailing through the Mediterranean. Resorting to the measurement and division of the space in a grid in the directions marked by the compass, these charts might be oriented to the magnetic North Pole which they might identify as a particular geographic spot or an island. It is in Martin Behaim’s globe (Nürnberg Ms., 1492) where we see a whole reproduction of both polar casquets for the first time (see Thrower 75). The reference to the poles here reveals the acquaintance of the original author with these navigation techniques and vocabulary. The first recorded reference to the poles in English is from 1392 (OED).

it¹² pleaseth him to make any triall therof: so breaking off, the Gentleman went a little lower toward *Primaleon*, who likewise was there present, and thus spake to him: Happy and fortunate Prince, the Lord of the enclosed Isle my master, who loues you as himself, hath sent yee this good sword and rich shield, the two best and most
 165 exquisite weapons, that at this day are to be found in all the world, and them hee thinks meete for so valiaunt a knight as you will proue, aduertising you, that the clouen rock, being thus separated, as you may beholde heere figured in this shield, signifieth the partialitie and little looue betwene you and her, who in after time shall make one sole heart of twaine: so that on the day of this reciprocation hapning
 170 betwene you, this impregnable rock shall then remaine intyre and closed againe, and without any impeach, to testifie your reconciliation.

Tell your Master from me (answered *Primaleon*, as one abashed to heare such speeches,) that as it hath pleased him to send me this fayre present, which I shal well and carefully keepe for his sake: so wold I haue him command me any thing wherin
 175 I may do him pleasure, when he shall aduertise me, as the man that may command my vttermost, and whom I highly thank for his curtesie, albeit I cannot but remaine in pensiuenesse til I vnderstand more clearly the matters you haue told mee.

The time will come (replied the yong Gentleman,) when you shall knowe them sufficiently, although at this instant [D1^r, 17] they seeme so hard and obscure to yee:
 180 and then shall ye recompence the seruice, which now yee receive from my Maister.

Then commaunded *Primaleon*, that one should fetch a rich present for the Lord of the enclosed Isle, in requitall of the excellent Armes he sent him, and another in like manner for the Gentleman that brought them: which immediatly was per-
 185 formed in euery respect, when the youth (with great reuerence taking his leaue) returned presently towarde the Isle, leauing all the Court meruayling at the newes before rehearsed.

The Emperour and his Barrons long looked on the weapons, each one commend-
 190 ing the artificiall workemanship of them, and meruayling what the strange seperation of the rocke should meane, being thus foretold, that one day it should ioynt together againe, which made the Emperour deliuer these wordes before all there present. I am perswaded wee shall behold great matters of importance, when this halfe deuided Rock shall knit together againe: So that as seemes to mee my Sonne (speaking to *Primaleon*) for thee are reserued many aduentures, which none but thou canst effectually finishe: Wherein I pray God to bee thy director, enduing thee
 195 with such strength and hardines, as thou mayest honorably make an end of them.^{a*}

a* Arthurian romances usually start at a courtly celebration which is suddenly interrupted by some visit or event that announces the wonderful adventures that lie ahead of the main character. In this case, Munday has decided to start his new book precisely at a moment that allows the adjust-

So doe I deuoutlie pray myselfe (answered *Primaleon*) els shall I repute all my life verie careleslie bestowed and I vnworthie to come in companie of so great personages, if I shuld not resemble (in some good part or other) the noble Lord that begot me: and that I may attaine thereto, it is necessarie I should passe through
 200 many perillous trauayles, knowing that without exceeding endeouour, it is impossible to reach such honour, as doth for euer make men to be esteemed. For this may serue me as a most worthie example, yea and an infallible mirrour of all vertues, proceeding from your excellencie so great a president, as not onely hath sweetly conquered the loue of your subiects, but gayning likewise a priueledge of everie
 205 ones good will, hath beside constraigned the enemie and [D1^v, 18] most barbarous Nations, to admire and honour yee for al perfections, being the cheefest peece of workemanshippe that euer Nature made.

These gentle and gracious speeches of the Prince *Primaleon*, made the Empeurour his father so pleased as possible might be, hearing from him such honest
 210 commendation, yet collourably ayming at a third person, as thence forth he reputed him verie magnanimous, and remembring *Achilles*, *Alexander*, *Themistocles*,^{b*} and other such valiant Champions, which *Greece* in former time had brought forth, he

ment to that structure: the Emperor happy to be surrounded by his relatives and faithful servants, receiving visitors and granting his own rewards resembles those moments at the Arthurian court. This mysterious Lord of the Enclosed Isle and his servant foretell fantastic events. It is precisely this concern of the characters – Palmerin and the rest of the members of the court as they praise the weapons – with the supernatural that confirms how the fictional element had become an essential ingredient of romances.

h* *Achilles*, *Alexander*, *Themistocles*. The narrator brings the three heroes together so as to better define the Emperor's feelings at listening to *Primaleon*'s wise, temperate and humble response. The three being Greek, they announce and precede *Primaleon*'s aptitudes. *Achilles* came first as the most splendid warrior of ancient times. Son of immortal Nereid *Thetis* and mortal king *Peleus*, he became the king of the *Myrmidons*, whom he brought to *Troy*. In the *Iliad* he holds a special position as the best representative of Greek confidence and boldness. His figure is also celebrated by other sources, like that of *Statius*' *Achilleid*. *Alexander III* of *Macedon* (356–323 BC), or *Alexander the Great*, ruled over *Macedon* and expanded its frontiers into an empire which reached as far as *India*. His thirst for power came hand in hand with that for knowledge, having studied as a child with *Aristotle*. Maybe because of that, in the Middle Ages he is given this interest in sciences which leads him to try all kinds of experiments. He spreads all through these countries a common Greek culture which eventually would be known as *Hellenistic* and which would be strongly felt at the colonies. As a cultural construction, the diffusion of its ideas was most successful, this legacy being acknowledged by the *Byzantine Empire* in the fifteenth century. The third honourable Greek is *Themistocles* (c. 524–459 BC). Like the other two, he would be remembered as a great politician and general who would save *Greece* from *Persia* on several occasions in which the *Persians* might try an invasion. Thus, to *Palmerin*'s eyes, his son possesses the capacities to maintain intact and safe from the *Turkish* menace his own empire.

began to conceiue some hope, that one day he should see him go beyond all other of his time. Whereupon hee gaue commandement that the weapons sent from the
 215 Lorde of the enclosed Isle, should be verie charlie layde vp, and for this cause, if afterwarde in any place *Primaleon* would not be knowen, he named himselfe the Knight of the clouen rocke. From that time all the whole day, there passed no other speeches among them, but of the meruaylous knowledge of this great Magitian, the Emperour entring into so good opinion of him, as he could neuer forget that the
 220 Empire of *Greece* should be sackt by the Turkes, which was a continuall grieffe to his heart: yet would hee not outwardly deliuer any show thereof, but with Princely iestures shadowing them still, seemed as pleasant as euer he was before.

Primaleon likewise on the other side was very pensiue, desiring also to know her name, who already by the very words of the yong Gentleman, had inflamed his
 225 thoughts with the heauenlie fire of *Venus*: for till this houre hee had no knowledge of amorous passions, but now his heart was so liuely touched therewith, as there they had taken a perpetual dwelling place, as yee shall perceiue by the following discourse of the Historie.

But now he fell to make prouision with the other knights, giuing order that all
 230 thinges might bee readie against the triumph^{c*} day, which was appointed for the Nuptialles of his Sister. And for the more magnificent gracing thereof, the [D2^f; 19] Emperour greatly desired, to see the King his Father and the Queene his Mother there present, which made him send a post in this behalfe to request them. The like did hee to the King of *Sparta* and *Arismena* his Aunt, whome hee had not seene
 235 since their espousalls: hee sent for King *Frisoll* also, with the residue of his chiefest friendes, that they would honour him with their presence at his Daughters wedding, because soone after she was to depart for *Fraunce*.

The horseman which the *Emperour* sent for *Macedon*, found King *Florendos* in exceeding pleasure, in that hee had married *Belcar* with *Alderina*,^{d*} Daughter to the
 240 Duke of *Pontus*, and as yet the feast endured, where *Recinde* was enforced to abide, at the earnest intreatie of *Belcar*, who promised afterward to accompanie him to *Constantinople*: So that when the Poste arriued there, they were prouiding to set forward on the way.

c* Triumph. A public festivity or joyful celebration; a spectacle or pageant; especially a tournament.

d* *Alderina*. In Ch. II of *Palmendos*, Alderina, daughter to the Duke of Pontus and Durace, and Belcar, son to King Frisol of Hungary, accidentally meet as she travels with her family to a wedding. At the tourney in Macedonia she will again be attracted to the mysterious knight, and as she finds out his name, she will finally make him her own knight. At this point in the story, both characters are already happily married and Belcar's friend is just waiting for him to leave his father's court to start their journey to Constantinople, to participate in Palmendos's wedding games.

Now were the King and Queene not a Little ioyfull, when they vnderstood that
 245 *Palmendos* was their Nephew, and *Philocrista* should marrie with so great a Prince,
 as was the son to the King of *Fraunce*: hereupon they concluded, not to frustrate the
 Emperours desire, which hee had to see them at this solemnitie. Then the Messen-
 ger recounted to them, how *Arnedes* had remayned vnknownen in the Court, without
 any intent to make himselfe knowen, vntill the Ambassadors of *Fraunce* arriued
 250 there. With whome (quoth hee) there came a knight of Spaine, that enquired after
Recinde Son to the *Castile* King:¹³ because his eldest brother being deceased, the
 Subiectes of the Realme desired him for their King.

Recinde hearing these newes, beeing vnable longer to endure, deliuered forth
 meruaylous sorrowe for the death of his Brother, saying that hee more desired his
 255 life, than all the kingdomes in the world.

Sundrie other mournefull speeches hee proceeded in, when the King and
*Belcar*¹⁴ (wundring that two such knights had so long concealed themselues) reioy-
 sed not a little, thinking themselues happie, that they had done such honors to
Recinde: [D2^v, 20] with whome they vsed many reasons and sweet perswasions, to
 260 comfort and put him from his sorrowfull dumpes.

The Messenger being likewise glad, because hee had found the end of the
 Spanish knights perigrination, thus spake.

My Lord *Recinde*, cease these teares, which serue to no purpose, for recouering
 the thing that is out of all hope of men, but rather to hinder the Castillians, who
 265 desire shortly to see yee as their Lord and King Soueraigne:¹⁵ For which me thinkes^e
 ye haue greater occasion to thanke God, than thus to torment yourselfe against all
 reason, considering that the Scepter of Castile, is one of the most rich and honoura-
 ble in all Europe. And if yee meane shortly to see the Prince *Arnedes* in *Constantino-*
ple, who is not a little pensiuie for your cause of heauines: yee will procure great ioy
 270 both in him and the whole Court of the Emperour, because each one doth wish your
 presence there, especially vpon so good occasion as is now offered.

When *Recinde* heard the Gentleman vse such speeches, he began to remember
 himselfe, that nowe hee was to deliuer some Heroicall spectacle, for better attayning
 his Lady *Melicia*, whome, by the sad and certaine newes of his Brothers death, he
 275 thought the sooner to recouer as his owne. Wherefore he determined to make one
 in this Tourney, and as hee resolued on this honourable purpose, many secret dis-

e* Me thinks. This impersonal expression derives from the original Old English form *me þyncð* “it seems to me”, in which *me* would be acting as dative of interest, the verb being *þyncan* “to seem”, not *þencan* “to think”. In Middle English, though, both forms would merge and lead to this one, which would comprise both meanings. This expression, also an indicator of opinion or subjective truth, might sound archaic by early seventeenth century and, eventually, disappear.

courses combatted with his spirite, which he generally imparting to *Belcar*, receiued this answere from him.

My Lord and Brother, although I durst not enterprise to goe so soone to *Constantinople*, yet would I gladly beare you companie, as well to gratefie yee herein as any thing else I am able to devise, because you are the man, to whom I would haue my nearest thoughtes knowen throughtout my whole life, with this assurance beside, that yee shall not find any man lesse sparing of himselfe, in such matters as may be deemed agreeable¹⁶ to yee.

Seigneur *Belcar*, answered *Recinde*, I may well say, that if Fortune heretofore hath slenderly fauored mee, [D3^f, 21] entertayning me often with very rigorous tearmes, yet might it bee interpreted but as a presage of vnspeakeable content in future prosperitie: for the ioy I take in being of so good account with you, surmounteth all the mishaps that haue befallen mee.

So knitting vp these courteous entercourses, they purposed to take order for their voyage, each one according to his owne best contriuing, desiring the King not to make ouer much haste, because they minded to trauaile together: For *Belcar*, *Recinde* and *Tirendos*^{f*} required to go thither before, meaning to perfourme some matter of honour and worthie commendation, in the sight of the Emperour, who had neuer seene anye deedes of *Belcar* and *Tirendos*, whereto King *Florendos* agreed verie willingly, who notwithstanding hee was aboute threescore yeeres old, yet was hee neuerthelesse of strong nature, able to endure the paine of trauaile.

Nowe when hee had appointed euerie thing in equipage, with a goodly companie, he set on towarde *Constantinople*, whither the Duke of *Pontus* could not come so soone as hee, for certaine businesse of importaunce that had befallen him, to the great grieffe of the Princesse *Alderina*, that shee should so long be absent from her deare spouse *Belcar*. So leaue we them voyaging as time fauored, to speake of such things as happened in the Emperour Court in meane while. [D3^v, 22]

^{f*} *Tirendos*. Chs. VII and X include the variant *Tyrendos* in a fairly consistent way; apart from these cases and the accidental use of *Tirendes* in Ch. VIII, the name appears as *Tirendos*, after the Spanish and French forms.

CHAPTER III.

How Ozalio intreated Palmendos to accomplish the promise he made him, and he (unwilling to deny him anything) gaue him Marencida to wife, as also the Kingdome of Tharsus. And howe they both embarqued themselues, with a gallant companie of
 5 *knights to goe thither: And what hapned the Queene, Mother to Palmendos, at their arriuell.*

While the Horsemen and messengers were thus busied about their charge, the Emperour commaunded preparation for the great triumph, feasting his sonne *Palmendos* and the French Lords, and entertaining them with all pastimes his hart
 10 could devise: so that the whole Court exercised themselues in nothing else, than in such things as might yeeld greatest pleasure to this honorable assemblie.

Among them all that were thus contented, *Ozalio* had little minde of pleasaunce,¹ seeing his Cosen altered from the Law of *Mahomet*, wherefore he intreated him according to his promise, that he would giue him the Princesse *Marencida*^a to wife,
 15 with leaue to returne againe to Tharsus: which motion highly pleased *Palmendos*, knowing that (by these meanes) the Queene his Mother should heare certaine tydings of him.

Marencida on the other side was in no lesse paine than *Ozalio*, and albeit the Princesse *Philocrista* euermore comforted her, with such honourable meanes as
 20 became her calling: yet could she not fasten vpon any thought of pleasure, but continuing daylie solitarie, like solitude itselfe, would not come forth of her Chamber, but there all the day streamed foorth fountains of teares, complayning (without ceasing) of her aduersitie. Of one thing she might iustly make vaunt, that her eyes were become sources, distilling foorth water more cleare than Chrystall: and if she
 25 tooke any small pleasure or [D4^r, 23] recreation, it was only with *Ozalio*, who euerie hower^b fayled not to visite her.

a *Marencida* She is daughter to the Great Turk and is married to the Turkish King of Culaquin, Ocurite. As shown in *Palmendos* (Ch. XI), Ocurite had been surprised at sea by Palmendos, just when he was about to get on board of the ship of the prince of Babylon, Abenuq, one of Palmerin's allies, since he used to chase Christians along the Aegean coasts to please his father-in-law. Once a prisoner himself, Ocurite is brought by Abenuq to Constantinople as Palmendos's gift to the Emperor. Later on, while Marenzida searches for him, she too falls prey to Palmendos's galley. While on board, Ozalio, in love with her, makes Palmendos promise she will be his to wed. At this point in the story, Marenzida will be reunited with her husband in Constantinople, this being one of the saddest moments in the story.

b Hower. From the Old French *ure*, the Middle English form *hower* is exceptionally used here, since all through the text the prevailing form is *hour*.

At length *Palmendos* went one day to conferre with her, concerning the former determination, of ioyning her in marriage with *Ozatio*: but so soone as he entred the Chamber, shee began to renew her wonted griefes and passions, saying. Alas Sir
 30 Knight, wherefore come yee to renue my sorrowe, so extreame and insupportable, as death itselfe is readie to seaze on me in this place? I intreat yee, seeing the destinies haue fatallie appointed me to this endlesse torment, that yee woulde not vrge it the more by the meanes of your presence.

Madame, answered *Palmendos*, if heretofore I haue procured yee any iniurie
 35 or grieffe of minde, I hope at this instant to make a final end thereof, by the meanes of an inestimable gift which I meane to bestow vpon yee, giuing yee the knight to your husband, who esteemes and loues yee aboue al thinges in the world. Nor could the King *Ocurites* compare with him for valour and vertue, the heauens bearing witness of his prowess and dexteritie in Armes, as I know no Gentleman of
 40 the Turkish Nation, seeing him once manage deedes of Chiualrie, that dare meete him in Tourney or fieldbattaile, without repenting it dearely afterward. Neyther could King *Ocurites* equall him in riches and possessions enjoying the kingdome of *Tharsus* which hereafter shall be his, a state more wealthie than the Prouince of *Culaquin*. For this cause (Madame) appease the violence of your passions, and consider, that your comming into this Countrie will bring ye great honour and felicitie,
 45 if yee please to accept as your lawfull husband the Prince *Ozatio* my Cosen, whose affectionate dilligence yee behold in your seruice. But should yee be so vnmercifull as to refuse him, yee may easly kill both life and soule together, a matter too irregular and differing from Ladies reputation, in that by nature they are rather benigne
 50 and pittiful, than bloodie and cruell, though (uerie often) ouer firme in peruerse obstinacie.

Lord *Palmendos*, quoth *Marencida*, how is it possible to [D4^c, 24] condescend^c
 vnto the matter you propound mee, but by force? well may you guesse (by the small
 delight I take in being in this Countrie) I will neuer doe this with my good will:
 55 albeit Seigneur *Ozatio* seemeth vnto me such a one, as I could not better bestow my loue vpon any, who meriteth more fauour at my hand, than he doth: but alas my fortune hath reduced me into so pitiful tearmes, that I cannot accommodate myselfe to any thing which delighteth my spirits. Notwithstanding, if so it bee, that against the good will of your handmaide and captiue, you haue determined to

^c Condescend. To make concessions; to comply, consent, concur, agree. To yield or deferentially give way; to show oneself deferential, compliant, or complaisant; to accommodate oneself *to*. To give one's consent, to accede or agree *to* (a proposal, request, measure, etc.); to acquiesce. Given *Marencida*'s situation at this moment, her alledged superior position rests uniquely on her being addressed as a lady. *Palmendos* is not asking but pushing her, by reminding that rejecting this new suitor would be unnatural. Thus, she cannot comply wilfully or as an act of deference.

60 effect this business, I pray you before I espouse the Prince *Ozatio* your Cosen that I may see the king *Ocurites* my first husband, to the end, I may aduertise him of my disaster and of that which I am now forced to doe, being not able by my reasons any way to resist.

Thereunto do I accord most willingly, answered *Palmendos*, and addressing
65 his speech to *Philocrista*, thus hee proceeded. Madame I humblie beseech you after dinner, to take her with you into the Emperours great chamber, to gratifie her in that which she hath presently requested.

So fell it out, after the Infant had constraynedly^{d2} made her to put on her richest habillments, in which it was a goodlye sight to behold her; for she was
70 both faire, and of the best grace. Being come into the presence,^e where the Emperor was conferring with the king of *Thesalie*, and with manie other Princes and great Seigneurs,³ *Palmendos* commanded by and by to send for the king of *Culaquin*, who soone after was brought thither, looking so leane chaunged, and meagre of countenance, that *Marencida* did not know him: and had not *Palmendos* shewed him to
75 her, she coud not well haue guest it to be he. Then she rising vp from a chaire where shee sate, went to embrace him, the teares standing in her eyes: when she cried out. Alas king *Ocurites*, which of the Planetes haue we prouoked, that doth submit vs both to this sinister fortune and inexplicable mischaunce, euen by the meanes of one onely knight? The same who vanquished and tooke you [E1; 25] prisoner
80 in the Leuant-seaes, hath brought me away by force out of my Countrey, from my Father and friendes into this place, where not contented to hold me as his slaue, but will moreouer (in my despite),⁴ giue me to another husband. And that which I haue receiued of him as great fauour, is this that he hath onely permitted me to let

d Constraynedly. On this particular occasion, the use of *constrainedly* might suit both women, *Philocrista* and *Marencida*: the former, who has been asked by her brother to convince *Marencida* to get dressed for the occasion, and the latter, who *is made* to do so. Clearly, both meanings of the word [OED: Under constraint or compulsion; With constrained manner or behaviour; without natural spontaneity or freedom of manner (first recorded in 1656)] might suit *Philocrista*'s action, since she is both *made to* ask and *making* *Marencida* change her behaviour.

e In courtly architecture, chambers of presence are those where the monarch or monarchs occupy the throne when receiving ambassadors or any official delegations. Traditionally the royal house would be divided into the household section, comprising the kitchens, halls or any extra space which might be daily occupied by the service, and the more private rooms or chambers. The first one would be managed by the Lord Steward, whereas the second would be supervised by the Lord Chamberlain, in charge of particular public ceremonies as well as of the monarch's private service. In Tudor England, the growing importance of the sense of privacy by the late fifteenth century would be reflected on an alteration of this basic dual structure, whereby, to the Household and Chamber sections, a new one, that of the Privy Chamber, would be added, so as to comprise the private lodgings – library, bedchamber, garden – and servants of the monarch (see Morgan 1987).

you vnderstand hereof, to the end I hauing once tolde you, you may not blame mee
85 hereafter, knowing not for my part howe to remedie it otherwise.

Ah, I wish the fatal Goddesses,^f would quickly shread a two the thrid of my life, before I consent by my will to any such occasion. Ah! If it might so well befall me, I should repute myselfe happie, as receiuing the onely contentment which I desire, is to saue mee from contaminating the exceeding love I bare you: But infortunate
90 and miserable woman that I am, seeing death sheweth himselfe herein inexorable, I must spend in extreame sorrow the rest of my dayes. Alas, poore King *Ocurites* who was wont to be so much esteemed off among the Princes and Kings of *Turkye*, whose prowess and haughtie courage did farre surpase all the brauest and hardiest knights of *Asia*; where are now become thy riches and great estates? who hath
95 dimmed the so signall and famous renowne of the Heroicall gestes, captiuing both thee and thy loyall spouse? How did fortune vrgently abandon thee in this manner? O it was ambition and desire of winning honor, which hath put this slavish chaine about thy necke, placing thee among Gallie-slaues, where it shal be best for thee to die immediately, seeing the Emperour is our mortall and capital enemy? O diuine
100 prouidence, how hast thou permitted fortune to rebell thus, and to execute against vs so enorme and woful a mischief? Assuredly I can well vaunt that the celestiall bodies haue more favoured vs, than thou hast bene friendlie and gentle towards vs.

She vttered manie other lamentable discourses, still detesting her accursed life. When the King *Ocurites*, who had giuen attentie care to her (knowing that she was
105 *Marencida*) [E1^v, 26] felt himselfe so confounded, and out of his wits, that he could not pronounce aboue fiue or sixe such like words: Alas *Mahomet*! did I not suffice thee to haue so austerely afflicted mee, but thou must reduce into so pittifull and base extreamity the soule, which did not merrite the least of all these sorrowes, which doth so much the more agrauate my torment? Ah, the most outraged king
110 that euer was borne of his mother, swalloweth downe patiently the potion mixtured^g with bitternes which thou hast prepared for him.

Speaking these words, hee fell his height^g to the ground, and *Marencida* fell downe heard by him, where they vsed such strange gestures, that some supposed

f Fatal Goddesses. In Greek mythology, they would be the the *Moirai*, who would receive the name of *Parcae* in Rome. They would be the three weaving sisters deciding on the thread of human lives (see Grimal). This moving lament by the desperate wife includes the *ubi sunt* topos that, with a biblical origin, had its best-known representatives in Boethius and late medieval poets. The motive meets that of the turn of fortune and fall of the great ones, the essential theme in plays like Marlowe's *Tamburlaine the Great*, which *Ocurites*'s story partly echoes.

g Fell. Regarding the possible meanings of *fall*: To lose the erect position (primarily with suddenness): opposed to "stand". To become suddenly prostrate. To be brought or come suddenly to the ground; To let fall, drop; to shed (tears); to cast, shed (leaves); to bring down (a weapon, the hand,

they were stricken with the falling sicknes,^h insomuch, that they moued all the
 115 standers by to compassion: and the Emperour for his parte would willingly haue
 deliuered them, had hee not perceaued *Palmendos* could not honesly frustrate
Ozatio, of the promise which he had made him. By meanes whereof, not to abide
 beholding them any longer in this pitteous Tragedie, he commaunded incontinent
 to recarry *Ocurites* to his lodging, and *Marencida* backe into her chamber: where
 120 she would willingly haue done that for him (to saue him from death) which *Alceste*
 whilom Queene of *Thessalie*, would only haue enterprised for *Admetus* her husband,
 after she vnderstood by the Oracle, that any one of his friends, who would die in his
 stead, might saue his life, which else in no wise might bee preserued.ⁱ

So great was the heartes grieffe *Ocurites* felt, during his traunce; that refusing
 125 to eat or drinke a long time afterwards, he weakned so much his members, and
 spent his naturall vigour so farre, that his soule was constrained to take leaue of
 his body: which was interred afterward (by commaundement of the Emperour) in
 a rich tombe, whereof *Marencida* neuer knew any thing: for they sought meanes
 expressly to conceale from her this mischaunce, fearing lest she should goe after, to
 130 keepe him companie in the other world, as might bee misdoubtedly the coniectures
 gathered of the anguish she [E2^r, 27] indured, seeing him in so miserable estate,
 when shee sounded in his presence as you haue read before. And for that *Ozatio* did
 sollicite at the length her departure with all diligence, *Palmendos* caused two shippes
 to be made readie with all things necessary, graunting him freely his departure
 135 (albeit there was much grieffe on both sides, for that from their infancie they had
 beene both brought vp together) they gaue each other their last adieu, not without
 bedewing their faces with store of teares, their minds being touched inwardly with
 the strict and more than fraternall amitie betweene them: so that euerie one marue-
 140 led, why he would not for this only respect renounce Paganisme, as *Palmendos*
 had done: which hee would surely haue done, if the loue of *Marencida* had not so
 preuailed with him.

etc.). Although we might read *his height* as a DO, the use of the word fitting the second sense, the expression *his height* might also have an adverbial modal function, thus the general meaning being the right one.

h Falling sicknes. This syntactical combination, now rare and first recorded in 1527, was the English term for *epilepsy*, the more scientific name used by Vernassal.

i *Admetus* and *Alcestis*. The Greek legend presents Alcestis' sacrifice for the sake of her husband Admetus, who had caused goddess Artemis' fury. In order to placate the effect of her wrath, Apollo asked his death to be replaced by that of any other person who might willingly offer him/herself in his stead. Alcestis would be the one, and her generosity would be acknowledged later on by Hercules, who would bring her back from the underworld when hearing of her death, according to Euripides' *Alcestis*.

The Emperour gaue them many sumptuous presents, to carrie from him to the Queene of *Tharsus*, which being bestowed in fit place on ship boorde, hee commaunded to hoise sailes, and so incontinent launched into the maine sea, which
 145 was so calme and still, that within fewe dayes hee fell within the coast of *Tharsus*. So soone as he was ariued in the hauen, all the Cittie began to make bonefires, and many other tokens of ioy, thinking to recouer their true and liege⁶ Soueraigne *Palmendos*: but soone after changed their reioycing into sadness; when they knew certainly *Palmendos* was so farre from that place, where they thought him to be
 150 present, all the people doing nothing els but cursse and ban the old Beldame, which occasioned the loss of so milde and gentle a Prince. At this time lay the Queene very grieuously sicke in her bed, for the absence of her sonne *Palmendos*, so that seeing *Ozario* alone enter into the chamber, her heart felt presentlie such an extreame anguish, that she had neyther sinew, veine, artir, nor muscle, which was not deprived of their vsuall functions. So that without hearing the Ambassage, which the
 155 Emperour comitted to *Ozario* to offer hir with his presents, she died more sodainely than the thunderbolt did euer pierce through living body. [E2^v, 28] This honourable Lady hauing thus accomplished the last law of nature, and yielded before God her mortall homage: *Ozario* gaue the principals of the kingdome to vnderstand of the
 160 ordenance of *Palmendos* his Cosen: Whereby vpon calling them together soone after the decease of the Queene, hee shewed them fast sealed, and so suscribed as they ought to bee: by which meanes they all knowing him to be a most sage and valerous Prince, accepted him gladly for their king.

Thus hauing peaceably inuested himselfe in the kingdome, he married forth-
 165 with in great triumph and magnificence, his deare *Marencida*, who seeing the loue her husband bare her, to increase more and more euery day, conuerted her mourning and sorrow into thankfull gladnes: so that within few daies she quite forgate all thinges past, louing afterward so perfectly the good king *Ozario* her second husband, that shee had by him many goodlie children, many whereof proued very
 170 braue and hardie knights.

Thus feasting them whom he tooke from *Constantinople*, for to accompanie him homeward, at length he returned them backe againe with such newes and rich giftes, which the king *Ozario* sent to his Cosen *Palmendos*, as hee (in memorie hereof) continued the same euery yeare following in like manner, for tribute and
 175 homage of the high estate, which he confessed onely to hold of him.

No sooner were the knightes arriued in the Emperours Court, but *Palmendos* was aduertised of the death of the Queene his mother: whereupon he grew into great mellancholie, and made woefull lamentation. Seeming to him that his absence was the principall cause of her death, but he loued *Franchelina* so ardently, that hee
 180 could not well busie his spirites in any other thing, than in those which he knew might cause her delight and pleasure: wherefore in time hee forgot the sorrow

which these heaue newes caused especially feeling himselfe so comforted by his loue, whom wee will now leaue to take the gracious pastimes, wherewith those that are newly affianced and wont to solace one another, attending the [E3, 29] wished
185 day of their Nuptials; And now returne wee vnto *Rifarano*, whom we shall finde yet in the house of the Countesse of *Island*.

CHAPTER III.

How Rifarano being departed from the Countesse of Island, to go to the Tourney which was to be held in Constantinople: met with his companion Lecefin,^a with whome hee fought to reuenge a pore Damsell, whose husband hee had slaine.

5 *Rifarano*, who Combated *Dioll* the Earle of *Islands* brother; if you remember,^b remained sometime with the Countesse his widdowe, as well to heale his woundes throughly (especially that in the scull of his head, which hee was faine to cauterise,^c and haue throughly searched) as also for the pleasure and graunt of amorous fauours, which he receiued daylie of her: by meanes whereof he could not leaue
10 her, till hee was aduertised how the Emperour *Palmerin* would holde open Court^d in *Constantinople*, and of the great Triumphes, which were there in preparation, to solemnize the alliance and Nuptials of the infant *Philocrista* with *Arnedes* sonne to the king of *Fraunce* and likewise of the Princesse *Franchelina* with *Palmendos*. But not to loose so good occasion, to present himselfe in so honourable a companie, which
15 hee hoped would there meete at this solemne feast: hee demaunded licence of the Countesse to goe see the Prince *Palmendos*, at whose handes he had heretofore receaued so much fauour; that he thought he held his life but of him and the immortal God who might end it when it best pleased him; whereunto very loath and vnwilling she accorded doubting lest hee would not returne againe to her so soone
20 as he had promised, and that in time he would forget her; for when a thing is farre out of sight, it is the sooner out of remembrance.^e[E3^v, 30] And shee good ladie, the

a *Lecefin*. Although in the description offered at the heading of Ch. IV we find *Ledefin*, not so throughout the rest of this chapter, where the variant *Lecefin* persists after the Spanish *Lecefin* or *Lecifin* forms, as well as the French *Lecefin*. However, in Ch. V, *Ledefin* will reappear in the first lines, to be replaced later by *Lecefin* throughout the rest of the chapter. In Munday's 1619 edition, the corrupt form *Ledefin* is used throughout.

b In *Palmendos* (Ch. XIX), Rifarano succours a dwarf from a knight and his squires, who had kidnapped the dwarf's wife. After killing the knight, Rifarano resumes his path, and as he does so, he assists a countess who was being harassed by her brother-in-law, called Diole.

c Cauterise. To burn or sear the flesh with a hot iron or a caustic fluid. This therapeutic technique was practiced since at least the second millennium BC, as it is mentioned by the *Surgical Papyrus* (1550 BC), and later on by *Tibb-i-Hindī. Sushrat*, or Hyppocrates, around the fourth century BC. Another seminal work was that by Aulus Cornelius Celsus, who presented this practice as the best way to eliminate gangrene, fistulas, as well as for the prevention of the discharge of different fluids. Its use is known in ancient China, indigenous pre-Columbian societies or the Muslim world.

d Open Court. The court royal holding the tournaments and solemnities celebrated on occasion of the wedding.

e Farre out of sight, it is the sooner out of remembrance. "Out of sight out of mind" (Tilley S 438).

bigger she felt herselfe with childe, so much more did her sorrow redouble: there-
 fore with a verie feeble voice, which did sufficiently demonstrate the trouble of her
 minde, she praide him of all loues hee would sometimes remember her, whome his
 25 departure left in a wearisome distresse. Against the which I cannot long time holde
 out, quoth she, but death will preuent^f me, vnles you purpose speedylie to make
 your returne: and thereby shall I know if you desire to prolong my life or no, which
 I put altogether into your handes.

Madame, answered *Rifarano*, too insupportable a paine would it be to me; if I
 30 should frustrate you in my speedy returne, for in steede of one onlie torment (which
 per aduventure) I should suffer more easely, making mine absence but of small con-
 tinuance) too intolerable a hart sorrowe might suffocate my soule, hearing say you
 should conceiue some misconceit against mee: so that I pray you belieue no obiect
 whatsoever which may present itselfe before mine eyes, shall euer be said or seene;
 35 that therefore I will deface your Image so liuely figured within my soule: which
 suffiseth (in my minde,) to take away the scruple you may alleadge; that I abandon
 you willingly; for I assure myselfe you doe not thinke so knowing well the testimony
 of my loyaltie, and perpetual seruitude towards your excellencie, shall alwaies put
 you out of such feare.

The Prince hauing vndoubtedly assured the Countesse, to return as speedily as
 he could possibly, she was a little comforted thereby: and giuing him for a present a
 most magnificent coate of Armes^g of greene colour, praide him to weare it for her
 sake: Likewise to take one of her Squiers with him, to the end she might at all occur-
 40 rences vnderstand news from him, for she misdoubted much, he would not returne
 so soone as she would haue him, as hereafter you shall heare: so that many times
 45 she was purposed to take away her owne life, as did sorrowful *Phyllis*;^h seeing the
 tearme expired that *Demophon* should espouse her. [E4, 31] *Rifarano* being departed
 from the Countesse, he rode three dayes without finding any aduventure, and on the
 fourth passing verie early neere vnto a Castell, hee sawe before the Gate the Lord
 50 thereof dead vpon his¹ bed; couered and cloathed with many clothes of silke: at

^f But. With general sense “if not”. Introducing a condition: If not, unless: “If I don’t die first”.

^g Coate of Armes. A coat or vest embroidered with heraldic arms; a tabard.

^h *Phyllis*. A mythological Thracian princess. She would be included in Ovid’s *Heroides*, a group of stories of historical or legendary abandoned women who had taken their own lives after having denounced by letter male betrayal or mistreatment. Ovid’s pitiful letters would be widely read by the late Middle Ages and they would be well known too in the Renaissance. In England, besides, Chaucer’s *The Legend of Good Women* included the Ovidian stories in the frame of a dream vision. Demophon, Theseus’ son and Phyllis’ husband, abandoned her to return to Athens to help his father, thus leading her to desperation. In hanging herself from a tree, she accounts for the myth of the almond tree, blooming as Demophon returns.

whose beds head sate a young Damsell making most strange and pittifull lamenting, that the verie panting breath of her sighes did well shew, in what manner her hart did beat within her breast. All about her were many Damsels and others, whose countenances and piteous cries which they powred forth into the ayre, did
 55 plainly bewray the great griefe they had to see this dead corpes,ⁱ the which they made as though they would carrie to buriall, when² *Rifarano* approached, to know what moued them to lament so much, promising them for recompence to work his reuenge according to his power, if in case there were anie neede to doe it.

Then the Damsell (thanking him much for his so gracious and courteous offer,)
 60 began in this manner to be speake³ him. Faire Knight, although my misfortunes be so extreame, that I cannot well imagine whether I liue or no, yet the assurance which I conceiue, that you haue taken some pittie of my mishap, will giue me argument to deliuer you the whole discourse: albeit it would bee better peraduenture I shoulde conceale it, to the end I may no further stirre vp the sorrow and heauines
 65 seated in my soule.

Know then my Lord, that this my dead husband⁴ going yesterday abroad on hunting, met by the way a knight, whome for his curtesie sake, he brought home to lodge here all night, and (for his better entertainment) commaunded me to doo him all the seruice I might deuise, in that he seemed to him to bee discended of
 70 some great house: albeit hee knew him not before, for he would neuer tell his name nor whence he was. I hauing therein freely accepted the commaundement of my Husband, did him all the honour I could deuise, so that we supped together in great ioy and content: but afterward, I perceiued he neuer remooued his eyes from off me, which made my hart as cold as ice, when I saw no bodie about vs, for all our
 75 [E4^v, 32] seruantes were gone to supper, so soone as they had done seruing vs.

Then the Traitor began to giue some enterprise to the villanie which he deuised forthwith, saying he was going to the Court of the Emperour of *Constantinople*, to present himselfe at the magnificent Tourney which was prepared for the Nuptials of his Daughter: This was the cause that my husband (for he loued greatly the exercise of Armes) rose sodainly from the table to command his Squiers to haue all his equipage in a readinesse to depart the morrow morning with him: by this occasion
 80 the disloyall man finding the time and place fitte for his purpose, vsed vnto mee

i Corpes. The 1595 edition maintains *corpes*, whereas the 1619 one replaces it by *corps*, a form commonly used in the early seventeenth century when applied to the remains of an individual. Middle English *corps*, originally merely a variant spelling of the earlier Middle English *cors*, would be adopted into English and gradually become the prevalent form by the early sixteenth century. Since the spelling with final *e*, *corpse* (perhaps taken from the modern plural *corpses*) was rare before the nineteenth century, we take this 1595 use not as a misspelling of *corpse* but as the sixteenth-century more common word.

these speeches: Truly faire Lady, paragon of the most perfect Damsels, I thinke it had bene far better for mee, neuer to haue entred into your house, than to remaine
 85 long time in the paine which I feele: for your excellent beautie hath so rauished my hart, that if the balme wherein consisteth the onely cure of this wound be not quickly applied thereunto, I must needs die, through the violent and too excessive heate which hath set it on fire. Further did he prosecute his sugared and deceauing language, when I who could not endure to hearken to it, was very wrath with
 90 him, saying: It seemeth faire sir, you are a knight little courteous, and wanting good manners, seeing you will vse such an act against him, who hath done you so much honour.

Madame quoth hee againe, thinke not I am come to displease you, nor to procure you any damage, but to sauegarde myselve from the variable and perillous
 95 accidents, vnto which the darkenes of the night doth expose sometimes those who are wandring out of their waies, so that I pray you not to blame me nor reprehend me therein of indiscretion but rather accuse your own Graces,^j which haue prouoked, nay constrained me to vse these tearmes vnto you: no reason being able to sway ouer the impatient desires which so tormenteth me; when he had thus
 100 said, he put forth his arms to embrace mee, whom I resisted with all my might, and being inflamed with an insupportable choller, I rose vp from the table, crying amaine [F1^r, 33] In an ill houre camst thou hether yesterday, fellow, to commit so great a contempt in these Countries: I spoke these words so loud, that my poore and infortunate husband hearde mee easely, who perceiuing the reason of this treach-
 105 erous wretch, as an iraged person, ran furiously to his Armes, menacing him, that he would make him dearely buy his villanie: not withstanding the wicked villaine, who had then his weapon at his side, hearing him make these threatates, set hand quickly to it to stand vpon his guard, and before my husband could assaile him, hee thrust his sworde vppe to the hilts^k with such a violence, that it ranne cleane
 110 through his bodie. Which these sorrowful eyes of mine beholding, I began to cry out like a woman depriued of her wits, and as ill lucke hapned, there was not one found in all the Castell, who had power or courage to take Armes, to reuenge me of this Barbarian, for that the two bretheren of my diseased husband, (who are indeed both so hardie knights, that he had not dared to haue perpetrated this homicide in
 115 their presence) tooke away the day before, al the men of defence with them into the

j Acuse your own Graces. In this context, the knight's answer might sound ironic: once the lady has so accused him of lack of manners he will be responding by pointing at the excess of charm in her manners – not only to her beauty – as the cause of his lack of restraint.

k Vppe to the hilts. Completely, thoroughly, to the furthest degree possible; also *to the hilt*. First recorded with this adverbial meaning in 1687. Here Munday may be using the expression literally.

Countrie. By meanes whereof this fellow and cruell murtherer had time ynough to arme himselfe, and to make away from the Castell, where (after the massaker) he staide not aboue a quarter of an houre; in which short space I could not aduertise my neighbours, the place where I dwell being far in the fields, and remote from all
120 other habitations.

Now you haue heard word by word Sir Knight, the veritie of my disgrace, seeing it hath pleased you to vnderstand it; wherein, beside the disaster of my husband, (which cannot now be remedied,) I account myselve much disfauored of the heauens and fortune, hauing no meane to finde out one, who will for me enterprise vengeance
125 ane against the Author of my fatall ruine.¹

Madame replied *Rifarano*, I beleeeue there is not that man who will not affirme him to be a traitour, and you shall finde many knights, who will combate him vpon this quarrell, of whom I offer myselve the first, if I may learne what waye [F1^v, 34] he hath taken, and the coate of Armes which hee beareth, to the end I may haue some
130 knowledge of him the better: in the meane time, pray vnto God that I may meete with him, if you desire to be reuenged: for to that effect doe I purpose to bend all my forces, or else they shall fayle mee at my greatest neede.

Faire knight, a thousand thankes I yeeld you, answered the Damsell for your curtesie and good will, the which certes I knew to be no lesse when first you began
135 to speake, which puts me in some good hope, that I shall bee reuenged by your hand: and through this meane shall you binde me to so great⁵ obligation towards you, that hardly shall I euer bee able to cancell it, if of your grace you may not accept for satisfaction thereof, the desire that I haue to employ myselve for you in al honest requestes wherein it shall please you to commaunde mee.

This knight hauing learned the way and the markes, whereby he might discrie
140 him who had slaine his hoste, hee tooke leaue of the Damsell all so beblubbered with weeping, that whosoeuer had seene her, would haue iudged two channels to haue beene made artificiall vpon her cheekes, through the aboundance of teares falling incessantly from her two eies: Hee rode all that day without meeting him;
145 but newes he heard at the entring into a forrest, that hee went that waye not farre before him: where beeing ouertaken by night, hee purposed to repose himselfe till day. But he could not sleepe a wink, because he fell into a deepe thought, how

¹ Wandering knights had the main task of helping the weaker ones, especially ladies in distress, or those asking for revenge at the unfairness done to them. In this case, the widow is denouncing her plight before a knight, and Rifarano will make the claim his. The realism of the analeptic sequence is appalling and the knight can but respond to the widow's lament. However, much as he tries to honor this cause at the beginning, in his future response the sense of friendship will prevail over that of justice.

he might depart after the Tourney, to take his voyage into *Almaine*^m towards the Emperour *Trineus* his Father: herewith was his spirite so disquieted, that he was
 150 forced two houres before day to remount on horsebacke: And galloping as fast as hee could, hee was gone before the sunne rising foure leagues which they counted from the forrest to a litle village, where lay that night the knight whome hee sought, enquiring after him of those whome he met, he was aware of him where hee was mounting vp the side of a hillocke, not farre from the [F2; 35] place whence he was
 155 not a quarter of an houre before dislodged, and went an easie pace: *Rifarano* well apaid hereof, spurred his horse to ouertake him, which hee did before hee was gotten to the foot of the other side of the hill. As soone then as the murtherer entred the plaine, and began to set spurres to his horse to goe a little faster, *Rifarano* called aloud vnto him descending into the bottome: Hola Sir Knight, tarrie: I shall keepe
 160 you from vaunting to haue slaine trayterously a gentleman, who receaued you with all humanitie into his Castell, and that you did a little too rashly rauish yourselfe with the loue of his wife.

When the knight assailed heard his menacing, he presently turned bridle, and vaying his lance, staide for him couragiously, without stirring a foote: for seeing
 165 him in company of one onely Squire, he was nothing amazed, but answerd him very stoutlie: Knight, you are come to reuenge the death of him, who will make you loose your life: I thinke therefore it were better for you (if you desire euer to see her againe for whom you resolue to combat me) to withdrawe yourselfe from so great an enterprise, leauing to counterfet the butterfly, who after she hath found the light,
 170 can neuer goe from it, till in the end she haue set herselfe on fire.⁶

We shall quickly see, replied then *Rifarano*, howe God can chastice the ouerweening and Arrogancie of Traitors, such as you are, who for the lust of their sensuall appetites, corrupt the inuiolate laws of hospitalitie: speaking these words, they encountered with such a power, and breaking bothe their Launces one vppon
 175 another, as *Rifarano* was a little wounded with that of his aduersarie, whome hee sent in so bad case to the ground, that he could hardly rise againe. Neuerthelesse being magnanimious,ⁿ and could manage Armes well, he quickly put hand to his sword, and thrusting his arme into his shield as soone as he could, he gaue

m *Almaine*. In OED, it figures as a noun or adjective, but it does not appear as the name of the country, but of the inhabitants or the speakers of the language of the lands corresponding to modern Germany. Munday was closely following the French *Alemagne*. Whereas in *Palmendos* the form he uses is *Allemaigne*, here the simpler one is favoured, and maintained also in the 1619 edition.

n Magnanimious. Great in courage, nobly brave or valiant. First found in 1584. The ending *-ious* does not respond to the etymology of the word, comprised of the Latin *magnanimus* (< *magnus* great + *animus* soul).

so pesant^o a blow vpon *Rifaranos* horse head, that he made him fall downe dead
 180 between his legs; from whome he leapt off nimbly, saying all in rage and choller:
 Now I see well your occupation is to betraye [F2^v, 36] folke, seeing you haue so
 discourteouslie slaine my horse, for which I hope to make you pay dearely before
 you passe.

With these wordes began *Rifarano* to strike home, and so hew him in such
 185 strange manner: that (being more valiante and stronger made for Armes than his
 enemie,) within a small space he laid him on the ground at his feete, where seeing
 him lie along in a traunce, hee ran vpon him to giue him the mortall guerdon of his
 demerite: which hee had done, if the knight (who felt himselfe in extreame peril of
 his life) had not cryed out, saying: Alas! My Cosen *Rifarano*, where art thou now, that
 190 thou canst not succor me in this necessity wherein I see myselfe? Certaine I assure
 myselfe, full sorrie will thou be, when thou shalt heare tydings of my death. It was
 Lecefin his companion, who for the cure of his wounds, which hee receiued in fight-
 ing with *Arnedes* Prince of *Fraunce* when he slew the hermite who would haue
 parted them (as you haue read before,) retired himselfe into a Nunnerie: Where by
 195 meanes of a Religious sister, who did verie well vnderstand the methode of Chirur-
 gerie^p, he was carefully looked vnto till his perfect recouerie. Notwithstanding,
 during his cure, the Abbesse who was Daughter of a great Parentage, faire, young,
 and comely, knowing that hee did not boudge from the Emperours Court, came
 often times to visite him, insomuch, that this continuall visitation ingendred some
 200 sparkes of amorous passion: the which by little and little kindled in them both in

o Pesant. A variant of the adjective *peisant*: Having great weight; heavy, massive; forcible, as a heavy blow. Munday might be closely following the French syntactic order: *pesant coup sur la teste*.

p Chirurgerie. That part of medical science and art concerned with the cure of diseases or bodily injuries by manual operation. According to Broughton, until the twelfth century it was for barbers to assist monks in surgical operations. In 1163 the Council of Tours prohibited the members of the Church to have any connections with blood-letting activities, just at a time when universities would start teaching this practice (especially those of Bologne, Padova and Montpellier). However, although members of the Church had to forsake surgery, they could still practice medicine through other healing methods. If in the Middle Ages treatises like those by Roger of Parma or Lanfranc of Milan would be studied at universities and followed widely, in the Renaissance it will be the very practice and new far more effective methods that will cause the improvement in the field. Not only were many misconceptions based on Galen's errors corrected by resorting to practice, but also the possibility of direct dissection coincided with new less abrasive set of procedures. As for the presence of women in medical practice, it is documented both in quotidian settings, in the practice of bloodletting (a case in point in English literature being Robin Hood ballads) and even in that of the academy, where the Salernitan School stands out: already by the twelfth century it had been able to synthesize the ancient Greek and Roman legacy, plus the knowledge of Jews and Arabs, producing books of anatomy and of pharmacopoeia. It is there that we find by the twelfth century groups of women being able to study and teach medicine, Trotula being the most famous.

such sort, that it could not bee long dissembled, but *Lecefin* was constrained (by the way which seemed most commodious vnto him) to discouer vnto his Lady the seruitude into which her loue had reduced him, praying her to haue regard to the infirmitie which he felt in hart, farre more corrosiue than that of his outward griefes.

205 By meanes whereof the young Nunne, who felt herselfe scorched with the like flame, and who in this matter did not desire to be a long time praide, to yeeld the keyes of the Forte which was assailed, resolued one day with *Lecefin* to meete together to parley thereof secretly, out of the presence of [F3^r, 37] witnesses vnrequested to stand by when such a fortresse is to bee scaled.

210 Upon which platfourme, at the first encounter were deliuered some rude stocadoes on the assaylours side, which the defendant rewarded valiantly with her buckler of prooffe:^q And afterward so often renewed this Alarum,^r which was expedient to vse against a fortresse, that could not well be wonne at the first proffer (because of the small breach that one only blow of Cannon can make:) that the
 215 Abbesse would willingly haue left her breuiarie behinde, thus to haue managed still the Iauelin, and at all times to finde herselfe in such Skirmishes: Whereby it fell out that *Lecefin* (after his recouerie) remained in garrison within the Abbie, vntill hee was so wearie with beeing euery day on horse back, with his Launce in rest (which for the same purpose he was faine to haue very strong, well pointed,
 220 better steeled, and tempered) as hee departed to put himselfe in quest of *Rifarano*, of whose absence hee was assured, and of the very day that he departed from the Court of the Emperor *Palmerin*. He resolued to take the way for⁷ *Almaine* as soone

q Buckler of prooffe. A small round shield; in England the buckler was usually carried by a handle at the back, and used for a warder to catch the blow of an adversary. Sometimes it was larger, and fastened by straps to the arm. *Prooffe*: (OED 9.a.) The condition of having successfully stood a test, or the capability of doing so; proven or tested power, strength, etc. (originally and chiefly of armour and arms). Hence *fig.* and in extended use: impenetrability, invulnerability. *armour (etc.) of proof*: impenetrable armour. Here the buckler of prooffe is being used as a pun for her religious condition in resisting his sexual advances.

r Alarum. A call to arms, a warning of danger, and related senses. The call to arms sounded when battle was imminent, either by calling out ‘alarm’, or by some other signal. Middle English *alarme*, *alarom*, from Middle French *à l’arme*, from Old Italian *all’arme*, literally, “to the arms”. Although the word is found in English since the late fourteenth century, a figurative use of it is first recorded in 1608. Here the continued use of warlike vocabulary to refer figuratively to the sexual game between the abbess and *Lecefin* has a humorous purpose. The nun is presented as a besieged fortress, and the alarum is not called by her but instead by *Lecefin*, who in this way announces himself as a lover, persuading the abbess to abandon her holy book and encounter her enemy. The connection between brothels and religious houses is historically established in medieval sources, and therefore, the figure of lusty abbesses seems to have become well known by the sixteenth century (Williams 1994, I, 1).

as he should finde him: for he meant to returne no more to *Constantinople*, because
of the touch he had serued^s *Arnedes*, which hee knew well to bee made knowne
225 ouer all *Greece*: but trauersing many clymates without any newes of him whome he
sought, he purposed to go vnknowne to the Nuptials of *Philocrista*, hoping to meete
him there, or els in no other region of Europe.

So traueilling that way, hee met (as you haue read) with the knight whom he
slew in his house: wherein no marueile though he rashly discovered his vnchaste
230 and lasciuious affecte to his wife, for hee was neuer better conditioned: nor was
there found in him courtesie, loyaltie, or any other vertue, by the which a man of
good behaiour may be esteemed: nor did he euer change this his lewd nature and
detestable manner of liuing, till he was enamoured verie strangely on one of the
Emperour *Trineus* Daughters, for to please whom he began afterward to vse a little
235 more honest ciuilitie. [F3^v, 38]

^s Touch. An act of, or attempt at, hitting or striking something, esp. lightly or gently; a hit, a stroke. In this particular case, it might have an ironic intention since the context is “the touch he had serued Arnedes”.

CHAPTER V.

Howe Rifarano knew *Lecefin*, whome hee caused afterwards to be cured of his wounds: reprehending him much for his discourtesie: and how they arriued in Constantinople vnknowne, and embarqued themselues afterward to goe to *Almaine*, where they were honourably entertained by the Emperour *Trineus*: and what befell Rifarano afterwards.

To returne to our matter, when *Rifarano* heard the lamentable words of *Lecefin*, he marueiled as though hee had entred into some new world, and knowing not what to think, demaunded him forthwith his name: but *Lecefin* hurt with the fall, and sore astonied with the feare hee had to end his life, could not answeere him one word. By meanes whereof he went presently to disarme his head, and as soone as he had perceiued him, he felt within himselfe such a sorrowfull passion, that hee fell downe in a traunce hard by him: which his Squire seeing ran to him to vnlace his helmet, for to giue him aire that he might come to himselfe againe. Sodainely hee cald his speech to him againe, beginning so pittifull a complaint, that by the strange exclamations which hee continued, *Lecefin* at last opened his eyes, and beholding hard by him *Rifarano* his faithfull friend, whome hee had called to his succour: we neede not aske what astonishment hee was in, when he said to him thus.

Deare friend, if now I die presently, my soule shall goe in great ioy to repose in heauenly blisse: seeing I see you before it depart from my body, which feeleth itself verie sore wronged, by the waight^a and force of your hand. If so it be (quoth *Rifarano*) that you die by this encounter, well may I assure you that all the dayes of my life, no man shall euer see me merrie: and demaunding whether hee felt himselfe so ill, that hee could not goe thence to seek some cure, he answered him, hee [F4^r, 39] should peraduenture endure to sit a little on horse backe, albeit he had broght him but into a very bad taking. Then *Rifarano* and his Squire disarmed him, and wrapping vp his wounds as well as they could, they conducted him vnto the next Cittie from thence, where they committed him into a Chirurgions hands, who assured them of speedie recouerie.

Whereof *Rifarano* was full glad, but more it chafed him, when each one recounting their fortunes past to one another, vnderstood the outrage offered by *Lecefin* to the Prince *Arnedes*. He reprehended and rebuked him greatly therefore, saying these were not parts beseeming knights extracted of so high parentage: and

a Waight. variant of *weight*: Impetus (of a heavy falling body; also of a blow).

that hee reputed it a great indiscretion in him; a Moore, to loue *Philocrista* beeing a
35 Christian, and of a Law contrarie to his.^b

Moreouer he blamed much his great impudencie towards the Gentlewoman, whose husband hee slew: requesting him in the end verie amiably, he would vse no more those trickes of youth, too farre distant from the vertuous honesty of an illustrious and generous heart.

40 *Lecefin* ashamed to heare him preaching thus on his imperfections: promised to leaue all lewdnes, and to follow such good counsell as it should please him to giue him: And as they had determined of their voyage, they concluded to send *Rifaranos* Squire to *Constantinople*, to the knights who came with them from *Persia*, to aduertise them, that they shoulde haue the Maister^c of the ship in a read-

b In *Palmendos*, both the French prince Arnedes and the Persian one, *Lecefin*, fall in love with Emperor Palmerin's daughter *Philocrista*: Ch. XVII shows a moment when Arnedes has been defeated and left badly wounded by *Palmendos*. While a hermit takes care of his wounds, the treacherous *Lecefin* attacks him and tries to finish Arnedes off. In this *First Book of Primaleon*, *Rifarano* understands how *Lecefin*'s love and behaviour would seem outrageous to Arnedes: already in *Palmendos* the fact that he is a Moor seems to be all-important, and here, *Rifarano* reminds his friend how unseemly this relationship would be. However, *Lecefin*'s behaviour in this *First Book of Primaleon of Greece* is as ignoble and despicable as the one shown in *Palmendos* out of desire and jealousy. *Lecefin* is now portrayed as lascivious, capricious, and treacherous. If in *Palmendos* he had killed a holy unarmed man and taken advantage of another one who was badly hurt, now he has tried to seduce and rape a woman and has killed the lord who so generously had hosted him. The fact that his crime goes unpunished by *Rifarano* is justified, in the extreme, simply by the fact that *Lecefin* does not understand or have notions of the proper noble conduct due to his young age. Thus, he must be taught by older *Rifarano*. Only later, when travelling to Germany and being baptised, will *Lecefin*'s behaviour change. Should age prove a hard cause to exonerate him of his responsibility as a knight, the other possible explanation that lies behind this character's behaviour is his Persian origin, the same that had made the sultan his father an enemy to Palmerin in the first place. The ignorance of a knightly code of honor among the Persians is part of a stereotypical degradation of the image of Muslims, and *Aurecinda*'s seduction of *Trineus* does likewise contribute to that discarded image. See D'Amico (1991, 59–66). A. Vines (2014) reflects on the way romance episodic structure depends largely on the presence of rape, which may be carried out either by base ruthless characters but also sometimes by the chivalric protagonist, who, from this point of departure, must evolve to become a hero. This will eventually be *Lecefin*'s case: although his aim seems to be seduction – and rape, as the lady does not accept his advances –, sexual energy is soon deviated towards the violent fight, so that once the husband is dead, *Lecefin* leaves the place not having raped the lady. The sexual drive does trigger the action but only to project itself into another more crucial one: the male fight, more dangerous and dramatic in its outcome than the rape itself.

c Maister. Latin *magister* appears in British sources since thirteenth century, with the general meaning of “captain of a vessel”. It also refers to a naval officer ranking next below a lieutenant, responsible for the navigation of a ship during naval operations, next to words like *captain* (as, for instance, in Shakespeare's *Henry VI*, Pt. 2).

45 ines, to depart without making speech thereof to any man liuing. So the Squire
 was presently sent away for this purpose, whose arriuell caused great gladnes in
 the Persians, hauing not a good while before heard any newes of their Maisters.
 Afterward when *Lecefin* felt himselfe strong inough to endure trauaile with his
 50 *Armes* and *Rifarano* had refreshed himselfe well, they came both to *Constantino-*
ple, where they found no small number of knights, arriued there before, to shew
 themselues in the Tourney; at the which they would not be present, fearing it would
 be some disturbance to their Nauigation but [F4^r, 40]embarqued themselues on the
 morrow before day, which displeas'd *Rifarano* verie much, for that hee could not
 take his leaue of the Emperour, nor of *Palmendos*, whom he desired to see aboue all
 55 other.

Wherefore calling to him the Squire of the Countesse who followed him,¹ hee
 commaunded him before his departure from thence, hee should present himselfe
 before the Emperour, and to tell him that *Rifarano* recommended^d himselfe most
 60 humbly to the good grace of his Maiestie: beseeching him of excuse if he could not
 come himselfe to doe the message: for that by reason of some businesse which was
 of great importance was coniu'd to depart in all haste, to the end to arriue with
 more speed in *Germanie*, and that he would ere long returne to make amends by his
 humble seruice, for the Honour which he had receaued in his Court: Then giuing
 him manie rich presents as well for himselfe as his Mistris, commaunded him as
 65 soone as he had discharged his dutie towards the Emperour, he should returne to
 hir strait, to pray her from him shée should not thinke amisse of him, if during
 his abode with her, he neuer told her the name of his house and linage: for which
 he would come to make amends, hauing remayned some few daies in *Almaine*,
 whether he was going with *Lecefin* to see the Emperour *Trineus* his Father: and
 70 that in the meane time she would make account of him, as of the most affectionate
 seruant she might finde in the vniuersall world.

After these speeches the Pilot began to cut with his ship the spacious plains of salt
 waters, leauing vpon the shore the Squire verie pensiue and sorrowfull to abandon
 thus his Master: but after he had called his courage to him, he went to do his em-
 75 basage to *Palmendos* and the Emperour, who was full sorrie for his secret departure
 because he would faine haue sent *Rifarano* home to his Father with more honour.

^d Recommended. To commend (oneself) to (the remembrance, regard of) another. This being a conventional formula at the beginning or end of letters, it makes sense that *Rifarano* used it to convey his respect for the Emperor in this surrogate farewell.

The Countesse of *Islande* vnderstanding by her Squire that her paramour was an Infidell,^e and had already taken his way towards *Germanie*, shee had almost died for sorrow: [G1, 41] so that dooing afterwards some austere penance^f for her
 80 offence, after the end of nine Moneths,^g shee brought into this world a goodlie Sonne, who inherited the Earledome of *Island* after the decease of his mother: and following military Discipline did atchieue vertuously many strange thinges in *Fraunce*, whether he went to see his Father who was Duke of *Burgundie*, as you shall vnderstand by the discourse of our Historie.

85 With this Childe the Countesse tooke so great comfort that by little and little she forgot the loue of *Rifarano*, whom wee will nowe come to finde making saile in the *Adriaticke* Sea,^h where he had so happie Nauigation, that within fewe daies hee came vppon the coast of *Germanie*: and casting his ankers in a Porte foure dayes iourney distant from the Emperour *Trineus* Court, they went thither in compleate
 90 armes, except the head.

In brieue being arriued at the Pallace, *Rifarano* fell on his knees before his Father, demaunding his hande to kisse it. The good Prince *Trineus* who vnderstoode long time before, by letters from the Emperour of *Greece* of his Sonnes arriuall in *Constantinople*, (which hee then presentlie imparted to the Empresse his wife,
 95 who greatly desired to knowe what they were,) seeing these two strange knightes, mistrusted lest the one should be him: whereof serued for a good testimonie the gladnesse which hee shewed in his heart when he saide: Sir knight to giue you my hand, I may not willingly consent, before I knowe who you are.

e Infidell. From a Christian point of view: An adherent of a religion opposed to Christianity; esp. a Muslim, a Saracen (the earliest sense in English). In the Spanish medieval ballad tradition affairs between such partners are quite present.

f Penance. The performance of some act of self-mortification or the undergoing of some penalty as an expression of sorrow for sin or wrongdoing; religious discipline, either imposed by ecclesiastical authority or voluntarily undertaken, as a token of repentance and as a means of satisfaction for sin; (also) such discipline or observance imposed by a priest upon a penitent after confession, as an integral part of the sacrament of penance. As for *offence*: A breach of law, rules, duty, propriety, or etiquette; a transgression, sin, wrong, misdemeanour, or misdeed; a fault. Since the French translation has the term *peché*, Munday seems to be looking at this relationship with a lenient eye, thus choosing a vaguer term.

g Moneths. Any one of the nine months normally reckoned to make up the term of a woman's pregnancy.

h *Adriaticke* Sea. The *Mare Adriaticum*, the inner sea that separates the Eastern part of the Italian Peninsula from the Balkanic one, ranging from the Strait of Otranto to the south to the Gulf of Venice to the northwest. Its name seems derived from an Etruscan site, *Adria*, although in late medieval and modern times its importance is mainly due to the rise of Venice as a key town linking the Mediterranean and the eastern continental trade.

My Lorde replied hee againe, in places where I am knowne they call me *Rifarano*, and this my companion *Lecefin*,² Sonne to the Soldonⁱ of *Persia*, and to *Zerphira*³ your most affectionate friends.

O then you are thrice welcome quoth the Emperour into the place, where your arriuell ouercometh mee with gladnes: So said he embracing them, hauing for very ioie so nere the teares in his eyes, that he could hardly abstaine, but someone did
 105 fall to the ground, when he began thus. [G1^v, 42] Ah! my sonne, happie may I thinke the perill and danger I past to beget^k you, seeing that I see you now proued such fruite of my labour, that all my life I shall for my part, praise God for so great a grace: but how could you stay so long away, before you would come to see me, considering your valour and Chiuallrie did much increase my desire thereunto? Alas, It was the

i Soldon. The supreme ruler of one or other of the great Muslim powers or countries of the Middle Ages; *spec.* the Sultan of Egypt. The *Soldan* is sometimes contrasted with the (*Great*) *Turk* and with the *Sophy* of Persia.

j *Lecefin* and *Zerphira* are the Soldan of Persia's and his wife *Zerphira*'s children, and *Rifarano* has been raised at their court as a Muslim, ignoring his German origin. As *Rifarano* introduces himself and his companion to the German Emperor, *Trineus* immediately welcomes the newly arrived, as he can remember *Zerphira* from past adventures: she was the King of *Nabor*'s daughter and the one who had received young *Palmerin* at her court on the Isle of *Malfada* (*Palmerin d'Oliva*, Book II, Ch. XLV). Later on, *Palmerin* and *Zerphira* would travel together to *Romata* in search of a *nicromancer* who would lead him to find the magic water that would cure her disease after his adventure at the Castle of the Ten Rocks. Eventually, her marriage to the Soldan of Persia would turn the latter into an ally to *Palmerin* (*Palmerin d'Oliva* Book II, Chs. L–LI). This episode thus, presents the friendship between Christian and Muslim countries as possible. In Castilian late medieval international relationships, there had been attempts to establish connections with eastern territories: the most interesting and famous case from the early fifteenth century is precisely that of Henry III (1379–1406) from the *Trastámara* dynasty, who sent embassies to Asia in his attempt to strengthen relations with other nations that could neutralize the Ottoman threat. Such attempts would be echoed by romance literature; thus, Persia may be presented as an ally to the Christian monarchs. In *Munday's England* that perception could still be easily maintained (see *Meserve*).

k As told in *Palmerin d'Oliva* (Book II, Chs. LV–LVI), while at the court of the Sultan of Persia with his friend *Palmerin*, *Trineus* would not be able to avoid the advances of the soldan's young sister *Aurecinda*, who, with her brother's complicity, would bring him to her chamber. As his page and her maiden abandon the place, *Aurecinda*, alone with young *Trineus*, plays the harp and entertains him with a sad love song the beauty of which he cannot resist. Later on, *Trineus* rejects the soldan's imposition of marriage, and therefore he and *Aurecinda* must face a death sentence. While being conducted outside the city for execution (with *Palmerin* in ambush waiting for the group to come closer), a huge storm causes chaos and a fire conjured up by *necromancer Muzabelino* saves *Trineus* from the soldiers. At court, the sultan repents his cruelty when accused of tyranny by one of his sisters, who stabs herself, while pregnant *Aurecinda* lives on to become *Rifarano*'s mother. Meanwhile, with the help of the magician, *Trineus* and *Palmerin* may escape and travel to the isle of *Malfada*. These are the sad, dangerous moments *Trineus* remembers.

110 heauen which beeing enuious and iealous of my blisse, could not permit me to enioy
your presence.

 Hauing done this speech, hee welcomed verie courteouslye *Lecefin*, and in
the meane time they had this honest and gracious communication, came in many
Nobles who vnderstood newes of *Rifarano*, to entertaine him the most Honourable
115 they could: So that the Emperour who knew verie well the Emperesse would be most
glad of this occurrence, taking the two knights, the one in the right hand, and the
other in the left, went to finde her in her Chamber saying.

 Madame these Princes the one who is of the Soldan of *Persiaes* sonnes,¹ and
the other ouer whom you haue absolute power to commaund, come to do you their
120 humble reuerence, and to offer you their seruice in anything whatsoever wherein
it shall please you to employ them.

 Then the Emperesse rising from her chaire ran to embrace them both with great
loue, especially *Rifarano* to whome she saide: My Sonne I haue now good occa-
sion to reioyce mee of your presence, and to cherrish you as mine owne Childe,
125 seeing you resemble^m him so naturally, who following his destenie, gaue you your
essence among men, whome I loue about mine owne person, with zeale so entire
and perfect, that it extendeth and redoundeth far ouer yours.

 Madame, quoth *Rifarano*, nature hath so fullie accomplished you with all
vertues, that there can proceed from you nothing but a sincere good will, for which
130 I thanke you most humbly in mine owne behalf, albeit it much surpasseth my little
merite: which shall cause me to put this kindnes into the number of manie others
which you haue so well heaped on mee, that all my life I shall finde myselfe much
bounden [G2, 43] vnto you.

 Then hee kist her hand with the honour and reuerence which appertaineth
135 to so high a Ladie, and next did embrace *Vernan*ⁿ her eldest sonne, a Prince surely
carefullie instituted^o in good manners and vertuous education: which well hee

1 Through this address to the emperor, readers of *Primaleon* might be reminded or informed of the events in *Palmerin d'Oliva*: Rifarano had been raised at the court of his uncle the Sultan of Persia as a Muslim, ignoring he was the son of German Emperor Trineus. Once Rifarano discovers his identity, he is baptized and acquires the name of Triol, after that of his father Trineus. His companion Lecefin will follow him in his baptism.

m Seeing you resemble. "Recognition by resemblance" (*Motif-Index* H20). The Emperess immediately acknowledges the resemblance between her husband's face and Rifarano's.

n Rifarano is not emperess Agriola's son, since his mother had been the Sultan's daughter Aurecinda. The emphasis on Vernan being *her* son might act as a reminder that Rifarano was only the emperor's son, not hers.

o Instituted. The term is first registered with this sense in 1538. The education of future governors became an essential concern of high and late medieval instruction literature in the form of mirrors for princes that offered counsel mainly on political issues and situations. Regardless of the

could shew by the gentle entertainment he made him in recognisance of this new fraternitie, albeit he were verie young of yeares. Hee held the second place of three male Children, and of two female which they had at one birth: whereof the first
 140 liued not long: and because this was not in age marriageable,^p the alliance of the houses of *Almaine* with that of *Constantinople* could not be redoubled giuing him to *Philocrista*, whome the Prince of *Fraunce* had neuer otherwise espoused, their eldest Daughter of the age of fourteene (called *Bellerisa*)^q was verie faire, yet not so faire as the younger. But the Emperour caused the two knights to bee disarmed,
 145 and by and by to inuest two magnificent robes which he gaue them with manie other riche presentes, and likewise to all the Persian knights who came with them, determining as well for their arriuell and the mariage of his neece *Philocrista* as also for the recognisance of the neere affinitie of *Palmendos* to make a sumptuous feast, and to hold the eight dayes following open Court: During the which *Bellerisa*
 150 shewed herselfe so quaint and curious to entertaine with gracious discourse her brother *Rifarano*, that thence forth *Lecefin* fiering himselfe with her loue, as long as he liued could neuer quite extinguish this fire out of his heart, wherein serued him for a baite the fauour which she shewed him to gratifie her brother, deuising manie times together which gaue some refreshing to him burning feuer.

155 After a few daies come and gone, the *Emperour* gaue *Rifarano* to vnderstand the great pleasure that he tooke at his arriuell: Notwithstanding it would be far greater, when hee should perceiue in him some desire to receaue the holie order of Christianitie:^r so that quoth hee, if I doe not see you verie quicklie to condiscend

strictly professional side of the exercise of power, the proper guidance and instruction of manners and behaviour would be equally essential to any future monarch. The origins of such courtliness, classically described as part of a civilizing process (Elias; Jaeger 1985) are connected to the rise of medieval courts as centers of training and instruction for ecclesiastical and lay princes. In Renaissance England, courtesy books as guides to gentlemen's education were well known, mainly after Sir Thomas Elyot's pioneering *The Book Named the Governour* (1531).

p Age marriageable. Although medieval canon law established a marriable age of 12 for women and 14 for men, early modern standards expected a free consent from both parts to be given in the partners' twenties. The Lutheran reform concerning marriage would stress the need for partners to count on parental consent, as well as the utterance of the explicit formula of present and future acceptance and the publicity and solemnization of the occasion.

q *Bellerisa*. *Vallarisa* is her name in Spanish; *Bellerise* in French.

r Order of Christianitie. In the book, the sacrament of baptism is presented as a voluntary act implying commitment and dedication to the Christian cause, and, therefore, somehow parallel to the devotion found in the chivalric order. Adult baptism was seen as an opportunity for individuals who had not been baptized as infants to publicly declare their faith and commitment to Christ. However, even though the Scriptures presented Christ himself being baptized as an adult, the debate concerning the protection of the newly born from damnation had been an important one since early Christian centuries. In Protestantism, the debate is made evident as soon as 1523 by

with the beliefe of our faith, I shall [G2^v, 44] thinke you make account to returne into
 160 *Persia*, which would plunge me in a gulfe^s of griefes, and insupportable sorrowes.

God forbid answered *Rifarano*, that I should euer cause you to take any displeasure at mee: I had rather teare myselfe in a thousand peeces, than not to accomplish that which it pleased you to propound mee: with this answer was the *Emperour* well apaid, so that to make it to some effect, hee went with him on the morrow
 165 to the Fount of Baptisme, where by the hande of a discreete Bishoppe hee receaued the first Christian Vnction,^t where at *Lecefin* tooke such a griefe, that all that day and the next he could not shew a merrie countenance.

Which Bellerisa marking, who honoured and gouerned him continually, prayed him not to take any displeasure at the act of *Rifarano* his companion: for that when
 170 he had not speedily resolued to doe it, his esteeme had not beene so greate, especiallye of the Emperour, who thought himselfe much beholden^u to him,^u in that he had fulfilled his minde therein. And seeing you loue him quoth shee, with so cordiall affection as you saye, I meruaile much why you doe not the same, beeing that you know the superioritie of our God doth much abase yours: whome if you
 175 will renounce, you neede not doubt but riches, estates, and whatsoever you shall demaunde of my Lord and Father, shall want you no more here, than in your owne kingdome.

the decision of Thomas Müntzer, a previous follower of Luther, to go against infant baptism. However, the fear to die unbaptised was still much alive, and thus the *Book of Common Prayer* favours the permission for midwives to baptise children in danger of death at birth. On the other hand, the instances of adult conversion in the romances previous to the Reformation seem to betray the practice of forced baptism on adults, quite usual as a means to impose a new sense of identity on a previously non-Christian conquered territory. In that sense, the echo of the Catholic Monarchs' policy, when requiring the conversion to Christianity of Jews and later on of those Muslims living on Spanish land, is quite telling of how religious identities might determine the events and perceptions at the time.

s Gulfe. A yawning chasm or abyss; an opening in the earth produced by an earthquake or volcanic action; a vast ravine or gorge. Munday intensifies the image through the echoing effect of alliteration in a *gulfe of griefes*.

t Christian Vnction. The action of anointing with oil as a religious rite or symbol, going back as far as Solomon's anointment by Zadok, and later becoming an indispensable ritual of the crowning ceremony. Here, however the unction is performed with water, since the ritual is that of baptism, originally related to purification through water.

u Beholden. Attached, or obliged (*to* a person); under personal obligation for favours or services; under moral obligation, in duty bound (*to do* something). Munday usually prefers the more popular *gerund* form, which can be found in the 1619 edition, whereas the 1595 one includes the participle form, normally addressed to more cultivated readers.

If you faire Madame, replied hee then, will promise mee one fauour; onely for the loue of you will I bee Baptized incontinent, for the deuotion which giueth me
 180 that which I demaunde you, constrayneth mee to hate alredie the Pagan Secte.^v

Surely Seigneur *Lecefin*, quoth shee againe, I should repute myselfe during and after my life vnfortunate, and vnworthy to come into any good companie, if to bee a meane of so great good, I should refuse anything which were in my power: assuring me that you will not request me of^s [G3^r, 45] anything which may offende the
 185 Honour of the one, nor of the other of vs two, the which being sauued, I will doe my best to satisfie your desire, as much as in me lieth.

Now may I call myselfe thrice, and foure times happie, quoth *Lecefin*, seeing I see so precious a good so freelie offered mee, whereof I lost all hope that it would neuer be by me acquired, which I will not demaunde of you Madame, vntil that you
 190 shall see me accomplish my promise, which by this occasion hath willingly made me accept of your commandement: whereunto to giue some beginning, bee saide vnto the Emperour, that seeing his Sonne had left the Mahometicall law, hee would doe no lesse than hee had done: because their more than Fraternall amitie might not suffer diuersitie of faith betweene them.

If the gladnesse of the Emperour were great for the conuersion of *Rifarano*, it was doubled so much more, hearing *Lecefin* vse this faire language: so that remitting his pompe but till the morrowe morning onelie, he was receiued into the Catalogue of Christians by the same Bishop, and in the same Fount that *Rifarano* was, hauing for his Godmother the Emperesse, and the Emperour for his Godfather, who
 195 when the Ceremonie was finished, bespake him in this manner.

You haue nowe my Godsonne, done the acte of a vertuous and worthie knight, forsaking the erroneous and detestable Doctrine which you held, to embrace our holie and Catholike religion.

v Secte. A religious following; adherence to a particular religious teacher or faith. Applied to any of the main religions of the world, as Christianity, Judaism, or Islam; the principles, or the adherents collectively, of any one of these faiths. The conversion of non-Christians to Christianity becomes a common theme in romances (see *Whitenack*): if it usually was the consequence of political imposition on local populations, in romances the act of becoming a Christian is normally presented as the result of an individual choice made for the sake of love. *Lecefin*'s love for *Bellerisa* is the drive leading him to change his nature through the power of baptism. However, the transformation capacity of the sacrament would be questioned in Elizabethan England, where the bloodline concept of salvation passing from parents to children is reinforced in order to create an Anglican English identity that does not allow for Muslim or Jewish conversion (see *Britton*). Here it is most interesting to see the alteration in *Lecefin* as he sees *Rifarano* baptized: if his sadness seems unsurmountable, it is in fact the first step in his future decision to become one with this family.

By meanes whereof I will holde and account you hereafter for mine own proper
 205 Sonne, giuing you such Estates in my Countrie whereby you may most Honorable
 liue by, and maintaine yourselfe after your own content.

Lecefin thanked him most humblie, and prayed him not to repute him lesse
 affectioned to his seruice, than the most loyall and faithfull kinsman or allie whome
 hee had in his race. Whereof the Emperour thanked him, who for [G3^v, 46] this
 210 regard ordained to continue a feaste throughout all his Court, and the Empresse
 gaue the name *Trioll* vnto *Rifarano* for the loue of his Father, because shee would
 not haue him called any more by that name which hee brought out of *Barbarie*^w but
Lecefin tooke no great care to change his, hauing in hand matters which did much
 more moue his spirite, to the which he would assay to giue some tranquillitie: so
 215 that finding *Bellerisa* one houre of the day fit for his purpose, hee vsed this gratious
 speech to her.

Madame it seemeth to me I haue obeyed your commandement, which I reuerence
 and will reuerence all my life as an oracle, and God graunt you may by this
 meanes knowe the extreame deuotion I haue to your seruice: This is the matter, I
 220 would humblie beseech you to call to minde the promise you made me presentlie
 thereupon, hauing some pittie of an vnsupportable torment that my afflicted hart
 hath felt euer since the first time I saw you. You know the offer that the Emperour
 your father hath made me of his Grace: as touching which I hope not to demaund
 of him anything els but you in marriage: and if so great happines befall me, that I
 225 be not therein frustrate, I shall reckon myselfe the most fortunate knight who euer
 marched vnder the celestiall Machine.

Alas quoth the Damsell, how could you weaue so subtilly the snare wherein I
 nowe see myselfe entrapped? In good faith I neuer thought making you promise,
 that your carriage tended to this end: Neuertheles, seeing you accorded me so easily
 230 no meane matter, which maketh me surely much bounden to you, for my part I
 will acquite my promise, so that wee doe not transgresse the limittes and bounds
 of honour, which I must hold as deare as my life. And to the end to shew by a good
 beginning that I am not ingratefull for your so greate fauour, I accept you for my
 knight with assurance to owe you hence forth no lesse amitie than to *Trioll* my
 235 Brother. Wherein if my Lorde and father commaund mee anything farther, I shall
 consent with a verie good will to returne you the [G4^f, 47] guerdon, which so good

^w *Barbarie*. The Saracen countries along the north coast of Africa (a term first found in 1600). Vernassal uses *païs Moresque*, and in Ch. XLVII *Mauritanie*, whereas Munday seems to prefer the term normally used to describe indigenous Berber tribes in these coasts since ancient times. The word derives not directly from the concept of “barbarian” as used by Herodotus when describing other peoples, but from the its derivation when used to refer to the specific tribe of the Bavares, at the Roman province of Mauretania Caesariensis.

will as yours doth merite: wee may well imagine what was the ease and content of *Lecefin*, knowing there was giuen (and that by his verie Lady) some refrigeration to the burning of his flame: which beganne to liue and kindle so liuelie afterward in *Bellarisaes* hart, that it was within a while no lesse vehemente than that of her louer: Who by this meane became more hardie and courageous than euer hee was before: committing afterwards no thing which might staine his honour, but in Ioustes and Tourneyes⁶ which were held in those quarters,^x he carried away stil the greatest part of the honour, as the best Champion nexte after *Trioll*, who farre surmounted all those of the Countrie. Therefore both the one and the other were greatly esteemed by the Emperour and the Potentates of *Almaine*: where wee will leaue them a while, to passe their time according to the renowne and commendation which they shall win, to recount the Tournies and great magnificences made in the meane time in *Constantinople* in attending the Tourney, held at the Nuptials of *Palmendos* and *Franchelina*.

x Quarters. Place of residence, dwelling place; (usually in *pl.*) rooms, barracks, lodgings, *esp.* those allocated to soldiers, or to staff in domestic service. Vernassal gives *en ces contrées*, whereas the Castilian source has *en la corte del Emperador*. Munday seems here closer to the original concept.

CHAPTER VI.

How the Count Peter one of the French Ambassadors, determined to hold eight daies together continuall Ioustes against all commers to Constantinople, which hee did for the honour and beautie of Ladies, attending the opening of the great Tourney, which
 5 *Primaleon caused to be published before: And how the Duke of Drante vassall to the King of Thessalie, was the first who entered the listes against him.*

You have vnderstood heretofore howe the Emperour *Palmerin*, sent to inuite manie great Princes and Seigneurs¹ of *Greece*, to be at the Nuptials of his Daughter *Philocrista*; wherein the Posts and Messengers did so well their diligence, that in short
 10 time after, there arriued the greatest [G4^v, 48] part of the Barrons from all countries vnder his obedience, in the best equipage they could.

Amongst the Princes of *Marke*, there arriued first, the king of *Sparta* and the Queene *Arismene* his wife, Aunt to the Emperour, who brought thither with them one onely Daughter they had, being not twelue yeares of age, but verie beautifull,
 15 and of the best grace, called *Amandria*: Before whom the Emperour came forth to welcome and entertain them, commanding his Fourriers and Harbingers^a to marke out for them all the body of the great *Serraglia*^b nearest his quarter: But the Emperour had *Philocrista* and two other yong daughters, whereof the eldest who was called *Flerida* betweene thirteene and fourteene yeares of age (certes as faire as
 20 the day) resembled very much the Empresse her mother. She after the marriage of *Philocrista*, was put in her place, being giuen vnto her many Damsels and the same Estate that her sister had, so that shee kept the Empresse alwaies company as did her sister *Philocrista* before. To be briefe, as for the graces and perfections wherewith nature deemed worthy her gentle and diuine spirit, she was the pearle
 25 of honour, the Idea of beauty, and the matchles Paragon of all good grace: seeing that euen from her infancie shee was reputed in sagesse, viuacity and quicknes of spirit,

a Fourriers and Harbingers. Both French words are obsolete and coincide in their meaning, according to OED: 1. *furrier* One who went in advance of an army, etc. to secure and arrange accommodation, etc.; a purveyor, quarter-master; hence also a courier, harbinger; *harbinger* 2. One sent on before to purvey lodgings for an army, a royal train, etc.; a purveyor of lodgings; in *pl.*, an advance company of an army sent to prepare a camping-ground; a pioneer who prepares the way.

b *Serraglia*. A place of accommodation for travellers, first registered with this sense in 1617. Although the Italian source *serraglio* was found in sixteenth-century English in the early eighties to refer mainly to the Muslim custom of keeping domestic women in a particular part of the house or palace, in the seventeenth century the word is already attributed to non-Muslim architecture and practices. Here it is capitalized as a toponym, this possibly echoing another sense of the word: (OED II.3.) A Turkish palace, especially the palace of the sultan of Constantinople (first in 1589).

a new or second *Pallas*:^c being a Princesse fayrer demeanured and well aduised, shee acquainted herselfe, and grew into such league of amity and louing kindness with her Cosen *Amandria*, that they did neuer part company.

30 At the arrivall of the King of *Sparta*, thether, the Emperour his Nephewe conceiued a maruellous ioy: The which was redoubled when hee vnderstood that the king his father came accompanied with *Belcar* and *Recindes* the future King of *Castile*: whereof Prince *Arnedes* was not glad a little:^d nor the Spanish gentleman who did attende for him in that Court and the Infant *Melissa* was most ioyfull of all, for the
35 hope shee had to see him quickly her husband.

From diuerse other strange Regions and Countries, came [H1^r, 49] everie day knights to the Court, where they were all courteously receaued by *Primaleon*: Especiallie a great Troupe of Thessalian Barrons, who came thither to kisse their kings hand: and also to see *Palmendos* whome they blessed, and by their praiers lodged
40 him aboute the heauens: lawding God who gaue them such a Prince for Seigneur: whom for his part hee cherished and honoured in the best manner, which contented them most of all. Moreouer thither came the good knight *Frisoll* King of *Hungarie*, whether could not his Queene accompanie him because shee was verie sicke: And the Emperour stayd but for King *Florendos* his Father, before he would begin the
45 feast and solemnitie of the Nuptials, when the French Embassadors who were there (seeing so manie Princes and braue knights gathered together) pricked forward through desire of glorie, determined to enterprise one Martiall^e exercise to passe

c *Pallas*. The epithet refers to virgin goddess Athena. She is mainly understood as a most intelligent and resourceful one, thus embodying Reason, Philosophy and the art of literature. Along with the protection of cities and peace, virginity is also one of her most outstanding features. If Florida is here being presented as one of the Emperor's daughters, the deity is acknowledged too mainly as Zeus' daughter (in fact, mentally conceived by him, as he had swallowed her mother, Metis, as she was in labour; and subsequently springing out of his head), and as one who took the Greek side in *The Iliad*, especially favouring Diomedes, Ulisses, and Achilles. Although born with a warlike disposition, completely armed, she was the goddess of Reason and moderation, linked to the introduction of the olive tree and its association to the olive branch and peace. Those attributes of wisdom, the connection to the Greek world and to the fatherly figure are here being stressed in Florida's portrait against the backcloth of the virile contest represented by the tournament.

d not glad a little. An example of Munday's use of litotes, emphasizing the distance from the characters by presenting their feelings through the negative expression.

e Martiall. The adjective derives from *Mars*, the ancient Italic deity who was quickly associated with Greek Ares' qualities and stories (his being Juno's son or Venus' lover, for instance). Along with Athena, this god stands for war and he receives the set of attributes related to this activity, which includes the celebration of the Spring season and youth. Unlike Athena, though, he lacks self-restraint when in battle or in his manners and is, therefore, not so widely respected as her counterpart (*Bonnefoy*). As an old divinity of vegetation and of ancient agrarian cults, the month of March was consecrated to him (see *Grimal*).

away idleness. The foremost of whome was the Earle *Peter*, a verie braue and hardie knight, who loued (as his own soule,) *Isortine* the Duke of *Sauoyes* Daughter: the same man whome the Emperour *Palmerin* vanquished in *Gaule*,^f who afterward spoused *Lucimine*, Daughter to the King of *Fraunce*: by whom he had three male Children verie braue knights, and that only daughter faire in perfection, whome hee caused to bee brought vp in the Court of his Father in law.

The Earle desired extreamely to haue her in marriage, and for that purpose did he marueilous deeds of Armes as her knight: for the great loue that hee bare her redoubled his forces, and encreased his courage in such sort, that hee was esteemed one of the best Champions of the kingdome; which was cause the king of *Fraunce* chose him for second Ambassadour in this treatie of marriage betweene *Arnedes* and *Philocrista*. Vpon a day whilst the Emperour was conferring with the King of *Sparta*, this French Earle came to beseech him in presence of the assistance, to giue him leaue to make a close Tilt yeard^g in the great place of the Pallace, where (if it pleased him also) he had entreprised to abide eight dayes together [H1^v, 50] from Sunne to Sunne, maintaining Ioust^h and Combate against all commers, who shoulde come to shew their valours in protection of their Ladies: For that hee desired to maintaine her who possessed his heart to be one more accomplished in vertues and graces correspondent to her extream beauty, than any other loued or serued of any knight, except *Philocrista* and *Francheline*, the two glorious Starres of their age.

This did hee establish for a Lawe of the Combate, that all knights vanquished by him, should leaue theyr coats of Armes behinde them hanged vpon a piller, which he caused to be erected at the ende of the Lists, hoping to carry them with him away

f These events are told in *Palmerin d'Oliva*, Bk I, Ch. XXXVI, in the context of a set of combats undertaken with the aim of defending the beauty of each of the contenders' ladies over the rest.

g Tilt yeard. The ground where the encounter of jousting knights would take place. The tilt was the barrier preventing jousting horses from colliding with each other, as the aim of the tournament was not so much to cause harm to the contenders as to prove their dexterity in avoiding being unseated from their horses, which remained protected by the barrier.

h Joust. Although *just* and *tourney* are used confusedly and become thus interchangeable, here the term is the correct one. The former word refers to a two-knight single combat taking place even outside the formal lists but entailing the presence of ladies, which here the French ambassador looks forward to. The tourney, on the other hand, would involve a larger number of contestants, since its primary aim was that of training troops for future war (Broughton). Here Count Peter is repeating the action he already carried out in honour of his lady, the Duchess of Burgundy, in *Palmerin d'Oliva*, as mentioned before. More specifically, he is proposing a *pas d'armes* or passage of arms, whereby, after due publicizing, the defendant or *tenans* expects any *venantes* or challengers to his claim in favour of his lady's highest beauty. Here Count Peter is proceeding according to due manners, asking the Emperor for his permission to welcome any future knights coming into his court with the aim of contradicting the Count.

into *Fraunce*, if so it fortun'd that hee staid out his eight dayes tourney without giuing ouer his enterprize: Contrariwise he would leaue his to his vanquisher, who could holde out the rest of the prefixed time vnder the honour and defence of the Lady whom he serued.

75 The Emperour who heard the County talke thus bravely, was in so profound a thought: calling to minde the happy time that he purchased so much renown in trauersing the *Celtique* and *Belgicke Gaule*,ⁱ that he shewed outwardly some apparent token of gladnes: and seeming to be in the Countesse thoughts,^j and to feele the same pleasure which he receiued, remembering the perfections of his Lady,
80 answered him merrily in his sort.

My Lorde, I foresee well the paine and trauell^k which will lie vpon your necke in this charge, and howe much courage she giueth you whom you loue so perfectly, that in her fauour you enterprise so knightly an exploit: Whereuppon I assure myselfe that beside the praise which shall remaine vnto you, shee shall esteeme
85 you much more, considering the great hazard into which you expose your owne person; But that I may condescend vnto your request^l (albeit I should bee very sorry, if I shoulde accorde you any thing which might turne you to any hurt) I grant you freely to execute your enterprise therein, and in all other honest and laudable exercises [H2; 51] of Chiuallry.

90 Gracious Lord replied the Countie as long as my soule shall dwell in this passible bodie, I will alwaies endeouour in all places to manifest the praise of her merite, according to the small puissance that it hath pleased God to giue me, whollie vowed, yea fatally destined to her seruice: and when my forces shall not answere my hart, which in this respect is inexpugnable: I shall augment onely but the number of
95 these, who cannot bring their driftes about, thanking you in all most humble affection, of the fauor which you shewed me, in giuing me such license in your house.

After these speeches and manie other which they had together, the Countie retired himselfe into his lodging: whereas soone as he was come, he commanded that on the morrowe they should plant in the place before the Pallace an inclo-

ⁱ *Gaule*. Gaule is a territory associated with some Arthurian characters, like Claudas, Boores or Lancelot, and it is normally mentioned as a kingdom or else as a march. In other cases, like this one, it acts as a synonym for Gaul or Roman Gallia, specifically the northern area originally occupied by the Belgae (see Alvar).

^j In the Countesse thoughts. The s-less form of the genitive prevails in feminine forms in the South, although in this specific case, the s-less form may respond to the assimilation to petrified expressions such as *his lady grace*, etc. (see Mustanoja 71).

^k Travell. Variant of *travail*.

^l But that. Conditional clause introduced by *but*, which reverses the negative effect of the next clause starting with *albeit*.

100 sure which should haue in Diameter and circumference of the Center vnto the ends
 foure and twentie fethome^m in latitude, and eight and thirtie in longitude: which
 was done with high railles in so sufficient proportion, that sixe knights might easily
 fight together afront, besides hee would haue a doore made hard by, where he gaue
 order to set by a Tent, a Bedde, a kitchin with Offices,ⁿ and al which was necessarie
 105 for so sumptuous a recreation. The next day at Sunne rising he armed himselfe
 at all points, and mounting vpon a double Courser,^o hee came to appeare within
 the listes, where were manie knights disarmed to keepe him companie, whome he
 vsed verie magnificently in the feast. The first man who came within the listes was
 the Duke of *Drante*, vassall to the King of *Thessalie*, young in age, but lustie and
 110 verie skilfull in managing Armes, who loued with a singular affection a damsel his
 subiect, faire and marueilous gracious, who finding the doore of the Tilt shutte,
 thrust it open with the great end of his Launce to enter in: therefore soone mounted
 the Earle on horsebacke, and taking his sworde in his hand demanded the Duke
 whether hee would Iouste by Combat with him. [H2^v, 52] I will haue but the Iouste
 115 quoth the Duke, for that I thinke quicklie to make you confesse her whome I loue,
 to excell in beautie and good grace, the Ladie for whome you enterprise an exploit,
 which seemeth to passe your cunning.

It were a thing almost miraculous, replied the Earle, if with so great reason as
 I haue to make good mine enterprise, I should be vanquished by the first assail-
 120 ant. Saying so they went to campe themselues at the two ends of this place, then
 comming violently to encounter, they shiuered both their Launces, and dashing one
 another with their shields they passed brauely the rest of the carriere:^p whereof
 the Earle was verie sorrie when he cried to his aduersarie: knight take yet one
 staffe more; for the encounter of this first Iouste hauing beene so fauourable vnto
 125 you, I will see how you will behaue yourselfe in the second: Then shall bee seene
 manifestlye the iust occasion I haue to Iouste, answered the Duke, taking another
 Launce, with the which comming couragiouslye to charge him, he mist his blowe

m Fethome. A measure of length. The length of the forearm; last recorded in c 1440; The length covered by the outstretched arms, including the hands to the tip of the longest finger; hence, a definite measure of 6 feet.

n Offices. The parts of a house, or buildings attached to a house, specially devoted to household work or service, or to storage, etc.; esp. the kitchen and rooms connected with it, as pantry, scullery, cellars, laundry, etc. Whereas Vernassal says "*cuisine, offices & tout ce...*", Munday transforms such offices into elements belonging to the kitchen itself.

o Double Courser. A large powerful horse, ridden in battle, in a tournament, twice the ordinary strength and size of normal horses.

p Carrier. The ground on which a race is run, a racecourse; (also) the space within the barrier at a tournament. This term is first recorded in 1586.

in striking, which the Countie did not: but running aright carriere, sent him ouer his horse croupper^q with a tumbling cast downe to the ground: Saying with a ioyfull
 130 courage; Another time venter not with me in the listes, if you haue no better reason to combat.

To that the Duke answered him nothing; for hee founde himselfe ashamed to haue voyded the Arson^r before *Francelina* his soueraigne Ladie, and many other Lords and Knights, who beheld them through the Pallace windowes. But rising vp,
 135 he put off gently his Coate of Armes, and afterward being remounted he departed out of the Tilt-yard, to goe whether it pleased God to conduct him: whereof *Palmedos* had so great remorse, because of the vassalage which hee owed vnto the Father of his affianced Ladie, that with some apparance of reason, hee would haue entred the listes himselfe to haue reuenged him.

140 Afterwards there appeared nine or ten knightes, from whome the Countie still carried away the honour and habergions:^{s2} So that about Sunne setting, when hee retired for [H3^e, 53] that day, he felt himselfe verie wearie and ouerpressed with the burthen that he was faine to sustain: notwithstanding the ioie that rauished his spirites more and more, made him forget the dolour and wearines of his members.
 145 Thether came *Arnedes* with all the French knightes, to feast him and to keepe him companie the greatest part of the night: whereto stay ourselues no longer, the Earle continued six whole daies before he was vanquished of anie, doing marueils of Armes, as well at the Iouste, as at the Combat at the sword, and making great cheare and banquetes to those who visited him: whereof the Emperour meruailed much,
 150 no lesse of his prowesse and valour, than of his magnificence and sumptuositie, which hee continued vntill the seauenth day following, when there came thither two knightes, one whereof tooke awaie within few houres from the Earle, all the honour hee had wonne in the former dayes, as you shall presently heare.

q Croupper. The hind-quarters or rump of a horse; the croup.

r Arson. A saddle-bow; a name given to two curved pieces of wood or metal, one of which was fixed to the front of the saddle, and another behind, to give the rider greater security in his seat.

s Habergion. A sleeveless coat or jacket of mail or scale armour, originally smaller and lighter than a hauberk, but sometimes apparently the same as that.

CHAPTER VII.

How Belcar, Recindes and Tyrendos, being departed from Constantinople passed by the Duchy of Bort, where Tyrendos vanquished at the Iousts, the knight who kept a passage out of the Cittie for the loue of the Duchesse, and what fell out afterward vpon this occasion.

Wee declared a while since how *Belcar, Recindes* and *Tyrendos* departed vnknowne from *Macedon* to go to *Constantinople*, and riding great iournies passed by the Duchy of *Bort*, whereof was Lord an aged and grayheaded father, who in his youthfull yeares loued rest and his delights, better than the Courtlie life, or any millitarie exercise.

10 He had two faire Daughters, and one Sonne esteemed a verie valiant knight, who against his Fathers will was gone to *Constantinople*: and at his second marriage, did this oldman take to wife a verie yong Ladie exceeding his daughters [H3^v, 54] in beautie, whereof a rich and gentle knight called *Dirdan* was much enamoured, before and after the Duke had taken her to wife. By meanes whereof knowing here
15 was no better nor more expedient remedie to see her and speake often with her, he contracted great amitie with the Duke her husband, giuing him to vnderstand he wold be verie glad to espouse his youngest daughter comming once to age, if hee might please to bestow her on him in mariage.

The Duke who smelt his subtilty a little, would haue willingly debarred him
20 from his house, had it not bin for the scandall which he feared; and on the other side the Duchesse (who being put to choice would not refuse the young and vigorous Champion to take an old and decrepit man to her husband) seeing him so passionate as he was, albeit she being married before, could no lesse gratefie him, but must by iust and reasonable guerdon, loue him againe with the like,^a which neuerthelesse
25 shee dissembled, bidding him manie times not to torment himselfe for her, and not to feede his vaine hope, which in the ende would deceaue him, for it would not haue so good successe as he expected.

Notwithstanding shee could neuer dissuade him from his purpose, but resting to the auncient Prouerbe which saith thus, (all paine deserueth recompence,)^b resolued himselfe that if not verie quickly, yet at the length hee might gather some fruite of his sweet Ladie, which did not frustrate him by some coniecture which he had soone after: for that hee hearing her say she would goe willingly to see the Triumphs which were to be held at the marriage of *Philocrista* at *Constantinople*, he purposed

^a With the like. Munday may have fused the currently obsolete form *with like* (OED 2.a.), meaning “in a like manner; similarly”, with other co-aetaneous expressions that included the definite article.

^b All paine deserueth recompence. This would be a variant of the proverb: “Great pains quickly find ease” (Tilley P21).

to shew her some pastime, to the ende to dissuade her from that affection: and to
 35 this end complotted with a Brother and cosen *Germaine* of his, to gard a passage in
 the wide field before the Citty where te Duke was resident alwaies.

This *Dirdan* then hauing vpon this occasion obtained licence of him, who at
 the instant prayers of his wife and daughters, sometime did walke into the plaine,
 began to defend the passage: wherein he got honor beseeming a goode knight,
 40 seeing [H4^r, 55] himselfe before her, who augmented the forces of his body by the
 one halfe: whose iudgement in his fauour, hee esteemed more that that of all the
 rest of the spectators; who held all no other than a good opinion of his deedes, so
 that she¹ loued him more than before.

But *Belcar* and his companions passing by the Citie of this Duke, knowing
 45 nothing of the Iouste, *Tyrendos* who rode before the other somewhat pensieue,
 looked not about till he saw a Squier verie nere him, who beganne to charge him
 that he should not passe anie further. Wherefore quoth *Tyrendos*?

For that replied hee, if you goe on still forward, you must Iouste against a
 knight, who will easilie lay you along from your Horse, so that by this meane you
 50 shall be forced to leaue him behinde, because here is established such a law; and
 when perauenture you should dismount him, yet must you encounter two other
 hardie knightes, therefore you thrust yourselfe into great danger.

For all this quoth *Tyrendos*, I will not ride a steppe out of my way: and dashing²
 on he saw the Tents of the knight, and also of the Duke, who was in them with his
 55 wife and his daughters, to see the Iouste that day.

Dirdan who saw him come a farre off, stood still minding to giue him the shock
 and the brauado,^c and when hee perceaued him to be nere he called vnto him. Ho
 knight, seeing you will passe here you must Iouste with me: for vppon such pacte
 keepe I this strait.

60 Seigneur defendant answered *Tyrendos*, nothing but the desire I had to breake
 a launce with you, caused mee to passe this way. As soone as he had³ said, they came
 so violently to encounter, that *Dirdan* breaking his staff in a thousand⁴ shiuers, and
 giuing the Assailant little wound, to the ground fell hee strait, where by the grieuous
 and loutish fall hee had, hee found himselfe frushed⁵ with his Harnesse: By reason
 65 whereof *Tyrendos* taking his horse by the Bridle, said very lowde. [H4^v, 56] This
 horse appertaineth to me by reason of his encounter; those who were present much
 marueiled, principally the brother of *Dirdan*, who chafing monstrously saide as hee
 was mounting his horse: Knight thinke not to haue done, for you must Ioust with
 me, who will make you pay dearely for the misaduenture of my brother.

c Vernassal has “*donner le choc & la bravado*”; possibly the form did not exist as such in English in a
 doublet, but as *to make or give a bravado*: to make a display in the face of the enemy, to offer battle.

70 Well may you replied *Tyrendos* seeke the same, if it please the diuine bountie but to faour mee. As he had done this speech hee gaue into *Belcars* hand the horse of the vanquished knight, who arriued thether during their altercation, marueilous apaide⁶ seeing his companion behaue himselfe like a valiant and hardie knight.

Then running one at another with a right carriere, *Tyrendos* sent his Assail-
 75 ant topsi turvy^{d7} with a vengeance ouer his horse taile, whose staffe by mishap ranne into his horse head: whereby he presently died betweene his legges, which constrayned *Tyrendos* to leape strait out of the saddle, to mount vp with a trice vpon him which *Belcar* held by the bridle, which the brother of the two vanquished knights seeing ran furiously vpon him to charge him in a great rage saying they
 80 would die in the place, or bee reuenged of him for this misfortune: but it was not long before hee went to keepe them companie vpon the greene grasse, which was died red with their owne blood in manie places: This made the Duchesse then call to minde the Metamorphosis of *Hyacinthus*^e and *Recindes* and *Belcar* to receaue great ioy in their spirits.

85 *Tyrendos* then sent by a Page the two Horses of the vanquished, to the Duke, who was marueilous glad of the Honour that *Dirdan* lost in the Iouste: and the knight who had vanquisht him seeming to him no lesse courteous and humane than valerous and magnanimous, hee rose out of his Chaire to entertaine him and his companions, inuiting them to refresh themselues in his house. By meanes wherof
 90 when the Duke, Duchesse and all the rest were mounted on Horse-backe they rode strait to the Castell, where the Duke commaunded that the knights were quickly disarmed, and also that [I1, 57] they should with all speede dresse *Tyrendos* wounde, to whome euerie one did great honour: for albeit they knewe his companions to be

d Topsy turvy. OED gives similar senses to the adverb: With the top where the bottom should be; in or into an inverted position; upside down, bottom upwards; also: in or into the position of being toppled over, overturned, overthrown, or upset; right over; also, in various altered or corrupt forms, mostly indicating popular or conjectural etymologies: *topset tourvie*, *toruie*, *turvie -tirvi*; *top syd turuye*, (*topside turfway*); *topside turvy-vey*; *topside thother-way*; *topside t'other way*; *topside the other way*; *typsiturvy*, *typsy tyrvy*; *tipsy-turvy*; *tupsiturvie*; *top turuye*; and *topsiturnie*, *topsie turnie*. In this case, only the 1595 edition presents the form *topsiturlie*, possibly an error caused by the contagion with *turnel*, a term reminding of horses, machinery, catches and fastenings.

e *Hyacinthus*. As found in some ancient mythological sources (Pseudo-Apollodorus or Pausanias), the beautiful Spartan prince would attract the love of Thamiris the poet, as well as that of Apollo, and of different wind deities. Ovid's *Metamorphoses* may be the direct referent as the duchess looks at the spilled blood, since in the Ovidian source (Book x, ls. 162–219), the lament for the young prince's death is most passionate: Apollo's voice is heard, lamenting his fault when playing with the child and throwing his discus at him, accidentally killing his lover. The main motive at the end of the Latin account is that of spilled blood turned into the beautiful flower. Here the duchess is precisely looking at the greeness of the ground turned red, and her impressionistic recollection is contrasted by the happiness of the knights.

verie vertuous,⁸ beautifull, and better proportioned of their persons, yet for some
 95 respect, they did esteeme and presume more of *Tyrendos*.

Then supper time approaching, the Duke commanded they should couer in^f a
 pleasant and delicious garden which ioyned hard to the Castell, where they were
 verie honourably serued with diuers dishes, of most exquisite and rare viandes:
 and after the repast was taken, the Duchesse with her daughters came in singing
 100 and playing vpon Harps, Viols and Lutes,^g with so excellent a grace, that to heare
 the sweet harmonie which resounded as well from their corall mouthes, as their
 cunning touchings with their white and delicate hands, playing vpon those lericall
 instruments, the Assistantes⁹ thought themselues in the Elisian fieldes^h amonge the
 nine Muses,ⁱ *Apollo*^j and all the rest of the musicall consort.

f Couer: To put a roof upon or over; to roof. The Spanish source refers to tablecloths, whereas the French translation mentions simply covering the garden, maybe implying the general use of canvas canopies, or, in a simpler fashion, the spreading of cloths on the ground.

g These three string instruments were found in late medieval and early Renaissance courts. Harps and lutes can be traced back to ancient instruments that would undergo significant change in the late Middle Ages. With the development of polyphony by the end of the fifteenth century, each of these instruments may also be found as a companion to voices. As for viols, the first ones seem to have derived from the Spanish adaptation of lutes, both instruments being used simultaneously from the end of the fifteenth century on. Viols found their way from Iberia first into the Italian territories dominated by Spain, such as Sicily. Very soon these instruments could be found in every court, where some of the best composers would be producing music for consorts, as was John Dowland's case in Elizabethan times. Renaissance secular music would include such forms as motets, madrigals, chansons, instrumental dances, etc.

h Elisian fieldes. Within the classical landscapes of the afterlife, these fields were located beyond Erebus' dark domains, near the regions where Hades and Persephone had their palace. Elysium was ruled by Chronos and was the resting place for those souls that, when tried, had been found virtuous and guiltless. These fields were, therefore, reminiscent of a perpetual happy life, entertained by endless music and games, and liable to be imagined as a blessed underworld paradise (Graves).

i Muses. The function of these nine sisters is singing to the gods, thus reflecting the sacredness of musical and artistic expression, also proved through the diversity of deities or figures – Dionysus, Orpheus or Apollo – to whom the muses are related. According to Grimal, those muses called *Pierides* seem to respond to the Orpheic and Dionysian Thracian cults, whereas the Helicon muses depend on Apollo's. They would thus embody the inspirational force of knowledge transmitted through literature, science and the arts. Although they are largely presented as Zeus' and Mnemosyne's offspring, some sources rather have them as either Uranus' and Gaea's daughters, or else as Harmony's. They appear as singers in divine celebrations, although separately each of them ends up being associated with a particular mental disposition or art: Calliope to epic poetry, Clio to History, Polyhymnia to sacred hymns and eloquence, Euterpe to flute and lyric poetry, Terpsichore to dance; Erato to choral lyricism and love poetry, Melpomene to tragedy, Thalia to comedy and pastoral, and Urania to Astronomy.

j *Apollo*. Belonging to the second generation of Olympian deities, Apollo is the Greek God of music and poetry, although he holds many other titles and attributes, the conformation of this character

105 The knights surely tooke great recreation and pleasure, surpassing almost the
 capitie of their spirites, in the which if the handes and mouth of the Duchesse were
 occupied to make such melodie, their eyes did no lesse omit their office to beholde
Tyrendos, and by that they had well beheld and admired him, at that instant was
 there a sodaine change made within her hart of the loue which she bare to *Dirdan*,
 110 with that which *Cupido*^k presented her vnexpected on the behalfe of *Tyrendos*.

And as he¹⁰ well sawe how shee perseuered a great while in this contemplation,
 (the excellence and singularity of her graces pleasing him verie much on the other
 side) was as prompt as she to giue essence to this bargaine of change.

During the accomplishment whereof, the Duke reasoning of many things with
 115 *Belcar*, demaunding him in the end who *Tyrendos* was, perceauing nothing the
 priuie wound hee had already made in the heart of his wife. Wee are quoth hee
 knights of the king of *Macedons* Court, who go to the triumph which is published in
Constantinople. [I^r, 58] I beleue replied the Duke, in all the assembly which shall
 bee seene, there will bee found fewe men at Armes who can come neere this, for
 120 as much as I can presage, by the prooffe I haue seene him make today. You say true
 quoth *Belcar*, and yet you would say more if you knewe who he is. The Duchesse
 who making no semblance, heard all these discourses passe, imagined presently
Tyrendos must bee some knight of great and illustrious blood, therefore shee made
 greater account of him than before, being thrice happie to haue chaunged *Dirdan*
 125 for him, whome shee loued already so ardently that before they parted company,
 shee whispered vnto him verie softly these words, so that nobody heard her: Faire

being a slow, complex one. He is traditionally represented as presiding over musical contests celebrated in Parnassus by the muses. Linked to the oracle at Delphi and to the fights against different contenders, he is not only presented as a relentless archer but mainly as one personifying and seeking beauty. His link with music is evident from birth, as, just born, he demands the bow and the lyre. He is found again related to the instrument in the episode of his buying it to its inventor, Hermes, in exchange for Apollo's cattle; and further on, in musical contests, first against Marsias, Apollo handling the lyre whereas Marsias plays the flute; and secondly, against Pan. Along with his countess love affairs with nymphs and mortals, he holds relationships with muses Urania and Thalia. Apollo would express his wish and prophetic powers through the oracle mostly in versified form, and was believed to inspire poets and musicians, as did Dionysus. His command over words and poetry is, thus, extended to music, which through him becomes a metaphor for universal order and concord: the harmony and rhythm of his music make gods dance and pacify that which is wild, chaotic or violent. With him, therefore, music acquires both an aesthetic and ethical quality.

k *Cupid*. Venus' son, traditionally represented as a naughty child or young boy. As a baby, he survived Jove's wish to see him dead by being hidden by his mother in the woods, where he was raised by wild animals. The child became a proficient archer, wreaking havoc around by shooting his love darts haphazardly, one of the most successful metaphors in western culture. He is normally represented as winged and blinded to signify how fleeting love passion and how unreasonable its essence.

knight you must repaire the sorrow and grieffe you haue procured vs in vanquishing
 these knights of our countrie, whom we must esteeme of. God forbid replied *Tyren-*
dos, I should be borne into this worlde, to worke you faire Lady the least sparke
 130 of displeasure and discontentment that any humane spirite may lightly receaue:
 Neuerthelesse if the Plannets haue so much disfauored¹ me, that I haue giuen you
 any cause to be sad, I beseech you Madame, to appoint me any penance as you shall
 know may suffice to blot out this offence. Which against my will and before I was
 aware I haue committed thereby: then saide the Duchesse, I verilye believe you will
 135 not faile to accomplish that which your hart comaundeth you to speake, the gener-
 ousness whereof I know already and I pardon as willingly this ouersight, as I hope
 you will accomplish hereafter the liberall offer you make me, to amend it according
 to my discretion. I thanke you most humblie quoth he then, to graunt me so quickly
 pardon in so great a misdeede as to prouoke the choller of ladies, which shall cause
 140 me to say euer hereafter, to haue found in you curtesie and humanitie, surmounting
 the forces of my tongue: In recompence whereof assure yourselfe Madame, in all
 occasions presented to me for your seruice, I will imploy myselfe, with such sincer-
 itie of deuotion as I desire to be made known vnto you when I shall please you to
 giue me full fruition of that felicity, [12^r, 59] which I shall repute second to no other,
 145 in retayning mee for your knight: so much I neuer offered yet to any Lady liuing, for
 that I acknowledge myselfe farre vnworthy to serue any Ladie.

If so I be replied the Duchesse, I may well glorie to haue made this day so pre-
 cious and inestimable a purchase, gaining him for my knight, who is a verie pearle
 and representation of *Mars*: wherein I finde myselfe so much beholding vnto you,
 150 that I see myselfe out of all hope to be euer able to cancell towards you the Obliga-
 tion of my spirite: if of your fauour and grace it do not please you to accept in part
 of payment and satisfaction thereof, the extreame desire which I haue to shewe you
 in effect, I loue you euen as the same soule which giueth mee comfort and good¹¹
 hope that you shall reape condigne recompence for the paines you offer to endure
 155 for my sake.

These last wordes she spake so softly that none but he could heare them, and
 so faire and softly prosecuting their matter, *Tirendos* told her that his heart would
 be verie well content, if any accident did fall out to constraene him to make some
 abode to doe her humble seruice there.

160 That would bee answered his louer, the most agreeable thing I could desire: so
 that I beseech you depart not hence yet these two dayes, during which time pera-
 dventure some opportunity may serue to bring about this businesse.

¹ Astrological ancient and medieval science would place great emphasis on the alignment of plan-
 ets at birth as a determinant of a child's fate.

Tirendos promised hee would (when the Duke praied them altogether; because hee was come in talke to the same pointe with the others) they would not depart on the morrow: whereunto they consented, to the great contentment of the Duchesse, who shewed by all signes shee could deuise, to make knowne the extreame loue she bare *Tyrendos*.

And as she busied herselfe the day following, to deuise some inuention to prolong the sojourning of her louer, behold there entred into the Pallace a woman clothed in blacke, who demaunded of the Duke if the knight vanquisher of *Dirdan* and his companions were in his house, who being shewed [I2^v, 60] vnto him, she fell prostrate at his feete, praying and coniuring him by the thing which he loued best in this world, that hee would graunt her one boone.

The knight hauing accorded this womans request, she began againe after humble thankes to say in this manner.

Faire knight you haue now promised to goe into a place with mee, where I hope by meanes of your valour and prowesse (whose fame yesternight came vnto my eares) to finde mee remedie for a wronge, which the worst of all knightes caused me wickedly these last dayes to endure. *Tyrendos* promised againe to employ himselfe for her; so that she should remaine content. And seeing he must yet haue another Combat in that quarter, he liked verie well his occurrence, which was a meane for him to stay longer nere his deare Mistresse, who thereupon was almost rauished for ioy: but if they two were well pleased, *Belcar* and *Recindes*, who would not souiourne there anie longer, (to the end they might come before the king *Florendos* to *Constantinople*;) were as much displeased when they vnderstood of the iniured Gentlewoman, that *Tyrendos* must needs abide about ten or twelue daies in that place. Wherefore hee prayed them to be going alwaies¹² before, saying that he must needs stay there to exploit some act which might make more famous the reputation of his person: Assuring them hee would not be long after them, and that the great desire which hee had to be at the Triumph would keepe him from sojourning long in any other place. His companions seeing they could not get him along, thanked the Duke and the Duchesse for the good vsage and honourable entertainment they had made them, and leauing *Tyrendos* in *Bort* (being a little displeased to separate their Trinity)¹³ they tooke their iournie strait to *Constantinople*, whereby the Duke was marueylous glad of this knights abode with him, misdoubting nothing that he would lie in ambush for his wifes honor: who hoping to take some pastime in the amorous chase with her new Parramour, made a great deale the better cheare to the Gentlewoman, who was cause to retayne him with her, [I3^r, 61] where we will leaue them to the liking of their loues, to recount what befortuned *Belcar* and *Recindes* after they had parted company.

CHAPTER VIII.

How Belcar and Recindes being arriued in Constantinople vnknowne of any, vanquished the County Peter and continued the lawe of his Ioust, dooing maruels of Armes: and how the Emperour sent Palmendos and Primaleon to know who they
 5 *were.*

Belcar and *Recindes* perceiuing the will of *Tirendes*¹ their companion, prayed God to preserue him from all sinister^a accident, then bidding him adieu, they fell into their way againe: wherein riding many dayes iourneys, they arriued at the last in *Constantinople* on a Sunday morning, the seauenth day of the Ioust that County
 10 *Peter* enterprised (as you may call to minde) whereof they heard some newes by the way as they came. By meanes whereof they determined before they would make themselues knowne, to prooue themselues against him as knights errant^b: *Belcar* praid his companion to let him haue the first course, which hee willingly graunted, albeit hee coulede haue desired to win the honour or shame first himselfe.

15 Entring then into the Citty, they made directly to the Tilt-yard, where they found the gate fast, by reason the County dined then in the company of many knights with great ioy and sollace, as they were accustomed within his Paulion: So that being faine^{c2} to stay the fit houre, they leaned vpon their Launces, vntill they sawe the Emperour take his place on the left hande, to whome the King of *Hungarie*
 20 who sate at his side begins to say: My Lord, behold these two knights who will Ioust, how braue they gouerne themselues on horse-backe. [I3^v, 62] Truly brother you may say well (quoth hee) I belieue it will doo a man good to see them at the shocke.^d When *Belcar* perceiued the Emperour whom he had not seene longtime before, force and courage increased so in his heart, that hee purposed to shew this day

a Sinister. Attended with mishap, misfortune, or disaster; unlucky, unfortunate; adverse. Common c. 1580 to 1670, esp. with *accident*, *chance*, *fate*, *fortune*. When looking for omens of divine decisions regarding any future human actions, augurs in the ancient Roman culture would consider the flight of birds coming from the left (*sinister*) side to be a sign of bad fortune.

b *Motif-Index* R222.1 (G) Knight jousts incognito. Medieval romance errant knights conceal their identity and introduce themselves to other contenders or hosts through a chosen name which only at the end of the story will give way to the real one.

c Faine. The 1595 edition has *faint*, which might somehow fit the context of these two resting knights (Sluggish, timid, feeble; avoiding exertion, shirking, lazy). However, the word Munday seems to have thought of is *fain*, the meaning of which is closer to the original Spanish and French senses. That is why in the 1619 edition, the final /t/, possibly the result of the confusion between the homophonic sequences *faint to* and *faine to*, is omitted.

d Shocke. The encounter of an armed force with the enemy in a charge or onset; also, the encounter of two mounted warriors or jousts charging one another.

25 some pleasure in this house, where because hee was nourished and brought vp in it from his infancy, he knew not king *Frisol* his father^e who was with him in company, beeing brought from *Hungarie* thither in his swadling clouts.

But the Earle seeing the Seigniory and Noblesse in the galleries, caused forth- with his Helmet to be brought, and by and by all his strings, leathers and buckles, 30 to be laced and tyed. Then mounting he commanded the Trumpets and Drums to sound, and to open the Gate of his repaire: Whereinto *Belcar* being first entred, the Earle asked him whether he would Ioust or fight,^f I will quoth the Assailant, doo all that I shall know to be necessary, but let vs first Ioust to see what will follow.

Hauing thus saluted each other, they encountred with such a fury that *Belcar* 35 lost his stirrups, and the Earle (breaking in, dashing together the pettrall^g and the girths of his horse) went maugre his nose to kisse his greatgrandmother,^h but he soone got vp againe, being greatly ashamed and vexed, to loose in an instant the honour he had conquered³ in sixe dayes.

Sir Knight then quoth *Belcar*, I haue woone your Coate of Armes, if I be not 40 giuen to misunderstand in declaring me the Lawe of your enterprise: According to which you must depart this field, which I purpose to garde and defend in my turne as you haue done before me; if somebody disappoint me notⁱ by force of Armes. My Habilliament shall I well giue you (answered the County) without departing the Tilt, if it be not by Martiall employte performed by you or some other, which shall force 45 me to doo it. You will seeke your dammage, replied *Belcar*; neuerthelesse, seeing you will needes haue it so, remount hardly, and con me thanke for the curtesie and fauor which I shew you. [14^r, 63] Then set the Earle foote to stirrup^j againe, and in

e *Frisol*. He is the King of Hungary and father to *Belcar*, *Ditreus*, and *Melissa*, whose marriage to *Recinde* he consents to.

f This question might be the result of the Earle's need to estate his superiority, in asking the contender about his willingness to fight to the death.

g *Pettrall*. A piece of armour to protect the breast of a horse (often richly ornamented, and retained for ornamental purposes after its defensive use had passed away)

h By 1589, the expression *to kiss the ground* was being used with the meanings: (a) To prostrate oneself on the ground in token of homage; (b) *figurative* to be overthrown or brought low. While reproducing *Vernassal's* ironic commentary when referring to the earth as an ancient maternal relative that is being kissed, *Munday* emphasizes even more the knightly humiliation by specifically referring to his nose kissing the ground, here an even older and harder great-grandmother. *Vernassal* seems milder in his description: *alla malgré luy embrasser sa grand'mere*.

i Disappoint me not. The use of periphrastic *do* in negations features as a Middle English occurrence, although prose instances are more common in the fifteenth century. By the late sixteenth century, the lack of *do* would still be acceptable though less and less normal.

j *Foote to stirrup*. The expression lacking articles or possessive adjectives reveals the automatic quality of the movement.

the meane time the Emperour being greatly astonished at the magnanimity of this knight, said to the King of *Hungarie*, he well knew who he was; the two Champions
 50 beganne with their swords a terrible and furious skirmish, hewing one another in
 so bruske⁴ and strange manner, that it terrified the beholders heare them onely: For
 the County through rage and despite which surmounted his reason, laid on without
 feare, and most desperately.

But his aduersary, who was a little more nimble, and could mannage a little
 55 better than hee, did tickle his ribbes^k with such sound slashes which easily tamed
 him at length; so that being weary to make him languish so much, hee hitte him in
 the ende a fell stroake vpon his Murrion,^l which laide him in a stound^{m5} vpon the
 bare ground, saying: Now knight must you condiscede by force, to that where-
 unto you woulde not accord by your good will and a thing surely proceeding from
 60 your rash presumption, which made you thinke the honour of Chialry dwelt onely
 among Frenchmen.

At this spectacle and words smoakedⁿ the Prince *Arnedes*, and had it not beene
 through the indisposition of his person, and that *Philocrista* would haue neuer per-
 mitted it, hee had endossed his Armes to reuenge the County and his Nation of this
 65 reproach.

In the same paine and choller were all the rest of the French Nobility who seeing
 they coulde haue none other remedye, lifted vp Earle *Peter* from his fall, and bare
 him into his lodging to cause the Surgeons to looke vnto him, and search his wounds.

Belcar who thought in the meane time what he had to doe, tooke the coate of
 70 Armes, and giuing it to one of his Pages, commaunded him to beare it from him,

k Tickle his ribbes. This is an ironic use with the meaning of “to beat, chastise”, a sense first found in 1592. The irony is not present in the Spanish or the French sources.

l Murrion. The word derives from Middle French *morion* (1542) and its Spanish etymon *morrión* (1605; 1570 in form *murrón*). It is a kind of brimmed light helmet resembling a hat, without a beaver or visor, worn chiefly by foot soldiers in the sixteenth and seventeenth centuries.

m Stound. The 1595 edition presents *stonny* as a noun (here, emended and replaceb by *stound*), playing with the ambiguity in using the verb, *stony*: OED 1. *trans.* To stupefy with noise or with a shock to the mind or feelings, benumb the faculties of (a person); to confound, amaze, instead of the noun *stound*, which will replace the former one in the 1619 edition (and, since a fall is being described, the word might also suggest the rocky quality of the ground he falls against, the adjective *stony*). The reason for this confusion may lie in the phonic closeness of these words as well as in their similar meaning, *stound* being a state of stupefaction or amazement. Maybe the replacement in the 1619 edition is due to the modernity of *stound*, first recorded in 1567, in Golding’s translation of Ovid’s *Metamorphosis*. Vernassal uses the expression *tout estourdy*.

n Smoaked. To fume, be angry. In the Spanish source the French shame would be more intense, since *Belcar* brings Count *Peter* out of the field by pulling him by one of his legs. This is possibly the reason why Vernassal and Munday after him do not include this ominous detail.

and one of his companions, to *Melissa* the King of *Hungaries* Daughter; whom they desired to maintaine against all commers, if shee would vouchsafe them so much fauour, to let them Combat vnder her fealtie.^o[I4^v, 64] And gaue charge more-ouer to the youngman, to tell the Emperour and those who were about his Maiestie, that
 75 whosoeuer would Tourney against him, should always finde him ready within the Listes: Where if peradventure hee were vanquished by any of the Assailants, the field should remaine to his companion, who should second him therein, which they did desire to doo in attending the opening of the generall Triumph.

The Page vnderstanding thoroughly his Masters will, went strait to the Pallace,
 80 where kneeling before the Empresse, hee besought her to showe him which of her Ladies was *Melissa*, King *Frisols* Daughter: wherein being by her gratusly certefied, the youth rose vp, and with a most lowly reuerence began to say in this manner.

Madame *Melissa*, the knight who vanquished Earle *Ceth*^p kisseth the hand of
 85 your Excellencie, and sendeth you by mee this his spoile, the which hee knoweth beseeming your worthiness, whom he loueth more than any Lady of his company. And although he neuer saw you, hee assureth himselfe neuerthelesse, shee for whose loue the French Lord fought, is not so perfect in beauty, but she yeeldeth and giueth the first place vnto you. Aduertising you more-ouer, that he and his com-
 90 panion remaine from this present houre, your most humble and obedient knights, as hoping (if it please you to doo them so much honour, that they may accomplish the Lawe of the Ioust of County *Peter* vnder your name) to employ themselues so in this place, that the renowne of your beauty shall flie throughout all climates of the Leuant.

Hee that had there seene the comely beauty of *Melissa*, should not haue failed to haue iudged of the tumour⁶ of her two Alabaster cheekes, couered with a transparent and fine lawne, for the shame that seized her; hearing him speake in her fauour: Nor could she answer a worde to the young-man, shee founde herselfe so confounded; when the King her Father (who was there with the Emperour): inter-
 100 preting this Embassage in good part, said vnto her, Daughter, I [K1^r, 65] cannot

o Fealtie. Figurative use of the obligation of fidelity of a feudal tenant or vassal to his lord. In tournaments, a lady would accept a contender's petition to have her as his superior and fight for her sake and name. In Arthurian romances the cheering of ladies to inspire their champions, their offering of tokens from specific items in their garments, the ritual participation in judging them, or the handing of the prizes to the winners is often found. As for their real presence in tournaments, in England they are registered as attendants mainly in the reign of Edward III, since he and Queen Philippa seem to have favoured the presence of women in large numbers (see Saul 271).

p Both this 1595 and the 1619 edition include this name instead of that of *Peter*. Vernassal refers to *Pierre*. No indication appears in *Palmendos* of *Ceth*.

beleue but the Seigneur who sendeth you such a present knoweth you; and though it were for no other respect, at least you ought to receiue it, and to honour him who sendeth it you for loue of his generous minde.

I know not my Lorde (quoth *Melissa* then) who may bee the knight, whose curtesie seemeth not to approach his force;⁷ taking⁸ this hardinesse to giue a present to a Damsell whom he knoweth not: which notwithstanding,⁹ for that it is your pleasure I will accept of it.

You shall aduertize your Master (quoth shee to the Page) he greatly mistaketh to presume so much of my beauty, as to continue the Ioust of the Earle for mee, who haue deserued no such honour at his hand: Neuerthelesse, I thanke him for his good will, in recompence whereof, if I can doo anything for him, you shall assure him from mee, I will employ myselfe with as good will, as I pray God to preserue him and his companion also from all incumbrances which may impeach his valiant enterprise, for the small occasion they haue to charge so heauy a burthen for so little beauty as mine, makes me feare they will be vanquisht, if their prowesse and dexterity doo not supply this default.

Then the young youth making a low obeisance to thanke¹⁰ her for this courteous answere, tooke¹¹ his leaue graciously of her: And turning to Duke *Eustace* who was neerest, besought him to tell the Emperour and his company, that whosoever had any desire to ioust against this knight-vanquisher, and his companion, should appeare vpon the Barriers, where hee should finde them alwaies ready; which hee did without delay: The Emperour misdoubting one of these knights to be *Belcar*, told it incontinent to King *Frisol*, who assured him the contrary; for that he supposed hee had hardly left the company of *Florendos*.

Now did *Belcar* all that day nothing but breake staues, for there was no French knight but came to doo his best against him, hoping euery one to reuenge the County *Peter* but the like chauce befell them, as did to him before, for this [K1^v, 66] Defendant was rough, and a very good horseman, which was his¹² inheritance he helde from King *Frisol* his father, who was esteemed one of the best men at Armes of his time. That same day *Belcar* dismounted beside the Frenchmen about twenty Knights the most redoubted of the Court: whereat the Emperour wondered much. So that he sent *Primaleon* to them to know who they were, who gladly did this Embassage with *Palmendos*, entreating them to repose that night in the Emperours Court, who gaue them such charge, for the great desire he had to know them.

Gentlemen answered *Belcar*, desire his Masterly to pardon vs this once, for that wee cannot leaue this place without incurring some blame, being departed from our houses, with full determination to make ourselues knowne to none.

This is a point of small curtesie (quoth the Constatino Politan) to refuse the honest offer which the Emperour maketh you, with so simple excuse as you finde now.

And who are you faire Syr, quoth *Belcar*, (faining not to know him) who tearme vs discourteous?

I am *Primaleon* (replied hee) Sonne to the Emperour, who sendeth to intreate you by mee to doo him this honour.

145 I haue done then (prosecuted the Defendant) because I knowe you haue not as yet receiued the order of Chialry: Assuring you, that for your praier, nor for the entreaties of the Emperour, shall you preuaile further with me than as I told you before.

I will not importune you any further (sayth the young Prince) then being some-
150 what offended, and when hee had so said, he returned into the Pallace with *Palmendos*, who was so wrath with this thwart answere, that hee purposed on the next morrow to Arme himselfe, to the ende to chastize his arrogance.

When the Emperour vnderstood they had disdained to graunt his request, hee did but laugh at it, saying, they must be let alone in their obstinacie, to see what
155 might bee the issue. Neuerthelesse, *Palmendos* would be reuenged, and without [K2^r, 67] saying ought to any body, went secretly to endosse^q the Coat of Armes, in which he vanquished the Tourney, which we haue described before, and came withall with a great Launce in his hand within the Barriers.

So soone as *Recindes* spide^r his Armour hee knewe it, and who carried it on
160 his back; which he let his companion know, requesting him not to Ioust against him for the Emperours sake: Whereunto *Belcar* answered hee coulde willingly forbear; notwithstanding he ought not to refuse so good occasion to prooue his valour against so braue a knight; for if he dismount me at the Ioust, quoth hee, I shall not thinke it any shame or dishonour for mee, seeing hee is the *Achilles* of our age,
165 with whose valerous exploitys all the Orient^{s13} resoundeth. When hee had done his speech, hee did his best endeuour to make him feele his forces, and running one against the other very roughly, such was their encounter, that *Belcar* had taken measure of the earth, had he not taken hold of his horse-maine. And *Palmendos* liked not very wel the knocke¹⁴ which he gaue him, but it was needefull for them

q Endosse. To clothe with armour.

r Spide. Preterit form of the verb *spie*, one of the variants of *spy*, with the sense “To catch sight of; to descry or discover; to notice observe”. The verb, borrowed from French, follows the weak verbs declension by the addition of the verbal suffix (see Mossé 74). The -de ending variant for this verb is registered in the *Middle English Dictionary*. I thank Prof. Margarita Mele for her kind help on this specific issue.

s The Orient. The 1619 edition changes the reference, which is also found in Vernassal, to exactly the opposite: the West, in what might be a re-interpretation of the Mediterranean culture which tried to attract to the western Atlantic sphere the Mediterranean echoes, distancing them from near eastern latitudes.

170 to breath a little. Then charging afresh with new Launces (for that the first flew in
 pieces to their Gaunlets)^t they met together with so sodaine a fury, that they made
 the ground tremble vnder them, where *Belcar* found himselfe much bruised, what
 with the blow and he fall in his Armour. Then *Palmendos* who lost onely his stir-
 175 rups, glad of this reuenge, demaunded his Hauburgeon, aduising him if he would
 not fight at the sharpe,^u to depart the field. Other^v batell quoth *Belcar*, seeke not I
 against thee, for small hope haue I to gaine more honour by the sword, than I haue
 already at the Ioust: and for that also I esteeme and loue thee too well, to make
 further tryall against thee; knowing right well by this encounter, I should haue but
 ill speede if I proceeded further. *Palmendos* hearing him say so, mittigated a good
 180 part of his indignation, and taking his Coate of Armes, went directly to the Pallace,
 where the Emperour and the king of *Thessalie*, very glad of this act, receiued him
 with great pleasure, the Emperour saying thus to him. [K2^v, 68] Sonne the knight
 did wisely not to accept the Combat of the sharpe against you, otherwise he might
 haue sped ill, considering his successe at the Ioust: Now God grant (I wish it with my
 185 hart) that all your future enterprises may sort to so good and honorable ende, as the
 passed haue receiued a most fortunate and fauourable issue.

Palmendos kissing his hands, thanked him humbly for this good wish then sent
 hee *Belcars* Gabardine to his faire *Francheline*, who was not a little glad thereof:
 Therefore shee would needes come to disarme him with her owne handes, casting
 190 about him a faire and rich mantle furd with white sables, for feare he should take
 cold.

^t Gaunlets. A glove worn as part of medieval armour, usually made of leather, covered with plates of steel. Vernassal has *esclats iusques dans la poignée*; Munday refers to *gauntlet*, and to how the lances flew in pieces at their weakest point. It is hard to discern whether they break in contact with the gauntlet steel cover or else at the other end of the coated grip, less protected and thus weaker. Another possible meaning is that “imbricated plates” connected to the expression *gauntlet-work* (1664). Should that be the case, the preposition *to* would mean “against”.

^u At the sharpe. To fight with unbated swords, to fight in earnest, in contradistinction to fencing.

^v Other. *Another* is a late ME occurrence, whereas *other* is an older expression which can be found in OE (see Mustanoja).

CHAPTER IX.

How Recindes continuing the Ioust after Belcar vanquished the Marques of Penedrad, and a Cosen of his, with many others after them: and howe the Prince Arnedes his Cosen Iousted against him, which caused the Emperour to come into the field to know
 5 *who he was.*

Belcar seeing *Palmendos* depart the *Listes*, rose vp very angry for his fall, to retire himselfe to the Earles *Paullion* where *Recindes* was: who galled to the heart for his companions misfortune, purposed to reuenge him if any man appeared within the *Barriers*: So that being mounted hee fluced¹ liuely vp and downe, when the
 10 *Marquesse of Penedrad*, (esteemed a good Knight, as descending of the race of the Emperour of *Constantinople*) came into the field.

Hee beeing aduertised, that the two knights who kept the Ioust after Earle *Peter* had sent his Coat to *Melissa*, whom hee desired extremely to haue in marriage, beganne to beare them a mortall and secrete grudge; and purposing to chastise
 15 them for their ouerbolde rashness, came richly armed into the field, where without any word speaking, prouoked with raging anger, vailing his Launce, dasht his horse sodainely. [K3f, 69] Which² *Recindes* perceauing, set spurs quickly to his likewise, so furious was their encounter, that the Marques went arse ouer head ouer his horse head to kisse the ground, taking such a grieuous hulch,³ that he remayned
 20 in the place, wagging neyther hand nor foot: whereupon one of his cosens proper and valiant of his⁴ person, a heauie man at this accident (in the meane while they carried the Marques into his Chamber) ranne speedily to Arme himselfe, thinking to reuenge his mishap: *Bimer* was the Marques Cosen called, who beganne to Ioust in such a heat, that he mist his blow against *Recindes*, who contrariwise hit him so
 25 full pat,⁵ that he sent him easily to take the Marques place: but he rose vp againe lightly, saying to the Defendant, hee should not thinke to haue yet done with him, seeing he would know how he could handle his sharpe.

At these words the Spanish Prince alighted, and putting his shield on his Arme with a courageous stomack, they began a fierce combat, which for all that was
 30 quickly finished. For *Recindes* beeing a better warriar, and more spruce than his aduersarie, made him recoyle to the place where he was vanquished: then pulling

a Hulch. In both editions the term used is *thulch*, not recorded in OED. There are some terms with a related meaning: *gulch*, “a heavy fall” is used adverbially in *to come down gulch*, but it is first recorded as late as 1671. The other similar words are *hulch*, with the meaning “hump” (1611), and, with the same sense, *bulch* “A hump or swelling”, both currently obsolete. In French the term used for the twisted body after the fall is *estorse*.

off his Gabberdine, left him wounded in many places of his bodie among his people,⁶ who carried him thence into his Cosens lodging.

That done, he gaue that and the Marques coate to *Belcars* Page, to beare them to
35 *Melissa*, beseeching her to accept them as comming from one⁷ her most affectionate
seruitour, that she might finde vnder the two Tropicks^b of⁸ heauen.

She who was with *Philocrista* in her Chamber, when the Page came to doo the
message, answered thus: I know not what these knights meane to send mee such
presents without knowing me: yet faine would I learne their names, and what
40 mooueth them to doe it: Madame (quoth the youth,) they are such, that when you
shall knowe them, you shall thinke some great good Fortune will befall you, in
beeing able to doe them some honour for your part in recompence of the extreame
desire that I can assure you they haue to serue⁹ you in the thing wherein you
take some pleasure: For all that they shal haue [K3^v, 70] none other thankes of mee
45 replied the Princesse till I knowe more, well will I take that which they send me,
wherewith I finde myselfe greatly content: albeit farre more should my spirits be
satisfied, as you may tell them, if I might perceau¹⁰ openly their drift. Few dayes
shall passe Madame, quoth the youngman, before you see the true end of all: so
that I beseech you doe not vexe yourselfe, but attend the fitte houre¹¹ which shall
50 be briefely as I hope.

Finishing his speech, he tooke honestilie his conge¹² of the Ladies, whome he
left verie pensiu^e, and curious to knowe who these valiant and courteous knights
might bee. In the meane time *Recindes* who held on his Chiuallries, Iousted against
ten or twelue Assailants: all whome hee laid brauely along, winning by this meane
55 their Coats, which hee caused to bee hanged on high vpon the Piller, where Countie
Peter hoped to erect his Trophie: After this he tooke his sollace and recreation,
before any one presented himselfe within the Lists, everie one fearing to aduen-
ture against him, whose prowess and dexteritie was so great: Whereupon *Arnedes*
who felt himselfe better at ease than he was wont, hearing the Emperour say the
60 Defendant might well remaine with the honour of the Ioust, seeing that no man
entred the field any more, answered him.

I doe not thinke my Lord, they cease comming for feare of him: for the number
of braue and hardie knightes of this Court is not so little that he can long time hold

b Vnder the two Tropicks of heauen. The celestial tropicks (of Cancer and Capricorn) are each of two circles of the celestial sphere parallel to the celestial equator. Ancient Greek astronomers, mainly Eudoxus, Aristotle and Ptolomy, defined a cosmographic model that conceived the celestial and earthly mechanics as perfectly parallel. Their system would rest on the belief in an imaginary rotating basic celestial sphere, coaxial with that of the Earth, from the projection of which the celestial poles and tropics could be drawn. Here, the learned reference to the tropics is to be understood as equalling the more popular expression *under the heavens*.

out against them, and as he had¹³ said, he went presently to fit himselfe with Armes,
 65 putting on Murrion well tempered with steele: then came he into the place mounted
 on a mightie Courser, who did nothing but neigh and fome at the mouth.

When *Recindes* saw him enter the Barriers, hee discovered him soone by his
 deuise, and as he thought howe to auoide Iousting with him, he was forced to set
 spurres to his horse, because he saw his Cosen *Arnedes* do the like: neuerthelesse
 70 approaching within the reach of their Launces, he hauled his and would not couch
 it against him. [K4^r, 71] By this meane *Arnedes* easily broke his staffe, albeit hee could
 not wagge the Champion an inche out of the Saddle, so that in manner¹⁴ abashed
 to see him doe so, turning bitte hee incontinent charged vpon him thus: Sir knight
 let vs haue another bout yet, and vse no more this curtesie towards him, who will
 75 con you no thanke for your fauour: So taketh hee¹⁵ another staff and fetching his
 carriere to run the second time, *Recindes* did as he had done before: *Arnedes* by that
 meanes or els by choller, missing his attainte, in a greate rage threwe his Launce to
 the ground, and setting couragiously hand to his sworde, saide to the knight: As God
 mee helpe nowe will I knowe¹⁶ for what reason you would not Iouste against mee,
 80 as well as against the rest.

That shall you neuer vnderstand by my meanes quoth the Spaniard: hereof can
 I well aduertise you,¹⁷ that happen to mee what may, I will not couch my Launce
 against you.

You will tell mee then a reason quoth *Arnedes*, or you shall presently die of my
 85 hand. Such inhumanitie shall I neuer see in you, replied *Recindes*, albeit I had no
 will to defend myselfe.

By the liuing God¹⁸ said *Arnedes* hastily, you will constraine me to bee discour-
 teous indeede, and therefore at your owne perill be it.

I can no longer forbear quoth the Emperour then (who heard this controuer-
 90 sie) but I must needes knowe who are these two knightes now in field: for me
 thinkes I see none other than the true representation of *Belcar* ad *Recindes*.

When he had thus saide, he descended with manie Nobles after him, and
 finding the two Combattants yet in dispute, the one seeking to know why his aduer-
 sarie would not encounter him, the other excusing himselfe that hee might not tell
 95 the cause, willed *Arnedes* to goe aside: And taking *Recindes* Horse by the Bridle, hee
 prayed him of all loue that he would satisfie the great desire hee had to knowe him.
 [K4^v, 72] My Lord quoth he, I cannot doe it without infringing my faith, therefore I
 pray you vrge mee not to be periurde. Assure you replied the Emperour, you shall
 neuer see me depart from hence before I knowe and looke you in the face: so that
 100 by excuses you may not preuaile.

Therefore I pray you put off your helmet, and thinke in so doing you shall not
 breake your faith and promise. For Gods sake, replied *Recindes*, do not offer to force
 me in your countrie.¹⁹ This force will I offer you, answered the Emperour, for that in

my mind, it stayneth neither your honor nor mine. The knight in a perplexity not
 105 knowing what to say further, seeing it was a matter of constraint, held his peace
 and spake²⁰ not a word. Then *Belcar* who had verie²¹ well heard all the whole cir-
 cumstance (seeing hee could no longer conceale himselfe, threwe incontinent his
 helmet to the ground and went to fall on his knees before the Emperour, in kissing
 whose handes hee saide.

110 My Lord pardon vs if it please you; if wee haue not beene so prompt to obey
 you as your greatnes requires, for wee determined at our departure out of *Macedon*,
 to come vnknown into this place, to exployte before your eyes some honourable
 attempt, wherein you might take some delight and pleasure: Notwithstanding
 seeing wee are frustrate of our intention, hauing performed nothing worthie to
 115 giue you contentment, it is the verie reason, why wee dissembled ourselues vnto
 your Maiestie: of whom both the one and the other of vs two reputeth himselfe a
 most happie man, to haue receaued so great honour.

Ah my deare friends quoth the Emperour then, you be exceeding welcome into
 my Court, wherein I may well assure myselfe cannot be founde two knights, in
 120 whom can be found so much animosity as in you onely: but tell mee I pray you
 whether the King my most honourable Father, will come speedily vnto this Cittie.

My Lord answered *Belcar*, I am sure it will not be a weeke before he arriue
 here. For he was readie to depart, when I [L1^r, 73] entreated him to let vs goe before,
 to bring you newes thereof. The Emperour marueilous ioyfull of this aunswere,
 125 turning himselfe with a laughing countenance towards the king of *Hungarie*,
 saying to him:²² Brother receaue to you *Belcar* your sonne, whose vertues and good
 manners²³ make him so amiable, that euery braue man of good iudgment, wold be
 to him insteede of a Father in this behalfe.

As the Dominator of *Greece* spake these words, *Belcar* falling vppon his knees
 130 kissed honourably his Father king *Frisols* hand, who embraced him with great loue,
 the trickling teares standing in his eyes, and at length the French Prince seeing his
 Cosen *Recindes* in face, ranne vnto him with open Armes to giue him the accol-
 ladee,²⁴ and could not almost speake for extreame gladnes, which seized his heart
 in recognising²⁵ him.

135 Which the Spaniard perceauing, alighted quickly from his Horse to embrace
 him, and after they had shewed manie familiar and louing cherrishings²⁶ one to
 another, he went to doe his dutie to the Emperour, who receaued him most ioyfullie,

c Accolladee. The salutation marking the bestowal of knighthood, applied by a stroke on the shoulders with the flat of a sword (now the usual form) and in earlier use also simply by an embrace or kiss. Munday, after Vernassal, is not thinking of the knighthood ceremony. More generally, as in this case, it refers to an embrace about the neck, a kiss.

as did likewise all the Seigneurs²⁷ and Barrons of the Court: whereof the greatest part esteemed themselves verie happie if they might come nere to offer²⁸ them the gentle welcome: and if²⁹ all the beholders were very³⁰ glad of this sodaine and unexpected ioy (whereof euerie one had a good share) that of *Pinedes* was so abundant, that it could not be expressed: hauing seene him performe the valiant and famous acts, which you haue tofore vnderstood.

Then tooke the Emperour *Recindes* by the hande, and the king of *Hungarie* his Sonne *Belcar*, whome they lead strait to the Pallace, where beeing disarmed, they went honourably to kisse the Emperesse hand, who entertayned them with most kinde speeches.

During which, *Melissa* who heard them (by the only instinct³¹ of the vnspeakeable ioy which she felt in her minde)³², reuested³³ in the superficialies of her face, such a naturall beautie, that it was an admirable thing to behold. [L1^v, 74] Full well did the two knights marke it when they came to doe reuerence to *Philocrista*, *Francheline*, and to her who represented the third Goddess. So that thinking herself thrice happie, to haue bin knowne worthie the presents of two worthy and excellent Princes, embraced many times her brother *Belcar* amiably: Neuerthelesse with more than a singuler affection, and without any meane, (as it falleth out manie times to those who are striken with the same Dart that shee was) shee entertained *Recindes* her loyall and perfect louer; And beleued firmly, by that which her Brother sent her, when the youngman brought her the first coate of Armes, that shee knewe indeede the whole discourse of their secretes: wherein she found great consolation, shewing oftentimes to her louer by many signes, gracious aspects, and other dumb Embassages of loue, what was her intention, which *Recindes* did the like for his part toward her.

In this meane time *Belcar* was busie in beholding the extreame beautie of *Francheline*, whereof he was greatly astonished³⁴ not without thinking *Palmendos* a most happie man, to haue won so much honour in winning her for his wife. And albeit hee was well contented with *Alderine* the onely lady of his heart, yet hee could haue wished to haue had this for his Mistresse, which passion could not he³⁵ so well dissemble, but in embracing *Palmendos* hee must needes tell him in smiling manner. Truly Sir it was for my great good, I was not present at the bridge of *Carderie*^d when

d The Castilian source starts with the same episode which also stands as the first chapter in Munday's *Palmendos*: the departure from the Constantinopolitan court of recently dubbed Prince Belcar, whose first endeavour is releasing Princess Francelina of Thessaly from the island of Carderia, where she had remained a prisoner for years through the fairy enchantment of its castle (Munday's *Palmerin d'Oliva* II. 41). In *Palmendos*, although Belcar defends the bridge leading to the castle, he is not capable of attaining his first goal. Eventually, it will be Palmendos's destiny to free her – and her father, later on, from the Turk –, thus being able to marry her, as predicted by the fairy charm.

170 you arriued there, for obtayning nowe so easie victorie of me, what would you haue done when your heart was so much pricked forward to purchase so rich a treasure as *Francheline* is? No marueile then if you haue shewed that prowesse vpon me which euerie man hath manifestly knowen in you, seeing before your eyes, a beautie sufficient to make able the most coward and faint harted knight that is, to
 175 performe any strange aduventure, were it neuer so hard and difficult.

My deare Cosen replied *Palmendos*, (beeing very glad to heare himselfe giuen this honest³⁶ commendation by so good a [L2^r, 75] knight as *Belcar*.) you are as much bounden as myselfe to the Princesse *Francheline*, for seeing the desire to conquer her,³⁷ caused you in the garde of the bridge to win the honor³⁸ which shal for euer
 180 immortalize your fame: Where I was verie happy not to meete with you auoyding great³⁹ danger thereby of loosing my life, which God hath preserued me hither to.

Further would they haue prosecuted these gracious speeches when *Arnedes* who approached with his Cosen, saide: Seigneurs⁴⁰ leaue off these matters now, seeing that all men see the valour and dexteritie of you both, wherewith you
 185 Brother *Palmendos* do make many sicke through your heauie and puissant strokes: whereof I shall all my life beare good witness, by that which hapned to me once, which I account no dishonour, seeing it hath pleased God to accomplish you in all Martiall perfection.

At these lawdable⁴¹ reproches blushed *Palmedos* a little, when he answered
 190 them both in this manner: My Lords let vs not talke of things that are past among vs, when we knew not one another, albeit therby is clearely seene with what valour and Chiuallry you were both endued and enriched: so deuising together of manie aduentures, they returned to the Emperour, who made them kinde entertainment, and likewise King *Frisoll*, beeing not able to satiate himselfe with the sight of his
 195 Sonne: So that the feast was much encreased by their arriuall in this Court; where we will leaue them, attending the comming of the King and Queene of *Macedon* (whome the Emperour vnderstood would bee there within foure dayes) to recount you what *Tyrendos* did in the Duke of *Borts* house. [L2^v, 76]

At the present moment of their wedding, *Belcar* is benignly reminding how important his absence at that bridge had been for *Palmendos*'s final happiness; the latter responds with a generous reply.

CHAPTER X.

How Tyrendos reuenged the Ladie clothed in black, who came into the Duke of Borts house, of an iniurie that was done her by a knight named Alegon, and how by his¹ meane the Duchesse and Tyrendos attained to their hearts desire.

5 The knight *Tyrendos* desiring with an incredible affection to doe some pleasurable seruice to the Duchesse of *Bort*, made tariance with all his heart in her Castel, hoping to bring quickly some end to his amorous passions: During which he declared once more to her; how since his first arriual in the plaine, he was so enflamed with her loue that he pretended neuer to forsake her, whereof shee was a meruailous glad woman, and much more when hee manifested vnto her his race.

10 By meanes whereof making more account of him than shee did before, they determind together to giue some solace to their desires, after he had accomplished the promise which hee made to the Damesell clothed in blacke, so that to dispatche quickly he departed thence a ioyful man on the next morning, not without the great intreatie of the Duke to repasse² by his house if his way did lay anything that way.

15 In the meantime the Dutchesse gaue one or two presents to the Damosell, and discouering vnto her the loue which shee bare *Tyrendos*, desired her to be carefull of his health: and that she would requite it, which the good Lady promised her frankly: so that taking her leaue of her and her husband, shee went her way with the knight, who demaunding her afterward, wherein she had need of his aide, she
20 answered him thus.

Know faire knight that two of my Sons being this other day at the mariage of a sister of a naughty knight called *Alegon*, they got there so great honor in a fortresse that the Bridegroom and many others defended against al others, that the wife of *Alegon* (some little kin vnto them) did cherish them the more [L3^r, 77] for that,
25 especially the elder, who was a spruce³ youth and well experienced in feats of war: for this occasion her trayterous husband conceiued in his minde a deadly grudge against him, which encreasing more and more, at one time among all other, when he espied him deusing⁴ with his wife, he fell into a furious choller; that⁵ without any word speaking, he came vppon him with his naked sword and slew him easily:⁶
30 My poore sonne beeing disarmed and taken at vnawares: And afterwards running vppon my other sonne with his Catchpoules,^{a7} put him incontinent into prison for

a Catchpoules. Munday would not follow the French sense of *satellites* when choosing *catchpoules* in the 1595 edition (he would come closer in the 1619 one, when replacing it with *attendants*). His aim in choosing this word would be to stress the idea of contempt, which the word had acquired by then: A petty officer of justice; a sheriff's officer or sergeant, *esp.* a warrant officer who arrests for debt, a bum-bailiff.

feare lest he should reuenge the death of his brother; saying further, he would put him to some cruell death within the prison. But I sorrowfull and heauy Widdowe, voyde of kinred and friends, who may for me demaund Iustice for this iniury done; 35 hearing the fame of your Prowesse, built some hope to be reuenged by your mean, being as assured as I am to dye, my sonnes were innocent, and iniured without any reason; and therefore would I most humbly pray you faire Syr, according to the promise you made me, to goe bid him defiance in his Castell, telling him if he refuse the Combat you will accuse him of treason before the Emperour. If such be (quoth 40 *Tyrendos*) the disaster and misadventure of your children, as you tell me; the homicide itself crieth vengeange against the trayterous and fellow⁸ murtherer, who hath perpetrated it; which I hope by Gods aide to make him confesse, promising you to employ my best forces therein, with such a courage, that I will either dye or els you shall remaine satisfied.⁹

45 The Damsell gaue him great thanks for his good will and taking two Squires for guide and company in hir lodging,¹⁰ they arriued the third day after about sixe a clocke before the Castell of *Alegon*: Where *Tyrendos* bad the Porter certifie his Master, there was come thither a knight from the Emperour *Palmerins* Court, who would speake with him.

50 Whereof the Seigneur beeing aduertized, stept to a window ouer the Castel gate, demaunding what was his errand, I would willingly desire you (answered *Tyrendos*) to surcease [L3^v, 78] the inhumanity which you vse toward a poore widow, restoring her youngest sonne to her, whom you detaine in prison vnuistly: and if 55 you will so doe, I promise to obtaine you pardon for the death of her eldest, whome you slewe against all right and reason, otherwise I denounce you the Combat, saying that you haue wronged your honour.

Truely I had not thought replied *Alegon* that at the perswasion of a woman who complaineth without anie cause, a knight had beene so credulous, whom I may suspect of cowardize: assuring you that I haue done, but what I ought in reason to 60 doe towards her Children, who sought to dishonour mee: so that I thinke you will gaine more to be gone againe vnto the Emperours Court, where you shall finde opportunitie at this present to shew your prowesse, and to braue your bellie full,^b rather than to enterprise here anything, which might¹¹ peradventure cost you deare.

With that hee got him from the window ouer his portall,¹² when *Tyrendos* in a 65 marueilous rage, began to speake many haynous villanies to him, reproaching his cowardlinesse, and assuring him (if he would not Combat against him) to accuse him of fellonie before the Emperour¹³ soueraigne Seigneur.¹⁴

^b Braue your bellie full. The noun *belly-ful* is here being used as a quantity adverb through which *Alegon* tries to belittle *Tyrendos* by presenting him as a braggart who will boast at the court.

Which beeing well wayed^c by *Alegon*, was somewhat afraide, and perswading himselfe it were beter to ende that quarrell there than before the Emperour, resolved to sally out to Combat him: which hee did after hee had well harnessed himselfe
 70 with Armes and a good Courser, telling his enemie hee made little esteeme of his braues, were hee the most redoubted knight of the Emperour *Palmerins*¹⁵ Court. Vppon this contention they comming to encounter with a marueylous furie, *Alegon* mist his blowe, but *Tyrendos* pearcing his shield and his cuyrace, thrust the pointe
 75 of his Launce so far into his breast, that he ouerturned him shrewdly wounded to the ground, whence the wretch could not so soone rise vp againe, but *Tyrendos* (who leapt nimbly from his horse) was at his backe to cut a two quickly the laces of his helmet then setting the point of his sword at his throat, saide: Thou [L4^r, 79] art dead *Alegon*, if thou causest not presently come hether the knight with his Armes
 80 and Horse, which thou holdest wrongfully in prison: Gentle Knight cried the vanquished, for Gods sake saue my life and I will obey you willingly in whatsoever your pleasure is. Then he commanded his people¹⁶ to fetch the prisoner quickly with all his militarie equipage, so that the Gayler hauing set him at libertie, it was not longe before he appeared in the place, whereof *Tyrendos* was glad without measure,
 85 when he asked him whether hee were him, for whome he had Combated: I am the man quoth he, who will serue you as long as my soule shall dwell within my body, which you haue so well releued¹⁷ now: And as hee had said, *Tyrendos* put vp his sword into his sheath, then mounting all three to horse, he said to *Velican* (so was the rescued knight named) these wordes.

90 Let vs nowe Brother depart this place, where I beleue this false and cruell Tyrant will not commit hereafter, so many mischeefes as he hath done heretofore, which was most true: for his seruants hauing brought him home to his chamber, and disarmed to visite¹⁸ him, they founde his wound so great and dangerous, that he liued but three daies afterward; and in the meane time *Tyrendos*, *Velican*, and his
 95 Mother, arriued in her Castell, which was a delightfull and pleasant house, within tenne mile of the Cittie where the Duchesse of *Bort* dwelled.

But this Damsell shewed such kinde of cherrishing to her Sonne, that it were impossible to write them, thanking many times the knight who had rescued¹⁹ him. Who hauing his spirites occupied in nothing but vppon the Duchesse, tooke this
 100 Damsell aparte to discouer likewise to her his passion, praying her to goe make his excuse to the Duke, if hee could²⁰ not returne onto his house as hee promised him at his departure: for that vppon some sodaine newes which were brough him, he was faine to make in all haste a voiage to *Constantinople*. [L4^r, 80] Moreover, he²¹ prayed her to talke secretely with his wife, to know her intention concerning the

c Wayed. Variant of *weigh*.

105 conference betweene them in taking their plot touching the future accident of this
occurrence and that in any wise hee would stay for her answer in that place where
he would solace himselfe vntill shee should doo him that fauour.

The Damosell assured him to employ herselfe in this so dangerous a message,
albeit she were certaine to loose her life, finding herselfe too much bounden and
110 beholding to him, to refuse anything which he would command or desire: by means
whereof, taking her sonne with her, they went strait to the Dukes house, who enter-
tained them very amiably,²² enquiring himselfe²³ what was become of the knight
and of the issue of his promise: The which *Velican* told him from point to point: and
after that which *Tirendos* would haue saide from him, whereat the good Seigneur²⁴
115 was not a little displeas'd; for hee woulde wittingly haue seene him yet once
more in his Castle, as being the man whom hee esteemed more than any other
knight of the Countries adioyning to his Duchy.

But the Lady and her sonne aduertising²⁵ him, that they resolued from thence
forth to liue vnder the protection of his seruice, for²⁶ the little assurance they had
120 else-where, because of *Alegons* kindred, whom they feared as death.²⁷

The Duke ioyfully welcommed the knight *Velican*, and the Duchesse entertained
his mother for^d one of her Ladies of honour: and had a singular pleasure in hearing
her recount how *Tirendos* her loyall Louer vanquished so easily *Alegon* the murth-
erer.

125 When the Damsell afterward spied a fit time for their purpose, she imparted to
her the principall point of her secrete Embassage: Whereuppon the Duchesse (who
loued him as he owne soule) beganne to make this sodaine aunswere: Alas deare
sister, the great valour and prowesse of *Tirendos* maketh me commit this errour,
against the Duke my husband, for since I first sawe him, my heart felt itself wounded²⁸
130 and inflamed with his loue that it is impossible for [M1; 81] me to endure any longer
in this ardent flame, which hath almost dried me vp, and left²⁹ no good humor^e in me.

Madame quoth the Damosell, it was well foreseene of you to fixe your amorous
fancie vpon so braue a knight, of whom I can well assure you, for the small time I
haue frequented³⁰ him, in a better place could you not haue bestowed it: and surelie
135 the Seigneur *Tyrendos* meriteth such reciprocation, were it but for the extreame
desire he hath to make you know how his deuotion towards you, surpasseth that of

d Entertained. To take (a person) into one's service; to hire (a servant, etc.); to retain as an advocate.

e Humor. As already pointed out, in ancient and medieval physiology and medicine, humors were any of four fluids of the body (blood, phlegm, yellow bile, and black bile) that would determine, through the lack of proper balance among their qualities, the degree and kind of disease as well as the moods and psychological temperaments. Here, it is the hot and drying effect of love passion, associated with the sanguine temperament, the one that has undermined the possibility of balance among the humours, rendering the lady's mental health impossible.

the most affectionate servitor of *Cupid*. So cunningly knewe the Damosell to vse her eloquence, with the good will that the Duchesse bore the knight: that falling from one matter to another they concluded so soone as it was night, *Velican* should goe
 140 secretly to fetch and conduct him to the doore of a Garden which ioyned fast vpon the Dutchesse lodging, by which way hee might easily enter into her Chamber, and remaine there hidden as long as they thought good: For that the Duchesse had two or three faire Cabinets,³¹ into which neuer any entred but herselfe: in one wherof she made account to keepe *Tyrendos* as long as she could.

145 This determination quickly sorted to effect, for *Tyrendos* pricked forward with such desire as euery one may gesse, cam an houre before day to the Garden doore, where attended for him the Damosell, who conueyed him afterward³² into the chamber of the Duchesse, whom hee kist many times sweetly as soone as he was arriued saying: Now can I say I haue attained the height of the blis, which loue
 150 prepareth for his fauourites, and I cannot imagine Madame, how I may euer recompence the curtesie and fauour you shew me, in receauing me for your seruant: If it be not to offer you the sincere and incorruptible³³ affection that I haue to continue your perpetuall slaue.

Ten thousand thanks for your good will, answered the Duchesse neuerthelesse
 155 if you see now a poore and simple louer forget so much her chastity, as to defile her marriage bed, I beseech you not to assigne the fault vnto me vnfortunate and [M1^v, 82] desolate woman, but referre the whole vnto your beauty, prowesse and valour, which hath brought me into such a taking, that no reason beeing able to preuaile ouer the flaming desire of my heart, which you infused into mee when I gaue you
 160 mine, I am constrained to abandon³⁴ mine honour vnto you. Wherein I cannot but mervaile to finde myself so quicklie ouertaken with your loue, (regarding the small time I feele this burning passion in my breast,) for to make you knowe the waight, you see presently howe I haue feared nothing which may staine the reputation of a Lady Illustrious and of great renowne.

165 The Duchesse perseuering in these her curteous Ceremonies, the Damosell beganne to cut her off thus: Maddame, it is nowe time to bring into some harbour the two Barkes so tossed with the amorous storme and tempest: So that to preache is not nowe required in this place, rather let the Pilots thereof alone to doe the deuoire of their office.

170 By this meanes *Tirendos* hauing well vnderstood the watch worde,^f set vp the Mast with one hande, and lifted vp the Sayles with the other, then laying downe his

f Watch worde. A preconcerted signal to begin an attack. Here the damsel uses the metaphor of the vessels tossed by the storm that must be reunited in safe harbour, an image the narrator will exploit to intensify the sexual innuendo of the next scene.

Armes of Steele required in mortall battells, hee helped himselfe with those which are more esteemed betweene two Courtaines, couching himselfe neere the Duchesse side: where tooke some end the anguish of two Louers, who remayned in that
 175 manner; vntill they thought it high time to giue order for the rest of their Nauigation, a Chamber was appointed for the knight in a secret corner.

There hee soiourned nine or tenne dayes in the greatest pleasure and contentment, that as yet hee euer tasted in his life, for the Duchesse who loued him as dearelye as her own life, was faire and gracious in perfection: in such sorte that
 180 the departure and discontinuing of this felicitie, and pleasure, was a most grieuous thing to both these vassals of Loue.

For fearing lest at length this secrete misterie would bee [M2^g, 83] discovered, the knight must needs go out of his sweet and voluntarie Prison: albeit the Duchesse did not much feare her old and gray-headed Husband: who may bee an example to all
 185 other; (that euery one should seeke his match) lest the other inconuenient³⁵ happen.

But *Tyrendos* in taking leaue of his Lady, promised vndoubtedly to see her againe, which comforted her a little; and afterward in going out of the Garden, hee was met by *Dirdan*, who louing the Ladie as you haue before vnderstood, could by no meanes rest or sleepe, but walking all night long about her lodging to bee within
 190 sent of his Paramour; in meane while to allay (as he thought) the restles fit of his burning feuer.

Hee seeing *Tyrendos* sally forth of the Orchard, was vexed to the gall, as euerie one who hath tasted the bitter fruite of iealousie may presume:³⁶ insomuch that to knowe who hee might be, he drew neare, raging, and grumming betweene his
 195 teeth these wordes: Ah, acursed death maist thou die who comest nowe from the place, the issue from whence hath wounded and pierced my heart in twaine: with that he would haue laide hande on his choller^g to stay him: but *Tyrendos* who had at the instant set hand to his sworde reached him a blow vpon his coxcombe, which cleft him downe to the shoulders, continuing his purpose thus: Now shal the
 200 martyrdome end, which hath hitherto tormented thee for her, whose shoosole thou wast vnworthie to kisse.

Then making hast to the place where *Velican* attended him, hee mounted strait, and without any other company but this knight, who would neuer leaue him, went directlye to *Constantinople*, where they arriued in good time for the Turney.

On the morrow morning was *Dirdan* found dead hard at the Garden dore, whereat was great murmuring, the people saying hee was slaine for loue of the Duchesse, which brought her into some suspition of her honour.

^g Choller. A piece of armour protecting the neck; the neck-piece of a hauberk or similar piece of armour.

As soone as shee knewe thereof shee quicklie deemed who [M2^v, 84] was the author of this Homicide, *Tyrendos* her loue; whom she neuer saw afterward, albeit
 210 all the rest of her life, he was the chiefest Darling of her desires.

The Duke who was old and loued his Ladie aboue measure, neuer enquired farther of *Dirdans* death: nor cared hee much what the worlde might thinke: But misdeemed the Duchesse had caused him to bee dispacht to banish him for euer her presence, for which deede hee esteemed her the more, and had better opinion
 215 of her than before; and so we will let them liue, the one ioyfull of this perswation, and the other passing sorrie to depart from her sweet loue; whome wee shall finde hereafter in *Constantinople* at the Tourney to behaue himselfe better in other Combats.

CHAPTER XI.

How the King Florendos arriuing with his Queene Griana his wife in Constantinople, were most honourably receaued by the Emperour Palmerin their Sonne, who met them with a great traine a dayes iourney from the Cittie: And howe Primaleon Abe-nuncq and Arnasin receaued the order of Knighthood.

The King *Florendos* and his Queene *Griana* being departed from *Macedon*, in the companie of the principall Barrons of their kingdome, tooke by their way all the pastimes they could deuise: But beeing entred within the bounds of the Empire, they were ioyfullie receaued by the Emperour commandement who had giuen order to his subiects for the same effect: as also for that the Queene *Griana* his Mother was their naturall and Soueraigne Princesse.

All this Troupe beeing arriued within a dayes iourney of *Constantinople*, hee came to meete them, accompanied with the greatest part of the Nobles of his Court, with all the honour, and most kinde entertainment, as a Sonne so well [M3^r, 85] brought vp as hee, might shew towards his Father and Mother: who hauing first greeted him, receaued and chearished *Primaleon* and *Palmendos* his Children, who did vnto them all the reuerence possible to be thought of: The like curtesie vsed *Arnedes* towards them (whome they reputed as their Sonne,) and in like manner all the rest, both kings and Princes who accompanied the Emperour: So that these interchaungeable greetings and welcomes were so long a dooing, that they could not reach *Constantinople*: but tooke vp their rest for that night, in a most pleasant place foure miles distant from the Cittie, where the Queene could not fill her eies with beholding her sonne.

To bee breefe on the morrow they entred the Cittie with the greatest ioy, that was euer heard of, the Empresse, Queene *Arismene*, the three Infantes, and manie Ladies of high renowne, who kept them companie beeing at the first Gate of the Pallace to receaue them more Honourable: who entertayning first the King and the Queene, after them came the three Infants to kisse their hands, and then all the other Princes one after another.

These welcomming Ceremonies of the Ladies accomplished, all this Royall companie mounted into the principall Hall of the *Serraglia*, where the Emperour sate downe next to the King his Father, and the Empresse (bringing her three Daughters with her) next the Queene, who could not saciate herselfe suruaying with an vnspeakeable ioye, so Heroicall and Illustrious a crue: In so much that in this profounde contemplation, shee could not countermaunde her spirite, but her eyes must shedde some teares for gladnesse, when she thus brake forth.

Lord God, now let mee leaue this mortall world when it shall please thee, seeing thou dooest mee this Grace to represent before mine eyes, the thinges which I so extremely desired to see.

40 Scant had she finished these few words but the enchanted bird, who was within the auncient chamber of the Emperour, [M3^r, 86] sent forth two most lamentable screeches, and had not at their comming shewed any signe of gladsomnes,¹ as shee was alwaies accustomed to doo at the arriuall of the Emperour faourites. So that the Emperour (who was very sorrowful for his presage) gaue great heede vnto
 45 it, with many other Seigneurs who knew the nature of this animall, beleeuing verily by her hoarse chattering, some sinister accident was presaged: But he dissembled it as well as he might, without shewing any outward appearance, but said incontinent² to the Queene.

Madame, I beseech you most humbly, let vs not talke in this happy time of
 50 recreation, of any thing which may driue vs into melancholly, seeing you being yet farre from death, shall see yourselfe long time serued and reuerenced of all these who are assistant before you; and therefore doo not dismay yourselfe by anything which may bring you into a vaine and fantasticall opinion.

My sonne replied the Queene then; Death hath this by nature, that there is none
 55 liuing in this world, who can shew himselfe so strong against it, that he may auoyde it our predestination being such, we cannot prolong or abridge it one little minute; whereby ensueth, that for any thing I haue now saide, I can neither retarde³ it, nor hasten it any thing the sooner.

When shee had spoken these words with a very good grace, shee embraced
 60 the Infant *Flerida*, who seemed vnto her the fayrest and gracious creature shee had euer seene in her life before and kissing her sweete cheekes many times shee saide.

Fayre Daughter, I pray God, he suffer you to liue so long as your beauty and
 sweetnes of feature deseruerth; wherein I thinke well, neither maide nor wife
 65 can bee founde, to come once neere your Paragon: Most true was that which the Queene spake; for whosoeuer beheld this young Princesse, iudged her to be a *Venus* in beauty, and a *Pallas* in prudency: But this day they past in great ioy and sollace throughout all the Court, and in the euening, *Primaleon* besought the [M4^r, 87] Emperour againe, that hee woulde the next day following, giue him the order of
 70 Knighthood, and the same hee entreated him also to doo for *Abenuncq* and *Arnasin* Duke *Tolomus* sonne which he accorded vnto very willingly.

Therefore on the morrowe euery one cloathing himselfe pompeously in rich and sumptuous Habits, except *Primaleon* and his two companions, who watched^a

^a On the eve of a future knight's dubbing ceremony, the aspirant might be washed in rose water and spend the night in vigil in the church. On the next morning, after mass and antiphon chanting, the priest would gird about him the blessed sword which had lain on the altar that night, while a nobleman would arm him with golden spurs as well (see Keen).

all that night their Armes within the Chappell, whether the Emperour comming
75 with his father and the other Kings and Princes there was a solemne Masse begun.

You must vnderstand since the first time that *Abenuncq* saw *Amandria* the King
of *Spartaes* daughter, hee was so attainted with her loue, that no other thought than
of her dwelt within his breast: So that in meane time while the Masse was saying^b
hee resolu'd to become a Christian, to shew more euidently vnto his Lady and Mis-
80 tresse, the extreame desire which set him on, and especially to enter the Tourney as
her onely knight, wherein hee hoped to adde vnto his praise, that which he could
make good there.

The Masse beeing ended, hee humbly besought the Emperour; hee might be par-
taker of the holy Sacrament of Baptisme, before he came to the order of Knighthood:
85 For knowing how much the Law of Christ was more sublimate and in blessednes
exceeding that of the Mores,^c hee would no longer liue in Paganisme.

Which the Emperour and all the Assistants hearing were passing glad of his
renouncing of Infidelity: So that vncouering his head, the Patriarck^d of *Constantino-*
ple did baptize him presently, choosing for his Godfather the king *Florendos*, who
90 commended him greatly for so virtuous an act.

For testemony whereof, he promised strait to make him so great and puissant
a Prince, that hee should haue cause to put in obliuion the estate and riches of
his father. Whereof the new Christian returning him humble thankes, the Greekish
Monarke turned himself towards *Primaleon*, saying: Son request of my most hon-
95 ourable father, it would please him to [M4^v, 88] arme you knight with his hand, for
if I haue purchased some little honour in this world, I can assure you all proceeded

b Was saying. The noun *mass-saying* did exist as soon as 1389. Here Munday is using it as a gerund which should have been expressed in the passive voice. However, the passive form of the gerund occurs at the beginning of the fifteenth century, and the active voice can thus be found replacing the passive sense (see Mustanoja).

c Mores. Originally, a native or inhabitant of ancient Mauretania, a region of North Africa corresponding to parts of present-day Morocco and Algeria. Later usually: a member of a Muslim people of mixed Berber and Arab descent inhabiting North-Western Africa (now mainly present-day Mauritania), who in the eighth century conquered Spain. After the fall of the last Muslim stronghold in the country, the Nasrid emirate of Granada, in 1492, moors were forced to convert to the Catholic faith. Philip III would order the expulsion of those *moriscos* (carried out between 1609 and 1613) who were by then considered false Christians. These communities, numerically relevant especially in Aragon and Valencia, saw their situation increasingly compromised after the Alpujarras Rebellion (1568–1571), as well as with the growing suspicion of their collaboration with Berber pirates and, ultimately, with the Turks.

d Patriarck. The bishop of any of the chief sees of the ancient world, having some jurisdiction over other bishops in the patriarchate (the sees were established by the Council of Chalcedon in AD 451 as Antioch, Alexandria, Rome, Constantinople, and Jerusalem).

from him, who inuested mee first with this honourable degree of knighthood; which I hope will be augmented more in your person, if it please him to enrich you therewith. Then you shall giue it vnto the young *Arnasin*, and I vnto *Abenuncq* your companion.

Primaleon hauing heard what the Emperour his Father said, went full ioyfull to kneele before the King his Grandfather, beseeching him he would put on his spurre and girde vnto him his sworde of Armes: whereof hee excused himselfe, saying it were better to bee done by his sonnes hand: But the Emperour himselfe and all the other Princes, who were there prayed him so instantly, that in the end he was constrained to condiscend thereunto: and giuing him as well his fatherly blessing as the militarie acoladoe, hee soone made him Knight: the Emperour armed *Abenuncq* Knight, and afterwards *Primaleon* himselfe dubbed *Arnasin* of the same order. The ceremonies were done with so great pompe, that it was noone before they departed out of the Chappell: so that the dinner staying for them (after that the Yeomen of the Pantry had recouered⁴ the Tables rounde) the Squires of the kitchin were not long before they serued in their first seruice: So comming from Church they went strait to dinner, where the Emperour sate downe with his father, the other Kings and great Lords beeing serued most honourably, and as such a magnificent Feast besemed so Royall a companie of Princes.

After the tables were taken vp, the Queene *Griana* and the Empresse whose prouision was no lesse; came to them with all the rest of Ladies so richly attired, that the onely aspect of them put some gladnes into the knights heartes who beheld them; and amongst the rest filled some of their breasts with such amorous and pricking desires, which tooke so deepe roote therein, that they could neuer afterwards bee remooued thence. [N1^r; 89] Then beganne the dauncing and other reuelling, in midst whereof thy enterlaced interchaungeable talke of many matters: *Belcar* tooke in the meane time *Recindes* by the hand, whome hee brought to sit downe hard by *Melissa* with this language: Deare Sister I must esteeme great and marueilous the felicity which God hath within this little while sent you, to make you Ladie and Mistresse, of one of the most valiant Knights, who liueth vnder the zodiacke, besides he is in all other things a Prince so accomplished that there are few at this day founde to be his like in valour and wordlie riches. He of whome I speake is the Prince *Recindes*, whom yee see no lesse affectioned towards you with an intire loue, that desirous to shew you the experience: by meane whereof I pray you of all fauour betweene you and me, you will reciprocally loue him, for that he deserueth it, and his vertues of themselues should inuite you thereunto; and I promise you to employ myselfe so well for you both, that within few dayes your heartes shall finde some ease and content.

The Damosell who was sage⁵ and as curteous as might be, basht⁶ a little at her Brothers speeches,⁷ and made him this answer: You say true Brother; that the Seigneur *Recindes* is vertuous, valiant and rich Prince, and I should esteeme

myselfe to want manners and grace, not to obey you in that which it pleaseth you to commaund mee, seeing betweene you two so perfect amitie is confirmed: so that you and hee may be assured all my life I shall reuerence him in such sorte, that
 140 you shall know with what sincerity shee speaketh, who will remayne perpetually seruant to you both.

Now may I quoth *Recindes* repute myselfe truely happie about all those, who thinke to haue attained the treasure of their felicitie, seeing you so prompt Madame, to that which it pleaseth my Lord your Brother to preferre in my fauour, and if I
 145 reioyce in any good which God giueth me, it is onlie but for the hope I haue to make you the Ladie and Mistresse of me and of the kingdomes⁸ of *Spaine*.^e

The Emperour who was a most sage and well aduised [N1^v, 90] Prince, casting his eye round about (especially suruaying the qualitie of those, who were in any conference with the young Princesse) that it would be a verie sorteable⁹ match
 150 betweene *Recindes* and *Melissa*: in so much that in time hee purposed to put it in effect. Likewise he spied *Abenuncq* sitting nere *Amandria* Daughter to the King of *Sparta* his Vnkle: whom hee permitted¹⁰ also to giue vnto him in marriage: to the ende to recompence him therewith, because hee had forsaken his Mahometicall law: and whilst the Emperour had this in his minde *Abenuncq* boarded her thus.

Onely Mistresse of my seruitude, you might see this morning the victorie which loue hath gotten ouer me, making me renounce mine owne proper religion, to take a new which is strange vnto me: During which Combat, the poore slaue of *Cupid* so fortified himselfe with your liuely and rare beauty, which hee shooting off at his eyes, hath so imprinted it within his soule, that no other thing were it neuer so
 160 highly esteemed can take that place from it.

Neuerthelesse, if to make sufficient proofoe of his Magnanimitie, finding this precious treasure neere him, it would please you to let him enter into the Tourney as your Knight, (which is the most Soueraignty^f of his desiers) you may well assure

^e Kingdomes of Spaine. Vernassal acknowledges a single kingdom for the many “Spains” (*du Royaume des Espagnes*), whereas Munday prefers to refer to a single Spain with many kingdoms. It seems that Vernassal is ready to accept a wider geographic concept of the term *Spain*, one encompassing the Mediterranean and Atlantic possessions under a common ruler, thus stressing the uniqueness of their monarch while omitting the persistence of the medieval territorial division of the Spanish mainland into several kingdoms. In contrast to this, Munday’s translation points out the division of realms at a time when the Spanish king, Philip II, would be facing the uprising of his dominions in Holland and the North African posts, after having inherited the kingdom of Portugal, which, eventually, would also gain its independence from Spain.

^f These lines stray away from Vernassal’s, since in French the line has *le plus affectionné* instead of *the most Soueraignty*; likewise, at the end of the sentence we still hear *Abenunc*’s voice, whereas in the English one it is the narrator’s voice that we hear, talking of *Abenunc* in the third person.

yourselfe, you neuer sawe so much hardinesse in a young and new made knight as
 165 in him.

If for the loue of mee, quoth *Amandria* then you haue renounced the Pagan
 lawe, I am greatly bounden to blesse God, and to thanke you for the good will you
 beare me, albeit I merite not the least parcell of any such honour; in recompence
 whereof I might be iudged ingratefull and too discourteous, if I should refuse the
 170 honest request it pleased you to make mee, beeing but newly knighted and issued
 out of so Royall a house as you doe: Wherefore I am content, and thinke myselfe
 happie, that in my name you will enter the Listes, wherein I hope you shall winne
 such Honour among the rest, seeing you had so good knowledge and deuotion of
 yourselfe to come to our faith. [N2^r, 91] Madame replied he, you onely haue benee
 175 the occasion, in that to insinuate myselfe into your fauour, I get the knowledge of
 the Soueraigne God.

For that regarde shall I loue you the more quoth shee smiling, and will esteeme
 you euer more than any knight, which may offer himselfe to mine eyes: in signe
 whereof there is a ring which shall serue you for a fauour in the Tourney.

180 This ring replied hee, which nowe I haue by your gift, shall giue me so much
 force and courage, that when I should haue a thousand liues, I would employ them
 all one after another, feeling it fast vppon my little finger: so that hauing it in my
 possession, I shall prize it farre more than the fatall ring of *Gyges*.^g

This was the parlie these two newe louers had together that day: which made
 185 *Abenuncq* in so great ioy (hauing vnderstood thereby his Ladies will) as hee past
 away merrily that night with the other Knights.

^g Ring of *Gyges*. This reference alludes to the legend of the ancient Lydian king Gyges, whose magic ring, according to Herodotus' *Histories*, granted invisibility and helped Gyges achieve the crown of Lydia. Plato uses it in Book II of *The Republic* to comment on the inner need to act justly regardless of the impunity one might enjoy.

CHAPTER XII.

*How the Prince Arnedes was espoused with¹ Philocrista, and Palmendos with² Francheline, and afterward laie all foure in two³ beddes, which the Knight of the Isle-Close sent the Emperour with eight Musitians to make them all kinde of harmonious
5 mellodie: And how the next day following they opened the great Triumph wherein Primaleon bore away the prize.*

On the morrow which was the day when the Nuptials of *Arnedes* with *Philocrista*, and of *Palmendos* with *Francheline* should be solemnized, came euerie one fourth richly arrayed to accompanie them to the Church of Saint Marie the round:^a but
10 before they came thither they staid an houre by the way, so full were the streetes and windowes stuffed with Knights who came thither to the Tourney. [N2^v, 92] At the last they came thither, and presently was there begun a high and solemne Masse by a Bishop, who giuing his benediction to the new Spouses, finished incontinent the Ceremonie which the Greekes had accustomed to vse in their Nuptials: then
15 returning to the Pallace in the same order they came, it was past twelue before they came backe thither: by meanes whereof these new married Princes sitting downe to table with the King their Vnkle, the Emperour their Father and the other Kings and Princes, and great Seigneurs,⁴ beganne presently a Consort of Musitions to sound on al kind of Instruments.

20 In brieft they so feasted all that day that it were impossible to recount it: afterward bed time beeing come, the Queene of *Thessalie* and many other Ladies of Honour brought *Philocrista* to her Chamber, where they laid her in a rich and state-lie Bed: whose Curtaines and Canope were cloth of gold, wrought with little figures of Birds, spred cleane ouer a Couerture of fine crimson Veluet, diapred euery where
25 with great orientall Pearles. The couch (beset round with Imagerie^b of Perle, in forme of Pomgranets holding two great and braue medailles of massiue gold) had the foure principall pillers of the Mother of Emraude wrought in fashion of bathes,

a Saint Marie the round. St. Mary of the Mongols (*Panagia Mouchliotissa*), originally known as *Theotokos Panagiotissa*, dedicated to the Virgin Mary, is the oldest orthodox standing church today. Its original structure was a tethraconch, though not circular, and it dates back to the eleventh century. In the thirteenth century it was used as a *katholikon* to the nearby convent founded by Maria Palaiologina. It was located near the Constantinopolitan Orthodox Patriarchate. No other possible matches to a St. Marie the Round have been found. I thank Drs. Maria Alessia Rossi and Andrea Paribeni for their kind assistance on this issue.

b Imagerie. Figured work on a textile fabric, as in tapestry; embroidery. The association of pearls with serenity, integrity and purity is harmoniously contrasted with the presence of embroidered pomegranates, which would symbolise abundance and fertility.

vnderpropped by foure Dragons of greene marble planted vpon the bases of Calcidonie, and foote stalles of Iasper: and vpon the top of the pillers, stood foure Sphinxes of fine Agate, comming so nere the naturall creatures, that you would haue said
 30 there had bin nothing in them wanting but the speech.

The like did the Emperesse to *Francheline* with manie other Ladies in her Chamber, and in a Bed of no lesser stufte and artifice than that of *Philocrista*, as comming both out of one mans shop, and from one and the same worke-master
 35 that made them.

Afterward did the Emperour and all the other Kings, conduct the Bridegroomes each of them into his Ladies chamber, where leauing them alone remained⁵ not long, but there hapned a new Metamorphosis to *Philocrista* and *Francheline*, for that of [N3^r; 93] vertuous maidens they were within a small time translated into
 40 most faire and gracious⁶ wiues: Whereof gaue⁷ a good testimony to them that beheld it then, a⁸ liuely vermillion blush, which after the sodaine mutation remained a good while vpon their cheeks: During which chaunge of name and not of person, came fower young men from forth their Chamberdoores bringing a Nuptial Ditty which the Knight of the *Ile-Close*⁹ had composed, and sent into the Court at the same
 45 time, with the two Beds wherein the new married Princes lay:

I doubt not but some of you perfect Louers, reading this passage, will wish with some priuate affection to see yourselues neere your Paramours in like ioyes as were the foure loyall Louers; and it were but for the delight which your spirites might take, in remembering these things so rare and pretious.

50 So then the Seigneur of the *Ile-Close* louing the Emperour with such entire amity as he did, would needs by skill of his Art make the feast of his sonne and Daughter more excelling and magnificent, when he sent him the two beddes and a Consort of eight voyces: who seeing the hower fit for their purpose began to sing an Epithalame¹⁰ thus:

c Epithalame. The form *epithalme* does not feature in OED as a variant of *epithalamion*. Munday may have simply followed the French form *epithalame*, which seems to have been new also to Vernassal, who adds: *ou chant nuptial*. The 1619 edition corrects the mistake in the 1595 *epithalme*, and has *epithalamie*, closer to Spenser's 1595 "Epithalamion". In trying to imitate these nuptial songs celebrating the bride in her procession to her chamber on the wedding night, Munday may have been inspired by Greek and Latin masters like Theocritus or Catullus, although the song is here – after the first stanzas dedicated to the gods – soon redirected towards the theme of the male individual contest, the bridal figure being, eventually, ignored. Among the European poets creating memorable *epithalamia*, the most famous ones at the time were Tasso, Rosard and du Bellay, all of them inspiring English poets like Sidney, Spenser, Donne, Jonson, Herrick, Marvell, Crashaw, or Dryden, late into the seventeenth century, a moment when the fashion seems to have gone out. Munday's six-line stanzas follow the scheme ABABAB, CDCDCD structure, ignoring the couplet form found in other poets. On the third stanza, though, the fourth line does not match that sequence.

55 God *Hymeneus*^d chiefe of Nuptiall Rites,
 Yee *Bacchus*, *Cupid*, *Ceres*, *Hymens* powers^e
 Be present here, hale hence with all your mights
 All mourning sorrowe: Bring vs happie howers:
 And *Flora*^f Summer-Queene for our delights,
 60 Bestrew this Royall Court with choice of flowers.

Your fauours shew to foure Knights Combatant,
 Who try their Valours in the closed field,
 But if the Victor doo his foe supplant,
 Or if the vanquisht bee constrained to yeeld; [N3v, 94]
 65 Vppon the Conquerours head a Garland and plant,
 And him that's foild from further perrill sheeld.

Be yee conductors of these valiat Knights,
 That euerie one may win his Mistresse fauour:
 Entering the Listes in Armes redoubted Wights,
 70 To shew their prowesse worthied to haue her,
 At the next Iousting, Tornements and fights
 Proclaimed by the Greekish Emperour.

Permit no worthy fauorite to dye,
 Who is a Iouster in this Courtly crue:
 75 Let none beholde that fatall tragedie,
 Lest all the Court doe his misfortune rue,
 For death always dooth part good companie,
 All myrth is dasht when sadnes doth ensue:

In meane time let no dutie be surceaste,
 80 By help of gentle *Cupid* God of Loue:
 To marry many a Nimphe this solemne feast,
 Who in this Court doe shine as Starres aboue:

d *Hymeneus*. As seen in Chaucer's "The Merchant's Tale", he is usually presented as the divinity presiding over the rites of marriage. Depending on the sources, he appears as the son of a muse (Caliopé, Clio or Urania), of Apollo, or else of Dionysus and Aphrodite. Different legends associate his death to a wedding ceremony; among them that which has him as a musician who suddenly died while performing his art at a wedding (see Grimal).

e *Bacchus*, *Cupid*, *Ceres*, *Hymens*. Here the powers being invoked for the wedding celebration presided by Hymens are those associated with the passion in drinking (Bacchus), love (Cupid) and the bounty of the earthly fruits (represented by Ceres, Latin Demeter).

f *Flora*. Munday resorts to her reproductive power in vegetation, so as to produce flowers in trees and bring new life to nature. Although she was originally a Sabine deity, Ovid related her to a Hellenic myth according to which she was, in fact, a muse, Chloris, abducted by and married to Cepherus, who, as a wedding present, would grant her power over the realm of flowers (see Grimal).

With haughtie knights who thinke their fortune blest,
For their sweet sakes aduentures strange to proue.

- 85 The Emperours Royall seruitour am I,
In humble dutie readie to fulfill:
What it shall please his Sacred Maiestie,
I may not disobay his Royall will:
From the *Close-Ile* I sent this melodie,
90 To honour him set by mine Art and skill. [N4^r, 95]

This Consort of Musitions so harmoniously descanted vpon this Nuptiall dittie, that many yong Damosels, who ran vnto them like Bees to the hearbe Thyme,^g would needs haue a Coppie thereof: as well because it was partly composed in their fauour, as also because the Musicke therof seemed almost diuine, filling the eares of all the
95 hearers with a marueilous content.

Of this great curtesie of the Knight of the *Ile-Close*¹¹ was the Emperour passing glad; and for that kindnes and manie other, hee loued him all the dayes of his life; in somuch that he redoubled the feast vpon this occasion, and would not on the morrow permit the Tourney to be opened, nor vntill the third day after: after which
100 we will beginne to recount¹² the glorious exploits, the meruaylous and triumphant Ioustes of our valiant and hardie *Primaleon*.

To come then to the beginning of his Martiall Chiuallries, hee commaunded his Fathers Ingenour to choose out in the plaine field, a plot wherein hee should set vp a Tilt-yard inuironed with high barres and railles, in Longitude and Latitude
105 answering iust his Diameter, and in forme Ouall, so that at the least fiue hundred knightes might Combat afront.

The first day hee purposed to appeare therein himselfe, as the Emperour did when discovering himselfe to his Father, hee was elected to the Empire of Greece: to wit, that within the close field should not enter more than foure hundred knightes
110 of choyce, halfe on the one side and halfe on the other, putting the Imperialles with the strangers altogether pell-mell. Where *Abenuncq*, *Arnasin*, *Pernedin*¹³ and manie other valiant knightes were on the one partie, and on the other side *Belcar*, *Recindes*, with many other gallant Champions of the kingdome of *Fraunce*, *Sparta*, and *Thessalie*.

115 The Emperour and the other kings hauing dined, they went with the new Bridegromes vppon the Scaffolds which were set vp for them in the plaine: And in like

^g Thyme. A plant of the genus *Thymus*, N. O. Labiatae, comprising shrubby herbs with fragrant aromatic leaves, found chiefly in the Mediterranean region; esp. *T. vulgaris* (Garden Thyme), a native of Spain and Italy, cultivated as a pot-herb, and *T. Serpyllum* (Wild Thyme), occurring on dry banks and pastures in Britain and throughout Europe.

maner the Empresse and the Queene with their two yong Brides vpon theirs, [N4^v, 96] where euery one placed himselfe as well as he could at their best ease, behold^h *Primaleon* entreth at one of the gates of the Theater accompanied with all those
 120 of his part, and *Belcar* and *Recindes* at the other; for there were two doors made, and at euery one whereof was a Piller of stone, very rich and sumptuous; vpon the toppe of the one stode the shape of *Mars* holding in his hand a Globe crowned with an imperiall Diademe; vpon the other that¹⁴ of *Venus*, hauing her diuine Quiuer burning on the one side, and her sonne *Cupid* on the other, who leaned on
 125 her lap.ⁱ

So did *Primaleon* giue order they shoulde bee made, to the end they might as well perceauē the Ingeniousnes of his spirit, as his corporall dexterity; Thither woulde hee not beare his shield of the *Roche-fendue*; but his sword he had girded to his thigh, because it was superlatiue in bountie. Nowe after that the one and the
 130 other side had made a turne about the field, the Clarions, Drums, and Fifes began to sound the Assault: And then might you see this Cauallery hurry one against another with such fury that it was wonders¹⁵ to beholde and heare the encounter of¹⁶ both sides clashing together. *Primaleon* before he broke his first Launce, dismounted more than halfe a dozen knights, beeing all shrewdly wounded, or els in danger of
 135 death: Then drawing his sword, hee began to strike so thicke, that euery one gaue him place, auoyding his presence as if it had beene *Medusa* the terrible *Gorgon*.^j By meanes whereof, the Emperour who coulde discernē the good and perfect knights from the other, better than any of the standers by, seeing him so hardy and so spruce, iudged he would one day prooue a very good and an accomplished knight; whereof
 140 he greatly thanked and prayed God to preserue and keepe him from mischaunce.

h Behold. The use of this interjection to attract direct attention is found first in 1535. Here the interruption of the diegetic frame through the present tense reproduces the effect of *Primaleon*'s entrance, the expectation being almost as vivid as that felt at the theatre as actors came onto the stage.

i This vision of the columns seems to emphasize the idea of power: Mars, the god of war, is identified as an emperor through the diademe and the globe, whereas Venus is here presented as a love huntress, with the quiver and arrows that her son Cupid will also use. Mars and Venus' adulterous relationship would stand as a well-known theme since ancient times, and one quite present in artistic forms; however, here it seems the dignity they are endowed with ultimately derives from their relationship with the gens *Iulia*, descendants of Aeneas' son Iulus, to which Julius Caesar and, by adoption, Augustus, belonged. Thus, the presence of the goddess is, like that of Mars, an inspiring force furthering imperial progress.

j *Medusa*. Medusa is one of three monstrous sea deities or gorgons. Residing near the realm of the dead, on the extreme western parts of the ocean, Medusa's power rested on the petrifying effect of her gaze, which had to be avoided. Here *Primaleon*'s sword so terrifies his contenders that they evade his gaze (see Grimal).

Abenuncq albeit he were a little younger than hee, neuerthesse made his prowess there very well knowne, and that he was the sonne of the good knight *Olorick*, Soldan of *Babilon* and of *Archidiana*: Of like valour and hardiesse shewed himselfe *Arnasin* the third newe created knight. But [O1^r, 97] *Primaleon* who
 145 besturd^k him more than any of the rest, (laying on sore blowes and so thick, that it seemed thunder passed the place where hee went) behaued¹⁷ himself so, that albeit *Belcar* and *Recindes* did meruailles of their persones, hee droue for all that by force of armes his aduersaries out of the place of combat, for that one beeing first gotten
 150 forth, all the rest followed him as fast as they could at one anothers heeles: inso-
 much that *Belcar*, *Recindes* and some others of their pertakers, who held out stoutly
 against him: could not at the length endure the stresse of their aduersaries because they would not fight at all extremities against *Primaleon*; in the end they were so constrained to retyre themselues, and auoyde the Barriers.

The Tourney then beeing vanquished by *Primaleon*, hee was receiued by all the
 155 Barons of *Greece* with an incredible ioy, saying with a common voyce, he should¹⁸
 be one day more valiant than the Emperour his father, who then returned into the Cittie more ioyfull than he euer¹⁹ was before: and giuing the honour of the Tourney to *Abenuncq*, hee said that hee well shewed himselfe to descend of so rare and accomplished knight, as was²⁰ the Soldan his Father.

160 But the King *Floendos* many times embracing *Primaleon* with the teares standing in his eyes, praide the Almightye God that hee would to so faire a beginning, giue also a better end: Wherefore the young Prince kissed humblie his hand, thanking him for so faourable a wish.

Afterwards the other knights being ariued at the Pallace, the Emperour hon-
 165 oured greatly *Recindes* and *Belcar*, saying they of purpose suffered themselues to be vanquished, for that they had no lust to fight against the principall of their aduersaries: which he spoke to no other end but to comfort them onelie in the discouragement they tooke at this misaduenture: knowing neuerthesse that none in the Troupe could equall themselues in hardiesse and dexteritie to *Primaleon* his Son.
 170 And for that none of the Principall died not, nor was not hurt in this first tourney, the feast was redoubled which they held [O1^v, 98] afterwards the space of fifteene daies together with open field for all commers: wherein some dayes entred more than ten thousand²¹ knights exploiting strange and admirable deedes of Armes. In the which *Primaleon* beeing euery day present, carried away from all other
 175 the Honour and prize, as at the first: for albeit *Palmendos* and *Arnedes* the new Bridegroomes entred twice into Battaile with him, and did actes that euery one was astonished at, they were forced for all that to leaue him the vpper hand.

k Besturd. Variant of the preterit tense of the verb *bestir*.

Notwithstanding let vs speake of a knight who was slaine during the Triumph, whereupon it fell out that many defied²² him afterwards accusing him of Treason, 180 for that hee had assured al knights who would come vnto his Tournyes, of safeconduct and returne throughout all the Countries of the Empire.

CHAPTER XIII.

How Perrequin of Duas the King of Pollands Son comming to the Tourney at Constantinople to kill Primaleon, and to reuenge Gridonia the Duchesse of Ormedaes Daughter, was slaine himselfe by the hands of Primaleon.

- 5 *Nardides*^a Duke of *Ormeda*, beeing vanquished and done to death by the Emperour *Palmerin*, which Duke of a troth¹ came to *Constantinople* to reuenge the two Cosens of *Tarisius* his Brethren, whom the Emperour himselfe and king *Frisol* slew with their owne handes, as writeth the Author of his Historie, his people returned with these sorrowful tydings to his Mother and the yong Duchesse his wife, who made
 10 such lamentable complaints and mone for him, that it was a pittifull thing to behold the issue of so miserable a Tragedie. And to the ende to make more memorable her mourning and funerall ceremonies, she commanded to erecte a faire and rich tombe within the Chappell of hir [O2', 99] Pallace, vppon the which for her last expiation (after many other Honourable Pompes required in such a case) she shedde
 15 euer it an infinitie² of teares (as if the bodie so much deplored had beene therein buried.) But what? Surelie he was not there, and I beleue that if shee might haue recouered it, shee would neuer haue enclosed it vnder that flamine,³ but rather haue done as *Arthemisia* Queene of *Caria*, who after the death of *Mausolus*^b her

a *Nardides*. *Palmerin d'Oliva* (Bk II, Chs. 65 & 66) presents *Nardides*'s death: his two brothers, *Promptaleon* and *Oudin* had lost their lives, when supporting their uncle King *Tarisius* of Hungary against *Palmerin*. When hearing of this, the old duke, their father, had also died, and the duchess had thus made *Nardides* promise revenge against *Palmerin*. Three years later, Duke *Nardides*, just married to the Polish princess, travelled to Constantinople accompanied by forty knights disguised as merchants. Once there, he received the help from pirate *Olimael*'s relatives to attack *Palmerin*. However, warned by the bird's cry, the Emperor searched for the traitors and, in the fray, *Nardides* was beheaded. Later on, his body would be burned, an unacceptable fate that his wife would seek to avenge.

b *Arthemisia*. The reference to *Arthemisia* is not included in the Spanish source; Munday takes it from Vernassal. *Caria* was an Anatolian region within the Persian Empire fighting Alexander the Great. Its fifth–fourth century BC dynastic house, the Hekatomnid, included, among others, king *Mausolus* and his sister and wife *Arthemisia* (later known as *Arthemisia II*). The royal couple would rule for twenty-four years, undertaking the project of embellishing the city chosen by them as new capital, *Halicarnassus*. Among the new monuments, the tomb built by *Arthemisia* as *Mausolus* died in 353 BC, ranked among one of the seven wonders, as the narrator soon reminds. Although in *Primaleon*'s account the queen seems to die instantly after her brother, *Diodorus of Sicily* (first century BC) refers to the fact that she kept on ruling and died two years later, in 351 BC. *Cicero*'s *Tusculan Disputations* (III. 31) would determine her image as an already famous grieving widow, although no reference is found to the episode of the ashes till *Valerius Maximus* includes it in his *Factorum et dictorum memorabilium*, while omitting the fraternal connection. The outstanding funerary hall

husband (for the more Honourable interring of him) caused to be builded a magnificent and sumptuous monument, which was afterward called one of the seauen wonders of the world:^c and neuertheless seeing that edifice finished (which shee called *Mausolus*, after her dead husbands name,) she then iudged it vnworthie to receaue the so pretious and rare treasure of her amitie:⁴ Therefore she caused to burne the bodie to cinders, and the said cinders afterward to be aromatized, distilled, and resolued⁵ into water; that shee might be herselfe his Sepulcher: supping vp that distillation as the most exquisite potion which she could finde, for alwaies afterward to conserue in her the integritie of her loue toward him.

Now this yong Duchesse being euery day after her mourning readie to be brought a Bed, the anguishes and throngs which happen to women in that case, came vpon her at the report of this newes, so that shee was speedily deliuered of a verie faire and beautifull Daughter: vnto whome for that shee was borne in a sorrowfull time, and in that Countrie they call to lament, or to crie, Gridar, was her name giuen *Gridonia*.

The old Duchesse (who had no other heire but this onelie Niece)^d caused her to bee carefullie brought vp: and with so great dilligence that shee grew to the sight of the eye, so faire and perfect in all features and lineatures of her visage, that her mother seeing her such a quaint peece, sware shee would neuer marrie her, but to him who should reuenge the death of Nardides her defunct husband. And vpon this condition did shee then presently set downe the marriage of *Gridonia*, [O2^v, 100] who comming to the age of fifteene yeares was required and demaunded of many Princes in marriage. Neuertheless when they heard the law and vengeance⁶ which was to ensue, none would be so hardie as to accept the match.

would be the key monument linking the Achaemenid tradition to that of Greek art (see Steadman & McMahon 616). Possibly the key source to the importance of the character as a female ruler in the Renaissance would be Boccaccio's *De mulieribus Claris*, which devotes a section to Arthemisia, thus opening the way to Christine de Pizan's and some other authors' reference to her. Finally, she would acquire mythological status in the sixteenth century thanks to Nicholas Houël's *Histoire de la reine Artémise*, dedicated to another major widow, Catherine of Medici, in 1562.

c This well-known theme in the Western tradition was first given shape in the wake of the Alexandrian Greek expansion towards the East and South. The encounter between the classical civilization and the so far unknown or hardly visited lands favoured the idea of listing such iconic wonders, including Persian, Egyptian or Babylonian monuments, next to some of the better known Greek artistic achievements as well: the Great Pyramid of Giza, the Colossus of Rhodes, Mausoleum of Halicarnassus, the Lighthouse of Alexandria, the Hanging Gardens of Babylon, the Statue of Zeus at Olympia, or the temple of Artemis. Authors like Diodorus Siculus, Homer or Antipater of Sidon refer to such wonders in ancient culture.

d Niece. A grand-daughter, or more remote female descendant.

So radiant and admirable was her beautie, that through all the Countries and Marches rounde about the Duchie of *Ormedes* they could⁷ talke of nothing else: By
 45 meanes wherof *Perrequin of Duas*, Sonne to the king of *Polland*, who was Brother to the Mother of the same *Gridonia*, hearing a report of so exquisite beautie, had great desire to see her: Insomuch that hee besought the king his Father to giue him leaue to goe visite the Duchesse his Aunt, whereunto he easily accorded.

Hee then commaunding to rigge and equippe a good ship with all that might
 50 be necessarie for such a voyage, soone after tooke the route of⁸ *Ormedes*: where being with a faourable winde and faire weather arriued; the Duchesse reioycing much at his coming, entertained him verie amiablie,⁹ which *Gridonia* also knew full well how to doe. She was so courteous and gracious, that *Perrequin* seeing her so beautifull, comelie and well nurtured, found himselfe in a moment surprized and
 55 enamored, swearing for a small¹⁰ resolution to marrie neuer any other Wife but her: which caused him to breake thus with his Aunt.

Nowe hee comming into her Countries to see and serue her in that wherein shee should please any waie to employe him, hee felt at the first encounter his heart so priuely rauished by *Gridonia* her Daughter, whome if hee were refused¹¹
 60 to haue her to his Wife, hee did thinke hee could not liue long afterwarde, and¹² concluding his preamble, besought her most humbly shee would condescend to make her Queene of *Polonia*, and that he would procure a dispensation^f from the Pope. Ah, deare Nephew quoth the Duchesse then, of this alliance should I be more glad than you, if shee and I might in any wise consent thereunto: But hauing sworne
 65 long since neuer to giue her in marriage but to him, who [O3^r, 101] should reuenge the death of her defunct father, I may not expose you to so great hazard of your life, the Emperour *Palmerin* being so mighty and puissant a Prince, that I am halfe in despaire, you will neuer be able to compasse our request.

e For a small. The 1619 edition has *on a sudden*; Vernassal uses the adj. *finale resolution*. For a small would, therefore, imply the short time it took him to claim his faithfulness. (OED for: A. In spite of, notwithstanding; small: Of no great length; short, brief).

f Dispensation. The action of dispensing with some requirement; medieval Latin *dispensatio*; also: An arrangement made by the administrator of the laws or canons of the church, granting, in special circumstances or in a particular case, a relaxation of the penalty incurred by a breach of the law, or exempting from the obligation to comply with its requirements, or from some sacred obligation, as an oath, etc.; the granting of licence by a pope, archbishop, or bishop, to a person, to do what is forbidden, or omit what is enjoined, by ecclesiastical law or by any solemn obligation; the licence so given. Since *Perrequin of Duas* and *Gridonia* are cousins, he should get that dispensation. In the Castilian author's memory, the clandestine marriage of Prince Ferdinand of Aragon and and Princess Isabella of Castile would be remembered as one which would require papal dispensation for the same reason.

I will not therefore let, replied *Perrequin*, to employ my best forces, to the end
 70 to practise so iust and reasonable a vengeance: For as well I clearely see, I am but a
 dead man if I enioy not my Cosen briefly¹³ to wife. If God woulde so much favour
 you then (quoth the Duchesse) that you might bring your purpose to passe, assure
 yourselfe not onely to haue in recompence *Gridonia* mine onely Daughter to your
 wife, but myselfe also for your humble and perpetuall seruant, with the whole
 75 estates and riches that God hath giuen vnto vs both: Wherein I shall esteeme myselfe
 the most happiest^g of all step-dames, winning such a sonne in law, as I could not
 choose a better if I should seeke one throughout all the inhabitants from the one to
 the other Pole: So that I beseech the Almighty that he will so direct your actions,
 that the end may be as prosperous and happy, as I poore and desolate widdowe
 80 doo wish it. The knight thanked her courteously for this good affection; and if hee
 were very glad on the one side, hee found himselfe farre more pensiue, counting
 with himselfe what was to be done, to conduct so ticklesome¹⁴ an enterprise to an
 issue:^h The which being vnderstood by *Gridonia*, she reioyced as the Louer who
 could haue beene willing to haue remitted the condition of this vengeance, to the
 85 end to hasten sooner the consummation of her marriage; neuerthelesse, she would
 not gainesay or striue against that which her Mother and Grandmother had resol-
 ued therein.

As *Perrequin* was in profounde consideration how to lay this Ambush, beeing
 able to devise no meane, which might seeme easie enough to effect it with sauegarde
 90 of his soule and body, hee had newes by certaine Merchants who came from *Con-*
stantinople, of the Iouste which *Primaleon* had published throughout the Empire:
 Whereupon he conceaued exceeding gladnes, hoping to goe thither quicklie, and
 vnder pretence of [O3^v, 102] Iousting in that for ioyfull spectacle to kill *Primaleon*
 by treacherie.

95 So declaring to the Duchesse and *Gridonia* amply his desire (after he vnder-
 stood they shoulde¹⁵ bee very well satisfied with *Primaleons* death, as being the
 thing which wold much trouble and disturbe the Emperours Court) purposed to
 depart speedily accompanied with fifteene knights of choice, whom he gaue to
 vnderstand all the points of his conspiracie: But when he came to take his leaue of
 100 the Duchesse and her Daughter, they could not preuaile so much ouer the weake
 and feminine nature, but must plainly shew by apparent tokens the sorrow and

g Most happiest. As Mustanoja points out (281), multiple comparisons, which brought together the inflexional OE and the periphrastic forms characterisitc of spoken popular speech, kept on being common from the fourteenth up to the sixteenth century.

h To conduct ... to an issue. The expression is not yet the OED phrase *to bring to (an) issue*: to cause to be resolved or settled; to bring (a business, process, etc.) to a conclusion. *Bring to an issue* is first recorded in 1652, with the same meaning as *conduct to an issue*.

discontent which this departure did cause their spirits, especially *Gridonia*, who for all the demonstration of her anguish, praide the Soueraigne aboue to safeguard and preserue him from mortall danger; for that the Emperour and his people were
 105 in all their affaires most fortunate. *Perrequin* comforted her as well as he could, and seeing the teares distilling from her faire eyes, deemed himselfe beloued of her vnfaignedly; which encreased so much the more his force and courage; then embarking himselfe, and setting sayle, hee came ere long after to surge in the Road¹⁶ of *Constantinople*, where hee commaunded to strike sayle to goe ashore,
 110 and Campe himselfeⁱ in the Playne as did the other knights.

It was now¹⁷ the sixth day of *Primaleons* Iousts, when the Polonian vnderstood by all men that he did maruelous Actes of Chiuallry, behauing himselfe like a *Hector*^j in middest of the field: Which was a cooling to him, fearing least he should not at his ease haue his will of him. Yet hee encouraged himselfe, and prayed his fifteene
 115 confederates to bende their eyes and heart only vpon *Primaleon*, caring not a rush for the rest, and that hee would doo the like to set him quickly packing out^k of this world: in such sort that this night he would not go to the Pallace for feare lest the inchaunted Byrde should reueale by some token the plot of his treason; the nature of that creature being well knowne thoroughout all the Countries and frontiers of
 120 the Empire. [O4^r, 103] On the morrow arming himselfe with a rich and prowde¹⁸ Harnesse, hee entred with fifteene knights within the field, beeing shewed vnto *Primaleon* by the deuise of his Armes; whom hee knewe otherwise before hee had beene long within the Barriers by his great Prowesse: For so soone as the Clarions and Trumpets had sounded the Alarme hee began to doo strange and maruelous
 125 deeds of Armes.

i Campe. To establish or place in camp; to lodge. Munday uses the reflexive form to emphasize Perrequin's mood, following Vernassal's *se camper en la plaine* instead of the English norm.

j *Hector*. As shown mainly in the *Iliad*, Hector of Troy is the first-born son of king Priamus and Hecuba and remembered as the greatest warrior on the Trojan side of the war, invincible on the battlefield, and to be vanquished only by Achilles' might. An unquestionable voice before the Trojan assembly and a favourite prince for the Trojan people, to medieval and Renaissance readers Hector would embody all the qualities of knighthood.

k Packing. Although the expression *to set someone packing* does not feature in OED, *pack*, first registered in 1589, is found with the following meaning: To send or drive (a person) away; to dismiss summarily; to get rid of. Usually with *adv.* or adverb phrase. Interestingly, the form *to send packing* did exist as an intransitive verb: To depart, go away, especially hurriedly or ignominiously (chiefly in *pres. pple.* in progressive tenses). In later use it would be found chiefly in *to send packing* or with *out*, *out of*. Munday would produce his form out of these two previous ones.

Which the two knights of *Perrequin* seeing, they crept neere him before hee was aware, and had hee not had his cuyrace of prooffe^l well tempered with the finest steele, they had wounded him sore.

Neuerthelesse, hee who felt himselfe thus outraged, as a Lion assailed with two
 130 bloud-hounds,^m turned towards them full of furious choller, and reaching either of them a downe right knocke vpon the Helmet sent them soone to the ground.

Then began *Primaleon* so fell a fight, skirmishing on the right hand and on the left, that *Perrequin* could no longer suffer this braue, but taking a Launce without euer speaking worde, ran with all his force at his backe behinde, so that hee made
 135 him loose his stirrups, and piercing his Armour, scracht his flesh a little.

You neede not demaund whether *Primaleon* found himself more ashamed of this encounter, than sorry not to know who might be the knight who set vpon him in this cowardly sort: So that turning bridle he after him brauely beaking¹⁹ him lustily. In the meanwhile *Perrequin* stood not still but did the like to him, as he who
 140 desired nothing els but to make him quickly loose his life. *Recindes* who perceaued this sharpe and cruell battell, stepping betweene them parted them for that time; and on the morrow also when they renued the like: Whereat *Perrequin* grew wrath, that he might not haue his will, albeit he feared much the sturdy and heauy blowes of his aduersary. Then began *Primaleon* to take it in dudgeon finding him alwaies
 145 before him offering such fashion of Combat, feeling rather a mortal and bloody fight, than an exercise of ioy and pastime; wherefore he swore to be reuenged of him, if hee encountred [O4^v, 104] him any more in the Tourney: which fell out euen so; for that vpon the morrow seeing him with his Launce in his rest to come amaine vpon him, snatcht another out of his Squiers hands quickly, saying aloud in great

l Cuyrace of prooffe. As already stated (note e, p. 81), a *cuiret* or *cuirace* was a piece of armour reaching down to the waist, including a breast- and a back-plate. The breastplate alone was sometimes called a *cuirass*, or the two pieces combined were called (*a pair of*) *cuirasses*, and the breast-plate a *half-cuirass*. The word has also been used in a general sense for all kinds of ancient close-fitting defensive coverings for the body, made of leather, metal, or other material; *of prooffe* (see notes q, p. 84, and q, p. 107) 9. a.: The condition of having successfully stood a test, or the capability of doing so; proven or tested power, strength, etc. (originally and chiefly of armour and arms).

m Bloud-hounds. Any of several large breeds of hound used in hunting large game, since they had a keen sense of smell; the breed found in England had pendulous ears and dark colour. Clearly the image reflects hunting strategies, the use of these dogs – rather than that of nets or more innoble procedures – being usual for large dangerous animals. The comparison of bravery in fighting to that of a retaliating lion was quite common, since lions were considered the fiercest of wild animals, and thus associated with untamedness and nobility of soul. Already in oriental and medieval fables they are presented as prone to anger; this being the state young *Primaleon* finds himself in when unfairly attacked. Of course, the comparison is related to his name and his future kingly estate, lions considered the monarchs of the animal realm.

150 indignation: Discourteous knight, I know not who you are, who filled with such a fury and mallice against mee, will not suffer me to be one minute of an hour at quiet. Neuerthelesse I will see now whether I can vncase this fellowe, who thinke to dispatch him, who neuer (as farre as hee knoweth) offended him in his life.

Finishing these speeches, he went to charge him with his sword, which he
155 thrust so right into the middest of his breast, that it ranne more than a foote and halfe crosse thorough his shoulders, and at that instant sent him as dead as a Dogge to the ground, prosecuting his talke thus.

Now shalt thou leaue mee mauger thy mallice, who hast dogde mee so these three dayes, that I could neuer keepe thee from behind or before mee: Then in great
160 hardiesse hurring into the thickest of the presse, hee charged them so courageously of all sides, that ere long hee forced all his aduersaries to turne their backs.

To make a short abridgement, hee got alwaies the honour of the victory, as long as the Tourney lasted: Whereof the Emperour and all the Nobles of *Greece* were passing ioyfull of his generosity, valour and Chialry. But let vs nowe before wee
165 conclude this first part of our History, see what good lucke befell the Spanish Prince, who hath lately left the Iousts to Court his fayre Lady *Melissa*.ⁿ [P1^r, 105]

n Since Munday is about to change the order of the chapters, and thus to offer Vernassal's Ch. XLVII before Ch. XLVI, he needs to omit Vernassal's information about the forthcoming contents: "*mais retournons vn peu á la belle Gridonie, que nous trouuerons avec ses mere & ayeule, esperant cose que ne leur auindra*". Instead, he informs he will be focusing on the newly wedded couples as they travel to their new homes, in Spain and France, respectively. Thus, the chapter dealing with Gridonia's lot will have to wait.

CHAPTER XIII.

Howe Recindes hauing espoused Melissa returned into Spaine, Arnedes into Fraunce with Philocrista, and all the other Kings and Princes into their Kingdomes, Except King Florendos and Queene Griana who died in Constantinople to the great sorrow and mourning of the Emperour and all his Court.

Who might euer be able to recount the great magnificence and meruailous thinges which were done during the feast of *Philocrista* and *Francheline*? Surely the sumptuositie thereof seemed so pompous, and the feates of Armes so admirable, that to describe them well, they surpass the eloquent tongues of *Demosthenes* or *Cicero*:^a

10 For there was present so great a number of braue and valiant knights, that you would haue iudged the whole assemblie, to haue beene the choyce and flower of all the men at Armes in the whole world.

But aboue all *Recindes* made his valour well knowne there, for the earnest desire which prouoked him to do his best endeouour in some thing which might the

15 more recommend him to his deare and best beloued *Melissa*: Therefore the Emperour, who esteemed him highly, told the King of *Hungarie*, that he should get a good Sonne in law, if hee purposed to giue him his Daughter in marriage. King *Frisol* answered, hee would be very willing of this alliance, and causing his Son *Belcar*, *Recindes* great friend to be sent for: demaunded him his aduise, and what coniec-

a *Demosthenes* or *Cicero*. Demosthenes of Athens (384–322 BC) is remembered as the greatest of orators in the Greek language, just as Cicero is for Latin. After overcoming his speaking problems as a child, Demosthenes would participate in Athenian political life and play a most important role in defending the independence of the city before the might of the Macedonian kings (Philip of Macedon and his son, Alexander the Great) in their annexation of Greek city-estates. He became the leader of the democratic faction in the city and as such addressed his speeches – the most memorable of which are the so-called Philippics – to neighbouring cities or fellow statesmen so as to convince them to repel Macedonian power or to carry out inner reforms. His speeches would be edited and kept at the Library of Alexandria and later on closely studied and taught to Roman children trained for citizenship with the right oratorical skills. Therefore, he would be most respected by Roman orators and later on by Renaissance scholars as well. Marcus Tullius Cicero (106–143 BC) was also a key orator who could bring his art to many an activity in his public life, since he was a lawyer, consul, a philosopher, as well as one of the greatest prose writers in Latin. Being professionally active between the troublesome last years of the Republic and the civil war years following Julius Caesar's death, he would defend the return to the model of constitutional Republic against Mark Antony's politics. Proscribed by the Second Triumvirate as an enemy of the estate and eventually sentenced to death, his fame as a rhetorician and philosopher would outlive him and his enemies. Although well known in the Middle Ages, Petrarch would rediscover and describe Cicero's classical Latin as quite different from what, to him, was the medieval degenerate language. Thus, during the Renaissance Cicero's style will be widely studied and imitated.

20 ture hee had concerning his will in this matter: Whereunto making answere, that it was the most affectionate point of the Castilians honour he¹ beganne thus to set this business abroach.

Lord *Recindes*, your valour and chiuallrie sheweth itselfe so Heroicall among this Illustrious Troupe, that I loue you [P1^v, 106] as much as my Sonne *Primaleon*: so that
 25 to accquite myselfe in part of satisfaction of the good turnes I ow you, hauing done mee this great Honour, to come and visite mee in my house, I am content to giue you for wife *Melissa* my neece, Daughter to so Honourable a King, as is my Brother of *Hungarie*: As for the perfections of the Infante, seeing you know and see them euery day yourselfe, I will not labour to dilate further vppon her praise, seeming to mee
 30 that the amitie betweene you and my Sonne *Belcar* should bee farre more inseperable when the accomplishment of this alliance shoulde be consummate.

The knight most attentiuely giuing eare to the Emperours talke, bowed himselfe with a lowly reuerence to kisse his hande, and likewise King *Frisols*, accepting him for his father, and reputing himselfe for the happiest Spanish knight that euer set
 35 saile toward the Fennes of *Meotis*,^b for that he alone had compassed such a marriage: the which was solemnized the morrow after with so much pompe and a new supply of Tourneying and Tilting, that *Primaleon* had leisure inough to shew his singuler prowesse and valour: nor hapned there anything during all these Triumphes which disquieted the Emperour in minde but the death of *Perrequin*, knowing that he was
 40 not the least of his faction, for otherwise he would not haue cared so much for it.

When all the feasts were finished, the Emperour gaue many presents to many knights, sending them home most ioyfull men into their owne houses and countries. And in the meanwhile he shewed good cheare and countenance, *Arnedes* solicited by his Ambassadors, demaunded leaue to returne into *Fraunce* with his wife *Philocrista*, and so likewise did *Recindes* with his.
 45

The Greekish Dominator denied them not their sutes,^c but bestowed great riches vppon his Daughter, to the end she should goe most honourable into *Fraunce*, and in like manner to *Melissa* his neece. Then he commaunded to rigge out a fletee

b Fennes of *Meotis*. The area today known as the Sea of Azov used to be known as “Maeotis Swamp” due to the presence of marshlands on its northeast area, the sea itself being referred to as a lake in some instances. Sailing to these fens would mean traversing the Black Sea from Constantinople till reaching the fens surrounding the river Tanais. The zone had once belonged to the Golden Hord of the Mongol empire but by the end of the fifteenth century it had become part of the Crimean Khanate, a suzerain estate to the Ottomans, mostly treated as an ally who would provide them with skilled outriders and front line cavalry in Ottoman campaigns, and mainly with slaves from their mounted raids on the Danubian principalities, Poland, Lithuania or Muscovy (see Magocsi). This geographic reference is lacking in the Castilian original but is already present in Vernassal: “*les palus Meotides*”.

c Sutes. Variant of *suit*.

of ships well equipped² with al things necessary for [P2^r, 107] such a voyage. The
 50 King *Florendos* gaue moreouer manie rich and pretious Iewels to his neeces: the
 king of *Hungarie* not forgetting to doe the like to his Daughter, with whom hee sent
 a certaine number of his Knightes to accompany and sauegard her home. And if the
 Emperesse became verie sad at the departure of her two Daughters,^d no lesse was the
 grieffe of the two Princesses:³ But for that they went away gallantly married to their
 55 content, they easily forgot all sorrowes past. Euerie one then taking their leaues,
 they betooke themselues to the salt water, and so well were they fauoured by *Eolus*
 and *Neptune*,^{e4} that with a prosperous gale and a calme Sea, they soone arriued in
 the Coasts of *Prouence*: where *Recindes* bidding adew his cosens *Arnedes* and *Phi-*
locrista, followed the rout of his voyage with *Melissa*. And commaunding to single
 60 towards the strait of *Gibraltar* (which lieth betweene the two mountaines *Calpe* and
Abylas, at this day called the pillers of *Hercules*,^f because the one of them in *Spaine*
 and the other in *Barbarie*, were long since by him seperated, to nauigate from the
Ocean Sea^g into the *Mediterranian*) came to land in the cittie of *Siuill*,^h where he was

d Her two Daughters. The reference is to Philocrista and a daughter-in-law, Francelina, since both princesses leave the court after the wedding ceremony.

e *Eolus* and *Neptune*. Whereas in the French rendering, the names given by Vernassal are *Eolus* and *Neptune*, the two English editions present, instead, *Zoylus* and *Neptune*. The 1595 error, which would go unnoticed in the 1619 corrections, might be the result of poor reading or deficient dictation during the composition process. Clearly, the tandem *Eolus* and *Neptune* makes sense in this context: *Eolus*, son of god *Poseidon*, is already found in *The Odissey* as commanding over the winds, while *Neptune* appears in *The Iliad* as being given power over the seas, waters and lakes. After the reference to the Fennes of *Meotis*, the Mediterranean seascape is now presented. As the characters reach French and Iberian lands, these classical mythological references are completed by that to *Hercules*.

f Pillers of *Hercules*. Among the twelve labours undertaken by *Hercules* to please *Eurystheus*, transporting *Gerion's Cattle* from the deepest end of the West – the island of *Erithia*, currently sunk in the Bay of *Cádiz* waters – led him to build two separate columns, one on the Iberian end, and the second on *Ceuta* or *Morocco*. This way, he would be framing the sea space between the two mountain ranges in the Iberian and North African territories, signalled by *Calpe* – the Rock of *Gibraltar* – and *Abylas* peak. The diverse Greek and Latin sources would refer to these columns as the end of the known world in Antiquity (see *Grimal*).

g *Ocean Sea*. The expression *Atlantic Ocean* is first registered in 1601; thus, this *Ocean Sea* refers to that tract of water bordering the Iberian and North-western coasts of Africa as the ship travels South from *Provence*, following the common route of merchants and of all kinds of expeditions that used to travel towards Mediterranean waters from northern countries. Here, the prince takes the route of the *Guadalquivir* river on his way to *Seville*.

h The type of navigation carried out between the French coast and the mouth of the *Guadalquivir* was one of *cabotage*, since the technology of the moment did not guarantee safety when travelling on high seas and, if possible, it was to be avoided (*Aznar Vallejo*). Ships coming from France would anchor in *Barcelona* or in the *Balearic Islands*, and from there they would proceed to *Cartagena* or *Málaga*. Once they reached the course of the *Guadalquivir*, boats would slowly go up the river

most Honourably receaued: From thence hee tooke his iourney towards his Cittie
 65 *Toledo*, where the king his Father soiourned, who was passing glad of his arriual:
 most of all when hee heard the reputation hee had gotten in feates of Armes: Inso-
 much that going from his Pallace to entertaine them louingly could not forbear
 weeping, seeing him in so good disposition, and *Melissa* his Wife so sage, beautifull
 and vertuous: So at the first, he⁵ Fatherly embraced them both, and after that hee
 70 had welcommed them with a thousand welcomes, hee ledde them both into his
 lodgings, purposing quicklie to solemnize the marriage in his Court: Which he did,
 and afterwardes liberally bestowed many presentes vpon the Greekes and Hun-
 garians, which came to accompany *Melissa*, who returned all verie well pleased
 from him towards king *Frisol* their Soueraigne. But the Princesse *Philocrista* was
 75 receaued with no lesse sumptuosity by the king of *Fraunce* and all other [P2^v, 108]
 Dukes, Marquesses, Earles and Barrons, of that Kingdome, where they helde manye
 Ioustes and Tournyes for her newe and ioyfull entrance: wherein purchased great
 honour *Arnasin* Duke *Tolomus* Sonne; and *Pernedin*,⁶ hee who rescued so braue-
 lye the French Prince, when *Lecefin* slewe the Hermite in combatting him, as you
 80 may yet verie well remember:ⁱ Yet did hee nothing in comparison of *Tyrendos*,
 who would needes go along with this new married couple to conducte them into
Gaule: For that falling there in loue with a verie faire and beautifull Princesse neere
 Cosen to Prince *Arnedes*, and shee likewise beeing inamored of him, did maruailous
 things in Armes to get her further fauour: In somuch that the king, and the Prince
 85 his Sonne, perceauing their Loues, married them together soone after: and gaue
 them so great Treasure for a dowrie, that the feaste beeing ended, they returned all
 to *Constantinople*, feeling the liberalitie and bountie of the King of *Fraunce*.

through a sequence of fishing grounds, of which the most important were Sanlúcar, Alcalá del Río and Jerez. As for the possibility of heading from Seville to Toledo, since Visigothic times, a route linking Seville with Toledo, passing through Ciudad Real and La Mancha was well known (Arbáizar González). The court was itinerant at the time. In the text, the Spanish monarch is at the city of Toledo, but this city, which had been the capital of the Visigothic realm since 567, would regain this title only in 1519 with Emperor Charles I. Till then, Seville or Valladolid were much more important cities.

i As Munday points out to his readers, this episode corresponds to Ch. XXVII in *Palmendos*. Pernedin is the Duke of Pera's eldest son and one of the five knights (Arnedes, Recinde, Rifarano, Lecefin, and Pernedin) who had departed from the Constantinopolitan court in search of Palmendos, the mysterious one who had vanquished all others at a tourney. Of those five knights, Arnedes is the first to meet Palmendos, and, being defeated by him in his attempt to force him to come back, he is assisted by a hermit, who heals his wounds. Pernedin meets him just as he is being treacherously attacked by Lecefin on account of the latter's jealousy. Although Pernedin cannot help the hermit's demise, he is able to prevent Arnedes's, since Lecefin decides to flee from the new adversary.

But to returne to the order of our Historie, the Emperour remayned almost alone by reason of the departure of the new married Princes, and of so many other
 90 knights which did accompany them: Likewise the king of *Thessalie* tooke his leaue of him, to the end to goe visite a little his kingdome, where *Palmendos* and *Francheline* were most Honourably receaued with great signes of ioy and gladnesse. And the king liued three yeares there onelie after his returne: After whose death immediatelie was the knight *Palmendos* Crowned: who by meanes of his Valour and
 95 prowesse enlarged greatly the confines and demaynes of his Kingdome: waging continuall war against the Turkes, hauing conquest in manye battails, skirmishes and assaults of Citties.

Like hostilitie receaued that nation by *Belcar*, who incontinent after the Tourney and all their Feastes were finished in *Constantinople*, departed thence to returne to
 100 *Durace*: where as soone as hee had solemnely celebrated his Nuptials, hee set forth on foote a numerous⁷ and braue [P3^r, 109] Host to goe against these Infidels, and to reuenge himselfe for faire *Laurena*.^j

In like maner euery one of the other great Princes which came to *Constantinople* tooke their way homeward towards their Countries: Especially King *Frisol* and
 105 the King of *Sparta*; and very willingly woulde the King *Florendos* haue returned into *Macedon*, had it not beene for the Emperour who besought him humbly,⁸ to tarry a little longer with him: Neuerthelesse, many dayes were not come and gone, before the good old Prince found himselfe cast downe with a grieuous sickenes, wherewith by reason hee was already drooping and decrepit he died within one month after-
 110 ward. The Queene *Griana* seeing him abandoned by the Phisitions, and out of all hope euer to recouer againe, fell also sicke with the sorrow and grieffe shee tooke for him: And a maruelous thing it was, that these two both rendring their tribute vnto nature, left on one day this mortall and transitory life.^k

^j *Laurena*. *Laurena* is the Princess of *Durace*, married to the Duke of *Pontus*, and mother to *Alderina*. In *Palmerin d'Oliva's* Ch. XLI, the city of *Durace* appears strongly attacked by the Turks. *Palmerin* saves her by a ruse that ends with the Great Turk's decapitation, *Holofernes*-like. Later on, in Ch. II of *Palmendos*, the narrator explains the connection between these women and *Belcar*: as the Duke's family and train travel to *Macedon* to attend the wedding of Emperor *Florendos's* daughter – *Denisa* – to the King of *Thrace*, *Alderine* meets *Belcar* on a hot morning by a fountain on the road: she will fall in love with the mysterious knight and eventually marry him. Mother and daughter – *Laurena* and *Alderina* – as well as the empress will later act as mediators in the conflict between a deceiving maiden and *Belcar*, accused of having killed that maiden's brothers.

^k The reference to the close death of elderly partners stresses the idea of the deep dependance between the members of the couple. The grief and heart-break condition of the aged empress is presented as the direct cause of her death. No dramatic effects are required, and death of the two partners, although unexpected and hard to bear for those who outlive them, is however perceived as ruled by love and thus acceptable. From the early chapters of *Palmerin d'Oliva*, the love connection

The Emperour and the Empresse conceiued such inward grieffe and anguish at
 115 this occurrence, that through the continuall teares wherewith they bewailed them,
 or through the abundance of melancholicke humours which stufft their braines,
 they made account to goe keepe them company in the other world: Yet for all that,
 afterward recomforting themselues as well as they might, they caused them to be
 both buried in a rich and most stately Tombe, with great funeral Pompe and Ceremo-
 120 nies. And if this Court had a long time before continued in sollace and gladnes, yet
 was it nowe as farre in mourning and grieffe, after this death, without any token of
 ioy or myrth at all. So that *Primaleon* all this time of tribulation⁹ and heauy cheare,
 gaue himselfe to nothing but hunting and hauking, retaining many braue knights
 with him who alwaies kept him company which way soeuer he went. [P3^v, 110]

between young Prince Florendos, on his arrival in Constantinople, and Griana can be observed – even if their public union will take place only in Ch. XXXVII of Bk II of *Palmerin d’Oliva* – standing as symbolic of constancy and as a guarantee to imperial succession.

CHAPTER XV.

How after that the Duchesse of Ormeda had knowledge of Perrequins death, her Daughter Gridonia made an oath neuer to marry with any man, if first he did not reuenge her vpon Primaleon of Greece: and for what occasion the Castel of the Roc-fendu¹ was builded, whereinto the old Duchesse with Gridonia retiring themselues, how as they rested themselues hard by a faire Fountaine there issued out of a Forrest a Lion, which put all their traine to flight, and the Princesses in great feare.

Perrequin being slaine, the greatest part of the knightes who beheld him in this lamentable taking, being alwaies at his side, alighted strait complaining greatly for his so great disaster: but knowing his life irreuocable, blamed him^a without any dread, who had separated it from his body, the which they tooke vp and conuayed out of the field. And after long lamentation and shedding of many teares ouer it, they did most honourably bury it in an Abbey that stode in the suburbes of the City.

Soone after without any long soiourning² there, they embarqued themselues againe, and set sayle to the first Port of *Ormeda*, not daring to returne into *Polland*; so that the Duchesse and her Daughter had the first³ newes of this mishap: At the coming whereof, it were impossible to recount the sorrow and wayling that they made; but especially *Gridonia* who loued *Perrequin* with a most perfect loue: By meanes whereof shee vowed and sware an oath in presence of many, neuer to accept of any other man for her husband, but him onely who shoulde giue her for an earnest of her marriage *Primaleons* heade: And if shee and her mother made great mourning for the death of *Perrequin* their kinsman; it was nothing in respect of that of the king his father, and of all the [P4^r, 111] Kingdome of *Polland*, hauing knowledge of this mischance.

It fortun'd that many Princes afterward sending to the Duchesse to demaund *Gridonia* in marriage, when they vnderstood the conditions, they doubted greatly whether they might euer be able to accomplish it or no: Albeit some surceased not for all that to prosecute their demaunde; menacing the Mother, that if she would not giue them her daughter with a good will, they would ere long take her away by force: And the principall who vsed these threatninges was the Prince of Clarence, a most prouwd and arrogant knight. Insomuch that the good Lady fearing lest for this effect he wold come to make warre vpon her, sent both her Daughter and the old Duchesse her Mother vnto one of her Castels called the *Roc-fendu* which the great

^a False accusation (*Motif-Index* K2100). At this moment, Perrequin of Duas's men falsely accuse Primaleon of having killed Perrequin treacherously, thus causing the sequence of future claimants to avenge his death.

Grandfather of *Gridonia* had cause to bee builded in forme of a Fortresse for this
35 occasion.

This auntient Duke had an elder sister, who fell in loue with a yong man sonne
to the Steward of his house, a youth very beautifull and wise, and so excessiue was
the passion of her loue, that shee was constrained to discouer vnto him the affec-
tion of her heart. The young gentleman who shewed himselfe slow to chace in this
40 amorous Parke, vanquished with the beauty and prouocation of his Lady, loued
her so extreamely, that to come to the point, shee felt her belly to swell by his deede;
wherein shee vsed such cunning to couer the matter (after the example of the poore
deceiued Nymph *Calisto*,^b for feare she had of the Goddess *Diana*) that when her
prefixed time was expired, shee was deliuered of a most faire daughter, none liuing
45 beeing priuy thereof, except one wayting Gentlewoman, to whom shee did impart
the secret, by whom this Princesse sent away this Babe to the young Gentleman who
was father thereof, who receiuing it as soone a it was brought, strait waies went
with it vp to the top of a little mountaine not far from the City of *Ormeda*, where
ful sore against his will he was constrained to committe it to the hands of Fortune,
50 to auoyd the scandall and dishonour which might haue come thereby. [P4^v, 112]
And to the ende this little Baby should not be found out of any person, hee laide it
downe a good way witin a thicket of bushes and brambles, neere vnto a cleare foun-
taine, whose water distilled from a high Rocke which ouershadowed it: But the true
directour of all things would not permitte this innocent and immaculate⁴ creature
55 dying without Baptisme should beare the sinnes of her Parents, but ordained for it
a sweete meane of comfort as presently you shall heare.

At the toppe of the hill there dwelt an old Hermit leading a holy life in a little
Cell which hee had built as well as hee might best for his purpose betweene two
open Rockes, seperated onely by one Cleft thorough the which day might easily be
60 seene to appeare on both sides, wherein it seemed nature^c had done her endeuour
to cleaue them expressly with her owne hand.

This holy man descending from his Cell (as his custome was) to drawe water at
the Fountaine, heard the crying and mone of one whom hee knewe full well⁵ not

b *Calisto*. The Arcadian myth presents nymph Calisto, according to some sources, also King Licaon's daughter, as one of the virgin members in Goddess Artemis' retinue. Zeus in the shape of Artemis or of Apollo had her pregnant, a circumstance she tried to hide from Artemis. Once discovered when at a common bath with her companions, she was transformed into a bear and later on, shot by Artemis.

c This notion of a personified Nature responds to the medieval reception of Aristotelian philosophical descriptions that associated nature to a divine principle enacting form and order in the sublunary world. The allegorical character would thus be presented as God's intermediary in the creation process (see Economou).

to bee borne long time before, and approaching the place where shee was laide,
 65 mouued with pittie, tooke her in his Armes, to carry her with him into his Hermit-
 age, praying God his goodnes to preserue it from death: Afterward baptizing it, and
 giuing it to name *Poncia*, hee nourished it with the milke of a Hinde^d which came
 every day into his Caue, hauing by good fortune not long before that time fawned
 neere the place.

70 So the good olde father brought her vp carefully, and shee growing dayly more
 and more became verie beautifull and gracious in the appearance of her person:
 In such manner that the venerable Hermite instructed her verie well, teaching
 her about all things how shee should serue and Honour God. And she might be
 about^e thirteene or fourteene yeares of age, when the blessed⁷ olde man depart-
 75 ing this mortall life passed into life euerlasting, and left behind him this comfort-
 lesse young Hermitesse in the austere desert: Neuerthelesse this vnfortunate little
 soule beeing sage and well brought vp, commended herselfe deuoutly vnto God,
 that it would please [Q1^r, 113] him to take her into his protection, which did not
 faile her of his pittifull aide and succour, neuer refused to any which craue it at his
 80 handes: for that the Duke her vnkle delighting much in hunting, vppon a day made
 a meeting at the foote of this mountaine: where it fortun'd by chaunce that all the
 hunters dispersing themselues in the woode to discouer some game, a fawne⁸ by
 the opening of some dogges beeing put vp, made way before the Duke (who at that
 time was accompanied but with one onely Squire) after which he galloped his horse,
 85 thinking to giue her a turne^e by the swiftnes of his horse gallop. Notwithstanding
 the fearfull fawne seeing itselfe pursued so nere, neuer stayed till it was at the
 Fountaine, where the Hermite was wont to fetch water: and there breathing a little,
 whipt presently into the hole wherein *Poncia* was: for it was one of the Fawnes of
 the Hinde which had suckled her: and for so much as it knew her well, and suffered
 90 her to handle it gently, it did quickly also leape into her lappe with his two forefeet.

d The theme of the providential animal could be found in mythological and hagiographic accounts where the female animal breastfeeds the human being. In *Amadis de Gaula*, Oriana gives birth to her son Esplandián, who is brought by a providential lioness to hermit Nasciano. Such was the case also of St Genevieve of Brabant's and her son's survival thanks to a roe's milk, according to the legend created by the late thirteenth century and popularized by René de Cerisiens in the seventeenth century. Of course, in daily life, the scarcity of wet nurses or the incapacity to pay for their charges would make those mothers unable to breastfeed their babies resort to domestic animals as the only source of milk.

e Giue her a turne. The act of suddenly turning, as a hare when closely pursued, and making off more or less in the opposite direction, or at least at a considerable angle from the direction of pursuit. Usually in phr. *to give the hare (etc.) a turn*, said of the hound.

The Duke who pursued it to the verie mouth of the caue, alighted soone from his Horse, and entred the caue with his naked sword in hande, wherewith *Poncia* was sore afraide and dismayed at so strange a sight: because that since shee had any knowledge or remembrance, shee as yet had neuer seene anie other person in this
 95 world but the good Hermite now dead, hauing neuer in her life gone further abroad, than to the Fountaine which was at the Forest side. If the mayden were abashed, the Duke was no lesse in a great marueile, when putting vp his sword into his scabberd hee thus bespake⁹ her.

For thy loue my Darling will I spare to kill this Hart which I haue taken so
 100 great paine to chace hither: But tell me of curtesie, who brought you hither into this deserte but for that she made him no answere, he approaching somewhat neere, and taking her by her Lillie white handes, he held and handled them gentlie, knowing well by their fashion, that the Virgin was come of some high and Noble blood: By meanes whereof finding her a little straunge by reason of the feare [Q1^v,
 105 114] which might haue seased her hart, he beganne to shew her all curtesies hee could best¹⁰ devise: so that after a little the young Hermitesse emboldened hirselfe to aunswere him in this sort.

Faire Lord I cannot tell what hath mooued you to come into this place to affright, and to put almost out of her witte¹¹ a poore creature dedicated to the seruice of God:
 110 seeing that you seeme to me a man of farre diuerse and strange manner than was my Father who lieth a sleepe behinde this Alter, and is the only person of this world, that I euer sawe in my life vntill this present houre.

I cannot tell who engendred¹² thee quoth the Duke, well I can assure thee that thy beautie hath so rauished my heart that I account it a most happie hower
 115 wherein I haue pursued thy little Fawne hither: and knowe that I am Lorde of all this Countrie, who desire to doe thee some great good: if thou canst resolute to credit me in the thinge which I shall tell thee, seeing it hath pleased God replied *Poncia* to guide me into this Hermitage, I beseech you permit not that any wrong bee offered to mine honour: Feare not daughter said the Duke, but you shall be greatly loued
 120 and tendred of me.

The God of heauen graunt it quoth the yong Nunne,¹³ that it may be according to the decree of his diuine pleasure: The grace this Mayden had in her honest tattle,¹⁴ pearced so deepe into the heart of the Duke, that what by promise, by flattery, or otherwise, before an houre was past hee appeased the strife of his passion,
 125 making her of a mayden dedicated to *Pallas*,^f a wife ready to offer the Seston or Girdle^g to *Venus*, to present him her seruice, whereof he was the gladdest man that

f Just like Athena and her devotees, the girl vows to remain a virgin.

g Seston. Although *seston* is not found in English with the classical meaning of bridal belt, *ceston*

might bee: Neuerthelesse well bethinking with himselfe afterwards what was best for him to do, (for that he was already married) purposed to build in the same place a stronge and inuinsible Castell, there to keepe her within it, with all the pleasure
 130 and contentment that her heart might desire. For this cause hee sent word by his Squire to the Hunters, who chaced in the wood, that they should euery man returne into the [Q2^r, 115] Cittie: And hauing shewed to him the Hermits Daughter, and after-
 wardes making¹⁵ him vnderstand his determination, commaunded him to cause his Architect¹⁶ to come thither with a number of Artificers¹⁷ to builde a Fortresse in
 135 that same place: Whereunto his Squire gaue present order, and returned with many rich robes for the young Damsell into the Cell: wherein none euer entred but him-
 selfe alone, all the rest remaying vnder Tentes which hee had pitched before that same place. From which the Duke would neuer¹⁸ depart, vntill hee saw the Castell
 finished, which hee had caused to bee builded vppon that clouen Rock, whereof it
 140 bore the name continuallie afterwardes and was one of the strongest and fairest in all that Countrie, for the Sea invironed it on the one side, and on the other side was a most steepe and inaccessible Rocke, except onelie on that side where the
 fountaine was.

Therein did the Duke enclose his Loue *Poncia*, the which when her time was
 145 come, shee brought him foorth a verie faire and goodlie Sonne, who was after-
 wardes Grandfather of *Nardides*, Father of *Gridonia* and of the two knightes whome the Emperour and King *Frisol* slewe in a Combat which they had together: But these
 Loue trickes could not so well bee concealed, but the Duchesse had intelligence
 therof who seeing herselfe so much contemned by her Husbande, died for grieffe
 150 and rage: Whereuppon it fell out that for the intire loue which the Duke bare to the
 Childe which hee had by *Poncia*, hee espoused her afterward in second Marriage,
 liuing together in great pleasure and ioy, vntill the verie end of his dayes when hee
 knewe that shee was his owne Neece.

Now in¹⁹ this Castell retired *Gridonia* with the olde Duchesse, for feare shee had
 155 of the Prince of *Clarence*, and arriuing at the Fountaine (for that it was both pleasant
 and a delightfull place) she would haue faine gone downe to it to refresh herselfe:
 But she was not so soone set downe vppon the brinke of it, but the remembrance
 of her dead friend *Perrequin* [Q2^v, 116] comming in her thoughts, renewed in her a

does figure between 1583 and 1648, after French *ceste* and Latin *cestum*. Ancient authors would refer to Aphrodite's magical object, a girdle that would enable the goddess to seem even more appealing and irresistible to mortals and immortals alike. *The Iliad* (14, 159–221) gives the first reference to the object, when presenting goddess Hera asking Aphrodite for her girdle to seduce Zeus. However, here it is Pallas, the virgin goddess, the one handing her belt to Venus: thus, the idea of a belt of virginity might carry with it the echo of girdles or belts of chastity, now to be transformed, as the girl will become Venus' servant.

pittifull and lamentable bewailing of his death, for that fortune fauoured so much
 160 the Emperour *Palmerin*, who slew first the Duke *Nardides* her father, and *Primaleon*
 afterwards this her Cosen with whome shee hoped to passe ioyfully the rest of her
 life; Meanwhile she made these strange complaints, which might prouoke almost
 the vnreasonable and insensible creatures to compassion, behold there rusheth out
 of the wood a huge and furious Lyon roring so terrible, that all the company of
 165 gentlewomen beeing wonderfull scarred, euery one got away as well as they could,
 leauing with her only the good old Duchesse who was not able to runne away as the
 others did. Wee need not make question how great might be the feare of a simple
 and timerous Damosell, as of *Gridonia*, who supposed vndoubtedly that to be the
 last houre of her life. Yet perceauing this Lyon to come right vppon her, shee soone
 170 perceaued the contrarie: for that hee began to fawne vpon her with his pawes, and
 to play with his taile, as though hee had beene familiarly brought vp with her all
 his life. In such sort that hee put his head into her lappe, and beginning gently to
 licke her handes,^h made her as much amazed, as if shee had seene before her eyes
 some new and strange wonder: Wherefore by little and little assuring herselfe of
 175 the tamenesse of this brute beast, shee stroked her hand vppon his head, flattering
 him in most gentle and gracious²⁰ manner; wherein the Lyon seemed to haue so
 great pleasure, that *Gridonia* and her Grandmother putting away all fears, called
 to them againe their company, which was dispersed in the Forrest: And if²¹ some of
 them came backe greatly ashamed to haue thus abandoned the two Ladies in their
 180 greatest necessitie, yet she was more ioyfull to see this beast so louing and tame
 maruayling much that a Lyon by nature cruell and inhumane,²² should be made so
 milde and gentle before Ladies: to whom nor to any of their Damosels and waiting
 gentlewomen hee neuer shewed himselfe furious nor angry: but vnto all knights
 who did approche the Infant, and vnto others whome he knew not, he did alwaies
 185 [Q3^r, 117] some displeasure, either hee scratcht them with his pawes, or kild them
 outright. Glad then without all comparison was *Gridonia* of this good fortune, and
 lead this Lion with her into her Castell where hee woulde neuer forsake the sight

h Different episodes in the Palmerinian cycle include the encounter and fights between knights and lions (in Ch. II of the second part of *Palmerin d'Oliva*, Palmerin is put into a den among lions and leopards, escaping after fighting them; in Ch. XXIV of *Palmendos*, the hero killed the lion that was protecting an enchanted cave. However, the meekness of the beast before the maiden insists not on the animal fierceness but rather on its duty as protector of the lady. A friendly obliged reaction from the animal would be found in accounts derived or connected with the tradition of Androcles and the Lion (*Motif-Index* 156: *Thorn removed from lion's paw*), like that in Chrétien de Troyes *Yvain ou le Chevalier au Lion*, or else with that of hagiographic accounts. As for the very act of licking, in several bestiaries male lions were traditionally presented as breathing on their just-born cubs and licking them in order to restore them to life.

of her: In such sort that shee still fed him with her owne hande, and from thence forward hee was a sure Gardean of her person, being very tame, quiet and familiar
190 with all the seruants of her house, euen as it had beene some little Dogge, which seemed a most rare and strange case²³ to all those in the Countries round about which had knowledge thereof.

CHAPTER XVI.

How Valido the King of Bohemiaes sonne, hearing the renowne of Gridoniaes beauty, came to see her in the Castell of the Clouen-Rocke, and howe hoping to haue her in marriage, hee went to Combat with Primaleon in Constantinople, where he was by
5 *his hands slaine outright.*

Faire *Gridonia* then being within her Castell of the *Clouen-Rocke*, the Duchesse her Mother who remained at *Ormeda*, for the gouernement and administration of Justice in her Countries, had euery day¹ messengers sent from diuers Princes which did demand her in marriage; as well for her superexcellent beauty and good grace,
10 as for that they hoped she should one day inherite the kingdome of *Polonia*, because of her mother the Kings sister, who neuer had any Children but *Perrequin* whome *Primaleon* slewe in his Tourney; yet when they vnderstoode with what condition they should marry this Princesse, euery one did surcease to make any more earnest sute, fearing the perrill of death which might ensue.

15 But the King of *Bohemia*, the same who tooke *Diartes* and *Cardonia*,^a whome the Emperour deliuered afterwarde (as you may haue read in this Historie) had two male children, the [Q3^v, 118] youngest whereof named *Valido*, who was a valiant and hardy knight, hearing the renown spread abroad of the great beauty of *Gridonia* departed his fathers kingdome, accompanied with many braue knights to take
20 his voiage towards *Ormeda*: Where being arriued, hee was honourably receiued by the Duchesse, vnto whom after hee had a little refreshed himselfe and his traine, hee thus imparted at large his minde.

Madame, to the ende you should not bee ignorant of the chiefest cause of my comming into this Country, knowe yee that I being prouoked with an incredible
25 desire to doo you seruice, am departed the kingdome of *Bohemia* (the proper place of my natiuity) where the King my father happily swayeth the Scepter at this present day: and this² vpon confidence,³ that you shall know⁴ the sincere affection which I haue to obey you in all things, you will not refuse to accept me freely for your sonne in Law. And albeit, that I doo not repute myselfe at this present very rich in earthly

a *Diartes* and *Cardonia*. In *Palmerin d'Oliva* (I. 24), *Cardonia* is the Duke of Lorraine's sister; *Dyardo*, later to be her husband, is son to Prince Adrian, who lived at the court of his brother, the King of Bohemia. The young couple had led their love relationship in secret, but the Count of Ormeque, a would-be suitor of *Cardonia*, out of jealousy and with the acquiescence of his two cousins, decides to falsely accuse *Dyardo* of planning to poison his uncle the king. *Palmerin* is sought by Prince Adrian to act as a champion in the ordeal trial set against the couple, and, eventually, *Palmerin*, *Adrian* and *Ptolome* vanquish the traitors and restore the unhappy lovers to their former position and royal favour.

30 riches, hauing as yet my father liuing, yet may I well vaunt to bee in hart and good will to serue and defende you from your enemies, a man more forward than any other Prince of *Europe*: For this occasion I pray you graunt mee in marriage your Daughter *Gridonia*, whome I shall bee able to vpholde in her honours better than any other knight that at this day liueth.

35 Faire knight replyed then the Duchesse, to giue you my Daughter to wife could I well be content, if by any meanes it might bee, knowing very well the illustrious bloode from whence you descende: Notwithstanding shee hath sworne neuer to marry with any but with him, who for the Iewels of her marriage, shall first present her with the head of *Primaleon of Greece*, sonne to the Constantino Politane⁵ Empe-
40 rour.

This is no small demaund quoth the knight againe, albeit when I shoulde haue some iust and reasonable occasion, I would embolden myselve so farre, as to dare to goe to defie him at his owne home to effect the same. I will tell you [Q4^r, 119] occasion good ynough, said the Lady then, you shoulde knowe that in a Tourney which he
45 caused to be published at the Nuptials of his sister *Philocrista*, hee gaue safe conduct to all commers, when for all that he slew feloniously (as if it had beene in a mortall Combate fought at all defiance) *Perrequin of Duas*, sonne to the King of *Polland* and my Brother, who entred the Lists onely to the ende to assay himselfe against him: So that by good reason you may vppon this death accuse him of felony and disloyalty.

50 Madame answered hee, that is not sufficient to vrge this euill act vpon him, because the knight who entereth into a Tourney is as the man that playeth at Dice, who before hee sit himselfe downe to play, must make account that hee may sometimes loose and sometimes winne: Euen so the true knight should appeare within the Lists in hazard to leaue his life there behinde him, as soone as to bring it away
55 with him againe.

Notwithstanding, seeing that I haue no better occasion, I will combat him, alleadging that hee slew him in anger and mallice which prouoked him thereunto: Whereuppon I doo assure thyselfe⁶ that hee trusting in Prowesse and reputation, will answere me arrogantly, and prouoke mee with some iniurious wordes which
60 will giue mee more apparent reason to combat him.

And to the ende that you shoulde⁷ knowe I speake nothing with my mouth which my heart forethinketh not, I promise to depart incontinently hence, and to take my voyage to *Constantinople*, where if I dye in the battell, it shall be for me a perpetuall honour and praise, to dye for so perfect a Lady as *Gridonia* is, and if
65 I chaunce to vanquish mine enemy I shall purchase the most exquisite and rare treasure that Nature might present me on this earth. True it is Madame, that I would greatly desire that it would please you of curtesie to let me see the Princesse your Daughter before my departure, for that hauing once imprinted her liuely beauty within my hart, she will⁸ double augment my force and courage. [Q4^v, 120] That will

70 I not refuse you said the Duchesse, but I accorde it vnto you with all my hart, yet not without aduertising you beforehand, that you shal put yourselfe in great perrill of your life, by reason of a Lyon which gardeth her continuallie: the which waxeth fierce and cruell so soone as hee perceaueth anie knights come neare my Daughter.

For all that will not I let to go see answered then *Valido*, hoping I shall well
 75 enough defend myselfe if the beast come to assaile me. Hauing then taken this resolution, the Duchesse sent with him, one of the Gentlemen of her house, with expresse commandement not to suffer any other to enter within the Castell but this knight onely: where when hee came afterwards, and that *Gridonia* knew that it was the king of *Bohemiaes* Sonne, who would go to combat *Primaleon* for her Loue,
 80 she commanded to bring him vp into her chamber. Which the Prince vnderstanding, hee tooke brauely his buckler in one hand, and his naked sword in the other, then entred he without any feare like a hardie and valiant Champion: But the Lyon seeing him approch in this equipage, began to grum and narre,^{b9} lifting vp his head furiously out of the Damosels lappe, where he was wont for the most part to repose
 85 it. Neuerthelesse she held him backe by great force, by a lease made of gold-twist which held by a rich coller buckled to his necke: and for that *Gridonia* was not strong inough to stay him, *Valido* came full vppon him with his brandished sword to strike hym, but she cried vnto him that he should not doe it except he wold die: and that he should depart onely out of the Chamber, and they would finde meanes
 90 to speake together.

The Bohemian did doe so much willinglie, and much adoo had the Infant to keepe her Lyon from running after him: yet by stroaking and making much of him, shee shut him vp within a great Chamber, wherein seeing himselfe thus imprisoned, he began to roare in so strange manner, that hee made all those who heard him sore
 95 afraid: Whereat *Gridonia* was so vexed, that going out of her Chamber to speake with the knight, she spake but thus much. [R1^r, 121] Fayre knight my mishap and disaster will not permit me at this present to haue any long talke with you: therefore I beseech the Almightye so to strengthen your Arme against *Primaleon*, that you may make him pay dearely for his treason: wherein I remayning satisfied, shall repute
 100 myselfe a most Fortunate woman to bee reuenged by meanes of the best knight, who euer put foote in stirrop.

So much astonished and rauished with her great beautie was *Valido*, that hardly could he answere one only¹⁰ word: neuer fearing to be accounted lumpish

b Grum and narre. *Grumme* features as a verb with the meaning “to grumble”, between 1430–1579. Munday will persist in its use for both editions, even when *grumble* was already found as soon as 1586. As for *narre*, its first use is registered in 1509: Munday uses it in the first edition but he switches to the more recent *snarle* – first registered with that meaning in 1590 – in the 1619 edition.

and of small discretion, he hazarded to breake silence in this manner: Madame sore
 105 shuld the heauens punish mee, and Fortune should shew hirselfe too¹¹ mutinous¹²
 against mee, if seeing so rare and perfect a Paragon as is your personage, I should
 not employ my body and soule¹³ to their vttermost, to reuenge you of the wrongs
 which are offered you; for that hee should be very blinde and deuouide of naturall
 reason, who hauing once seene yourselfe, if he should not iudge you vnworthie of
 110 aduersitie, and for so much as you cannot stay heere any while, taking my leaue of
 you, I will now presently depart, hoping neuer to rest quietly in my bed vntill I haue
 brought this myne enterprise to a good passe.

God be your guide and conduct replied *Gridonia*, and so well¹⁴ direct your
 actions, that you may obtaine a triumphant victorie ouer your enimie: to the ende
 115 hee may haue no more occasion to redouble the anguish which he hath so liuely
 imprinted in my soule. And vpon this point giuing him the last adieu, shee retired
 straite to her Lyon whom shee could not abide to heare him make such terrible
 roaring: which seemed to euery one to signifie some great meruaile. Likewise
Valido returned to the Duchesse very pensieue and doubtfull to obtaine for his wife
 120 so beautifull a Damosell: insomuch that licencing al the knights who accompanied
 him vnto this place to depart, he tooke along with him but two onely; the one beeing
 sonne to the Earle *Marco* (the same whom the Emperour *Palmerin* slew, because
 he accused *Diartes* and *Cardonia* of treason) to reuenge himselfe of the Emperour
 pricked forward *Valido* [R1^v, 122] very much to pursue his pointe, and the other who
 125 was *Diartes* Sonne, would willingly haue hindred him: for that it angred him to the
 verie death, that in his company should be any ambush plotted against the Emperour:
 in such sorte that the Prince of *Bohemia* went accompanied with two persons
 contraryng one another in desire, whereof he knew nothing.

Afterwards imbarcking himselfe hee had so prosperous a gale, that within a
 130 few dayes hee came to surge within the hauen of *Constantinople*, where hee dis-
 embarked, being well appointed with his two knights both disarmed: and beeing
 arriued before the Pallace, hee sent the Emperour worde hee was a knight who
 required safe conduct into his Court, because he came thither to defie his Sonne
 vpon a treason^c which he had committed: who beeing aduertized thereof, mervay-

c The object of a duel of battle, like this one and those by the rest of contenders who come to Palmerin's court to challenge Primaleon on account of Perrequin of Duas's treacherous death, is vengeance, not reparation. This kind of combat is based on the ancient ordeal judgement system, whereby it is God the one who decides the fairness of one of the combatants, whose body will be exposed: "As a general rule, the accuser would follow his appeal (accusation) by offering to prove it with his body, that is, in a duel" (Broughton 172). The combat could be conducted on foot with a baton (in the so-called duels of law) or on horseback and using swords, spears or other noble weapons (in the treason-duel of chivalry), as will be the case with Primaleon's fights.

135 led greatly that any man would be so hardie to come to accuse him of that whereof he neuer thought, much lesse euer put in effect: especially beeing an act of a Traytour, which was the vice he euer had in greatest detestation.

But the Emperour as he was sage¹⁵ and well aduised, imagined incontinent that it proceeded but of the death of *Perrequin*, for the which he was so sorrowfull a man and¹⁶ by meanes whereof he thus schooled *Primaleon*.

My Sonne, let vs consider the different¹⁷ whereuppon this knight purposeth to accuse you, wherein for ought he can say vnto you, answere him not arrogantly, nor with the least iniurious word: For so much¹⁸ there is nothing more ill beseeming Princes and knights descended of noble houses, than to vse discourteous and
145 vile speches. Harken what hee shall say vnto you, and answere him honestly, alleading what you shall best thinke meete for the iustifying of your innocencie: For oftentimes the proude language giueth occasion of incouragement to the aduersarie; and in battaile the best Champions are knowne to be vanquishers in deedes, and not contenders in wordes.

150 Therein my¹⁹ Lord and Father answered *Primaleon*, and in whatsoever as it shall please you commaund me with I [R2^r, 123] neuer whilst I liue disobay your will. At this instant *Valido* entring the great Chamber, bowed not himselfe towards the Emperour, so much felt hee himselfe troubled and perplexed with this Battaile: but looking rounde about him a prettye while (after hee had a little cooled his choller)
155 hee drewe neere vnto the throne where the Emperour sate, making vnto him this speech:

All ouer the globe of the earth, is your generous courage Noble Emperour of *Constantinople*, well knowne and made famous, since the time when as a wandring knight you passed like a pilgrime ouer the greatest part thereof, seeking news of
160 your Father, whome as yet you know not: And since you haue beene placed in this honour and highnes of estate, no man can say you haue done the least iniustice to great, small, or meane: which thing I foreseeing on mine owne behalfe, I haue beene so bold as to come hether to demaund a Combat, hoping for good or badde which may befall mee, I shall haue no wrong offered mee herein.

165 So much I say, for that I come to complaine of *Primaleon* your Sonne, touching the death of *Perrequin of Duas* whome hee slew in Tourney, wherein hee would needes bee present to honour the more the feast of your Children: trusting hee will not denie but that vpon the assurance which hee gaue to euerie one, hee hath massacred him verie trecherouslie: And you *Primaleon* if you heare this, I knowe not
170 what excuse you may alleadge against mee, who doth auouch it to your face that it was done in Treason against him.

Primaleon who gaue attentiu eare to these iniurious speches, rose vppe with manye other knights and Barrons answering him thus: Good Syr, it seemeth you are verie ill aduised to come to seeke his reuenge, who following this fatall and vnluckie

175 destenie, ended hys dayes in a Tourney: wherein I doe not denie but that I slewe
 him with my²⁰ Sword vppon the like assurance as you doe name at this presente,
 because of his disloyalty: [R2^v, 124] for during the space of three monthes^d together,
 I could neuer get me ridde of him, but still I found him before mee or behing me at
 my backe, with full intention to haue me slaine mee by his owne handes: But God
 180 the onely searcher of hearts, who knew well his disloyall malice, fauoured mee so
 much that I preuented him before the execution of his trecherous dessein, giuing
 him that measure which hee would haue offered vnto me. Notwithstanding if you
 haue so hot a desire to combat mee vppon this point as you make semblant, behold
 I am readie to enter the Listes when it shall please you, to the end I may by my best
 185 endeouour shewe to all the worlde that the quarrell is false, and wronfullie vnder-
 taken on your behalfe.

This contenteth me wonderfull well replied *Valido* to see you not to refuse the
 combat, which shall be a sufficient witnes before all, that the truth is such as your
 conscience canne well tell.

190 Then *Primaleon* fell on his knees before the Emperour, demaunding leaue of
 him to enter the Combat for this effect: and afterwardes in token that he accepted
 the Combat, hee presented him a gloue which hee tooke at his handes very sore
 against his will,^e beeing ignorant which of the two had the better right on his side:
 for if hee had perceaued the least smoke^f of the peruerse and malicious intent
 195 of *Perrequin*, hee would neuer haue mistrusted that his Sonne shoulde bee van-
 quished. Which the Bohemian Prince seeing (to shewe hee was verie glad of this
 acceptation) did reach vnto him one of the lappes of his Harnesse, which the Emper-
 our tooke also: Deputing presently the Dukes *Ptholomey* and *Eustace* for Iudges and
 Marshals of the field:^g to the end they should with all equity maintayne the right of
 200 both the Combatants.

These Dukes who stirred not from the Emperours Court; to obey their Masters
 commandement, conducted *Valido* incontinently within the Barriers, where they
 encamped themselues on the one side, meane while *Primaleon* Armed himselfe:

d Three monthes. Vernassal refers to three days. It may have been an error of transcription which would pass on to the 1619 edition unawares.

e Here the glove is gathered by the Emperor himself as a sign of acceptance of the fight.

f Smoke. The sense is that of sign, hint, indication, which does not feature in OED. Munday follows after Vernassal's *la moindre fumée* and in so doing he gives a new contextual sense to the word. As a verb, we do find the word with this meaning as soon as 1608: a. To get an inkling of, to smell or suspect (a plot, design, etc.). Now *arch.* (in common use c. 1600–1850).

g From the thirteenth century onwards, tournaments would increasingly be supervised by a number of officials, such as marshals, heralds or judges to guarantee the correct protocol of the ceremony be followed as well as the fairness in the contestants' attitude and procedure.

who for that hee was of a middle stature, but [R3^r, 125] otherwise very well proportioned in his members, did mannage himselfe with a woonderfull dexteritye both
 205 on foote and on horse back; and soone had his Armourers fitted him carefully in all peeces, so that he came lightly to present himselfe before his father, who spake vnto him in this manner: My sonne, I pray God aboute to preserue you from death in this conflict, and to manifest thereby, that you are not culpable of this mischief²¹
 210 which they lay to your charge.

Sir (quoth he) I can well assure you, that what I did, was done but with great reason, knowing before that hee sought nothing more than to haue slaine me; for this cause I hope, hee who knoweth that I proceeded not with any malitious intent will exempt me from death, if he see that my life be as yet necessary.

215 Hauing ended these speeches, hee kissed his handes, which embraced him quickly, then mounting on horse backe, he tooke his way towardes the Barriers, accompanied with many other Seigneurs on foote: And in the meane while *Valido* who felt his heart boyle in a vehement heate to finish victoriously this enterprise, calling to minde the beauty of *Gridonia*, said, that a small time shoulde his enemy
 220 stande bifore him; Who after place was made by the Martials, within the running place came with a fury, his Launce couched in rest vpon the Bohemian, who vailing his Launce in like manner, brake it to the handle without euer moouing the Constantino Politane out of his saddle: where also this Assailant lost his stirrups at the attaint of his, and was also a little hurt on the right side. Neuerthelesse, beeing an
 225 active and a skilfull Knight in Armes, hee seated himselfe quickly againe in his saddle, and began fiercely to lay vpon *Primaleon*, with his sword; but he who exceeded him farre in Prowesse and dexterity, beeing ashamed hee had not at the first encounter made him kisse the ground, beganne to hewe him with such fell and heauy blowes, that within a while euery one perceiued who woulde beare away
 230 the victory. And he himselfe knowing that his enemy (who lost his bloud by great drops) waxed [R3^v, 126] feeble in sight of euery one, deliuered him such a mightly backe stroake vpon his Morion, that he cloave a two both his heade and heade peece downe to his shoulders, in such manner that presently falling vnder his horse feete; *Primaleon* spake these words alowd: see what you are come so farre to seeke: then
 235 making cleane his sworde, hee put it vp into his scabberd, and the Iudges put him forth of the Lists with great ioy.

Of this victory was the Emperour and all the other Lords of the Court maruelous ioyfull, seeing so euidently the verity of this false accusation: By meanes whereof, causing *Primaleon* to bee disarmed, and afterwarde dressed of some wounds
 240 which he had receiued of his aduersary, commanded the vanquished knight to bee fetcht out of the Barriers, and to be honourably enterred.

But the two Gentlemen who came in his company, made a maruelous lamentation for his death, especially the sonne of the Earle *Marcus*, who in bewailing

him vttered strange things; so that by this meanes the Emperour knowing who
 245 *Valido* was, sent for the knights saying thus: I mervaille very much howe the King
 of *Bohemia*, whom I tooke for my friend, hath permitted that his sonne should
 come into my Court to doo here an exployte, whose sorrowfull issue hath so greatly
 grieued me; which if I had foreseene it, and knowne him as now I doo, to be the
 250 accuser of my sonne, I should by no meanes haue graunted him this combat, as you
 may well assure him from me.

Syr (answered then the sonne of *Diartes*) willingly will I obey your comman-
 dement, euen as I desire also to doo you my best seruice; wherein when you shall
 know my deuotion,²² you will not say that I came hither of mine owne accorde with
Valido, but full sore against my will, and as not knowing to the King my Master²³
 255 anything of his intencion in this case.

When the Emperour vnderstoode that this knight was *Diartes* Sonne, hee made
 him many kinde offers, thanking him for the good will he bare him. [R4^r, 127] And
 then the sonne of the Earle *Marcus* (being vexed with extreame anger to the gall)
 could not forbear to speake thus much.

260 Emperour of *Greece*, fortune hath beene to you too fauourable, since you slew
 the Earle my father; a thing which I cannot beare patiently, albeit I hope one day to
 see myselfe reuenged for his death.

Hee had no sooner spoken these words, but for his best aduantage he quickly
 departed out of the Pallace, because that many setting hands to their swords would
 265 haue had him by the eares, had not the Emperour commanded them not to stirre
 after him, but to let him goe whether hee thought good; which was strait to the
 Hauen with his companion, where embarking in *Validoes* shippe they returned into
Bohemia, to tell the king the sorrowfull newes of his sonne: Whereuppon hee con-
 ceiued great hatred against *Gridonia*, blaming her for the principall occasion of this
 270 his death, for the which mischance shee was no lesse sorrowfull than he could be
 for his life.

CHAPTER XVII.

Howe Lurcon a Giant sonne to Dermaquus, whome the Emperour slewe in deliuering the Damosell Esmerinda, came to defie Primaleon vppon the same quarrell as Valido had done before and what successe befell vnto him after his defiance.

- 5 In *Romanie*¹ was there² long since a Giant named³ *Lurcon*,^a whome the Emperour *Palmerin* slewe to deliuer the Damosell *Esmerinda*, as you may some time haue⁴ read in the beginning⁵ of this History.^b This *Lurcon* being esteemed a very braue knight, was not misshapen nor so inhumane [R4^v, 128] and sauage as the other Giants,^c but a man very actiue and courteous amongst his friends: and euen when
10 the Nurse carried him in her Armes who had giuen him sucke euer since his fathers death: after the which, hee recouered by force of Armes the Castels which they kept from him in his minority, and vowed neuer to marry before he had reuenged so great wrong offered him: So he began to make so cruell warre vpon *Crispin* the hus-
bande of *Esmerinda*, that hee kept him at home within doores from walking too far
15 abroad in the fields: and now hee entred into the eighth yeare of his Knighthoode, when *Perrequin* died seeking to accomplish his promise to *Gridonia*.

a Munday follows closely the French title of the chapter, which explains an episode in *Palmerin d'Oliva* (Bk. I, Ch. XXII).

b The French text starts with: “*En la Romanie fuit iadis vn geant nommé Lurcon filz du grand geant Darmaque, que l'Empereur Palmerin occit pour deliurer la Domoiselle Esmerinde*”. Maybe because the English chapter entry is accurate enough, as the narration itself begins, Munday omits the reference to Lurcon's ancestry, judging it unnecessary. However, he gives readers the impression that Palmerin had, in fact, killed Lurcon, instead of Darmaquus (the giant had held Esmerinda captive till Palmerin saved her). The mistake remains in the 1619 edition.

c *Motif-Index* F531 ff. In most ancient societies, giants are the bodily sign of a previous stage in the evolution of the species: they are present as the earliest creatures in some cosmogonies, are associated with the origin of landscapes, explain the existence of megalithic constructions and, somehow, are imagined as having predated the human race in primeval times. Although they may present human shape, their size indicates the pre-human, brutish nature, and the reference to their being inhuman and savage, in the text, reflects this belief in their ancient amoral existence. Giants would personify excess: physically, their size would be connected to a kind of huge natural brute force devoid of any tactical resourcefulness in the fight; morally, their main trait would be pride. In the biblical tradition the main example was Goliath. They would be found among the catalogue of monsters dwelling in remote lands. In the romance tradition they may appear as independent characters who threaten the social order through their unrestraint instincts – like that of lust –, or as already fully immersed in the chivalric system. However, their presence is normally used in the narrative as a device to enhance the qualities of their adversaries. Here, Lurcon behaves as any knight would, his main interest being to avenge Darmaquus by availing himself of Griana's vow against Primaleon. His sending a letter is also a sign that nobility had been extended to giants.

Of whom on a day hauing vnderstood the discourse, imagined presently with himselfe, none could fetch *Primaleon* about better than hee, nor sooner enjoy the Lady, so that reioysing greatly in himselfe vpon this conclusion, hee cared not at all
20 to goe to see the Duchesse nor her daughter, hoping to haue her to wife by force or free will.

Whereupon hee embarked himselfe in a Frigot, rigged with all necessaries to voyage⁶ into *Constantinople*; where being arriued in safety, hee⁷ sent away a Squire to the Emperour to demaund a safe conduct for him to come into his Court to
25 combat with *Primaleon*; which if he should refuse him, hee would make his vaunts abroad, howe hee durst not graunt it for feare he had of him.

When the Emperour heard the Gentleman talke in this manner, he began to be very angry, iudging presently that hee came to continue the accusation which *Valido* began; therefore he answered him thus.

30 Tell your Master againe from me, that when I shall grant him the assurance which he demaundeth at my hands, it shall bee but to chastise him for his prowde and arrogant speches, which are more vsed in Giants mouthes, than in any other persons;⁸ being often cause they worke their owne ruine, and confusion thereby.⁹

35 Then spake diuers Barrons who were there present, Sir, [S1^r, 129] vnder reuerence of your Maiesty, it seemeth vnto vs that this combat is by no meanes to bee permitted, for so much in that of the Bohemian Prince all the world knewe manifestly the truth of the matter from the false and vntrue accusation which he preferred touching the death of *Perrequin*: So that you should rather seeme to punish the
40 pride and presumption of *Lurcon*, than to accord¹⁰ him any safe conduct vppon so small appearance of truth.

In the meane time whilst this was bruted through the Court, *Primaleon* returned from hunting, who woondred greatly to heare such a murmuring stirre: whereof when he heard the occasion hee waxed a little angrie, as euery one might perceau
45 by these words which hee spake to his Father.

I wonder much Sir that you being a Prince who hath passed his youth through infinite occurrences such as this, you wil cleaue to the opinion of your knights, who seeme to haue feare of a beast being an enemie to God:¹¹ wherein I beseech you of our especiall fauour, that you will suffere rather your Sonne to dye, than the least
50 act of cowardize should bee reproched and¹² obiected vnto him: Give hardely¹³ permission to haue¹⁴ Combat with mee, and to all those hereafter who shall come to defie mee vpon this quarrell: for I trust in God he will ayde mee as him who neuer thought to haue offended herein by my will.

The Emperour perceauing the magnanimitie of his Son, and that hee spake
55 with some reason, caused all those who were in talke of this Combat, to bee silent answering him thus.

Deare Sonne, the zeale and vnspeakable Fatherly loue which I beare you, hath constrained mee to answere you as you haue vnderstood.¹⁵ Neuerthelesse for euer hereafter I will assure you I will not stand vpon reasoning in the like different:
 60 Then turning himselfe towards the Squire, badde him¹⁶ goe backe to tel his Master, that he might come safely and vnder his protection, when he should thinke good. [S1^v, 130] Which when the Giant vnderstoode, because it was already late, would in no wise that Euening goe a shore, but being made priuie of all that which hapned in the Pallace vpon this sodaine, did but laugh and make a scoffe thereat: saying that
 65 if *Primaleon* did shew himselfe hardie and of great courage, it would stand him in good steede on the morrow before the conflict was ended; so that to prouoke him the more, and to the end he should not faile to enter the field with him, hee sent his Squier backe incontinent with a letter of defiance^d which he wrote with great expedition to this effect.

70 A Letter of Defiance written by the Giant *Lurcon*, to *Primaleon* of *Greece*.

To thee *Primaleon* of *Greece*, the most foolish and cowardly defender of Tournyes, the Giant *Lurcon* Sonne to *Dermaquus*, who will eternize his renowne by thy death sendeth this defiance: for so much as the heauen hauing fauoured thee so much, as to make thee be borne of Noble and Royal blood, thou hast stayned that famous
 75 marks of nature, beside all the reputation which thou maiest hereafter atchiue in military discipline, beginning thy exercise by a most absurd dishonourable and villanous murder. I meane by the death of the gentle knight *Perrequin of Duas*, Son to

d Letter of defiance. From the eleventh century onwards, the *ars dictaminis* evolved through a series of treatises widely used by an incipient bureaucratic class in need of writing models. The systematization of styles and procedures takes place between the twelfth and the thirteenth centuries: chanceries as well as local courts and ecclesiastical houses benefit from works such as those by Alberic de Monte Cassino, by the anonymous author of *Rationes dictandi*, or by those from the school of Bologna. The reception of Ovid's *Heroides* also leads to a growing expectation concerning the presence of love and betrayal letters in sentimental fiction. Simultaneously, *cartas de batalla* or *carteles*, letters of defiance like *Lurcon's*, show the contagion of such formulae in knightly contexts and, especially, in the Iberian romances: their authors reinforce, that way, both the suspense element and the chivalric attitude of protagonists: *Tirant lo Blanc* is a very important early case in point, as it includes letters stipulating the motives and details of the duel. In fact, legal suits among dynastic houses or aggrieved knights already present a solid rhetorical tradition of its own, since grievances seeking redress through defiance had been already legislated by Alphonse X's *Las siete partidas*, and kept on being essential (as attested by Diego de Valera's *Tratado de las armas*). Although the Catholic Monarchs tried to put an end to this practice in 1480, by the late sixteenth century it was still in force, as the very defiance between Charles V and Francis I shows (see Marín Pina 2011; Martín de Riquer 1972).

the puissant King of *Poland*, whom thou slewest feloniously¹⁷ in the Tourney which thou heldest at the marriage of thy sister, where he would faine be present the more to honour her person, [S2^r, 131] assuring myself thou shalt not dare to denie (to confesse manifestly the treason) but that thou hast shamefullie and treacherously massacred him vnder the pretence of the assuraunce which thou gauest to all commers: Wherein I know not what excuse thou mayest pretend, except it be a speedie and liberall offer to giue in recompence and satisfaction of his life the head
 85 of him who hath committed so disloyall an ouersight: The which I am now come to fetch, to offer it vp vnto her who comaundeth vengeance therefore: aduising thee that when with thy good wil thou wouldest not consent to so iust and reasonable a thing, I hope to constraîne thee by force of Armes if thou hast so much courage as to enter the close field with me, there to trie it out by single combat.

90 So soone as this Defiance was quickly read ouer by *Primaleon*, hee returned to the Squire who brought the same; whome verie roughlye and in great choller hee answered, that if it had not beene so late, hee would verie willinglye haue Combat-
 ted his Master that night without any longer attendaunce: Whereuppon the Empe-
 rour his Father gaue him aduise by diuerse perswasieue reasons, that things are not
 95 to bee done vpon a hotte spurre:¹⁸ Therefore it should bee the best way to see a little what the Giant woulde say further.

But the Empresse and her Daughters being troubled without measure by the remembrance thereof, could not all that night once close their eyes to take a little sleepe: And no lesse was the inconuenient of the continuall disturbance, which did
 100 importunately molest and trouble the Emperours spirite, quite contrarie to *Primaleons*, who for all that did not forbear his sleepe neuer a whitte the more, but tooke his rest well enough as hee was before accustomed, Arming himselfe verie stronglye betimes on the morrow morning, being as merrie and iocund, as if hee should haue gone but to runne at the ring^e for the fauour and loue of some amiable¹⁹ Ladie.
 105 [S2^r, 132] But the Giant as soone as the day appeared went a shoare, and mounting vpon a strong and mightie horse armed at all pointes except his head, tooke his way with his people toward the Cittie: where by reason of the brute of the arriual of this monster which was ready spreade abroade euerie where, bothe little and great came about him to see him, so that being maruelously affeard²⁰ of the sight
 110 of his person, they prayed vnto God²¹ that he wold succour and giue their Prince victorie against him:²² the same did in like maner the knights of the court: who

^e Runne at the ring. As a means of training and parading their fighting skills before ladies, knights would participate in lance games (commonly known as *quintain*) consisting in striking a hanging object, usually a board on a pole; or, as in this case, a suspended ring they would strive to pierce through with their lance, while riding.

were in great doubt of *Primaleons* life, seeing before them so deformed and huge an aduersarie; neuerthesse the Emperour who was accustomed to talke with such Colosses and skarbabes^f beeing but lumpes of flesh without any agilitie of spirite or
 115 bodie; made light account of him: and woulde willinglie haue accepted the Combat himselfe to haue eased his Sonne *Primaleon*: But as he discoursed thus with himselfe, behold *Lurcon* arriueth^g before him who beginneth with this abrupte speech to him alowde.

Emperour of *Constantinople*, I rather wish thy ruine than that²³ of any other
 120 man who²⁴ liueth vnder the celestiall Globe, for that thou slewest both my Father and Brother, two the verie flowers of Chiualrie: whereby²⁵ I haue euer since felt an extreame anguish in my heart, because I coulde neuer finde any meane to be reuenged of so cruel an homicide. Nothwithstanding seeing God hath now opened²⁶ mee the waie I hope soone to end my sorrow, if thy Sonne resolute to fight with me
 125 vpon the contents of my defiance, touching a fellonie and a treason, which I stand vppon to make him confesse before he escape my hands this day. Truly knight quoth *Primaleon* I am resolute to fight presentlye the Combatte which thou demaunded to reuenge his death, without giuing thee any reason how or wherefore I slew him: seeing I haue giuen to him account sufficient already, who not willing to content
 130 himselfe therewith, I haue made him buy the refusall deare, as I hope to pay thee for the paine²⁷ which thou hast taken to come so farre to this place. [S3^r, 133] Verie glad was the Giant *Lurcon*, seeing *Primaleon* readie to enter the Barriers with him, into which the Emperor commaunded the Duke of *Pera* and the Earle of *Redon* to conduct him, and to assure him from all men except from his enimie: in the meane
 135 time there remayned not almost any person within the Cittie which came not thither to beholde this Battaile: euery man deuoutly praying him in whose hands are all victories, to shew fauour to their Prince, for whome they should bee²⁸ in great dispaire, were it not for the confidence they haue, that hee will neuer²⁹ forsake him in this necessitie: as in him who neuer abandoneth nor reiecteth those who Arming
 140 themselues with true faith, doe build their rampart³⁰ on his refuge.

f Skarbabes. Something to frighten children; a bugbear, bogey. The derisive reference to giants scaring only babies is Munday's and may indicate the general feeling about these recurrent romance characters. The term, first registered in 1591, may also reflect the importance of urban parades where huge characters would march and address the audiences on festive occasions. Tudor celebrations, in the tradition of some folkloric festivities with characters like Jack in the Green, would include parades of amazing terrifying figures of outlaws, wild men and other similar creatures (see Deloach 1995; Kightly 1986).

g Once more, the value of *behold* is that of an interjection that interrupts the past narrative sequence to bring readers the vivid present sensation that the Emperor felt as *Lurcon* came in. This mimetic effect had already been used before (see note h, p. 163).

The Giant then after hee had laced and buckled the strings of his headpeece, tooke a strong launce in his hand, and seeing hys enemie come Armed, conceaued so great pleasure, that flourishing his Launce he thus began: This staffe imbrued to day in the bloud of my aduersaire, shall take vengeance on that felon who hath
 145 with his, pearced the bosome of mine auncestors.

Hold thy tongue for shame great animall, quoth *Primaleon*, holde thy tongue, and cease to vaunt thy presumptuous bestiality, till thou seest thyselfe vanquisher, for then is the houre to bragge and not before: Then the Iudges seeing these two
 Combatants in good will euerie one to do his best for himselfe, they departed the
 150 Barriers, and presently the signe of the assault beeing sounded by the Trumpets, the knightes encountred with such furie, that they mist their attaintes: For the height of *Lurcon* constraing him to carrie his Launce lower against *Primaleon*, than if he had beene of his taulenes,^h so that he could attaint³¹ him but on the hippe, where pearcing his Armour he scracht his skinne a little: But the Constantino Politane, who
 155 came full vpon him with a right carriere with his Launce ranne him cleane throught the cuirace into the bellie: so they dasht their shields and rusht their bodies together in such sorte that they both smoked at it: In this [S3^v, 134] encounter the Giants Horse had such a shouldering, that hee could goe afterwards but vpon three legges: by meanes whereof feeling the heaue burden which hee had vpon his backe, he
 160 kept such a capering, rearing and flingling, that hee laid his loutish Master vpon the bare ground: who in falling did so entangle one of his feete in his stirroppe, that his horse traild him a long time from place to place: Which *Primaleon* seeing ranne vpon him with his naked sword in his hand, and before he could get vp againe, he gaue him so sound a blow vpon his legge, that he cut the bone almost quite a
 165 two: whereat he cast out so horrible a noyse, that hee terrified all the assistants, but not him who hewed him with the Cemitorie which the Knight of the *Closed-Ile* had sent him, which he so belaboured³² then with all his might vpon hys Helmet, that cutting a two the stringes that³³ hee shewed quicklie his bare head: Whereuppon *Lurcon* entred³⁴ into so intollerable a phrenzie, that beeing vnable to defende him-
 170 selfe from the fell blowes of his aduersarie, hee purposed to gripe him by the bodye, thinking to dispatch him that waye: But for all that *Primaleon* kept himselfe at the point of hys sworde, and with a backe stroke vpon the Mazzard,ⁱ felde him as dead as a Dogge to the ground saying: It is now³⁵ that thou mayst erecte thy Trophies to

h Taulenes. The abstract noun *tallness* features in OED as *talnes* or *tallnes*. Here the variant is used after the adjectival form *tawle*.

i Mazzard. Vernassal uses *temple*, whereas Munday's prefers the humorous use of *mazard*, originally referred to a cup, bowl or drinking vessel, but used with the meaning of "head". The word first registered in 1584, it is, however being used with this sense first in 1595 both in Munday's translation and by *First Pt. Reign Richard II*.

Pallas and *Mars* for the victories they haue sent thee, and not before thou haste
175 Combatted, as not long since thou didst vaunte to doe.

It were very difficult to recount the ioy and gladnesse that euerie one conceaued, seeing the happie successe of this spectacle: The which to the ende to make it publicly knowne abroade, the Iudges and Martials of the field perceauing the Giant to haue breathed his last, did accompany *Primaleon* with victorious acclamations vnto the pallace, where they presented him to the Emperour, who receaued
180 him with great ioy.

Then came forth the Emperesse and her Daughters to entertaine him as if he had beene newly arriued from some forren Countrie, praying and blessing God for so signall³⁶ a [S4^r, 135] victorie; the which beganne to bring some comferte and reioycing to the Court, which was before all in dumpes, verie sad and mournfull for the death of king *Florendos* and his Queene *Griana* Father and Mother of the Emperour.
185

Afterwards there arriued manie knights to Combat *Primaleon* vppon the same quarrell, but it cost them all deare, as beeing those who defended a wrong quarrell, the Prince behauing himselfe euery day more valiantly than other: whereof the
190 Greekes reputed themselues most happie men, to haue after the Emperour so sage³⁷ and valiant a Prince for their Seigneur: wherefore from diuers Countries were presented him manie good offers to marrie a wife, the which he would accept of in no wise, for the little desire hee had to marrie so young: But let vs discourse a little of the great perrils and trauailes that another knight made him endure, who came to
195 *Constantinople* to defie him vppon the same pretended treason of the Polonians death, as you shall in the next Chapter heare more at large.

CHAPTER XVIII.

Howe Prince Edward the eldest Sonne to the King of England was inamoured of faire Gridonia, seeing her picture against a wall, and how hee was afterward conducted by a strange aduerture into a Monasterie of Nunnes, and what befell him there in the meane time he was within the Nunnerie.

King *Fredericke* of England brother to *Agriola* Emperesse of *Almaine*, had by his wife manie Male Children, the eldest whereof called Prince *Edward*, was no lesse accomplished and excellent in the exercise of Armes, than verie well nurtured in most ciuill and good manners, and in all [S4^v, 136] other laudable vertuous and honest things: So that hauing receaued the order of knightood, he held daylie Ioustinges and Tournyes, to exercise and make himselfe skilfull in militarie profession: And for as much as hee delighted also in hunting one of the bravest knights called *Robert*, sent him a faire dog which he recouered of a woman who was a great Magician, as you shall vnderstand hereafter.

This Knight *Robert* being in the prime of his youth had a great desire to see the aduentures of the world, by meanes whereof embarking himselfe among other Marchants, who went to trafficke and to sell Armes^a in *Turkie* beeing tossed by tempest and foule weather on Sea, came to an anker in the Iland of *Malfada*,^b where

a Since the fall of Constantinople, the swift Turkish advance posed a problem to the European powers with possessions on the Mediterranean coasts; among them, the crown of Aragon. In late fifteenth-century Spain, as a consequence of the growing anxiety, local *moriscos* would be regarded as liable to be in negotiations with the Turks to help them gain the North African and Spanish lands (see Hess 1968 & 1970; Inalcik 21). Other European countries would also be closely surveyed; among them, England, which had seen the capture of Constantinople as an opportunity to open new markets on the East: a particular ingredient necessary in the cannon industry was tin, which, although required only in small amounts for the final bronze alloy, the Turks would get from England (Ágoston 100). Both the Codex Justinianus and medieval papal legislation had forbidden the export of such materials to enemy forces, but in spite of its early clandestine nature, eventually this traffic would be known. As the Turkish presence in Central Europe met Charles I's and papal forces, such economic collaboration would evolve into a diplomatic and political one between the Turks and those European countries interested in diminishing Habsburg power (namely, England, France and the Low Countries). With Sir Francis Walsingham's 1578 "Memorandum of the Turkish Trade", England would enlarge its right to participate in the Levantine traffic, thus being able, in return for their tin, weapons or strategic naval materials, to provide the English as well as the rest of Europe with Near East products (Skilliter).

b *Malfada*. Just like *Carderia* in *Palmendos*, *Malfada* is an imaginary island, its name responding to the presence on it of a ruling fairy or sorceress. In Spanish the term *fadas* (currently *hadass*) directly derive from the notion of "*fatum*" (Corominas & Pascual III, 302 refers to the masculine entry *hado* as a term that would be preferred in the Renaissance to the medieval feminine *hada*),

they were all enchanted^c except him onely, who pleased much the Ladie of the
 20 Ile. Whereuppon fortun'd that hee liued there in verie great pleasure, about the
 space of two yeares; at the ende whereof calling to minde vppon a time his owne
 countrie, he fetcht a great sigh from his breast, so that this Fayrie who neuer was
 far from him, desired to know the cause of that sigh, vnto whome hee reuealed the
 whole matter.

25 In good faith¹ faire sir quoth *Malfada* then, seeing you finde it not best to dwell
 any longer with me, I am of aduise that you depart as soone as it shall please you,
 to the end to take youre iourney where you may find better entertainment than
 here: And for that I haue loued you extremely, I will present you a shippe verie
 well rigged, with all that is needfull for your commodious nauigation vnto your
 30 own Countrie.

Ten thousand thanks I giue you Madame, replyed *Robert*, for the good will you
 beare me: and albeit I do not merite the least part of this fauour, yet will I not cease
 to remayne your perpetuall bounden, and a great deale the more, if you refuse not
 to giue mee this Dog which I woulde craue at your handes.

35 Surely I should bee verie ingrately^d and little curteous quoth the Fayrie, if I
 should denie you so small a thing, albeit that heretofore this beast hath beene a

and inevitably reminds of the legacy of the classical Parcae, who, however, lack the erotic feature that can be found in medieval fairies. According to Laurence Harf-Lancner, the memory of nymphs and of goddess Fauna would add such traits to medieval female magic characters: they would retain the power to protect any newborn (that being the case of Urganda for Amadis de Gaule), while not being able to claim immunity to human charms. The word *malfada* would also suggest, as an adjective, that the island itself was under an evil spell (the prefix *mal* meaning “evil” or “ill”), which explains the ill omen for the knight who stays there for more than two years (although, eventually, this one will not be *malhadado*, but just the reverse: blessed by this gift of the enchanted dog). This same island and a parallel episode are found in Bk II, Ch. XLII of *Palmerin d’Oliva*, where the knight turned into a dog is Trineus, who will accompany and save infant Zephira from the traitors. The infant had, in fact, come to the island seeking Malfada’s help against the spreading effect of the poison on a flower she had smelled. For the relationship between this fictional island and that of Malfado in Álvaro Núñez Cabeza de Vaca’s account of his expedition to America, see Sánchez-Martí 2020a, 672, note 5.

c In the motive of the tragic ending awaiting anyone who trespasses the island shores, this episode evokes that of Circe, first told in *The Odyssey* (X. 133–466), Robert being the exceptional character to be saved from transformation. The gift of the dog as a token of affection and a guide into remembrance of a past love affair is previously found in the figure of the dog Husdent, in the legend of Tristan and Isolde. The theme of the enchantress was well known and kept on being adopted in other sixteenth-century European romances, namely, *Orlando Furioso*, *La Gerusalemme liberata*, or *The Faerie Queene*. On the figure of the enchantress or sorceress in the classical and Hispanic tradition, see Marín Pina 2009.

d Ingrately. The adverb has been given the function of an adjective.

Giant, Lorde of the [T1^r, 137] Ile of *Escania*: who that I may in three words count you² his History, desiring at eighteene yeares of age (when he receaued his knight-
 40 owne house for the same purpose: And such was his fortune, that a great storme
 which rose vpon the Sea, cast him ashore in this Iland, where presently hee found
 himselfe inchaunted vnder the forme of this Beast that you see, which I giue you
 also freely, as a thing wherewith you may helpe yourselfe at your neede and shall
 be peradventure sometime occasion for you to call to minde the remembrance of
 45 mee, which I recomende vnto you as³ much as you haue knowne the singular and
 perfect loue I doo beare you.

After many accustomed embracings *Robert* tooke his leaue of *Malfada* thank-
 ing her againe for his Dogge, to whom, (for that the Giant of whom he had once the
 forme, was called *Maiortes*, and for that he was also the greatest of all that Iland) he
 50 gaue the same name of *Maiortes*, and afterwardes setting sayle towards *England*
 passed by hard passages, where his Dogge stood him in good steede.

But in the meane season whilst Prince *Edward* was so highly esteemed in his
 fathers Kingdome, the Knight *Robert* fell sicke, who knowing the ende of his dayes
 were at hand, purposed to make him inheritour of his Dogge, as the person of all
 55 the English Nation whom he knewe worthy of such a present; and sent the Dogge
 to him by a Squier of his, beseeching him to take him alwaies with him in company,
 and that he would not neglect him, in that hee shoulde make great account of him
 one day when he knew his quallities better.

The young Prince was woonderfull glad of this Dogge, when making as much
 60 of him as might be, hee shewed himselfe so louing and gentle as if hee had brought
 him vp from a little whelp: therefore he sent in recompence of this Dogge great
 riches to the knight *Robert*, who in the meane season passed out of this world into
 the other.

Euer the Prince would haue *Maiortes* at his side, whome [T1^v, 138] he loued as a
 65 humane creature: But farre more he esteemed him, knowing the wondrous things
 hee did in hunting, to which sport he lead him forth almost euery day.⁴

During which idle and pleasant life, it befortuned⁵ him vppon a day, to see a
 thing which caused him afterward to haue vnnumerable trauels: For that the knight
 his Father delighting much to build as well Castels as other pleasant and delightfull
 70 houses, for aboue all his most sumptuous buildings, hee caused⁶ to be builded with
 all magnificency one sumptuous Pallace, whither he was woont to goe to take his
 disport with the Queene his wife.

It fortun'd that amongst many maister workemen who did worke in this new
 building, there was a Painter of *Ormeda*, who by chaunce was present at the Foun-
 75 taine, when *Gridonia* was met there by the Lyon: who to the ende hee might at his
 ease fully behold the fauour of the Princesse, hee followed her into the Castell with

others that were there; for those of that profession are very desirous to see the Idea of so perfect beauty with whose lineament and perfect feature, they may helpe themselves in their portraitures.

80 And for that hee founde not any store of worke to employ himselfe in the City of *Ormeda*, he resolved to goe seeke in other Countries: So that being arriued in *England*, after hee had gotten acquaintance to bee knowne, hee tooke charge to paint this goodly Pallace, which the king caused to bee built neere his chiefe Citty.

85 Wherein among many excellent things which hee inuented there by his Art and skill, hauing as yet fresh in his memory the beauties of *Gridonia*, hee pourtrayed her so naturall,⁷ that shee seemed a liuing creature, seeming euer to them which behelde her, that shee woulde open her mouth to speake vnto them;^e and there hee set her in a place as it were in a prison, scituate vpon a Rocke, and a Lyon couched
90 vppon the skyrt of her Coate, holding his heade between this Ladies handes, who did gently stroake his heade and all the rest of hys body. [T2', 139] Prince *Edward* who went much abroade to hunt, came often times to make his meeting in his place, where beholding vpon a time the worke of this Painter, sawe there amongst other things *Gridonia* paynted as you haue heard: And woondring in himselfe at so admirable beauty (especially to see a Lyon repayre⁸ so peaceably neere a woman) coulde
95 not choose but call for the Paynter vnto him saying; I pray thee interprete vnto me a little the meaning of this picture, and how a Lyon may be made so tame, that one may see him couched so still neere a Damosell; for that it seemeth to me to be

e The apparently moving image and the ideal beauty topics were classic tenets revived in fifteenth-century artistic treatises such as Alberti's *De Pictura* (see Woodall 16). Plato's dialogue *Timaeus*, known to the Middle Ages thanks to Chalcidius' fourth-century translation and commentary, included his reference to love as a bond, an image later to be developed by a host of scholars and poets into that of a knot or an invisible chain. Plato would understand love as resulting from the sight of beauty. Such beauty would be projected, seeking to reach the other person through his or her eyes, and anchor at the seer's memory, and from there, to his or her imagination. Although the effect could be considered by more materialist authors to be based on the movement of physical particles, the Platonic theory would stress the idea of physical beauty as a reflection of inner beauty, and ultimately, of the very idea of Beauty. Souls would naturally feel attracted to beauty, and love would be understood as the chain between two souls reflecting each other's beauty, and aiming for a perfect union and single will. Kelso (151) summarizes the Neo-Platonic logic of reciprocal necessity: "Since love is nothing else than transformations into the beloved, the lover then no longer belongs to himself but to the beloved, who therefore must love him as part of herself. In similar fashion since all lovers have the image of the beloved engraved on their hearts and mirrored in their minds, the beloved recognizes herself in her lover and is forced to love what she sees there, for naturally we love our likenesses."

a thing fit rather for little Dogges, than for such sauage animals,⁹ which are cruell
 100 and indemptable¹⁰ by nature.

You say very true, gooth the Paynter, but knowe yee my lorde, that in the world
 are many strange thinges: among the which, I sweare vnto you by him that giueth
 vs life, to haue seene with mine owne proper eyes, the true Modell of this my peece
 among liuing creatures.

105 Then he began to make discourse vnto him of the Estates and perfections of this
 Princesse: Whereat the knight remayned much amazed and troubled in minde, but
 answered him thus.

It is very rare example that a beast without reason, (as this especially) hath
 so much foresight, as to knowe the valour and bounty of a Lady so well accom-
 110 plished, and that shee presumeth in herselfe to recouer the heade of *Primaleon* for
 the earnest of her marriage.

The Painter affirmed to him again, it was as true, as hee had in euery word¹¹
 recounted to him.

Whereupon Prince *Edward* began to beholde a little better than he did before
 115 his busines;¹² and because he reputed him one of the best Artists that as yet hee had
 euer seene to handle Pensill, hee researched¹³ with such diligence, and remarked so
 exactly many times the lineature and grace of *Gridoniaes* countenance^g (¹⁴disputing
 in himselfe whether shee might bee so faire a creature as he saw her painted and
 coloured in that place) that from thence forth he fell into a more vehement alter-
 120 ation: [T2^v, 140] For that the little blinded god who lay in ambush for him during
 this his contemplation, shot off out of his Quiuer so sharpe and piercing an Arrowe
 against him, that wounding him to the heart, this wounde caused him so strange

f Indemptable. Although the 1595 variant *indemptable* does not yet feature in OED, it may have been in circulation at the time, whereas *indomptable* is first recorded only in 1653. Its meaning is the same as that of the French source *indomptable*: “That cannot be tamed; untam(e)able”. The second edition chooses, instead, the word *ravenous*, in order to augment the ferocity of the animal by making it not only indomitable but voracious.

g At this point, Edward, in contemplation of the painting, internalizes Gridonia’s image, this being the beginning of his obsession: very soon the explanation will be that of Cupid shooting his arrow at him, the traditional love metaphor we can also find in English coetaneous poetry, like Spenser’s *Amoretti*. This visual condition, which prevails as the origin and main drive of love, responds as well to Andreas Capellanus’ first item in his description of love as directly connected to sight: “Love is a certain inborn suffering derived from the sight of and excessive meditation upon the beauty of the opposite sex [...]” (*Art of Courtly Love* 28). This estate had already been described in medical and philosophical treatises as the origin of erotic melancholy and, therefore, becomes a common theme in Renaissance romance and love poetry. Here the image exerts an almost magical effect on the young prince, and that visual charm, the sensorial power of the painting, will only be shattered as he unexpectedly meets Florida (see Wells and Álvarez-Recio 2023).

a Passion, that for to finde remedy for it hee purposed to seeke all meanes which might take away his paine, and to eschewe no trauell whatsoever, in going to that
125 place where he thought he might recouer her.

The Prince then considering, that to purchase this Lady he must needes combat with *Primaleon*, thought he should commit too fowle an ouersight, seeing the amity so long continued betweene their Fathers: neuerthesse for all that hee thought with himselfe he should not surcease, *Palmerin* hauing heretofore taken away by
130 force from his Grandfathers house the Princesse *Agriola* his Aunt; and that vnder the pretext of reuenging that iniury (after the example of the faire Troian,^h who in steede of *Hesione* his Aunt, stole away the wife of King *Menelaus* in *Greece*) hee had good occasion to goe to combat the Constantino Politane.

Upon this conflict of opinions which came to trouble his minde, hee cast himselfe vppon a bed, where sighing without ceasing he thus complained to himselfe.
135

Alasse *Gridonia*, how much had it beene better for the ease of mine afflicted heart neuer to haue heard thee named, nor seene the Pourtrait of thy face before my eyes: whose sight hath in so small time penetrated so deepe into my breast, and weakened my members in such sort, that they cannot well preuaile to perforce
140 the¹⁵ duety of their office; Wherein if by the onely obiect of thy image I feele so exceeding torment; what will it then doo, when I shall indeede see the naturall and liuely composition of such a pierlesse Paragon of Nature? Ah! It is expedient for all that, that I put myselfe in search to finde thee out, to the ende that in seeing thee in deed, I may giue some refrigeration to this my burning and newe
145 flame: For if the sauage and inhumane creatures forgetting their fiercenes, yeeelde themselues to meeke and gentle in thy [T3', 141] presence, what shall hee doe who

h *Hesione*. Hesyone was King Laomedontes of Troy's daughter. Although in the conflict between this king and Poseidon, the princess was saved from a marine monster by Hercules, Laomedontes would betray the hero later on and Hercules' thirst for revenge would lead him then to launch an expedition against Troy. Once the city taken, Hesyone was offered as wife to Telamon but escaped with her brother Priamus. Hesyone's nephew is, therefore, Paris, Priamus' son, whose elopement with Helen, King Menelaus' wife, was to be the excuse for the Greek cause against the Trojans. Prince Edward of England is here recalling a moment in his grandfather's life: as told in Bk I, Chs. LXI and LXII of *Palmerin d'Oliva*, notwithstanding the hostilities between the German and the English armies at the time, Palmerin and Trineo, Prince of Germany, had been received as strangers at the English court and had bravely disposed of the dangerous Giant Franarco, who was threatening to ravish the Queen of England and her daughter Agriola. As Trineo and Agriola agree on secretly abandoning together the English country, in a similar way as Paris of Troy and Helen had done, the English monarch, though sorrowful, did not go against their decision or claimed any revenge against the knights who so bravely had served him before. Prince Edward's father, King Fadrique of England, was Agriola's brother. Thus, now the English prince and nephew justifies his claim to Gridonia as a way to get a delayed revenge on Palmerin's progeny (see Thompson 2013).

hath some knowledge of humane reason? Certes albeit I were sure to end my life, yet must I employ for thy sake my person with all the goods and estates that God¹⁶ hath giuen mee, seeing thou art so worthie a creature: which I thinke the heauen
 150 hath reuealed vnto mee as it were by a fatall oracle, to the end that thou shouldest bee mine, and I thine perpetually. To atchieue vnto which point, I promise thee to refuse no aduventure nor perillous attempt which may present itselfe to make mee refuse it: Considering that by how much more Knights are issued of noble blood and illusterous linage, by so much more it behooueth them to enterprise more generous
 155 and heroicall actes. And to this may inuite thee the example of *Arnedes* Prince of *Fraunce*, who for the loue of *Philocrista* Daughter to the Emperour of *Constantinople*, departed from his Fathers Kingdome, and in like manner *Recindes* Prince of *Spaine* for *Melissa* the King of *Hungaries* Daughter: I then beeing of no lesse house than the one or the other of these two Princes my neighbours, it behooueth mee to
 160 followe their steppes in the like enterprise.

So long time was the spirite of this yong knight so occupied¹⁷ in making such like discourses, that beeing not able to forbear, hee lost not onelie all appetite to eate, and desire to sleepe, but also therewithall all pleasure of hunting, wherin hee had so much delighted before: In such sorte that hauing none occasion neyther to
 165 heare nor to see any recreation, he shunned the companie of those whome hee knewe desierous to bee neare him to make him merrie and pleasant.

One onely content hee enjoyed during these his anguishes, which was to finde¹⁸ himselfe before the Image of *Gridonia*, whose infinite beautie so rauished the vigilance of his eyes, that it did constraينه his tongue to reason with it, euen as if he had
 170 beene hard by her proper person: beeing otherwise neuer satisfied to deuise with the painter of the graces of this Princesse. [T3^v, 142] It chanced vpon a day, that being wearied with this storme and wauering of minde, he went forth into a wood which ioyned hard vppon the ditches of his Pallace (where hee passed the greatest parte of the time of his passion) without taking with him any other¹⁹ weapons but his
 175 rapier by his side: So that walking vp and downe, he sate him downe vnder a broad and thicke beech tree, to discourse²⁰ as his fancie shewed²¹ him of some thinges which might giue him some contentment. And after hee had long time mused with himselfe, bethinking by what meanes hee might best goe see²² *Gridonia*, hee cast vp his eyes, which he had before fixed on the ground, as it falleth out manie times to a
 180 man that is perplexed and irresolute in minde to doe: Whereby he espied neare him a woodman who would binde a burden of wood together in a little string, so that beeing vexed with something els, and to see him loose his time he said.

So God helpe me²³ villaine, I perceauē it proceedeth of thy great blockishnes or froward nature, that thou dost labour in vaine after this impossibilitie: whereuppon
 185 it seemeth to me that thou shouldest leaue the wood behinde, or els if thou wilt carrie it away to haue a longer corde to binde it withall.

The peasant who heard himselfe miscalled, turning himselfe and looking behinde him answered, Prince *Edward* thou dost behold verie neare my follie, who canst not take heede of thine owne which toucheth thee a little nearer. I tell thee
 190 that euen as thou seest me loose my labour in binding this burden of stickes, euen so iust shall it fall out with you in all the trauailes that you shall vndertake for her who reserueth herselfe for a better knight than you.ⁱ

When the Prince heard these speeches, setting hand to his sword, he ran incontinent²⁴ after this wisard, saying in a greata rage: In an euill houre for thy part great
 195 clowne camst thou euer to publish so neare me so foule a lie: For that in the circuite of the rounde world is there no Prince who doth deserue her better than myselfe, who loue her so perfectly that no liuing creature is able to attaine to the height of my loue. [T4^r, 143] The woodman who heard him speake in such a rage ranne away as fast as hee could through the woods, and Prince *Edward* after him with speede:
 200 Notwithstanding hee was not farre gone before an Armed Knight came right vppon him being mounted vppon a verie lustie and braue Horse, saying vnto him thus.

Gentleman let the villaine²⁵ goe, otherwise you are but a dead man. Rather shalt thou loose thy life answered the English man, than I will not be reuenged of him who hath iniured mee thus villanouslie: Now aduise thyselfe if thou wilt defend
 205 him. Yes indeede replied the knight, and yet I will craue none aduventure²⁶ at thy handes.

After these words he alighted from his horse and seeing his enemye disarmed, hee would not drawe his sworde but closed with him, which Prince *Edward* did in like manner, and so they tugd a good while together. In the end fortune woulde so
 210 much fauour the Prince, that he laide his enemye along, and setting his knee vppon his breast, he cut a two the stringes of his Helmet: thinking presently to cut off his head, but as he was about to do it, he perceaued it was a verie faire woman: so that marueiling much at this mummerij²⁷ he rose vp incontinent being in great admira-

i The encounter with a lesser one, normally a peasant, an old man, a beggar or a child that proves to be wiser or to reveal a higher prophetic design is a motive found as the knight errand deigns to speak to those beneath him, or simply finds himself facing an unexpected newcomer. The conversation between the human character and a god or goddess in disguise is also common in mythological accounts or in hagiography, whereas in the romance, Chrétien de Troyes's dialogue between Calogrenant and the beasts keeper (*Le Chevalier au Lion*, vv. 278–336) cannot be matched. The encounter in this case comes to remind readers of the higher destiny that will deter Prince Edward from his intent of wedding Gridonia, and entails, as well, the surveillance and interference of magical powers on Primaleon's behalf.

j Mummery. The action of disguising oneself, especially for participation in a mummers' play or festivity. The use of masks and disguises in performative acts and ceremonies reflects the ancient belief in the human capacity to witness and contribute to the presevation of natural life throughout the yearly cycle. Celebrations associated to seasonal festivals entailed different kinds of liturgical

tion. Faire Lorde then ganne the Damsell, admire not to see now a woman in Armes,
 215 seeing that there have bin and as yet are some which are couragious and warlike,
 and take it not in disdaine that you haue fought against one of them, for *Achilles*
 esteemed that one of his most signall victories which he obtained against *Penthasilia*^k

processions and dances that seem to announce the dramatic tradition of Renaissance masques in England. On special occasions associated with revelry and subversion, like Shrovetide or New Year's Day, men could get dressed as women, but not women as men (Wickham 135). Until the fifteenth century, their dramatic performances, conducted through mimicry and dance, entailed hardly any dialogues, as visitations were ritually performed to present gifts or to raise money for food and drink. In the late Middle Ages and the Renaissance, mumming was also common at royal and noble households, where the presence of silent masked or disguised characters who would visit to play music and dice, or dance with the host and guests, became part of the amusement (Tydeman 16). Urban mumming would express the symbolic cohesion between the civic bodies and the monarchs (Chaganti, Guynn & Jaffe-Berg 31), and with this aim the Tudor dynasty would resort to these late medieval courtly displays, which would evolve into more allegorical and mechanically complex pieces. In this particular episode, both the silence and the wearing of the disguise by a woman would contribute to the deceit and surprise of Prince Edward.

k *Penthasilia*. One of the queens of the mythological tribe of the Amazons – who would originally dwell to the east of the Black Sea, near the Maeotis Swamp –, one that would despise men and, therefore, preclude any male-born from remaining in the group. In keeping to their exclusively female society, Amazons would be made famous by early Greek and Latin literary, geographic and historical sources (Aeschilus, Herodotus, Homer, Plutarch, Diodorus Siculus, Virgil, Pausanias, or Marcus Junianus Justinus Frontinus). Embodying a male fantasy of female resistance and final defeat, Amazons would be trained by their mothers and sisters as peasants, hunters and warriors. In Greek culture they pose a terrifying female threat to Greek male armies, or as individual contenders to the most arresting heroes. Thus, one of Hercules' labours is fighting Hippolyta, Penthesilea's sister. In *The Iliad*, Penthesilea's amazons are brought to reinforce the Trojan side after Hector's death, Penthesilea herself finding death at Achilles' hands when wounded on her right breast (amazons were believed to remove their left one in order to better shoot their arrows). At the sight of her beauty, Achilles would fall in love with her just at the moment of her decease. Another maiden warrior, in this case consecrated to goddess Diana, and raised in the woods near her father, is Camila, King Matabus's daughter, who would rise against Aeneas (*Aeneid*, Bk II). Her feats will be heard of again in the early twelfth-century *Roman d'Eneas*. In the Middle Ages, the figures of amazons and warrior maidens can also be found in a variety of sources presenting not only the cross-dressing element but the fighting qualities that lead to the notion of the *virgo bellatrix*, a maiden not necessarily born to become a warrior, as amazons would, but who became one due to particular circumstances. The encounter of the knight with the fierce contender that hides her female identity will become a common one, so much so that it is even parodied in the Spanish *ser-ranillas*, poems featuring a "monstrous" strength or sexual desire in those females who try to deter knights from trespassing into their mountain domains or who will, else, directly ask for a sexual due. In Iberian romances the maiden dressed as a warrior – sometimes acting as an amazon – may be found in *Platir*, *Primaleon*, *Polindo*, *Espejo de príncipes y caballeros*, *Belianis de Grecia*, and *Policisne de Boecia*, as well as in many sixteenth and seventeenth-century plays (see: McKendrick, Irizarry, Delpéch, and Marín Pina 1989).

the Queene of Amazonians: and the valiant *Mithridates*¹ King of *Pontus*, neuer craued
 better aide than that of *Hypsicratea* his wedded wife: the which beeing in mans attire
 220 after the Persian manner, did enter into all dangers vnto which her husband did
 aduenture himselfe, during the war which hee had against *Pompeius*. So much I say
 because I see you make a wonder at this strange noueltie: Neuerthelesse if you will
 graunt me but one boone, I will conduct you into a place where you shall see things
 far more admirable than these. [T4^v, 144] Verie willing will I accord thee whatsoeuer
 225 it shall please thee to demaund at my hands, answered the knight vnto hir, for the
 great desires sake which I haue to follow straunge aduentures.

Mount then replied the Damsell vpon my Horse, and come presently away with
 me. But Prince *Edward* would first goe fetch his Armes, and make his people priuie
 to his departure, to the end they should not trouble themselues to seeke after him,
 230 then the Ladie told him, that to compasse their attempt, it was expedient for them
 to set forward of their iournie forthwith. So then he mounted vppon a Courser,
 and she vpon a palfrie which attended not farre from thence. Fiue dayes iourney
 they made, and met nothing which might hinder them in their way; and vppon a
 Saterdag morning they arriued at a faire Cloyster of women²⁸ built vpon the top of
 235 a high Mountaine in a verie solitarie place. There did the Damsell cause this Knight
 to alight, whome shee lead afterwarde into a faire Chamber, whether²⁹ the Abbesse
 and all her Nunnes came to entertaine him, when his guide began to vtter these
 speeches vnto him.

Faire Knight, knowe that in this Monasterie there is a most strange and maruei-
 240 lous aduenture, which as they saye cannot be ended but by one of the best knights

¹ *Mithridates*. Mithridates VI (120–163 BC) was the king of Pontus (modern northeastern Turkey), who, claiming descent from Alexander the Great, was rightly famous as one of the main leaders rising against Roman presence in the first century BC, waging three wars between 89–63 BC. Roman historians Plutarch and Appian, almost a century later, stress his capacity to survive and resist the foreign domination, to attack and even terrify the Romans. He relentlessly advanced throughout the areas surrounding the Black Sea, took Colchis and a number of cities that appealed to him for protection from the Scythians; to the south he made pacts with Armenia and tried to get control of Cappadocia and Bithynia. Having lost his Pontus throne to the Romans in the Second Mithridatic War, he regained it later, before facing his final opponent, Pompey, who would surround him and strike pacts with Mithridates' sons, who betrayed him. His wife or concubine, Hypsicratea, seems to have accompanied Mithridates as he escaped around the east coast of the Black Sea, probably dying during an uprising in Phanagoria in 63 BC. The sources dealing with her as a symbol of conjugal loyalty are Plutarch's *Parallel Lives*: "Life of Pompeii" (32.8) and Valerius Maximus' *Factorum et dictorum memorabilium libri* (4.6). Whereas the former presents her as a concubine with a manly spirit in her imitation of Persian riding or resilience to long journeys, the latter emphasizes that this assumption of virile ways in garb, fighting gear and riding style obeyed to her need to better serve Mithridates in his wars against Rome, never leaving him as he went into exile (see Mayor; Matyszak).

of this age: and for that you are reputed one of those whom the celestiall plannets haue adorned with so manie excellent graces in preheminece of Chiualrie, we haue hope that you will bring it to a finall end.

Now within the precinct of this Religious house is enclosed a verie faire
 245 Orchard, planted with diuers sortes of fruit trees, which in their seasons doe bring forth their fruites in abundance, and within the whole compasse of our Conuent is there none more delightfull place than that, except on the north side, from whence out of a fearefull caue euerie Saterdag about Euensong^{m30} there cometh forth a most hideous and ill faouored old woman, bearing a rich Faulchion in her hande,
 250 wherewith she striketh flailing when she meeteth by chaunce [U1^r, 145] with any Religious Nunne so furiouslie that shee sendeth her quicklie to the ground: in such sorte that the poore wretch cannot rise againe, nor a long time after get out of this traunce, so much doth she feele herselfe astonished with the blowes this fiend of hell giueth her: Which done, she returneth within her den³¹ lamenting in most
 255 strange maner: And I tell you faire Knight, that a great number of valiant knightes haue come hether, thinking to follow her and to see the place of her residence, towards which none can approche nearer than ten paces, but he is immediatly repulsed verie rudely: so that we haue no hope euer to see an end of this aduerture, vnlesse you accomplish it now. For this effect³² haue I brought you hether, hearing
 260 by report in diuers places that your prowesse and valour doth exceede farre, that of the most hardiest knights of the West.

Madame replied Prince *Edward* then, it falleth out some times, that many knights which are esteemed hardie and valiant Champions, shewe in the end the contrarie of this vulgar³³ opinion: And vppon me first of all may such an example
 265 bee shewed: Notwithstanding seeing I finde myselfe brought vnto this place, I will not let to proue what I can do in the aduerture, whereof I haue heard so great speech: Towards the which feeling not³⁴ myselfe endued with the force and adresse³⁵ which is expedient for him to haue, who shall finishe it, I should³⁶ not presume to bee so hardie as to march myselfe: so that beeing³⁷ not able now to
 270 bring it about, I will only leaue as others haue done, the honour thereof to whome God hath reserued it.³⁸ [U1^v, 146]

m Evensong. The English name of the service (also called *vespers*) usually celebrated shortly before sunset, being the sixth of the seven canonical hours of the Western Church. After the Reformation, the term is applied to the Evening Prayer of the Church of England.

CHAPTER XIX.

How Prince Edward entred the Caue, where hee vanquished a Knight, who would haue kept him out of the gate of the Pallace which was there within. And how passing further in, hee founde two Gentlemen within a Marble Sepulcher, whome he deliuered
 5 *out of strange paine and the sequel.*

The houre of Euening praier approaching, Prince *Edward* Armed himselfe carefully with a Harnesse that some knight who had beene there to proue himselfe in the aduenture of the Caue, had left behinde him in the Abbye: then beeing brought into the Orchard by the Damosell, and by one of the Nunnes, hee put himselfe neere
 10 the mouth of this hole, where hee stayed not long before the old trot came fourth, and quickly popt in againe seeing the English Prince before her eyes: who was not slow to follow her in, when she casting her armes about his necke, by no force or strength soeuer¹ that he could employ,² hee could neuer³ stay her nor once loose her from him: but stil the further he went in, so much more did his labour and paine
 15 increase and torment him: for that finding the farther he was in, the way more darke and obscure, it seemed vnto him that somebodie stroke him on euery side, pushing him backwards to make him recoyle: But hee who was magnanimous, enduring this paine, thumping and thrusting, without euer letting goe the old trot, came at the last into a great Pallace very sumptuously wrought and set forth. Then
 20 the old woman crying for ayde, there came a knight vppon him verye richlie Armed, bearing a shield vppon his arme, whereon were painted two Damsels, wherof the one which appeared very beautifull, held betweene her handes a hart wounded, which the other that had a vaile vppon her face, made semblant to take away from her by force. [U2^r, 147] Helpe me then cried the old woman, in presenting him the
 25 sworde,⁴ against this knight who will take from mee by force the rarest Iewell in this world, which hee is not worhtie so much as to looke vppon. Whereuppon he began to speake vnto the Prince in this manner.

Knight let that good Lady alone to deale with me, who hoping⁵ to chastice you quickly, for this great presumption by which you haue beene so hardy and bolde as
 30 to enter within⁶ this place in despite of me. I am verie glad quoth Prince *Edward* to haue to doe with thee, seeing the small honour a man may purchase to vanquish women⁷ beeing but feeble creatures by nature, and of small resistance.

After these speeches they beganne a terrible skirmish,⁸ in the which albeit the Prince charged his enemie with many fell and strange knockes, for the ardent zeale
 35 hee had to finish this aduenture; his aduersarie neuerthelessse hauing in this hande the best sword which was to be founde in the circuite of the earth, deliuered fewe blowes but made the maile of his harnesse or shield vpon his arme flie in peeces:⁹ By reason whereof Prince *Edward* seeing his life in euident¹⁰ perrill (knowing not

well what to doe) resolved to put this Battaile in hazard: so that couering¹¹ himselfe
 40 as well as he could with his buckler, he cared not to endure two or three blowes
 of his enemie to come to gripes. Which he did when¹² the knight which founde
 himselfe a little wearie, hauing not strength enough to holde tug with him, was
 constrained to fall with him to the gronde: where it fell out so well on the English
 Knightes side that he was vppermost; Nothwithstanding beeing out of breath, hee
 45 could hardlie winde himselfe from his aduersarie. Who by reason of his lumpish
 and heauie fall, sounded^a vnder the Prince, who seeing him in that passion would
 not wrong him further, than to ceaze vppon his sworde: then looking rounde about
 him, hee perceaued at that instant how the old woman vanished away behinde a
 little yron doore.

50 He resolved to follow her, to know what might be the pursute¹³ of this aduen-
 ture, seeing by the cleare brightnesse of a [U2^v, 148] cleare glasse windowe some
 light within the next Chamber, which did prouoke him the rather: vppon this occa-
 sion clasp¹⁴ on the vanquished knights Armes to play the surest part, they fitted
 him so just as if they had bin forged for his backe: Moreouer he tooke his shield
 55 which he beganne to behold with great admiration and feeling afterwards his force
 and courage to encrease double, entred without feare into the next roome: In the
 midst whereof he was aware of a faire Sepulcher of Marble, whose couering was
 so high and so much separated from the sides, that a man might easily behold all
 that was within.

60 In this place hee heard somebody make such a fearefull noyse, that approach-
 ing softly neere it to know what strange matter it might bee, he sawe two armed
 knights, who being couched flat vpon their bellies did cruelly wound one another
 with daggers which¹⁵ each one of them helde betweene their handes. Whereupon
 hauing compassion of so much blood inhumainely spilt vnder them, by the wounds
 65 which they gaue themselues without ceasing, remained¹⁶ a while perplexed what he
 should best doo in so tragicall a spectacle. In fine, beseeching the diuine prouidence
 to aide him to pacifie them, he pushed the couering of the Sepulcher off with such a
 violence, that it remained vncouered: which of a troth had neuer any other knight¹⁷
 beene able to doo but hee or *Primaleon* who was more valiant than himselfe. The
 70 two knights seeing the heauy Marble throwne downe, which had a long time kept
 them locked fast in that sepulcher, rose vpon their feete incontinent, and after they
 were come forth, they cast themselues downe, at Prince *Edwards* feete saying;
 Praised bee the incomprehensible goodnes of God who hath endowed you¹⁸ with
 such prowesse and magnanimity, which¹⁹ deliuereth vs now at the last from this
 75 intollerable martyrdome²⁰ which we both did endure; the which we know right

a Sounded. Variant of *swoune*: To swoon, to faint.

well coulde neuer be brought to ende, but by the vertue of the best knight²¹ who was euer borne in the house²² of *England*, and the one of them proceeding²³ said.²⁴ [U3^r, 149] Know faire Lorde, it is a long time that wee were in this paine, and that we descend of the most Royal bloud of the English Nation, as I will recount vnto you,
80 seeing you haue deliuered vs out of this torment.

At this strange accident the Prince much meruailed, especially for that these two personages as soone as they were out of the Sepulcher had receaued the perfect healing of their woundes, and that of so cruell enemies, they were so soone become peaceable friends: so that taking them both by the hands, hee made them stande
85 vp saying; my deare brethren, happy may I tearme myselfe at this present, to haue freed you from this mortall passion, offering myselfe beside to pursue your entier²⁵ deliuerance, if peraduenture any further encumbrance molest you: Likewise to continue your perpetuall friend in all places where you shall know my small power may stand you in any steede, beseeching you to make relation to me of your hard
90 aduenture, the History whereof I would willingly enioy.

Then began one of them; we are brethren, and sonnes to the Duke of *North-Wales*, and to the sister of the King Prince *Edward*; in the house of whom (for he loued vs both as his owne children) we were brought vp from our infancie. But afterwards as our euill fortune would, knowing nothing one of anothers loue, we
95 were both enamoured onely by the fame and renowne of the Duke of *Borsaes* Daughter, esteemed at that time the fayrest and most vertuous Lady of the westerne world. Now in a Tourney being helde at a certaine time in preheminece²⁶ of her at this Dukes principall Pallace, we purposed both to bee present at it in good equipage of furnitures, to the ende the better to enter in grace²⁷ of this Princesse: So that her
100 father (being a wise and learned Magitian) knowing our neerenes of lignage with the king, entertained vs most honourably into his house: And after that we had seen the Damosell in face, the flame which from day to day consumed the force and vigour of our vitall spirites did augment in such strange manner, that had not the hope beene [U3^v, 150] which fed vs with future fruition of ease, wee had made both
105 some lamentable and tragicall ende; beeing ignorant one of anothers pursute, and aduising it for the best, neuer to make priuy to one another of²⁸ our loues. Both of vs performed maruelous feates in this Tourney to incline this Princesse to loue vs the more: wherein I exceeded my brother, because I was his elder by byrth: So that hauing by this meanes more opportunity to speake vnto her, I made her priuy to
110 my desire, whereupon there succeeded such a conclusion betweene vs, that shee assured mee to bee content to accept mee²⁹ for her husband: Then I aduentured myselfe to speake vnto the Duke her father, who answered mee, hee had already promised her to the Earle of *Brabant*: Which ansuere made me in such a rage, that I had almost run mad for spight.

115 Neuerthelesse, for the last refuge which I hoped to finde in this my frenzy, I prayd the Damosell to heare mee a word or two in secret: Whereunto she answered me, that I should come the very same euening into her Chamber by a little dore which was seldome times opened, where shee woulde bee to heare what I would say vnto her.

120 The appointed houre being come, I would in no wise permit³⁰ so good opportunity to slip my hands, without reaping that sweete frute which might restore the heart, to the which all other liquor seemed gall and bitterness: But soone clasping on mine Armes, I went strait to the doore with my priuy watchword, in the most secret wise which might be possible. Yet I could not carry myselfe thither so well,
125 but my brother who began to mistrust my drift (as it falleth out sundry times, iea-ousie causeth to coniecture thinges which haue small appearance of truth) so that hee³¹ arming himselfe in like manner, came slyly to the very place where I staide for the opening of the doore; and without making himselfe knowne vnto me, began to let driue at me, saying he would take order I shoulde neuer attaine that whereunto
130 I did aspire.

Then seeing to defend myselfe whether I would or not, I must needes in that³² extremity put myselfe in deuoyre^{b33} as well [U4^f, 151] as I could; and in the meane time the Duke who heard our coyle, ran vnto vs with many of his seruants, exclaiming in a great rage: Now now disloyall knights, goe yee about to dishonour mee with
135 so great an infamie. By the liuing God³⁴ I shall make you dearely buy this so great presumption. Hee presently working by his Art of Negromancie,^c made vs both remaine as deade at the very instant: and beeing in this traunce sodainely transported into this place, hee enclosed vs fast within the Sepulcher, with this instance³⁵ of wordes; yee combat to dishonour mee and my Daughter, well continue hardly
140 your battell, till a knight of your race may by his generous courage come to part you.

b Put myselfe in deuoyre. That which one can do, (one's) utmost or best; endeavour, effort.

c Necromancy was considered in the Renaissance as one of the seven magic arts (along with Geomancy, Hydromancy, Aeromancy, Pyromancy, Chiromancy and Scapulimancy). Although the belief in the human capacity to discern and even manage to alter the future seems to be attested by pre-historic ritual practices, in the English language *magic* is first used by Chaucer, whereas *necromancy* is only registered in OED in the fifteenth century. The hermetic and kabalistic traditions of Italian humanists would reach England through Heinrich Cornelius Agrippa's *De occulta philosophia libri tres* (1531–33). He would try to distance his theses from the idea of necromancy, associated with ceremonial rather than to natural magic. By the end of the sixteenth century Edward Kelly, or John Dee, Queen Elizabeth's astrologer and advisor, represent the belief in the Neo-Platonic and Hermetic tradition that would be hailed at the European courts. However, as new societies of this type were created, all across Europe reactions against ideas such as the transmigration of souls or pantheism were attacked not only by the Catholic Church but also by different sectors within Protestantism (see Hanegraaff).

When he had thus said, he vanished from our presence, and we remained there in a wonderfull rage, striking one at another, as you haue seene euen vnto this present, so that wee know not how long this deadly quarrel and mallice betweene vs hath lasted: and the extreamest point of the disaster vnto which this sorcerie did
 145 binde vs was in that wee could not dye by any of those stabbes and woundes which wee receaued one of another.

Maruelous thinges are those which you tell mee quoth the Prince, and know that it is nowe a long time since the Duke inchaunted you heere, because Prince *Edward* of whome yee speake, was my great Grandfather: Neuerthelesse, let vs
 150 depart out of this place to goe a while some whether else to refresh vs all three together: And as he set his foote vpon the threshold of the doore of this Chamber, he spied an old woman which thus bespake³⁶ him.

Faire Knight, long time before you were borne, did the Duke of *Borsa* know by meane of his knowledge your valour and magninimity, and how you should finish
 155 this aduventure: therefore left you the sword which you haue gotten, and keepe it well as being of that vertue as I assure you hath few fellowes at this day, especially for as much as if you shall hold it in your right hand, no enchauntment shall euer bee able to hurt you. [U4, 152] In like manner is the shield which you haue there wonne most woonderfull and most rare, for that you shall see the discourses of all your
 160 life pourtrayed out most liuely therein: the which notwithstanding you shall neuer know but by lapse³⁷ of time, following the desteny, whereunto God submitted you euen from your birthday: so that hauing now accomplished that which was by great learning forseene and directed in this aduventure you may goe hence, when it shall seeme good vnto you: And for that the two knights who goe with you, cannot long
 165 time remayne in this world; counsaile and admonish them to remember the mercie of God, who by his diuine grace hath giuen you power to deliuer them from the misery and calamity wherein they haue remayned this hundred³⁸ yeares last past.

The old woman hauing spoken thus much vanished away, whereat the Prince was amazed, when making far greater account of the sworde and shield than he did
 170 before, hee departed out at the doore with his companions: And seeing no more the Pallace wherein hee had fought with the knight of the Caue, nor the Armes which were giuen him at the Monasterie, his admiration was much more redoubled: Yet as hee came backe hee founde the way to be verie darke and obscure, which as hee came was as cleare and lightsome, as at the mouth of the hole; where being
 175 arriued they got out easily without any disturbance, and from thence forth was it for euer shut vp, the Pallace resolued into smooke, and all the enchauntments thereof vndone and brought to finall end.

Afterwards walking together towardses the Garden gate, there met them the Abbesse and her Nunnes, who entertayned the Prince with ioy and the greatest
 180 gratulation that mighte bee, marueiling much at the two companions whome hee

brought with him: which caused the Abbesse to demande who they were, and who had giuen him the rich Armes shee saw him bring on his backe out of the Caue.

Madame quoth hee, these two Gentlemen say they are two Brethren and knights descended of noble race, who by the [X1^r, 153] great skill of the Duke of *Borsa*, were enclosed fast in the place from whence I haue nowe deliuered them out of a torment farre worse than the cruellest torture which they might endure. The Armes which you see, I haue conquered from a knight, who woulde haue kept from mee the entrance of a Pallace, where combating with him vpon that refusall, I changed mine Armes, being hewed and peecemeale broken for these which you see; but in steede thereof will I leaue you my sword, for a testemony of the affection I haue to giue you far greater things when the time shall come: for that sworde which I haue gotten of the old woman will I carry with mee vnto the kings Court, whether I hope by the help of God speedily to conduct these knights.

That may you not well doo quoth he Damosell who garded him into this place, before you accomplish first that which you haue already promised me: Well may these two knights in the meanetime in this place attende your returne, which will be in very short space as I hope.

Prince *Edward* answered he would goe with her willingly, into what place soeuer it shoulde please her to bring him: Neuerthelesse, being already late in the euening, they departed not that night out of the Monastery: Where the Lady Abbesse and her sisters could not satisfie themselues to feast the Prince and the two knights, the which at their instant prayer, made once more vnto them the whole discourse of their History, after that they had all supped most daintely.

The morrow morning Prince *Edward* rose at the point of day-breake and departed alone with the Damosell, leauing the two brethren among the Nunnes in the Conuent, where the Abbesse made them good cheare for his sake, and kept very carefully the sword which he gaue her, whereuppon it fortunued afterward that he being king, he augmented much the reuenues of this Nunnerie, remembering the promise which hee had³⁹ made to the Abbesse, and to all the religious Nunnes her sisters. [X1^v, 154]

CHAPTER XX.

*How Prince Edward was brought by the Damosell into the house of the Duke of Borsa, where her sister thought to enchaunt him to make him marry a Niece of hers beeing Daughter to the Duke, who was inamoured of him, onely by the great fame which was
5 bruted of his valour; and what ensued thereupon.*

This Damsell who guided the English Prince, wayted in the house of the Duke of *Borsa*, Nephewe to her for whom her father enchaunted the two brethren within the Sepulcher: the which was afterward married with the Earle of *Brabant*, vnto whom he had promised her, as ye haue read before.

10 But this Duke had onely one sonne and one Daughter which was his eldest, excellung farre in beauty all others of that country, for which cause, hir father loued her a great deale the dearer: so that more carefully to haue her nurtured in all feminine ciuility, hee caused her to bee brought vp in the house of a sister of his being a widdow, a most prudent Lady, beeing well aduized and verye¹ well seene in the
15 Arte of Magicke and secret Philosophie, a Profession very peculiar to the most part of their familie.

This Dukes daughter called *Rene*, hearing the famous report of the generous valour of Prince *Edward*, so publikely talked of in the mouth of all men, fell so farre in loue with him without euer seeing him, that she became wonderfull pensieue and
20 melancholly^a: and by reason of the continuall teares and complaints which without ceasing shee powred out to the winde, when she could secretly retire herselfe into her Chamber apart, to ease the passion of her minde a little, shee so defaced her beauty in fewe dayes, that the Duke her father was aware² thereof. [X2; 155] Whereupon seeing her sometimes to fetch deepe sighes, deerely³ resquested his sister (for
25 he loued his Daughter entirely) to sound by some subtle meanes from whence this her melancholly sadnes might proceede.

Whereunto the good Lady made reply, how she had not as yet perceiued any such matter; notwithstanding shee woulde worke so wisely, that shee woulde learne the truth. And from thence going strait to her Neeces Chamber, shee found her
30 continuing her daily complaints: So that sitting downe by her, she began to pray and to

^a The possibility of loving from afar, just as the result of hearsay about the beauty and qualities of a lady, was already being sung and written about after the model of one of the earliest troubadours who developed the idea of courtly love, namely Jaufré Rudel. Likewise, as the knightly fame becomes a *topos* for romance male characters, the possibility of ladies falling in love or trying to seduce knights on account of their fame and prowess is present in romances. In this case, young Rene falls prey to the symptoms of courtly love, as we may see in her melancholic state, even before meeting the knight.

coniure her, that shee would no longer conceale from her the cause of her griefe: then the young Damsell with a bashfull and blushing countenance answered her with these words.

Madame, I knowe not what to answere you in this case, but that I am the most
 35 wicked⁴ and most⁵ disastred Damosell that was euer borne vnder the celestiall
 Spheares; seeing that I haue imprinted in my heart a thing which redoundeth more
 to my totall ruine, than to the least iote of any contentment, whose issue shall⁶ be
 my speedy death which shall bring an ende to my detestable and too too languishing
 40 flame Prince *Edward* of England, who would be the onely cause that shee shoulde
 speedily see herselfe dissolued to dust and ashes; forasmuch it seemed altogether
 impossible, euer to haue any fruition of her desire, because the Prince and she
 were not of equall estates. The Aunt who sawe her in such a pittifull taking, would
 not prolong her further torment, but presently began thus vnto her. Deere Neece,
 45 I pray you gouern yourselfe with some constancie of minde in this passion, and in
 the meane time blotte out of your minde this impossibilitie, which you alledge for
 the principal point of your anguish: for I promise you so to imploye my Art, that the
 knight (who will loue you ere long, more than anie liuing creature,) shall arriue in
 this place to espouse you: So great and vnspeakable was the ioy of *Rene*, that taking
 50 her Aunt about the necke, shee embraced and kissed her manie times saying. [X2^v,
 156] O my sweete Aunt, if you procure me now this blisse and felicitie (inferiour to
 none in this world) you may well vaunt, and say you haue deliuered a sorrowfull
 and desolate Niece of yours out of the most intricate Laborinth which euer was
 deuised in this earth, yea, if it were that which *Dedalus*^b inuented so artificially in
 55 *Crete*, to include the insatiable *Minotaure*.

b Dedalus. Dedalus was the mythological Athenian artist, architect and inventor who, outcast from Athens for having murdered his nephew, came to serve King Minos of Crete. For Queen Pasifae he would devise a wooden structure resembling a cow that would allow her intercourse with Jupiter-sent bull; and, later on, as well, the labyrinth where King Minos would hold the hybrid result of his wife's deed, the Minotaur. The king would demand Athens a human tribute, seven young men and seven maidens, in order to offer them to this monster. Although the connection between labyrinths and the myth of Theseus and the Minotaur is incontestable, labyrinthine patterns can be found as early as the late Stone Age, and are present in Egyptian and Greek art and accounts. Herodotus (*Histories*, Bk II) refers to a labyrinthine building complex in Egypt, possibly to hold a number of funerary temples; and Pliny the Elder's *Natural History* (36.90) names several architects dedicated to such schemes. In the Middle Ages they can also be found in manuscripts and on church walls or floors. Penelope Doob analyses the whole classical genealogy of the motive and its course throughout the Middle Ages, detecting a set of intertextual circuits resembling the very shape of the labyrinth among these sources. Craig Wright thinks its success is mainly due to late medieval allegorical interpretations given to the Ovidian texts, which related labyrinths to the temptations

My louing Niece, take you no care (replied the Lady) but haue a little patience that all things may be done in their due time. With that shee departed from the Chamber to conferre this busines with the Duke her brother, without whose priuy consent she would in no wise begin to set this worke abroach: and discoursing to
 60 him at large the whole matter, told him what hope shee had to carrie this businesse so circumspectly, that ere long Prince *Edward* shuld wed his daughter: so that after their conclusion, she went to turne ouer hir bookes of Negromancie, where she found that the knight was farre in loue already of *Gridonia*: Notwithstanding hoping to crosse and reuoke his affection by her Magicke, shee dispatcht away immediatly
 65 the Damosell of whom you haue vnderstood⁷ before, to bring him vnto *Borsa*: True it is, shee commanded her not to leade him vnto the aduerture of the Cloyster, but thether she conducted him herselfe, because of a sister of hers who was a Nunne in that place; from whence departing together as ye haue read before in the former Chapter, in two dayes he arriued at the City of *Borsa*: But before the knight did
 70 enter into the City, the Damosell prayed him to stay for her a while in a Hermitage neere the Suburbes, till shee returned from dooing a message to her Mistrisse, who was very willing so to doo: And abiding with the Hermit, shee went to the Infant *Rene*, who right glad of his arriual, trickt vp herselfe most richly to entertaine her Louer, sending backe with speede the messenger to conduct him secretly into her
 75 Chamber.

Shee being quickly arriued at the Hermitage sayth thus to the knight; Syr you must leaue your horse here, and come on [X3^e, 157] foote with mee, who will bring you into a place, whether you shall finde yourselfe a glad man to bee arriued.

I pray God⁸ quoth the Prince then, that I be not deceiued nor circumvented by
 80 you in anything.

Alas! That God whom you haue inuocated forbid,⁹ that I should euer seeke to entrap my Liege and soueraigne in any Ambush; I pray you onely come with mee assuredly, and without any feare of ill encounter, vpon condition (if it shuld fall out otherwise by my meane) I will bee reputed the most false and disloyallest woman
 85 that euer guided knight into any vnknowne place.

the Christian warrior should meet. In this particular episode, it is for the young Rene, in love with Edward, to face the labyrinth of her own desire. The echo of Ovid's *Heroides*, as well as the passions felt in the *Metamorphoses* connected to Pasiphae's desire, and mainly to the figure of Ariadne – about to be abandoned by Theseus once she helps him defeat the monster – can be felt in this passage, since Rene will not be able to keep the prince by her side. Although love is mentioned as a labyrinth for and by Rene, her aunt reenacts the tradition by turning the duke's palace almost into a labyrinth to Edward: the male hero will have to be patient and take the right choice in life, thus proving the ultimate moral aim of labyrinths (see Dobb).

Being put in this assurance of sauegard by his guide, hee went on fayre and softly his pace by that false gate (before which the two brethren long since fell together by the eares) euen till hee came within the Chamber of *Rene*: where as soone as they were entred, quickly was the doore well barred: Whereupon by fortune Prince
 90 *Edward* called to mind that which appeared vnto him in the wood, and moreouer that which the old woman foretold him touching the vertue of his sword.

By meanes whereof, mistrusting some inchauntment, hee speedily set his hand vpon it; and then marched towardes the Infant, which he saw so beautifull and so Pompously attired, that any knight would haue taken great pleasure in her sight
 95 onelie: And for hee came without his Helmet on his heade, with so magnificent and rich Armour vppon his backe, hee pleased the Damosell so much, that rising vp from her seate shee came to prostrate herselfe at his feete, saying.

Prince *Edward*, in truth¹⁰ I was out of hope with myselfe, that the heauens would faouour me so much, as to make these mine eies beholde you, which haue
 100 shed so many teares to deplore my future calamitie; if it please not you to succour mee: Whereby my hart hath bene by an impatient desire prouoked to rage and exclaime against fortune, which hauing blowne your renowne vnto mine eares, would frustrate my sight of so rare a creature. [X3^v, 158] Notwithstanding, nowe my lucke is so prosperous, as to make me the happiest Damsell of all *Europe*, seeing the
 105 paine you take to visit mee, I perceiue well that not without great reason it hath made mee altogether the slaue and captiue of your loue.

The knight greatly marvailing no lesse at the singuler beauty of this Damsell, than to heare her vse such eloquent and cunning tearmes; tooke her by the hande to lift her from the grounde, and to seate her in her chaire againe, neere vnto which,
 110 the Damsell who was the messenger before, hauing already set another, the infant caused the Prince to sit downe hard by her side, reentring¹¹ the former talke with this instance.¹²

Faire Lorde, knowe yee I am Daughter to the Duke of *Borsa*, one of your most faithfull vassals, who hearing the brute of your generous actions, on euery side published round about vs, began so extreemely to loue you, that I forgat the very zeale¹³
 115 which I bare vnto myselfe: Whereof shall bee a good testimony the extreame passions which you shall vnderstand doo daily debilitate my life that dependeth onely but vppon your humanity: the which I hope to see so pittifull towards me, that it shall haue compassion of the grievous anguishes, which without intermission doo
 120 martyr¹⁴ mee with more painefull torment than that which king *Phalaris*^c caused

^c *Phalaris*. According to Diodorus Siculus' *Bibliotheca Historica* (Bk VI), and Pliny the Elder's *Natural History* (Bk XXXIV, Ch. XIX), or Ammianus Marcelinus's *Rerum Gestarum* (Bk XXVIII, Ch. I), among other sources, sixth-century BC tyrant Phalaris, king of Akragas (Sicily), ordered the casting

Perillus to endure within the brasen Bull, which he himselfe inuented for the cruell torturing of others: And you may well thinke faire¹⁵ Prince, I could not in any other knight of base condition haue knowne how to ground so much hope as I haue nowe in you, and therefore I pray you to haue regard to the reason and carriage^d of^{f16} all
125 good and sounde iudgement.

Madame, replied the Prince, I could not imagine the mean to exempt from you the recognizance wherein I find myselve bounden to you, considering the good will, which of your grace you beare me without any merit of my part: Neuerthelesse, if death doo not preuent the affection which I haue to shewe [X4^r, 159] you howe it is
130 not to an vngratefull person, or one of small power to whom you addresse yourselfe, I will vse such munificence and liberalitie towards you and your father, that you shall haue chiefest cause of any liuing in this kingdome to giue me thankes.

And beleeeue mee (sweete Ladie) if I had knowne your will (setting apart all mine owne affaires) I had come¹⁷ vnto you to doo you all the seruice I could possibly haue deuised;¹⁸ yet not with intent to obtaine of you anything which might staine your honour, or abase that vertue which I see shining in you, as doth Virgo the maiden signe^e in the Zodiacke of the heauens: Forsomuch as thereunto could he neuer consent who shall thinke himselfe all his lifetime to be your loyall and obedient seruant. Thus much I say, because I may not haue you in marriage to be
140 my wife, my hart beeing vowed in another place.

Albeit, to assure you of my sincere and true deuotion¹⁹ towards you, there is nothing so difficult or harde to bee accomplished, which it shall please you to commaund me, but I will execute most willingly, in the best sort which I may or shall be able to deuise.

145 Iudge yee whether the Ladie were perplexed and greatly troubled in her minde or no, hearing the resolution of the knight (whose minde was onely fixed and estab-

of a huge hollow brazen bull to be used as a torture instrument that, when exposed to fire, would burn those forced to go inside it. Its inventor and sculptor, *Perillus*, did himself suffer such fate. Here *Rene* is comparing her suffering to a martyr's torment, and although the God of Love is most possibly the one she intends to make her sacrifice to, the idea of martyrdom related to the bull was also a known one, since several early Christians were famously brought to their death in such way (under Emperor Hadrian, St Eustace and his family; under Domitian, St Antipas; and by the late third century, St Pelagia of Tarsus, under Diocletian rule).

d Haue regard ... carriage. In the French translation it is *Infant Rene* who excuses herself for the lack of proper carriage in her behaviour, whereas in *Munday's* text she asks the knight to be the one taking care to proceed properly. *Munday* would be closer then to the sense in the Spanish text, where *Rene* asks *Edward* to be merciful to her.

e Venus is, in fact, the brightest planet in the solar system and had historically been connected to its cyclical reappearance on the opposite side and horizon of the sun, thus being seen either after sunset or before sunrise, and being referred to as a morning or an evening star.

lished on *Gridonia*) for so much as her very speech which shee lost for a while, shewed evidently a most true and perfect token of her sufferance.

Which her Aunt perceiuing, who in the meanetime employed her best skill to
150 bring her in grace with the Prince, was sore offended to see her in such a swowne.

Knowing also that she laboured in vaine, by reason of the sword which he²⁰ got in the Caue, shee came into the Chamber where they were together saying.

Prince *Edward*, so fauourable are the heauens vnto you, that they will happily conduct you to the ende of all your enterprises, except of that one which you haue
155 so liuelie now [X4^v, 160] imprinted in your breast. For the Lady which you purpose to serue with infinite paines and trauels, is long since dedicated to a more accomplished knight than yourselfe: So that as I thinke you should doe well to leaue that way which shall bee so hard for you to keepe, to take this which hath no difficultie nor disturbance in it.

160 That cannot I²¹ do by mine own consent quoth the Prince, hauing alreadye surrendered the conquest of my libertie into a place, whence when I would, I cannot well call it backe at my pleasure; Wherefore I beseeche you of all fauour make me vnderstand so much as I perceaue you know, and withall who shall be that so fortunate knight who shall go before mee in the fruition of the Princesse *Gridonia*. Nay
165 seeing you haue no pittie (replyed the Inchauntres) of this faire Lady whome you see almost breathlesse²² in your presence, I am not purposed to tell you things wherein you may take delight, but rather not to drowne²³ myselfe in sorrowes seeing you before mine eies, I wil presently depart out of this Chamber: with that shee went her wayes, leauing the poore louer in a Sea of teares, continuing her exclamations with
170 lamentable sighes, thinking to moue her *Narcissus*^f to some compassion: But he who cared little for these fantasies, supposing what was saide of *Gridonia*, was spoken onely to winne him from her loue, he comforted the Damsell as well as he could, telling her how hee would conferre with her Father, and if hee would condescende thereunto, hee woulde come thither ere it were long to marrie her.

175 In the meane time her Aunt went to speake with the Duke her Brother, with whome (after shee had giuen him to vnderstand that her knowledge²⁴ was not sufficient to work Prince *Edward* to this passe, she aduised him to go accompanied with twenty knights Armed into his Daughters chamber: Where fayning himselfe ignorant of the matter, and shewing himselfe sore displeased against them both, hee

f *Narcissus*. Although there are several sources giving a different identity and location to the myth and character, they all share the idea of young Narcissus' extreme beauty and his cruelty to those who fell in love with him. The most famous source and possibly the best known one at the time is Ovid's *Metamorphoses* (BK III, ll. 402–436), which refers to how nymph Echo faded away consumed by pain at his rejection, and to how he would eventually be punished by goddess Nemesis: as he looked at his own image on a fountain, he fell in love with it, thus dying as he tried to reach for it.

180 should ceaze vppon his body and put him in prison, and so they might worke their matters as they listed. [Y1, 161] The Duke then putting in practize this stratageme, came with twenty men all in Armes vnto the chamber doore, wherin he first entred all alone, making maruelous signes of admiration, began thus to say.

Alas my God²⁵ what a haynous case²⁶ doo I see: Am I awake, or doo I dreaming
185 beholde this illusion? Ah! I shoulde haue thought to haue had a vertuous honest and chast maiden to my Daughter, more shamefast and modest, than any other in these Northen Regions, and now am I frustrated of mine opinion: for I see before mine owne eyes she is more vitious and corrupt²⁷ than euer was *Semiramis* or *Messalina*,^g Truly I may well vaunt myselfe to make them both dye²⁸ in prison by the most
190 cruell torment that may bee inuented, seeing they haue shamefully dishonoured me and all my posterity.

Enter then and come in my knights to lay hands vppon this murthering Palliard, to the ende I may know who he is and who hath counselled him to enter so rashly into my house; for all those who are culpable and in any wise confederate in this
195 misdeede, I shall make them pay dearelie for it by a most miserable and shamefull end of their dayes.²⁹ With that hee stept out of the Chamber doore to let in his Champions, who beeing come in, did nothing animate nor terrifie the English Prince, who setting hand to his sword and with an invincible stomacke putting his shield on his arme saluted them thus.

^g *Semiramis* or *Messalina*. Diodorus Siculus is the main ancient source for the figure of Queen Semiramis of Babylon, daughter to a human father and to half-fish Syrian goddess Derceto. Raised as a child by pidgeons, she grew to be so beautiful and resourceful that soon she would be married to the chief of Ninive shepherds, and later on to king Ninus himself. A skilled strategist and leader of armies, the planification of the gorgeous city of Babylon and the building of its gardens are also partly attributed to her; as well as the ambition, once a widow, to contemplate the conquest of Ethiopia and even India. She would be remembered as unscrupled in attaining any of her goals, her qualities thus turned into vices (see Beringer). As for Valeria Messalina (17/20–48 AD), her fame would be intricately united to the memory of her sexual voracity and the defense of her son Britannicus against any other member in the imperial family that might stand in his way. Although once dead, the Senate ordered her name and image to be erased from any public record, Emperor Claudius' third wife would not be forgotten, but instead repeatedly get discredited – mainly by Pliny the Elder, Juvenal, Tacitus or Suetonius – as guilty of adultery, and of conspiring against or besmirching the honour of those that could pose a threat to her political stability: Julia Livia, Agrippina the Younger and her son Nero; Poppaea Sabina the Elder, Statilius Taurus, senators Apianus Silanus and Valerius Asiaticus; Marcus Vinicius or one of Claudius' secretaries, Polybius; ultimately, she might be denounced as trying to frame and kill her husband. The two women, then, would be included in the misogynynous and misogamous tradition as promiscuous and vicious murderers capable of wreaking havoc both in the private and the public sphere, endangering dynasties and causing the downfall of countries and regimes (see Bauman).

200 Come now hardly who dare carry me to prison, and I shall shew him, howe
 he can defend himselfe who perceaueth himselfe too cowardly compast in round
 with a troupe of theeues in³⁰ treason: but I meruaile not if the Duke cause mee to
 bee serued with such dishes,³¹ seeing that from all antiquitie this house hath been
 a very sinke of trecherous traitors and vile persons. With those words he deliuered
 205 a knight who was gathering within him such a fell blowe, that hee made him pres-
 ently as dead as a hearing^{h32} take measure of the earth with all his whole length:
 And albeit hee had his head disarmed, yet for all that he shewed such valour, and
 laid about him so furiously, that he had almost massacred them all, had not the
 Dukes sister gone [Y1^v, 162] to worke with her magicke spels as you shall heare: Shee
 210 forsooth darkened all the light of the Chamber, making a sulphurous and obscure
 ayre more darke than hell itselfe, instead therof: then deliuering forth the knights
 with the Infant³³ *Rene* (who would willingly haue bin in his place who was dead)
 she shut Prince *Edward* fast within the Chamber vntill the morrow morning when
 she saw seuen of the Dukes Squiers lying along on the ground one slaine outright,
 215 and other sixe sore wounded. Now could not the Duke tell what it³⁴ were best to
 doo with him; because if he should deliuer him, it seemed to him, but to hasten
 too shamefull a death for himselfe, and if hee should keepe him any longer in his
 house, it should but encourage him to forethinke all meanes to put him to more
 cruell torment; so that he passed the night in this conflict, vntil the morrow morning
 220 when an auntient knight reprehending him sharply because he suffered himselfe
 to be gouerned by women, counselled him to cause Prince *Edward* to bee secretly
 conuayed out of his house by the same Damosell wich guided him thither.

The Duke who liked well of this aduise, caused the Damsell who had beene the
 messenger to come before³⁵ him, vnto whom after he had shewed some signes of
 225 great heauines, hee made this speech.

It grieueth me much, that my sisters pretence hath not sorted to so good effect
 as she expected, and for so much as you are the cause, hauing conducted the knight
 into the aduerture of the Cloyster, where hee hath conquered such a iewell which
 safe-gardeth him from all her enchauntments, needs must you yourselfe get him
 230 by subtile meanes from hence, saying you onely haue meanes to saue his life; and
 for you should thinke yourselfe greatly culpable of his death, if it should chauce
 to happen, vpon the assurance which you gaue him bringing him into my house,

h Hearing. Variant of *herring*, a well-known sea fish, *Clupea harengus*, inhabiting the North Atlantic Ocean. It is an important article of food, and the object of extensive fisheries on the British, Dutch, and Norwegian coasts. Munday is here adding his own comparison to the text, emphasizing the sudden effect of Edward's blow by the reference to the deadly estate of herrings, since once captured, they would be smoked or salted, and remain edible for a long time.

i Liked well of. Munday has joined the two forms, *Like well* and *like of*.

you will willingly set him free from hence into the fields, as³⁶ hee will promise you neuer to seeke any reuenge of the Duke, nor of any of his family.

235 Hereunto willingly condescended the Damosell, when [Y2^r, 163] departing from the Duke, trembling like an Oaken leafe, shee came to the Chamber where Prince *Edward* was, who studied already³⁷ how he might breake open the doore to sackage³⁸ them who would come against him: Shee prostrating herselfe before him, with the teares in her eyes, beginneth thus the tenour of her words.³⁹

240 Fayre⁴⁰ Prince, great is the occasion which I haue nowe to complaine of fortune, for I hauing brought you into this house vnder a pretext of the extreame loue which my Mistris beareth you, they haue deuised a speedy⁴¹ and most shamefull death for vs all three: for you especially whome the Duke hath surprised with his Daughter, whom albeit he should pardon the hainousnes of the case,⁴² which hee suppo-
 245 seth falsely to haue beene acted knowing you should die innocently, will pierce her owne bosome with some sword, or els will inuent some newe kinde of death as did *Portia*,^k the Daughter of *Cato* when shee heard of the death of her husband *Brutus*. As for me you may well thinke, my Lord the Duke enquiring of the source⁴³ of this occurrence, as he beginneth already to doo, most exactly finding out at last
 250 my priuy practises (which I protest before God⁴⁴ I neuer went about to carry to any euill end) I shall be most sharply punished of vs all three: Neuertheles, yet if I dye, will I not surcease (as being the person of this Trinity which know I haue best deserued, as wel I know I must⁴⁵ die for it) to employ myself in some subtle inuentions to make vs escape this imminent perrill, so that ye will assure mee neuer to seeke
 255 any reuenge for the offence which hath beene offered you in this place: Wherefore I beseech you fayre⁴⁶ Lord, most humbly to graunt me generall remission, to the ende that declaring it to the Duke at the article⁴⁷ of my death, hee may bee moued to⁴⁸

j Sackage. put to sack; to plunder. This transitive verb is usually referred to places and particular locations, not directly to people, this explaining the 1619 correction into *take revenge on*, which stresses the personal human element. *Obs.*

k *Portia*. Porcia (c. 73–43 BC) was daughter of the republican conservative Roman senator Cato the Younger, who opposed and fought Julius Caesar. As both her father and her first husband, Marcus Calpurnius Bibulus, died, and her brother, Marcus Cato, was pardoned by Caesar in spite of former family enmity, Porcia got married to her cousin Marcus Junius Brutus in 45 BC. After Brutus' participation in Caesar's assassination, Porcia remained in Italy and she seems to have opted for suicide before (according to historian Nicolaus of Damascus) or after (Cassius Dio, Valerius Maximus and Appian), once certain of Brutus' death. Neither the exact date (c. 42 BC) nor the dying method she used are agreed on by ancient or contemporaty historians, although the common view is that she decided to swallow hot coals, a deed Plutarch does not accept and one that would be understood in the nineteenth century – a rationalistic approach defended mainly by Alfred Church in 1884 – as an exposition to carbon monoxide poisoning. This is the same method she is said to have followed in Shakespeare's *Julius Caesar* (Act 4, scene 3).

compassion to pardon me also himselfe; and this is the meanes whereby wee may
 peradventure saue our liues from the mortall punishment which they prepare for
 260 vs euery day. So well knew the Damsell to colour her speeches, that she woone the
 mercy of the Prince, who answered her thus.

Fayre maiden for the loue of *Rene*, who surely meriteth [Y2^v, 164] much more
 at my handes, I haue⁴⁹ willingly pardoned this iniurie to the Duke and to all his
 familie, albeit it is one the most vilest touch and⁵⁰ outrage which might bee offered
 265 to any knight: And albeit the death which they determine to make vs die, be horrible
 and cruell, yet I shoulde take mine in very good part, if I might execute vpon those
 varlets who woulde lay hands on me, such a massacre as they deserue: Neuerthe-
 lesse seeing the occasion presents itselfe, to auoyd this scandall I am content to
 followe it, so that no greater dammage may ensue. Ah my Lord replied the Damsell,
 270 I giue you leaue to shew your furie on me the very first of all, if euer I bring you into
 any further perrill, with that shee kist his hande, and letting him forth by the same
 doore hee came in at, shee conducted him to the Hermitage, where taking leaue one
 of another, the knight tooke his way toward the Cloister, being most ioyfull of the
 vertue of his sword which he had purchased there: but very sorrowfull and pensieue
 275 for the wordes which the Dukes sister told him, which hee also saw to haue some
 relation to the presage of the figures painted vpon his shield.

Afterwardes beeing arriued at the Abbey, after the entertainments and welcom-
 mings accustomed, taking the two knights whom he had deliuered along with him
 in company, he returned strait vnto the Court of the king his father, who for that hee
 280 could heare no newes of him was in great heauines and melancholly, the which at
 his arriuall was all changed into extreame⁵¹ ioy and gladnes, when embracing him,
 hee thus began to welcome him.

My deare sonne, I cannot sufficiently woonder how ye departed without
 making me any thing at all priuy to your intent. My Lord and father (answered the
 285 young Prince) I beseech you to pardon me, for so much as I was forced sore against
 my will so to doo; and then hee recounted vnto him the brauado of the Damsell in
 the woode, who carried him afterwards to prooue his valour in the aduenture of
 the Nunnery, where hee deliuered also these two with the whole discourse of their
 History. [Y3^r, 165]

Whereat all those who heard him wondred greatly: and especially the King his
 father, who beeing filled with an vnspeakeable ioy, welcommed them in the best
 manner vnto his Court, and with kinde speeches embraced them, whereby they
 thanking him in most humble manner, bowed themselues verie low to kisse his
 hand: so that after this Royall entertainment they had great honor done them by al
 295 those of the Court: who could not be satisfied with beholding them, but did extoll
 vnto the heauens the inuincible valour of their deliuerer.

The Duke of *North-Wales* the verie same who was at that time Successor to their Father, came to visite them as his neerest kinsmen, with many other knights and Lordes of his blood, whereof they were wonderfull ioyfull, especially to see
 300 themselues in the place where they were brought vp in their tender age, and yet not knowing any one body^l of all those whome they beheld there.

And after they had made some abode in this Court for the loue of the king and the⁵² Prince *Edward* his Sonne, so soone as he departed they went their waies also to yeeld themselues religious men within the Monastery of the Caue, where they
 305 vowed the small residue of their liues vnto the seruice of God. The King and all the great Lordes of his Court, beheld with much admiration the rich sworde, and all the rest of the Princes Armes, esteeming the knowledge of the auncient Duke of *Borsa* to be most wonderfull, who had inuented so cunning matters in his house: where to returne to the Infant⁵³ *Rene*, after shee saw her hope desperate, shee besought her
 310 Father to make her a Nunne in the Monastery which had beene cause of her disaster, protesting neuer to loue any other knight but he: Whereunto her father easily condescended, because this Abbie was within the Country vnder his obedience, and long since⁵⁴ founded by his auncestors.

In this place the Damsell liuing at her great ease, felt euery day more and more
 315 some accesse of the languishing passion which shee indured for her deare and perpetuall friend Prince *Edward*: who after hee was Crowned King of *England*, [Y3^v, 166] knowing of the austere life she lead after his refusall, came to see her as farre as the Conuent was from him, where hee bestowed great riches on it, for the loue of her and of the Abbesse, who by meanes of his sword which he left there, remembered
 320 his promise.^m

The English Prince then being⁵⁵ greatly esteemed of his father, and of all the Lordes and Barrons of his Realme; hee made small account of that reputation, for that his spirit was rather occupied⁵⁶ to seeke out the meanes how hee might secretly depart to goe followe straunge aduentures, by the which hee might finde out her,
 325 whom hee loued more entirely than himselfe.

In the meane time, hee tooke his chieffest delight, to visite many times her image and representation, vnto the which hee discoursed and recounted the extreame affection he bare her, as if he had beene in presence of the liuing creature; and by this meane tooke he some comfort, when vpon a day fortune presented before his

^l Not knowing any one body. This emphatic form is also kept in the 1619 edition.

^m Rene will refuse to love any other knight, once more fulfilling the role of a male courtly lover who will only love the chosen person. Thus, her days will be ended at the family convent and her sacrifice will be rewarded, in the proleptic explanation, by the gifts King Edward of England sends to the convent.

330 eyes a fit opportunity to depart, and to goe into any part of the world,⁵⁷ whether soeuer he desired, which was in this manner.

When he was walking vpon the bankes of the *Thames* neere *London* he spied a vessell laden with merchandize ariue, which a rich Merchant of *Hungarie* accompanied with diuers others had laden together to sell and to traffique; by whom
335 vnderstanding whence the ship was (for he knew long before howe the Duchy of *Ormeda* bordered vpon the kingdome of *Hungarie*) aduised himselfe that hee might secretly depart with this ship, when it should bee ready to set sayle towards the North.

By this occasion beeing returned into his Chamber (purposing to get his equipage⁵⁸ in a readines) calleth aside a Page of his who was very faithfull named
340 *Clawde*, of whom hee demaunded if hee knewe not the Master of the shippe with whom he had spoken: Who made answere he did: then hee tolde him further, howe hee must needs make a voyage into *Hungarie*, and to *Constantinople*, about matters of great [Y4^r, 167] importance: And because this shippe sayled directly into those
345 Countries, hee commaunded him to certefie the Pilot how a knight who desired to passe into *Hungarie*, would giue him willingly what he would demaund, if hee would speedily make for those parts.

The Prince made no creature priuy to his departure, for that he meant to carry no more company along with him, but his man *Clawde* only and *Maiortes* for to
350 make him pastime by the way.

Claudius hauing thoroughly vnderstood⁵⁹ his Masters mind, went incontinent strait to the Hauen,⁶⁰ where hee concluded with the Master for the time of their embarkement; and deliuering him a good summe of money⁶¹ to prouide necessary furnitures,⁶² returned backe to his Lord and told him all, who was very ioyfull of
355 this opportunity. And as secretly as hee could by night time he caused his Armes to be carried a boorde the shippe, with such sea prouisions as were necessary for this voyage; and after that the Merchant had made good trafficke⁶³ of all his merchandize, Prince *Edward* embarked himselfe with his man *Clawde*, and his Dogge *Maiortes* onely.

The King and the Queene missing Prince *Edward* at his⁶⁴ vprising, as he was accustomed to salute them, were in great heauines for him, and yet supposing he had but absented himselfe from the Court for a while, they comforted themselues herein, being well assured where soeuer he was in the worlde, he would make his valour and prowesse be knowne. Neuerthelesse, commaunding to seeke for him
365 thorowout their whole kingdome, where being not heard off, they supposed he was trauelled into some farre straunge Climate, wherefore they prayed deuoutly vnto the diuine Maiesty, that it would⁶⁵ preserue him from all misfortune and distresse. [Y4^v, 168]

CHAPTER XXI.

How Prince Edward sayling towards the Coast of Hungarie, hee tooke within a ship of Mores which assailed him Zerphira Daughter to the Soldan of Persia, whom he sent to dwell with the faire Gridonia, and of her entertainement when she came at the
 5 *Clouen-Rocke where Gridonia dwelt.*

Prince *Edward* sailing in the *North sea*, concealed himselfe as much as hee possibly might, lest he should bee descried of any: but comming to surge¹ neere the Coast of *Hungarie*, there rose a contrary winde to the course they held, so that they were constrained to strike all their sailes; and their vessell going fower daies at the mercie
 10 and furie of the tempest, the first day that the tempest began to cease, and the sea began to be calme, they discovered a farre off floating a Brigandine of Mores, within which was *Zerphira* Daughter to the Soldan of *Persia*, and to the faire Princesse *Zerphira*, her whom the Emperour *Palmerin* loued so tenderly in his yong yeares.

This Infant² beeing sister to *Lecefin*, for her rare and great beauty was demanded
 15 in mariage by the King of *India*, vnto whom the Soldan sent her with wonderfull and infinite riches, being accompanied with the brother of the said King of *India*, a most magnanimous and valiant knight, who came into *Persia* to capitulate³ the articles of this marriage. Hee as the storme and tempest had parted all his other vessels, came alone tossed too and fro with the huge waues, when he discried the Hungar-
 20 ians to be Christians: Whereupon commanding his Pilots they should put forth all their cloth to fetch in their ship, who grappeld with them ere long afterward: For all his Marriners were very expert in sea affaires, and especially in Piracie, as hauing beene all for the most part chosen out of the cunningest Rouers and Pirats which might be found out.

25 The Merchants who perceiued by the flags and pendants [Z1^r, 169] of their vessell, that they were infidels, beganne to cry out for ayde: whereupon the Prince who heard that noyse, laced his Helmet incontinent, and mounted vpon the hatches, where he found many Mores who had already taken his Marriners.

When hee knewe they were Miscreants,⁴ (his courage rising at an instant was
 30 redoubled in valour) hee began to lay vpon them so couragiously who presented themselues to the battell,⁵ that with the first blow he charged⁶ with his good sword he sent one into the other world, saying in a great rage; If it please the almighty to haue pittie on vs this day, I hope you shall not make vs so soone prisoners nor slaues as ye weene at the least it will cost some of you deere before ye bring our feete into
 35 the chaines.

Which the brother of the Indian King perceiuing, for that he entred first the shippe, came vpon him with a great brauery whom the English Prince receiued with some shrewd slashes of his sword: and beginning to hewe one another in furious

manner, for that Prince *Edward* was more nimble and better skilled than the Moore,
 40 putting him out of paine to receiue the triumphant crowne of his sea-uictory, hee
 made him speedily goe giue account of his Paganisme before the hellish *Lucifer*:
 for whome the other knights of his sect beeing very heauy and sorrowul, came
 compassing him in round about to lay vpon him on all sides more easily at their
 aduantage.

45 Then the English Prince knowing hee must either dye shamefully, or defende
 himselfe from these miscreants, spared none of his forces; but like vnto a Bull
 assailed with many Mastines,^a did so driue them all before him, that not one euer
 could approach him, but hee made him feele the smart of his sword, remayning
 50 dead or wounded, or els forced to lye astonied on the ground: which his good Dogge
Maiortes perceiuing ranne vpon them to teare them in pieces, or els to make them
 drownd in the middest of the sea.⁷

The Merchants who thought themselues vtterly vndone, seeing at the first
 encounter howe valiantly Prince *Edward* behaued himselfe against his aduersaries,
 ranne to Armes to [Z1^v, 170] succour him; by meanes whereof they shewed such
 55 valour, that within a small while there remayned not a More within *Zerphiraes*
Barke, who passed⁸ not the edge of the sword, and was incontinent thrown head-
 long into the waues of the sea, which happened to none⁹ of the Christians.

Prince *Edward* and some few of the Merchants¹⁰ were hurt a little, but had no
 dangerous nor mortall wound.

60 Afterwards, the knight and the Master of the shippe being entred into the Mores
Brigandine, they found within a Cabin neere vnto the bottome of the vessell the
 Infant¹¹ *Zerphira*, most sumptuously attyred with twenty¹² other Damosels, powring

a During the late Middle Ages and the Renaissance, both in Iberian kingdoms and in England, the practice of parading wild animals in processions and of subjecting them to unequal fights was a way to amaze viewers as well as of imitating the classical Roman fights at the circus. In many cases, aristocratic lords would offer such spectacles for the sake of their own fame (see Baratay & Hardouin-Fugier 2002; Bedini 1997). These animals might range from the wild or exotic ones – such as bulls, boars, bears, elephants – to domestic ones, like dogs, horses, cows or camels. Due to its contact with African territories, Spanish monarchs and members of the high nobility would usually receive and keep in their own reserves such exotic animals from the Muslim world, and sometimes use them to entertain to entertain fellow monarchs, or to be sent as presents to them. A famous case was that of John of Austria, whose tamed lion was always by his side, a symbol of the child's imperial future. In England these fights turned into business as they were regularly celebrated at baiting rings as sports since the mid 1500. In bull baiting, the trained dogs, mastiffes or another breed, would attack a bull which had usually been fastened from his horns up to a stake and who could retaliate the dogs' attacks. Each country would have specific types of bull-dogs. The word *mas-tin* derives from Anglo-Norman and Middle French, and ultimately from Latin *mansuetus*, this root evolving and being present as a synonym for “dog” in several western Mediterranean countries.

forth many straunge and lamentable complaintes, where about the rest one might easily heare the young princesse, as her amongst them all, whom the disaster of this
65 conflict touched nearest.

Neuerthesse Prince *Edward* had no sooner espied her, but hee iudged the Lady to be issued of great bloud, and to bee Mistresse of the rest, as excelling them all in beauty, and among the bravest shewing herselfe the best equipped,¹³ therefore hee approached neere to comfort her.

70 But what?¹⁴ The one vnderstoode not the language of the other: for *Zerphira* besought him to kill her, as hee had done her people; and the Prince intreated her to let him vnderstand something touching her affayres: Whereupon a Marriner (whose life the knighthad saued to vse him for an interpretour,¹⁵ because he could speake diuers languages) answered how she was the Soldan of *Persiaes* Daughter,
75 who sent her as then to the king of *India*, who had demaunded her in marriage.

Of this newes was the Prince very ioyfull, especially hearing him say she descended of so illustrious and noble place,¹⁶ for the hope hee had to sende her for a present to *Gridonia*; in such sort that causing her to bee put in good comfort by the Marriner his Interpretour, hee commaunded him to aduertize her how she was
80 in the power of a knight, who vpon his life would not permit the least dishonour in the worlde to bee [Z2, 171] done vnto her. And the young Princesse being willing to know whether he were allied to the¹⁷ bloud of the Emperour of *Constantinople*, because shee would willingly haue made an end of her sorrow and grieffe, Prince *Edward* caused her to be answered¹⁸ incontinent, that he was not: Neuerthesse
85 shee should not therefore¹⁹ want anything shee desired, and that he purposed to send her into a place where she shoulde finde herselfe in²⁰ the greatest content her heart might require.

Ah accursed and vnfortunate that I am cryed she then out. I doubted greatly that fortune would not bee so gentle and so fauourable vnto me, as to make me fall
90 into the hands of any knight who were issued out of that so noble and generous race of *Palmerin de Oliua*: Notwithstanding seeing without doubt it is an ineuitable extremity, I must patiently yeeld myselfe his humble captiue, beseeching God²¹ I may finde so much curtesie in him, as once did my mother in the like accident receaue of the so redoubted prince, *Palmerin de Oliua*.

95 Prince *Edward* afterwarde²² hauing vnderstoode by the More the interpretation which the Infant had accompanied²³ with so heauy a sigh, he would take²⁴ the charge of her himselfe, saying to the Master of the shippe, that of all the booty they had taken, he demanded nothing else for his share but this Damsell. So Prince *Edward* lead away into his Chamber, the Princesse *Zerphira* with fower of her principall Damsels onely, who carryed with them theyr rings and iewels, giuing
100 the rest of the pillage to the Merchant and his companions; then proceeding in theyr voyage, the knight called to minde how there were diuers Christians within his

shippe, who did him seruice with great reuerence; whereupon mistrusting lest they should know him; he tooke aside a little the Master of the Shippe saying thus vnto
 105 him; my friend I perceauē you know who I am, whereby men may thinke great simplicity in me to conceale myselfe hereafter: Vnderstand therefore that I departed out of the king my fathers Court, with an vnspeakable desire to come to see as well the good knights which are in the Court of King *Frisol*, as also in that of the [Z2^v, 172] Emperour of *Constantinople*; therefore I must request you not to manifest^b mee to
 110 anyone, considering that what I doo now is but for some good respect: And to the ende wee may auoyde the inconuenience which might ensue by the enquiry made of mee, you shall doo mee hereafter the least honour you can; reputed me but for a simple and poore wandring knight whom you shall call the knight of the Dogge, and say I am of some farre Nation to you vnknowne, who wandring thorough the world
 115 to seeke strange aduentures, and arriuing at the king of Englands Court, soiourned there a while with Prince *Edward* his sonne; with whome I was so well acquainted, that he would haue kept me there a long time with him; whereby it proceedeth²⁵ that I can better speake that language than any other; yea than mine owne naturall tongue: And if yee doo so, and God giue mee grace to liue the age of a man,²⁶ I will
 120 reward you so that you shall thinke it a blessed hower; wherein you first met me.

Syr replied the Merchant, you haue already done me more grace, than I shall euer bee able hereafter to deserue at your hands; which may well assure you, I shall neuer dare disclose you, seeing the great care and dilligence you yourselfe vse, not to bee descried of any whatsoeuer; and whereas there is others beside in this
 125 vessell²⁷ who knowe you as well as I doo, I will make them all come before you to the ende they may promise not to make knowne your name, but when and whom you shall please.

So it fell out when they arriued afterward with great gladnesse at *Arriace*, which was the place of the birth and dwelling of the chiefe Merchant who was
 130 owner of the ship: Being a Cittie verie strong and of good defence situate in the kingdome of *Hungarie*, on the one side confining with the Countries of the Soldan of *Nicea*. There came they into a Hauen, and for the Merchant was rich and had a faire lodging,²⁸ hee tooke the knight with him into his house:²⁹ who would needes bring along *Zerphira* with him, leading hir by the arme, where they were honour-
 135 ably entertained by the [Z3ⁱ, 173] Merchants wife, who at their arriuall vnderstood secretly by meanes of her husband the discourse of this Nauigation.³⁰

b Manifest mee. Among the multiple senses of the word in OED, that of “to denounce or make public someone’s identity” is not specified, although the first sense does mention the idea of revealing and disclosing. Among the examples provided for the transitive verb, no direct objects happen to be referred to a person.

But all those of this ship hauing purchased by the helpe of the knight of the Dogge great riches from the Infidels, the brute thereof came quicky to the eares of this Ladie: who found herselfe at that instant in a wofull case, because King *Frisol* went about by his Soueraignty³¹ to take from her this Cittie to fortefie it, as beeing the next frontier to the Mores Country: And also because her deceased husband had rebelled in his time against *Netrides* his Father, when after the conquest of this Kingdome hee sought to inuest himselfe with the principall Citties, wherein no man gaineaide him, but he onely who died in this reuolte.

Under this pretexte then sent King *Frisol* for this Lady to come vnto him, to dispossesse her of the Cittie, promising neuerthelesse to recompence her in good sort: But shee who had but one only Sonne, as yet a tender pupill³² and vnder age, would not exchange it for any other Cittie of his Kingdome, as well by reason that hers was well seated for all kinde of commodities, as also for that she saw all her subiects and inhabitance³³ growne very rich and wealthy. So that this Lady had³⁴ no more but eight dayes of tearme³⁵ remayning when she was to appeare before the King, when also Prince *Edward* arriued at *Arriace*, and hauing not as yet found out any that durst appeare to answeere for her, so that she waxed very sad beeing in perplexety: knowing not howe to resolute³⁶ what was best to be done in this case, when she vnderstoode of the prowesse and magnanimitie of the knight of the Dogge bruted abroad in her Cittie.

Whereuppon it fortuneth that³⁷ shee sent incontinent for the principall³⁸ Merchant to come to her Castell, who arriued there soone after with two handmaidens of *Zerphira*, which fell to his share, whereof he made a present³⁹ vnto her, and declared vnto her as much as you haue read before: wherewith shee had her minde so troubled, that she lost almost both her sence and reason, and therefore she prayed him to moue the knight [Z3^v, 174] to haue some compassion of her woefull distresse. Whereuppon he protesting vnto her of a troth the great curtesie and generousnes of Prince *Edward*, shee made no farther enquirie; but beeing accompanied with the Marchant and with some one⁴⁰ of her Damsels, she went presently to him, and falling downe prostrate before him thus she began.

Braue⁴¹ knight, if the affliction of any poore desolate widdow hath euer found place of pittie in your noble minde, I beseech you most humbly you will⁴² now vouchsafe to regard mee in the necessitie wherein I am. And⁴³ after shee had vnfolded the whole matter vnto him, the Prince made her this answeere.

Madame, I am verie sorie and sore displeas'd at⁴⁴ your sadnesse and cause of melancholie;⁴⁵ on the other side I am verie glad that so good an occasion doth offer

c Inhabitanee. In the fifteenth and sixteenth centuries the plural of *inhabitant* was often *inhabitans*, also spelt *inhabita(u)nce*.

itselfe now, to make you knowe the desire I haue had euer since mine Infancie, to helpe and succour to my small power all Ladies, who would employ mee, and especially those who feele themselues oppressed, and destitute of aide and counsell. And for this cause will I willingly present myselfe before your King, making him to vnderstand, that corrupting the inuiolable lawes of Iustice, he doth you wrong and great vniustice, to take your Cittie away from you by force and authoritie. And if there be anie knight in his Court will maintaine the contrarie, I hope by the helpe of
 180 God⁴⁶ to make him confesse it by force of Armes.

Thus much hee said for that he knew before howe *Belcar* one of King *Frisols* Sonnes was lately married with *Alderine* the Duke of *Pontus* Daughter, and brought away his wife into *Hungarie*, whereupon that occasion they held great feastes and Tourneis: so that growing vppon this quarrell in this contention with him or with
 185 the Prince *Ditreus*, and killing him in single combat he hoped to do acceptable seruice to his Ladie *Gridonia*, being this house neere allied to that of *Constantinople*.

The Ladie thanking him for this honest and curteous [Z4^r, 175] offer, tolde him that if it pleased him to bare her companie, shee feared nothing, and that leauing her Sonne vnder good and sure garde, shee purposed to depart verie soone with
 190 some number of knightes for her safer conduct. Whereunto the knight answered that he was readie at any time when so euer she pleased. And therefore shee caused good order to bee taken for all thinges which might be needfull in this voyage, desiring before her departure, to get into her possession for the knightes sake the Damsels of *Zerphira*, which remayned still in the Marchants hands, paying for euery
 195 one of them a resonable ransome according to their estate.

All that night was Prince *Edward* very sad, for hee could not resolue with himselfe, whether he should first goe to *Gridonia* to present vnto her the Infant⁴⁷ *Zerphira*, or whether he should passe vnto *Constantinople*, to end the Combat with *Primaleon*.

In fine after many resolutions he concluded that with himself, which he put in execution very early on the morrow morning; for hee came to request the Marchant his Hoast that it would please him to commaund a sonne of his called *Diazan* to goe doo an errand for him as farre as the *Clouen-Rocke*, wherein he was more willingly obayed, than hee coulde commaund; then went he strait to the Infants⁴⁸ chamber,
 205 whome he told that he would send her to an excellent Lady who wold honour her, and vse her with all humanity,⁴⁹ and hee besought her to bee willing to goe, hoping to come to visit her there ere long, and to bring her such newes, which should giue her no occasion to repent her going thither.

The yong Princesse albeit this offer went neere her heart, answered him neuerthelesse in this manner: In good faith⁵⁰ it is great reason sir, that as your prisoner and captiue I should obey your requestes without any contradiction, especially⁵¹ knowing they deriue⁵² from the sincere and honest amity⁵³ which it pleaseth you

to beare me, albeit I am sure I shall neuer be able to merite it on my behalfe; neuerthelesse I beseech you to cause my Damsels to be called hether, vnto whome if
 215 it please [Z4^v, 176] you I will speake some few words before my departure; most willingly will I cause it to bee done replied the knigh: so hee caused them to come into her Chamber forthwith, where these young Damsels seeing their Mistres in strange manner to hate her owne life in deploring and bewayling her infortunate disaster, they began altogether to make such a strange and pittifull complaint, that
 220 the knight was constraigned to seperate them, and soone after to send away *Diazan* with the Infant⁵⁴ *Zerphira* towards the Castell of the *Clouen-Rocke*, to present her to the Princesse *Gridonia* from a knight vnknowne, with a letter whose tenour followed in these words.

Prince *Edwards* Letter to the Princesse *Gridonia*.

225 To the rarest Paragon of Princesses the Lady *Gridonia*, the onely Phoenix^d of her time, future Queene of *Polonia*, and lawfull heyre of the Duchy of *Ormeda*, a knight who desireth to serue her perpetually, sendeth greeting; kissing with all curtesie, the hand of her Excellency. The perfect Idea of your neuer perishing beauty, accompanied with so many other singuler gifts of grace, which the celestiall prouidence
 230 doth distribute equally to diuers persons, hath so dimmed the cleere seeing eyes of her burning and vnquencheable beames, that the Artizan in pourtraying of his liueliest peeces helpeth himselfe with your diuine lineatures, as it were beauty itselfe descended into these lower Regions to bee seene amongst vs: Such an example seene with mine eyes, besides the testimony of another strange accident, haue (as
 235 it were a fatall arrow) so liuely pierced my breast, that I can take no rest, but in traouelling to aspire vnto that, which shoulde giue mee the sweete fruition of so precious a rarenes of fortune: which is onely to reuenge the death of *Perrequin of Duas*

d Phoenix. A fabulous Ethyopian bird that reminds of the solar cult in the Egyptian tradition. After the seminal Herodotan reference, a huge number of ancient and medieval authors (Pliny the Elder, Ovid, Seneca, Lactantius, Isidore of Seville, and the Physiologus tradition, among others), would enrich the legend of the oriental bird that travelled west after hundreds or thousands of years, to build a nest whereon to die. Some mythographers would refer to the sun rays or the bird itself being the cause of the incineration and the ashes lying on the nest; others would refer to the nest receiving the bird's semen as it died. Whereas in the former case, out of the ashes a new egg would be formed, in the latter, the new bird would carry its father's body to the city of Heliopolis, where it would be incinerated on the Sun's altar and given due treatment. Afterwards, the new Phoenix would return to its original Ethiopian land (Grimal). In most cases, the bird is followed and revered by other ones, its superiority and leadership being an important aspect. In this particular case, the idea would be that of *Gridonia's* superiority over any other woman, or else that of her eternal beauty.

your Cosen, vpon the false traytor and felonious homicide [Aa1^r, 177] *Primaleon* of *Greece*. Continuing which tranquillity of spirit by trauaile of my body, I sayled
 240 merrily towards *Constantinople*, and for the same effect; when by great fortune I met a Brigandine of Mores tossed by tempest of weather into the *North sea*, which would haue taken me prisoner: But the Soueraigne of all Gods,⁵⁵ constraying these mine enemies to passe the edge of my sworde, hath safeguarded and reserued me to the end to be your comforter, and the reuenger of our iust quarrell. For assurance
 245 whereof in attending that happy season, I send you in Hostage a Damsell issued of great parentage, whom I found within the vessell⁵⁶ of those miscreant Mores; whom so I pray you to vse and entertaine as you shall know her vertue and Princely demeanor doth deserue, as well in regard of the anguish which she shall suffer perceiuing herselfe thus captiue, as also in respect of the sincere and perfect amity
 250 which she will shew vnto you all her lifetime.

He who hath not his match in good will to doo
 you Ladiship all dutifull seruice.

So then departed *Diazan* with *Zerphira*, and all her iewels, accompanied with many Merchants who conuayed them very willingly; and holding on their iourney, they
 255 arriued at the Castle of the *Clouen-Rocke*, where after they had giuen *Gridonia* to vnderstand that there was a Damsell which they had brought her in the behalfe of a knight. Incontinent the Draw-bridges were all let downe, and the great gates set wide open.

Then *Diazan* tooke the Infant⁵⁷ by the hand, to lead her strait into the Chamber
 260 of the Princesse, who seeing her so richly attyred and so curteous to doo her honour and reuerence, supposed she must needs be extracted from some high and illustrious Linage: wherefore shee came to welcome and to entertaine her honourably: and perceiuing that the Lyon (which neuer styrd from her, began to fawne vpon her, she said alowd; Sister I cannot beleuee, but that this Lyon knoweth you, [Aa1^v,
 265 178] considering the gentle semblant and ioyfull⁵⁸ entertainment hee sheweth you, which as yet I haue neuer seene him doo to any since he was with me.

Zerphira vnderstood nothing shee spake, but stedfastly beholding her excellent and perfect beauty, reputed herselfe most happy to become into the power and custody of so gentle and rare a Princesse. Neuerthelesse, *Diazan* who vnderstood
 270 her well, speaking for her, set one knee on the grounde and made this answer.

Madame, in very deede I beleuee⁵⁹ your Lyon neuer sawe this Damsell before, because shee commeth but nowe from a strange Lande, farre distant from these Countries; but hee presageth the great desire which the knight who sent her vnto you, hath to doo you seruice; and also can iudge of the high choyce⁶⁰ of this Princesse, beeing Daughter to the Soldan of *Persia*, for somuch, as the Lyons by nature
 275

(as being Kings among the foure footed Beasts) doo recognize and⁶¹ knowe perfectly the illustrious and royall blood.

So hee proceeded to declare the Embassage which Prince *Edward* gaue him in charge to deliuer by worde of mouth, beside the letter which he had already giuen
 280 into her hand praysing him in valour and curtesie aboue all the knights to whom the fower Elements had euer lent any influence of harmonically constitution: And told her moreouer, how he caused himself to be called the knight of the Dogge; by reason of a very great and fayre Dogge that he carried along with him, which was of so good knowledge, that hee ayded and succoured him greatly in his necessities.

285 Squire my⁶² friend, replied the Princesse *Gridonia*, I make no doubt but that the knight of the Dogge is both magnanimous and of great Prowesse, seeing that without knowing me, hee hath had this remembrance of me; wherein I pray the Lord God to giue me⁶³ the fauour, that according to his merite, I may returne him his due guerdon and rewarde, and giue him so much power and strength, as by his
 290 happy victory he may chace from my hart the languishing and bitter sorrow [Aa2; 179] which hath ceazed it a long time. And for a testimony of the loue and duety⁶⁴ I doo owe him reciprocally, I take and accept this Infant⁶⁵ (his present) in the place and steede of a sister and a good friend; and so will I loue and honour her, as if wee were both issued out⁶⁶ of one wombe.

295 For this acceptance and curtesie did *Diazan* thanke her most humbly, in kissing her hand; then did hee interprete to the Infant what she said,⁶⁷ whereat *Zerphira* bowing herselfe very low, did giue her also thanks for her part: and then did *Gridonia* take her by the hand to make her sit downe by her, praying her to be of good cheare, and to deuise what pastime shee pleased; all which *Diazan* expounded⁶⁸
 300 vnto her as well as he could.

Then shee who perceiued so much honour was done⁶⁹ vnto her in eating and drinking alwaies with *Gridonia*, which made her greatly comfort herselfe,⁷⁰ and droue away all yrkesomnes of the place, but not that she could in any wise altogether⁷¹ forget her aduerse and sinister fortune: neuerthesse, she neuer shewed
 305 any euident token thereof, but very wisely dissembled it, whereat *Gridonia* marvelled not a little, but much more at her great riches and iewels which she carried about with her.

Diazan after hee had rewarded the Merchants of *Arriace* with some present,⁷² sent them away home to their houses, because hee meant to abide there to serue the
 310 Infant⁷³ *Zerphira*, whom he aduertized by the way, to take heede least shee shuld speake any thing in fauour of the Emperour of *Constantinople* to *Gridonia*, nor to⁷⁴ shew by any token or signe that she loued him, or any of his stocke or kindred: Which shee who was both sage and well aduised,⁷⁵ tooke for so good a forewarning, that shee was neuer heard in her presence to speake anything by affection⁷⁶ of this
 315 family. [Aa2^v, 180]

CHAPTER XXII.

How the Knight of the Dog presented himselfe with the lady of Arriace before King Frisol, who at his entreatie let the widdow alone with her Cittie, and how afterward he got the best in a Tourney which was held in his Court, and what fell out by occasion thereof.

Diazan being departed with the infant¹ *Zerphira*, Prince *Edward*, and the Lady of *Arriace*, accompanied with twentie² knights whom they tooke for their safe conduct, tooke their iourney towards King *Frisols* Court, so that arriuing there the third day afterward about euening praier,³ the knight being in his complete armour except his head-peece and gantlets^a onely, led the Lady by the hand, euen vp to the chamber of presence: for in this place did the king recreate himselfe with his children, and with many other Lords, who were come thether of purpose to see and welcome *Belcar* not long time before arriued from *Durace*: and there was besides the Queene his Mother, accompanied with *Esquiuela* and *Alderine*, the wiues of *Ditreus* and *Belcar* his two Sonnes, with many other Ladies, deuising and⁴ sporting themselues together, euery one according to their pleasure. The king seeing the Lady come in, knew presently she was Lady of *Arriace*, and beholding the physiognomie and honest countenance of the knight, iudged with himselfe he descended from some high and great linnage: when the Lady prostrating herselfe at his feete, thus began to frame her complaint.

Sir,⁵ it hath pleased you to cause notice to be giuen⁶ me to appeare before your royall Maiestie, to the end that vnder the coulour of fortification and assurance of your kingdome, you may dispossesse me of my towne of *Arriace*, because it is situate vpon the frontiere confining vpon the Moores your enemies, from whom yee suppose putting therein sure garde and good garrison, to shup vp all passage that way, and to cut off the hostile [Aa3^r, 181] inuasion, which they might otherwise make into your Maiesties dominions; wherein I maruell much that you addresse yourselfe to me, being but a poore widow, rather than to any other of your vassails, to vse such rigour and extremitie towards them: considering if you alledge that my sonne is too yong to keepe quarter, and to hold so dangerous a passage. I will answer you, this reason seemeth not sufficient to execute iniustice towards him, but rather ought you as his king and soueraigne Lord, to take him into your protection and safegarde. Nor can you finde iustly any fault, that my city is not well guarded and fortified, seeing I ordinarily keepe in pay a great number of knights and Souldiers,

a Gantlets. A glove worn as part of mediæval armour, usually made of leather, covered with plates of steel.

35 who do not neglect their duty and diligence, as well in placing Sentinels and Scouts
 both by day and night, within and without my walles, as likewise in maintaining
 all other things which are requisite for a frontire towne: besides euery one may
 presume, that in loosing of it I should most of all be endammaged, as being depri-
 40 ued of the principall cittie of my domaine, which I will not exchange for any other
 which you shall offer me in recompence to haue it. This is the matter⁷ I am come to
 let you vnderstand, hoping to finde some pittie and compassion in a Prince so full
 of clemencie as you are, otherwise I would neuer haue presumed to haue been so
 bolde to appeare before your presence, assuring myselfe if you cause the charters
 of your Royaltie to be exactlie looked ouer, you shall finde it appertaineth not to you
 45 by any vassellage, but hath alwaies beene the chiefe citie belonging to the whole
 stocke of mine ancestors.

The king hauing giuen good eare to the speeche of the Lady, perceiued the
 knight whome she brought thether came to defend her in a good and⁸ iust combate,
 if she should stand in neede: and for as much as he knew the braue and valiant
 50 knights by their countenance,⁹ this seemed vnto him a very resolute and sufficient
 man to maintaine her quarrell, which was not grounded of her part vpon any light
 occasion: by reason wherof he somewhat repented himselfe, in¹⁰ that he had caused
 her to be summoned vpon¹¹ that businesse, albeit to see what the knight [Aa3^v, 182]
 would say, he made her this answer. Lady, it needeth not too¹² many words to you,
 55 determine you¹³ to render into my hands speedily your towne, or else¹⁴ I will¹⁵ send
 to surprize it by force, and will¹⁶ giue you no other recompence, but that peraduen-
 ture¹⁷ which your sonne hath inherited from his father, which is to be a disloyall
 traitor to his King.

O immortall God, then exclaimed¹⁸ the Lady, what is that which these mine
 60 eares haue now heard? Surely sir you may do and say of vs¹⁹ your pleasure, because
 you are our Prince and liege Soueraigne:²⁰ but if I were as good a knight as I am
 a woman, I would make good against the hardiest knight of your Court, that my
 deceased husband neuer committed any treason in his life. Moreouer, if my Sonne
 be wrongfully depriued of the citie, which by hereditary succession appertaineth
 65 vnto him, we shall haue force,²¹ and not iustice offered vnto vs. I will do iustice, and
 that which I ought to do, replied he: and I will see who will contradict me therein.
 Then Prince *Edward* who had hetherto remained silent without any worde speak-
 ing, aduanced²² himselfe towards the King, saying: I cannot sufficiently maruell of
 you, O King of *Hungarie*, hauing heard heretofore the renown of your valiant and
 70 maruellous feates of armes, blowne abroade into the world with perpetuall fame
 and praise, that yee will now vpon so small an occasion obscure and dim it.

For vnderstanding well the discourse of this affaire, it seemeth to me that
 rather vpon some malice and grudge which you may haue conceiued against this
 Lady, than otherwise vpon any iust and apparant reason you will put her from her

75 owne good.²³ In so much that I must of fauour intreat you, that you will not suffer
 yourselfe to be caried away with enuy, nor be blinded by couetousnesse, seeing she
 will sweare vnto you, to be for euer hereafter your loyall vassaile, as heretofore
 she hath euer beene, and to keep so strong a garde within *Arriace*, that you shall
 not neede to trouble yourselfe, but remaine content in assurance of²⁴ al tranquil-
 80 litie and peace, so that if you refuse this reasonable condition which she offereth
 [Aa4^r, 183] you, I shall be constrained to say you do her wrong, with intention to
 make it good by single combate against whomsoeuer would maintaine the contrary.
Belcar who was of great courage, standing then vp with many other Lords who were
 present, answered him as it were in chollar. Knight, you come very presumptuous
 85 and arrogant into this place, not respecting in what manner yee speake before a
 king, whome I suppose you gesse hath no children neere him, who dare quallifie
 your pride: you shall not be denied the combate if you so faine desire it; and the
 Lady shall sustaine more dammage in this her comming with you in her company
 (for your sake) than she shall get profit.

90 I know not who you are (replied the Prince) who giue so discourteous language
 vnto Gentlemen being strangers;²⁵ vnto whom ye ought to hearken attentiuely in
 their demaunds. Indeede I heard before I came into this Country, that the king was
 both valiant and actiue in feats of Armes, whome his sonnes did second and imitate
 very neere. Nor was I ignorant he had many other braue knights in his Court, which
 95 notwithstanding could not debarre me from vndertaking willingly the protection
 and defence of this Lady; so that if yee will vpon her quarrell enter the combat with
 me, I am ready to goe into the field, vpon condition, if you be by me vanquished,
 the king shall neuer lay further claime to the Lady, nor to none of hers for the City
 of *Arriace*.

100 *Belcar* accepted with a very good will the battell vppon the same condition,
 and gaue him to vnderstande who hee was. Whereat the Knight of the Dogge was
 most glad: For al this, the king would not hazard his sonne to perrill of death, but
 commaunding him to sit downe againe in his place, tolde them he would in no wise
 accord²⁶ vnto this battell; because hee was already resolved to doo that which the
 105 Ladyes knight had entreated him too, remembering himselfe what occurrences he
 had passed in seeking strange aduentures:²⁷ So that *Belcar* hauing seated himselfe
 againe, in a great chafe, the King turned himselfe towards Prince *Edward* with
 this language. [Aa4^r, 184] Gentleman, for your sake haue I released²⁸ the towne of
Arriace vnto this Lady, conditionally she shall sweare to keepe it safe with sufficient
 110 garrisons of Soldiours able to defend it; that neither shee nor her sonne shall here-
 after bee rebels to my Crowne, and that you shall doo one pleasure for mee beside.

Most willing²⁹ will I employ myselfe in whatsoeuer it shall please you to com-
 maund me (replied the Prince) so it bee not to reueale my name, otherwise reput-
 ing the grace and fauour that you haue shewed to this Lady, as if I had receiued

115 it myselfe. Then directing his speech to the Lady hee willed her to kisse the kings
hand; the Assistants who saw how secrete hee kept himselfe, not bowing to doo
the like, they presumed hee was some knight descended of high Parentage. In the
meane time, *Belcar* and the Englishman were in some contention, but the Queene
who tooke pittie of the Lady of *Arriaces* teares, besought the king not to procure
120 the death of her sonne by this mean; so that for many respects he gaue the Lady
her content, who sware solemnly vnto him to obserue all that hee propounded to
her faithfully: and to sende him also her sonne vnto his house, to be brought vp to
serue his Maiesty, king *Frisol* requested the knight to soiourne in his Court vntill
the next sunday, to shewe him some Chiualries in a Tourney which should be held
125 there; whereunto he answered he would willingly abide with him, albeit he had
great affayres to doo in another place. And hereupon the king commaunding they
should goe to disarme him in some good³⁰ chamber of the Castel, the knight thanked
him greatly for that curtesie, excusing himselfe that he would not leave the Lady of
Arriace. Whereupon the king commaunded his Harbingers to see them very well
130 lodged without his Pallace.

Euerybody stood gazing vpon *Maiortes* the Dogge which *Clawdius* lead in a
Lease, maruelling much at his height and goodly proportion, amongst whom wer
many which did much desire to haue him; and aboue all, there was the Earle of
Oregua, a great hunter and chacer in Forrests rauished to enioy him.³¹ Wherefore
135 reputed himselfe a hardy knight, hee [Bb1^r, 185] determined to lay an ambush for
Prince *Edward* to take him away by violence as you shall vnderstand. But the Lady
being a very ioyfull woman to see her businesse haue so happy issue, would not
depart vntill the Tourney were finished; which her knight also purposed to attend;
who in the meane time was sore offended with himself that he combatted not *Belcar*,
140 because that slaying him in battell, hee thought to doo great pleasure to *Gridonia*,
who hated mortally the partakers and louers of the Emperour of her capitall enemy.

But the King and all the Lords there present, had no other talke but of him; so
that *Belcar* who felt himselfe somewhat displeased hearing all the praise powred
vpon him, saide thus much in all their hearings; The houre approacheth when we
145 shall see what hee can doo: Notwithstanding I maruell much of you my Lorde
(looking vppon his father) that you suffer yourselfe so soone to be ouercome with
wordes. I haue done it sonne (replied the king) to preuent the perill of your life,
hauing no better right on my side, and let mee heare no more, for good knights
ought to be honoured and maintained by Princes.

150 After this commaundement this plea came no more in question, but euery one
prouided to make himselfe braue against the Tourney, attending with an incred-
ible desire to see howe the knight of the Dogge would behaue himselfe. Sunday
being once come, the king went accompanied with his Barrons, and the Queene
attended by her Ladies to the Scaffold, and presently the place of the Iousts was

155 opened, where wer about two thousand knights,³² what on one side and other, and
 the Duke of *Borsa* and the Earle of *Oregua* helde vpon the Courtiers side,³³ being
 both very valiant Champions. At the first encounter many knights were seene goe
 to the ground; then beginning to strike one vpon another edgeling, flailing and
 pointwise, making such noyse as if a Legion³⁴ of Smiths had beene beating vpon
 160 their Anuiles. But king *Frisol* looked about on euery side, thinking to recognize³⁵
 the English Prince, who hearing say that the Skirmish was already [Bb1^v, 186] begun
 (supposing some one or other of the Kings Sonnes would be within the lists) he
 came thether accompanied with the xx.³⁶ Knights of the Ladies: so that seeing the
 courtiers at the point of carying away the victory, he purposed to releuee the feebler
 165 side: and dashing³⁷ Spurres to his Horse, before he brake his Launce, he laide many
 a knight along; then setting hand to his sword he did maruelous things: By this
 means knew him many Courtiers,³⁸ who came to prooue themselues against him.
 Amongst others, the Earle of *Oregua* comming very neere him lent him two sound
 blowes with his Mace: for which he susteined³⁹ sodaine reuenge by one blow which
 170 Prince *Edward* crossed him ouer his Helmet, wherwith being sore hurt he fell to
 the ground. Surely, quoth the king then, who beheld the conflict,⁴⁰ I perceiue now
 that which my heart did presage vnto me, of the prowesse of the Knight of the Dog,
 to be true: things which euery one may iudge as wel as I, by his honourable feats
 of armes which do aduance him far aboute all those of the whole troope. And as he
 175 vttered these speeches, behold *Belcar* and his brother *Ditreus* who enter⁴¹ the lists
 vnknowne, and for they said they would not be seene in the Tourney that day, to
 the end to auoid as much as might be the clamor of the vulgar sorte; as soone as the
 Nobility were placed vpon the Scaffolds, they went secretly to arme⁴² themselues,⁴³
 to thrust in among the crowd, as being no better than simple knights onely: where
 180 being arriued, *Belcar* ran his Launce cowched with great fury against the Knight of
 the Dog; who seeing him come with such a powder, attended him couered with his
 shield: whereupon he receiued one liuely attaint,⁴⁴ wherewith had it not bin for
 the hand of the Armeror, who fatally tempered it, Prince *Edward* had bin in danger
 of his life. Then began they to charge one another with inuincible courage, neuer-
 185 thelesse their conflict continued not long: because the Englishman⁴⁵ who excelled
Belcar in chialry, feeling himselfe somewhat moued, lighted so fell a knock vpon
 his Helmet, that he cleft it a two, and wounded him deep in his head; so that he
 was constrained to fall astonied to the ground. When the Prince of *Hungarie* saw
 his brother *Belcar* [Bb2^r, 187] lie so piteously vanquished,⁴⁶ and the Courtiers ouer-
 190 throwne, he ran as a mad man against Prince *Edward* with so terrible a furie, that
 his blow glauncing within the plates of his pouldrons^b vnder his shield, he gaue

b Pouldrons. A piece of armour covering the shoulder; a shoulder plate.

him a little wound in his arme: but he went not farre⁴⁷ from the place to vaunt himselfe therof, for the Knight of the Dog reached him two so sound blowes vpon his left shoulder betweene his Habergion and his headpeece, that he sent him to
 195 keep his brother company. Afterward with the aid of the most valiantest on his side,⁴⁸ he brusht his aduersaries in such sort, that he made them all discampe⁴⁹ to saue themselues: and seeing himselfe victorious, being very weary and ouer trauelled, he retired himselfe into his lodging, where he was by the Lady and her knights disarmed, and his wound carefully looked vnto. Meane while the King, who
 200 knew nothing of his sonnes disaster, shewed himselfe to be very ioyfull to see that which he presumed of the Knight of the Dog to be in effect most true: and supposed thereby he had done very well not to graunt his sonne *Belcar* the combate against him: neuertheles being arriued at the Pallace, and finding them both in so ill pickle, he changed his sodaine ioy into sorrow, saying: Alas! I deserue this well, who did
 205 myself intreate the knight to attend the Tourney, to procure me this mischief: now let him go his wayes on Gods name,⁵⁰ and that⁵¹ no man be so hardie as to disturbe and vex him.

The English Prince, vnderstanding how *Ditreus* and his brother were wonderfull ill at ease, through the wounds which they receiued of his hand, was the gladdest man in the world, for the respect which you haue heard before: and considering how it was not very good to soiourne any longer in this court, requested the Lady to take her leaue of the King, and that it would please him to pardon him if he abode no longer there: which she did most willingly, not without great enquiry of the king to know who her knight might be, wherein the good Ladie being not able
 215 to satisfie him any otherwise, but that a Merchant of *Arriace* had taken him into his ship in *England* as a passenger: she tooke her conge honestly⁵² of him to returne [Bb2^v, 188] home to her own house, whether⁵³ the knight of the Dog would needs accompany her a good part onward of her way: whereof the Earle of *Oregua* being aduertized, who hated him mortallie, for that he had beene dismounted by him in
 220 the Tourney: desiring also with an extreame affection, to get his faire Dog *Maiortes* from⁵⁴ him, encouraged a brother of his, who was both a valiant and a hardy champion, to seeke to be reuenged of him, alledging he durst not leaue the Court without incurring great suspition.⁵⁵ He framed so cunning a speech, that he sent his brother after Prince *Edward* with xx. Knights very well appointed and armed, praying him
 225 not to assaile him, vntill he had intelligence by his spies, that he had taken his last leaue of the Lady. And then taking some good opportunitie they might ouertake him to⁵⁶ massacre him getting into their possession as soone as they could the Dog. They followed him vntill the second dayes iourney, when he tooke his farewell of the Lady with this faire semblant.⁵⁷ Madame, will it please you to excuse me, if I beare
 230 you company no farther: for hauing matter of importance to be done in another part, I see the terme at hand when⁵⁸ I must needes take my iourney thether where

my businesse lieth. Moreouer, I hope now you shall doe well enough without my aide, being almost at your home, where yee shall liue heereafter in all peace and at your hearts ease.

235 The Lady who saw him speake in good sooth,⁵⁹ finding herself greatly beholding to him, durst⁶⁰ not by any entreaty withdraw him from his voyage: which notwithstanding she would⁶¹ willingly haue done, at the least to haue gotten his company but vnto her Castel,⁶² to haue feasted him there, and to haue bestowed on him some presents beseeming his estate: wherefore taking her leaue with teares in her eyes,
 240 she offered him some rich Iewels,⁶³ which he would in no wise accept, onely he recommended the Merchant vnto her who brought him out of *England*, vpon whom afterwards for his sake she bestowed many great fauours: so will we suffer her in great ioy and contentment to goe home to her Citty, to tell what befell Prince *Edward* after he was departed from her company. [Bb3^r, 189]

CHAPTER XXIII.

*How Prince Edward vanquished the twentie Knights whom the Earle of Oreguaes brother had laid in ambush to kill him, and to take away his Dogge: and how afterward he was brought by strange aduventure into a Caue, where he dreamed a terrible
5 dreame and the sequel thereof.*

The Knight of the Dog bidding the Lady of *Arriace* adieu, tooke his way towards *Constantinople*, when the Earle of *Oreguaes* brother who followed him by the foot, had aduertisement thereof by one of his spies, that was always at his elbowes: by whose
meanes learning perfectly what way he was to holde, rideth a great gallop¹ to ouer-
10 take him by a little path, which lead into a wood, hard by which he was to passe:
where ambushing his xx. Knights, he went before, to the end that discrying him a
farre of, he might meete him full in the teeth,^a to make him endure the charge of his
ambuscado. In breefe, beholde he commeth his soft and easie pace, as he who had a
great iourney to make, when the Earles brother, who marched already against him,
15 measuring by his eye how farre he had to go to the place of the Ambush, eased a
little the pace of his horse, to meete him iust in the same place: where being arriued,
he thus began, Knight, is it not you, who now goe from the King of *Hungaries* Court,
with so good penyworths of the disorders and outrages which yee haue there com-
mitted? By God² I will saue you a labour from going far this wayes to make your
20 vaunts thereof. O it is I whom it concerneth replied Prince *Edward* to saue you from
this reproche of treason, which might be laide hereafter in your dish to your shame
and dishonour, which I hope to doe at this present by the aide of him, vnto whom all
iniustice is odious and detestable. With that he came and charged his Launce with
such a powder against the Earles brother, that piercing him cleane thorow the body,
25 he had no need to call for a Barber or³ [Bb3^v, 190] Surgeon to dresse his wounds,
which the twenty knights in ambush⁴ (who had already compassed him in rounde
that he might not flie from them any wayes) perceiuing, ran two or three vpon him
at once, the one whereof failed his stroake, and winding himselfe aside at the attaint
of the other, he hit the third which came carreering⁵ after them⁶ with such a sound
30 blow vpon the pate, that he sent him from his saddle betweene his horse heeles,
wherein falling downe he burst his neck.

a Full in the teeth. In direct (local) opposition or attack; (*in the teeth of*: in direct opposition to, so as to face or confront, straight against). The expression is a sign of Munday's vivid style when translating: he uses anatomic expressions such as: *to follow by the foot*, *to be at his elbow*, *to meet him full in the teeth*, and soon also *measuring by the eye*. Thus, this passage clearly reproduces the physical bodily energy invested in the pursuit of the enemy.

Then the English Prince, seeing himself in extreame danger of life, made choyce rather to loose it valiantly, than to saue it by cowardly flight, so that in a moment his courage came to him in such sort, that hee made his aduersaries well know, they had sought him out but for their owne mischance:⁷ For as a furious Lyon he made such a bloody massacre of them, as the very grasse being greene before, and now all stayned with their goare bloud did giue sufficient testemony thereof. But whilst he stoode to inclose⁸ with a great troupe of them, the rest flew vpon his man *Clawdious* saying to him; let goe the Dog Rascall, or else thou shalt dye presently without repenting^b thy sinnes.⁹ I will let him slip indeede (quoth the Page) but it shall be small for your aduantage; before he had well spoken these words, letting slip one end of the Lease, hee let *Maiortes* loose amongst them: the Dog spying his Master in that perrill, ran so furiously to bite the horses that made front^c against him, pulling out with his teeth their buttocks and flanks, that they were forced to alight from their¹⁰ backs: Then began he to play the diuel^d amongst them, nor was there any plate of their Harnesse so fast nayled, but he rent it in pieces with his teeth; then¹¹ fastning in his sharpe iawes in the places which he saw vnarmed, he brought¹² the flesh still away with him, vntill the greatest part of the twenty knights were dead

b The idea of dying well had been paramount to the late medieval Church, associated as well to the general implementation of the sacrament of confession and the administration of the last orders that would guarantee eternal salvation. Spanish literature does reflect the concern of characters about exposing themselves to danger before having received proper absolution. Dying a good death was also central to Protestant beliefs: since salvation was attained through faith rather than through good works or the intercession of the Church, a person's ultimate fate was determined by the way he or she faithfully accepted death and hoped for divine mercy. In England, the issue of sin and penance created great controversy, as purgatory was abolished and the Office of the Dead underwent a full reshaping: if the Communion of the dying was still observed, prayers for the dead were forbidden (see Cressy).

c Made front. Munday uses for the first time *make front* with the same sense it has in both Spanish and French (Vernassal writes *qui luy faisoyent front*) of "standing in the direction of, or confronting". The military expression recorded for the first time in 1832 is *to make front to*. Here, Munday is not referring, however, to a military formation or line of battle, although the horses seem to create an instinctive groupal wall the dog must destroy, and the preposition *against* does emphasize the fierceness of the fight.

d Play the diuel. To do mischief; to cause severe harm, damage or disruption; to play havoc, ruin. This expression, registered in OED from 1542 onwards, is different from the French one: *commença il à faire merueilles*, and thus we may say Munday's choice would seem certainly more popular, but also ironic, since the "devilish naughty" dog acts, in fact, like Prince Edward, in favour of those in distress. As Marín Pina (2009, 79) points out, the spell cast by Malfada against Maiortes, just like that against Trineus in *Palmerin d'Oliva* (Bk I, Ch. LXV), does not affect the intellect of those human beings who have been transformed into animals, and thus, the canine bodily shape ends up serving a good cause, not a devilish one.

or wounded in the place; the rest betooke them to their heeles as fast as they could
 50 run, because *Maiortes* had made such worke of their horses, that they could not
 stand them in any steed; such was the rage and fury of this Dog, that whosoeuer
 had beheld him tearing the flesh of their horses, and pulling their armour in peeces,
 [Bb4^r, 191] might easily haue remembered the Seian or¹³ Bactrian Dogs,^e whom they
 feede with the flesh and bloud of men, to the end to make them more fierce and
 55 eager against their enemy.

Prince *Edward* for his part receiued but two or three little wounds, and to
 recure the same,¹⁴ went into a little Citty not far from thence¹⁵ into a rich Bourgers
 house, who feasted him very honourably¹⁶ during the time of his mallady, which
 lasted but eight¹⁷ dayes, because none of his wounds were daungerous at all; but
 60 being healed and closed vp, he purposed to betake himselfe again to his former
 iourney with his man *Clawdius* and *Maiortes* his good Dog, whom hee loued and
 made more account of than before. Already was the greatest part of the day ouer-
 spent, before Prince *Edward* had made an ende of the conflict which ye haue heard
 recited, whereof the Earle of *Oregua* being aduertized by one of those who saued
 65 himself by vertue of¹⁸ his heeles; hee was ready to dye through rage and despite:
 and causing the bodies of his Brother and the other slayne knights to bee entered,
 could not tell how to conceale this ignominious ouersight (as in like case the true
 Iudge of all, doth permit such haynous disloyalties to bee quickly made knowne)
 but the bruit came to the Kings eare: Who forthwith imprisoned him as a transgres-
 70 sor of his commandement, thereby to manifest vnto the world his own innocency
 in this treason, considering the coniectures which might be gathered by the hard
 measure which his two wounded sonnes receiued at the hands of this stranger:
 Which deede if it caused him to be highly honoured throughout all his kingdome;
 no lesse did euery one commend the prowesse and valour of the Knight of the Dog,
 75 who being recouered of his woundes, as ye haue lately read, hath taken his¹⁹ leaue
 of his Host to prosecute his intended voyage. And traelling fiue dayes space along

e Seian or Bactrian Dogs. Strabo's *Geography* (Bk XI, Ch. XI) clearly states how this region of Bactria-Sogdiana, located among current northern Afghanistan, southwestern Tajikistan and southeastern Uzbekistan, was in ancient Greek times a fertile and thriving civilization whose peoples had tried to extend its frontiers into the Pakistani coast along the Indus river. When describing their ancient customs, the first reference is one concerning old age: old men and women would be thrown and devoured alive by special dogs trained with that particular aim (thus, their name: *grave-diggers*). Within the city limits, the ground was, ironically, filled with bones that had not been buried by the dogs or by those still alive. Strabo includes as well the news that, when conquering these lands, Alexander the Great would put an end to such practice, which reminded the geographer of those of other groups that simply let their elderly starve to death once they reached the age of 70. He attributes such restrictions to a Scythian origin.

the sea Coast, on the sixe he entred into a forrest, and found not in all that whole day any Cabbin or Tent wherein to make his repast,²⁰ but one onely olde house where some shepherds had set vp a lodge couered with thatch; so that he was constrained to lodge therein all that night with *Claudius* his Page, who led [Bb4^v, 192] along with him his great²¹ Dog: neuerthelesse before any sleep could close vp his eyes, he saw from a corner wherein he was couched vpon a little straw, comming into that homely Cell, two goodly yong Stags, casting foorth of their eyes an admirable glistering, whom as soone as *Maiortes* espyed, he started vp forthwith, as if he would haue rushed vpon them furiously. But it fell out to the contrary, for they went out again all three one after another, as quietly as if they had been brought vp in one house together all their lifetime: so that the Prince no lesse astonished with this new accident: than desirous to see the end which would follow thereof, went foorth of the Sheepe coate for the same purpose; and beholding the three beasts run very louingly and quietly into the wood together, he said. Now so God help me,²² it would greatly²³ vex me if I should lose in this sort the Dog, which I haue heeretofore so well defended:²⁴ therefore *Claudius* bring me my horse, that I may go after to saue him if I can. He had not scarce spoken the word, but the Page was come with his horse, vpon which mounting he was soone in the same way which he saw they had taken: and albeit he galloped amaine, yet could he neuer ouertake them, and neuerthelesse he neuer lost them out of his sight.²⁵ So that following them all night long, being very glad to see them trip so louingly together before him, yet was he far more ioyfull when he perceiued them hide themselues within the narrow mouth of a Caue; where he being arriued, leauing his horse with his Page who followed him, entred in presently after them with his good sworde in his hand. So far went he within that darke hole vnder ground, that he at the last drew neere to a goodly rich Pallace, ioyning hard vnto a most pleasant garden planted round with all sorts of fruite trees: betwixt which he saw many channels running with cleare streames, comming all forth of a most sumptuous and magnificent fountaine, whose bason of fine Iasper stone, was supported by three Harpies^f of Oriental Christolite.²⁶ There Prince *Edward* encouraged himselfe to go on, and as he went a little farther, he

^f Harpies. The three harpies (Aelus, Ocipetes and Celenus) are mythical winged creatures that appear in Greek and Roman mythology from the pre-Olympic generation, as daughters of the god of the sea, Thaumatas, and the oceanide Electra. They present a female upper body and a bird lower one, including wings and talons, and were often associated with storms and wind. Although acting as ministers of divine vengeance, they were known for their mischievous and malicious behavior, and were said to be responsible for stealing food, and for abducting children or souls, a possible reason for their representation on ancient tombs (see Grimal). In the legend of Jason and the Argonauts they are related to the theft of blind prophet Phineus' food. The word is first found in English in 1540.

found vnder a Pauillion of cloth of Golde, a most beautifull and gratiuous²⁷ Lady [Cc1^r, 193] sitting between the two Stags, and his Dog iust ouer against her: whom the knight seeing before him, laide his hands vpon the heads of the two Fawnes, of
 110 whome immediatly was made²⁸ a wonderfull Metamorphosis, for they became two yong men very richly attired, vnto whom the Prince drawing neer, being greatly amazed of that sodaine transmutation, they began to shew great reuerence vnto him, and the Lady by and by fell vpon her knees saying: Faire²⁹ Knight, by the thing yee loue best in this world, we beseech you pardon vs; if with this trouble and
 115 disease of minde we haue caused you to come so farre: for it hath not bin without good occasion, considering the long time we attende³⁰ you heere with great deuotion:³¹ and yee may be vndoubtedly assured not to suffer any disease³² in this place rather will we³³ serue you heere as him, who ought to reestablish vnto vs, that which God and nature had prepared³⁴ for vs after the death of our father. Behold
 120 heer your Dog whom my Brethren brought into this place, not to the end to steale him from you, but to cause you onely to come into this place. Prince *Edward* hauing heard this Damsell speake, whom in the meane time he tooke vp from the ground by the hand, appeased his choller, and answered her thus.

Madame, of a troth³⁵ I was in very great care, fearing to loose this Dog, which I
 125 loue more than yee may³⁶ imagine, notwithstanding, seeing I haue recouered him, I pardon you willingly wherein soeuer you say yee haue offended me: and if yee can deuise wherein I may imploy my best indeuours to doe you good in that which they detaine from you wrongfully, I shall as willingly do it, as any knight whom yee may finde within the circute of the Horizon, or in the whole center of the world. Then
 130 the Damsel thanked him most humbly, and taking him by the hand, lead him to sit downe by her in a Chaire, where the two yong men disarmed him: then brought they him out victuals to breake his fast, and (after he had well eaten and satisfied his hunger) they prayed him to lay downe his head vpon a rich pillow, which they laid for him vpon the side of a seat, there to repose himselfe, which he did willingly,
 135 being very weary with the trauell which he had endured the night before, [Cc1^r, 194] wherein he neuer slept winke.^g The Lady couering his legs with a Scarlet Mantle furd with Woluerings,^h he fell a sleepe presently, and in the meanetime the two

g Slept winke. Phr. (*not*) to sleep a or one wink, (*not*) a wink of sleep, etc. Munday omits the indefinite article.

h Scarlet Mantle furd with woluerings. Vernassal says simply "*rouge fourre de loups*". Munday's expression is more evocative of the nobility of these characters, since the vivid scarlet colour had been traditionally associated with the luxury trade of dyeing products for the crafting of splendid fabrics. First described in Persian and Assirian writings, the dye extracted from a Middle East insect, the kermes, became a sign of excellence and was mainly worn by royal and noble families during the Middle Ages and the Renaissance. It was also included in the cross stripes of crusader

brethren went to fetch *Claudius*, who stayed with his Horse looking for him as yet at the mouth of the Caue. After that the English Prince had slept a good while, he
 140 awaked sodainely out of his sleepe, being sore affrighted with a terrible dreame which he had dreamed: It seemed to him to arriue at *Constantinople* to defie *Primateon*, where entring within the Citty, he met a Lyon, and a fierce Lyonesse, which as he would set his foote within the Gate,³⁷ issued foorth and ramped against him, tearing away with her pawes³⁸ the forepart of his Haubergion, in such sort,
 145 that making still a³⁹ wound bigger and bigger in his brest iust against his heart, it seemed to him that his soule did presently depart out of his body. And as he thought beside that the Lion and he being furiously in fight together, he could in no wise preuaile to vanquish, nor in good sort⁴⁰ defend himselfe from him, he was so much in nature resembling to the Lyonesse:⁴¹ which caused him in a great fright to starte
 150 out of his sleep, saying: Lord God helpe me, and permit not I beseech thee, that I receiue any⁴² shame or dishonour in the battell which I hope to haue against *Primateon*: with that *Olymba* rose vp (for so was the Lady called sitting at his side) saying. Sir, yee awake very sorrowfull, and I know not what may giue you occasion thereof,⁴³ if it be not some dreame, which yee know better than I, men accompt but
 155 false, and abusiue imaginations: for when they should be true, and⁴⁴ should presage and foretell to credulous persons some token of future occurrences, yee are not ignorant but that the noble and generous mindes must passe thorowe many strange and hard aduentures. In good faith⁴⁵ yee say true Madame, replied the knight, seeing that to finde you in this place with your Brethren lately transformed, I
 160 reputed a thing most strange and maruelous: wherefore I beseech you declare vnto me the whole discourse. Sir, replied *Olymba*, most willingly will I obey you in this request, since that it pleaseth you to vnderstand our great disaster. [Cc2^r, 195] Know yee, that we are all three children of the deceased Soldan of *Nicea*, the same who dyed by the most disloyall and tyrannous mischance that euer was heard of: for this
 165 good Prince our Father, being by nature meeke and gentle, loued most dearely a yonger brother that he had, called *Gelon*, who of a troth⁴⁶ neuer shewed him any part of reciprocall loue again, because from day to day he sought out all meanes to kill him, to ceaze⁴⁷ himselfe wholly with his estate and Seignories, which fell out

flags, and after the fall of Constantinople, was also used by cardinals. If the Venetian variety was especially appreciated, with the conquest of new Atlantic territories, a new brighter one was discovered and fully exploited, the Mexican cochineal, which found its way into Europe after 1523 (see Greenfield). Munday adds an American echo, as he mentions the hides of *wolverings*, a word mainly associated with the American variety of the animal, and first registered in 1574.

i Ceaze himselfe wholly with. Vernassal has “*s’emparer de son estat et seigneuries*”. Munday uses the verb *to seize* with the prep. *with* coming from the passive form of the verb: *refl.* To take possession of; to seize *on* ; to take possession; to annex (a country) to one’s own dominions.

170 after a while⁴⁸ as they were both together Hunting abroad. For my Father vpon a
 time making an assembly neer vnto a thick brake wherein his Hunters had enclosed
 a great wilde Boare, and spread the toyle^l about it, to shew him some pastime, the
 traitour seeing himselfe still neere my father, with three or foure of his faction, as
 he espied him⁴⁹ in a strait passage, beset and couered⁵⁰ euery way round with thick
 175 bushes (by which way he doubted the Boare would issue) lanced⁵¹ at him behind
 his back a very sharpe Iaueline,^k which he carried in his hand, with such violence,
 that it ran in⁵² him cleane thorow the body, being constrained to fall at that very
 instant⁵³ from his Horse backe to the ground, in the selfe same place: so that the
 Boare comming foaming and grinding his teeth in furious manner, tore⁵⁴ and rent
 in peeces the Carcasse already deade, the fellow⁵⁵ murtherer our Vnkle, making the
 180 world beleeeue howe the Boare had slaine him, and would haue done the like to him,
 had he not shifted himselfe a little aside: so that⁵⁶ some Hunters who saw very wel
 the contrary, durst neuer open their mouth so much they feared lest some mischief
 would be done them if they should make any speech thereof. This lamentable
 murder being committed, he went strait to *Nicea*, where inuesting himselfe with
 185 the whole Estate in lesse than fiteene dayes he proclaimed himselfe Soldan without
 any contradiction, my brethren and I being too little to resist so damnable a crea-
 ture: and yet for all that the cruell and bloody minded monster would haue slaine
 vs then in that our pupillage,^{l57} had it not beene for the ayde of a knight called

j Spread the toyle. A net or nets forming an enclosed area into which a hunted quarry is driven, or within which game is known to be. Hunting with nets was a popular method of catching game during the Middle Ages, and was widely used in order to catch a large number of animals in a single hunt, which was especially useful for feeding a large population or for trading the surplus for other goods (see Cummings concerning certain caveats about innoble death for the animals as well as conservationist reservations). Nets used for hunting were typically made of woven or knotted ropes, with a variety of different sizes and mesh patterns to target different types of game. Some nets were thrown by hand, while others were set up as traps, with animals lured into the area and then caught in the net. Larger animals, such as deer or wild boar, could easily break through a net if they became entangled, leading to injury or even death for the hunters, as suggested by the traitor brother in the story. The use of nets often required multiple hunters to work together, making communication and coordination crucial to ensure success. Both in the Castilian royal house and in the English one there are examples of accidental deaths of a fellow hunter, the most relevant case being that of Brutus in the first chapter of *Historia regum Britanniae*, accidentally killing his father when hunting.

k Iaueline. A pointed weapon with a long shaft used for thrusting; a pike or half-pike; a lance. *Obs.* Ranging in length from three to four feet, it used to have a broad, barbed, leaf-shaped head and was carried in pairs (Broughton).

l Pupillage. The condition of being a minor or ward; the period of minority or wardship. This condition was especially dangerous for young princes. In romance the most famous case would be that of Chrétien de Troyes' *Cligés*, where the uncle, although not killing his elder brother king

Osmaquin, very well learned in the Art of Magicke⁵⁸ and Negromancie,^m who by the
 190 vertue of [Cc2^v, 196] his secret Philosophy could foretell⁵⁹ to our father, that he
 should take heed of *Gelon* his yonger brother, vnto whom he gaue no credit, whereby
 this mischiefe happened vnto him. But the good old man as soone as our father was
 deceazed, conducted vs three into this place, where by meanes of his knowledge hee
 hath⁶⁰ built these goodly magnificences which you see, and dwelt here about fower
 195 years, vsing vs as his owne children; but at the end of that terme he fell into a grieu-
 ous and contagious mallady, with the which fearing to infect vs (knowing assuredly
 he should then dye) would not in any wise we should frequent neere him; but vpon
 a time, feeling himselfe at the very last extremity of his life, he⁶¹ caused vs to come
 before him saying; My children sorrow ye not for my death, seeing that God being
 200 pittiful and merciful, will remember you before it belong, for a Christian knight
 issued of Royall bloud, reuenging the death of your father, shall reestablish you in
 the goods which are wrongfully detained from you, and you shall know him by a
 fayre Dog which he hath, being a great deale⁶² better than he is supposed to be, in
 so much, as it is a man and a very valiant knight. In fine,⁶³ he commanded vs hauing
 205 once met you, to passe with you vnto *Constantinople*, where he foretold vs you
 should receiue a wound in Combat, whereof you might⁶⁴ neuer be cured in all your
 lifetime, albeit it should be to your honor and immortal renoune: For the better
 direction of which voyage, and to auoyd all shipwracke in this Nauigation, hee told
 vs we should finde a Frigot ready rigde with all thinges necessary not far from this
 210 place: then giuing vs many other holsome admonitions, for want of his breath
 which began to fayle him, hee yeilded his soule vnto him who demanded it, in the
 same place as ye see, from whence⁶⁵ my brethren haue issued forth diuers times to

Alexander (as happens here) is interested in getting to the throne, in spite of its legitimate heir's rights, getting married before the child comes of age. Cligés will have to get King Arthur's help to travel to Constantinople and gain his throne. Here, the role granted to Arthur in *Cligés* is given to Prince Edward through the magic encounter with the three siblings.

m The idea of consultation to the dead was well known and present in the classical literary tradition, since Book XI of *The Odyssey* presented Odysseus' journey to the underworld with that aim. The formulae and rituals for conjuring the spirits were presented and properly studied in books like *The Table of Solomon* and Honorius the Necromancer's *Treasury of Necromancy*. However, inquisitors like Dominican Nicholas Eymericus (1320–1399) attacked this tradition (see Kieckhefer). Virgil himself was portrayed as such a prestigious magician in the Middle Ages. He would later be followed by many other modern scholars devoted to esotericism, given the renewed interest in Pythagorean and Platonic philosophy, or in the Kabbalah among humanist authors. In this chapter of *The First Book of Primaleon of Greece*, as in much of the romance tradition, where the presence of magicians and sorcerers is almost a must, Osmaquin's rituals and occult knowledge are presented as positive for the unfortunate disinherited siblings, and therefore, devoid of any negative connotations.

see if they might finde you: And now I prayse God⁶⁶ it is not in vayne, because the Dog which *Osmaquin* told vs off, maketh me doubtles⁶⁷ beleeeue, all the rest will
 215 prooue as true as this. You recount me great matters (quoth the knight then) I beseech God with all my heart⁶⁸ they may haue a happy ende, that I may reuenge you of so fowle a [Cc3^r, 197] treason. Mine aduise being to goe as soone as may bee towards *Constantinople*, where the great affection I haue to see the aduerture which is reserued for me, makes me thinke euery houre a yeare. Then the young
 220 men bowing themselues very low, and doing their obeysanceⁿ to the knight, thus bespake him.⁶⁹ Noble Prince, since that by fatall destiny it falleth to your god⁷⁰ hap to releuee vs out of this misery, we hope also our valour will bee something more aduantage to vs, in receiuing the order of knighthood from your hand, the which I⁷¹ humbly kisse at this present, quoth the Elder called *Mosderin*, in token⁷² of the perpetuall seruice which yee shall alwayes finde at my hands: the like did the yonger named *Bellager*. Prince *Edward* embracing them both, was very glad to see *Claudius* his Page there also, to the end⁷³ he might make more speede away: so comming forth of the Caue, he mounted the Infant⁷⁴ behinde himselfe, and *Mosderin* vpon *Claudius* horse, and his Page behinde him (for *Bellager* would go on foote) they⁷⁵
 225 began faire and softly to set forward thorow a Forrest. And because they could not that euening reach the Sea-coast, they rested within a wood in a very thicke place all couered and beset with trees full of leaues and greene boughes, where the knight could not sleep one winke, so much was his minde troubled with⁷⁶ thinking of *Maiortes*, whom the Damsel had tolde him to be a man, and of the other things
 230 which *Osmaquin* had prophesied of him, which did all iumpe right with^o the imagi-

n Doing their obeysance. The verb *to do* is followed by the possessive adjective, usually found after the verb *to make*. Munday has fused both close forms: Frequently in *to do obeysance (to)*. Homage or submission to a person in authority; deference towards an acknowledged superior; respectfulness of manner or bearing; and an act or gesture expressing submission or deferential respect, usually a bending or prostration of the body; a respectful salutation; a bow or curtsy (frequently in *to make an or one's obeysance*).

o Imagination of his dream. Vernassal uses the term *fantasmes de son songe*. Authors like Cicero, St Augustine, Chalcidius, or Macrobius had consolidated a typology of dreams with roots in the ancient Greek philosophical schools as well as in the Bible. The types ranged from the *oraculum*, the *visio* or the *somnium* (where, in different degrees, higher unknown creatures or figures of authority would explicitly deliver a message; or where a present, past or near future would be revealed through enigmatic images that had to be properly interpreted), to the *insomnium* and *phantasm*, the images of which would derive from the dreamer's anxiety of daily worries, or else from utter physiological causes like diseases, excess of food, etc. In romance, the mysterious nature of the oneiric experience responds to the types of dream called *visio* or *somnium*. Munday illustrates the baffling phenomenon through the reference to *imagination of his dream*, parallel to Vernassal's *phantasmatic vision* (see Kruger).

nation of his dreame: wherein his thoughts were still occupied vntill it was day.⁷⁷ When they remounted on horseback, and marching along the sea coast, they came at last vnto a little creeke lying betweene two Rocks, where they found the Frigot at an Anchor, whereinto they went all aboard to Ship themselues.⁷⁸

240 In this vessell were two little Chambers either of them garnished with a fine bed, and with whatsoever prouision was requisite for such a voyage: therein was also found two rich Armourns varnished blacke, with two very fayre swordes for the young Gentlemen which *Osmaquin* had layd in that place before he dyed, together with all the⁷⁹ treasure of the [Cc3^v, 198] Soldan their father, foreknowing
245 well by meanes of his Art, what would ensue after their fathers decease. So soone as the young men spied these Armourns, they besought Prince *Edward* to Arme them Knights before they set sayle, whereunto he most willingly condescended; and causing them to endosse the Armourns, he buckled on the spurres vnto them both, and gyrded both theyr swordes vnto theyr sides, giuing them the gentle acco-
250 lado with these kinde speeches; I pray God⁸⁰ to make you as good knights as your aspect and physiognomie doth prognosticate,^p that the prowess and⁸¹ valour which shall heereafter apparantly procede from you, may deface the want of this act not accomplished according to the ceremonies requisite in the honour of Chiualrie.

When they had thus receiued the order of knighthood, they hoysed sailes, and
255 without euer setting eye of any other ship, they rowed so long, that within a while they found themselues in the maine Sea: where the Infant⁸² *Olymba* was so glad,

p Physiognomie. The science that analyzed facial and bodily features and expressions in human beings and animals as revelatory of psychological or character traits, either permanently or circumstantially, was a fundamental concern of ancient societies that conceived the existence of a natural bond between the bodily and the spiritual dimensions. The most relevant Greek authors – especially Aristotle – would include these themes as part of their works (between the fifth and the second centuries BC at least four major treatises on the theme are known). Theories and sciences like that of the humours, or some aspects of astrology, were also deeply intertwined with the foundations of physiognomy. In the Middle Ages, eastern compilations in Arabic would be translated into Latin and popularized through sapiential literature. That was the case of the *Secretum secretorum*, a text translated from a previous Arabic compilation into Latin: it was glossed at Oxford by Roger Bacon in his *De retardatione accidentium senectutis*, and directly translated from Arabic into Castilian as *Poridad de poridades* to eventually find its way into the Toledo School of Translation and Alphonsus X's works (and once more into England thanks to Petrus Alphonsus, the first author to mention the Castilian source in his *Disciplina clericalis*). Precisely when working in Toledo, mathematician and philosopher Michael Scot would draw his *Liber Physiognomiae* from pseudo-Aristotelian Arabic sources. This work, written in the early thirteenth century for Frederick II, was first printed in 1477, and contributed to the popularity of physiognomy, especially through his set of aphorisms. In the Renaissance Giovanni Batista della Porta's publication of *De humana physiognomia* in 1586 would renew the tradition of these studies, later on followed by a most important development through the artistic derivation in Charles Le Brun's 1698 *Méthode pour apprendre à dessiner les passions*.

seeing her two Brethren knighted, that she could not satisfie herself in her⁸³ dilligent attendance vpon Prince *Edward*. So that sayling with a prosperous and a calme sea, they came to surge⁸⁴ within the coast of *Thrace*, whence Prince *Edwarde* discrying *Constantinople* a great way off, his heart began to rise, not knowing what fortune would befall him in that Cittie.

And for that he would not directly put into an⁸⁵ Hauen, they Anchored in a little gulfe about⁸⁶ fiue miles off, where neuer any Ships vsed to ride: and yet thether haunted soome poore Fishermen, whose dwelling was⁸⁷ not farre of.

265 As they were all gotten ashore:⁸⁸ My friends, quoth Prince *Edward* to the young Gentlemen, I must of necessitie go into *Constantinople*, where I⁸⁹ hope to haue the combate granted me against *Primaleon* of *Greece*, sonne to the Emperour *Palmerin*, for indeed for no other cause am I come into these climates: wherein if God⁹⁰ so much fauour me, that I may escape with my life, I promise you to be heere againe
270 quickly,⁹¹ to aide you with all my power: and if peradventure⁹² I die, [C4^r; 199] ending my life in this Combate, heauens graunt yee may speedily recouer your estate and succession.⁹³ Therefore mine aduise is, that yee abide heere to accompany the Infant⁹⁴ your sister, for I am determined to passe thether alone, as I came when yee first found me out.

275 When *Olymba* heard the Prince speake in this manner, she began to fetch a deepe sigh, saying; Ah Noble sir, God⁹⁵ forbid your death should be so sodaine, I hope assuredly, you shall returne victorious in this battell; therefore trouble not yourselfe with any of these thoughts and cares, but haue your confidence⁹⁶ in God onely, who shall be your Protectour.

280 Then *Bellager* interrupting this her speche, requested the knight⁹⁷ that he would not for anything in the world abandon him, whereby he might not see the ende of this combat; so that hee must needes goe along, and *Mosderin*, who would faine haue made the same voyage, was faine to keepe his sister company: where we will leaue them to bring the two knights vnto the Citty of *Constantinople*.

CHAPTER XXIII.

How Prince Edward being arriued in Constantinople to defie Primaleon vppon the death of Perrequin of Duas, found himselfe surprized with the amorous and gratious regarde of the Infant¹ Florida the Emperours daughter: and how he and Primaleon fighting afterward a Combate at all extremities, were by her parted, and what fell out thereupon.

Prince *Edward* and *Bellager* hauing taken the way of *Constantinople*, had not trauelled aboute two miles, but they mette with many knights who were walking abroad in the fieldes: For this place being very pleasant and of great recreation,
 10 the Emperour woulde needes shoue [Cc4^v, 200] some pastime of hunting to *Torques* sonne to King *Toman* of *Griesca* and of *Romata*, him whom he had before deliuered out of the hands and dangerous assaults of the Soldan of *Persia*.^a

This *Torques* a most gallant Gentleman and very actiue in feats of Armes, pricked on with the spurre of vertue to winne brute and² renowne among the best
 15 Knightes, hearing euery day such high commendation of those in the Emperours Court surpassing the best accomplished and³ most valiantest^b Knights in all *Europe* and *Asia*, he besought the King his Father vppon a time to giue⁴ him licence to goe thether to see them.

Whereunto he most willingly gaue his consent, and the rather because the
 20 good Prince *Palmerin* was one of the greatest friends hee had, a thing which might easily bee iudged by the sumptuous and most honourable entertainment which hee made his sonne at his arriuall, vnto whom *Primaleon* opened the secrete gates of his amity, loue, and faythfull friendshippe, in such sort, that they were neuer shut vnto him afterward.

25 Now by this time Prince *Edward* beeing come iust to the place where was pitched the Emperours tent (who was then walking abroad with his Emperesse along by a little fresh streame which was very neere vnto that place, *Primaleon* and *Torques* with the Infant⁵ *Florida*, and diuers other Ladies walking after them) hee

^a In *Palmerin d'Oliva* (Bk II, Ch. LII), the reference is given of the war between the Soldan of Persia and the king of Nabor, as the former had tried to impose its illegitimate right on these two realms of Griesca and Romata and demand a tribute. Palmerin having taken the king of Nabor's side, he would, after defeating the soldan, bring him to Nabor, where he would meet Zerphira, his enemy's daughter and the one he would later on marry.

^b Most valiantest. By the fourteenth century comparisons would be often formed by bringing together the OE inflexional form and the more recent periphrastic one: thus, *most valientest* would still sound normal by the sixteenth century (Mustanoja 281).

was greatly amazed and astonished⁶ for a time, but at the last he asked of⁷ a Squire
30 who it was.

Syr (quoth hee) it is the Emperour of *Constantinople*, who came hether yesterday to take his disport and pleasure at⁸ the Chace: Accompanied with the Prince of *Griesca*, who arriued but this other day within his Court; And if you be a straunger in this place (as it seemeth vnto mee you are) I will presently shewe you the Empe-
35 rour if you knowe him not, for behold where hee is himselfe in person walking with the Emperesse. [Dd1r, 201r] Right ioyfull was the knight of the Dog to beholde the Emperour, calling to minde the maruellous deeds which he heard reported of him,⁹ and approaching neerer, he did not alight at all from his horse, to shew that he came not to doo him anie seruice. But a little he bowed himself on¹⁰ his horse mane,
40 saying: Sir, of your fauor I would request you, it may please you to shew me if *Primaleon* your sonne be in this troupe or no, for that before you (esteemed the most iust and equitable Prince liuing at his daie vnder the firmament) I wil defie him vpon the death of a knight whom he feloniously¹¹ slew in his tourney. *Iesus Christ*,¹² (quoth the Emperour, then being somewhat offended) and¹³ when will this demand
45 haue an end? I tell ye knight, that both you and all those who shall come to take this reuenge, seeme vnto me rashly¹⁴ aduised, since the truth of the act is so manifest and notorious.¹⁵ But the Prince who sawe him speake thus in choller, maruelled at the manner of his answeere, for that he reputed him a little more modest and discreet than he seemed to be at that time, so that¹⁶ being not able to containe within
50 his heart the burning zeale which prouoked him so farre, he was forced to replie vpon his former purpose¹⁷ thus: Sir, I did not thinke to receiue so rigorous¹⁸ an answeere from so benigne and curteous a prince as ye are, neuertheles to vse no superfluitie of speech, ye shall knowe from me, that if *Perrequin of Duas*^{c19} haue not bin yet auenged, the small courage and cowardise²⁰ of those who came hether for
55 that purpose hath bin the cause thereof, as I hope ere long to shewe you plainly, if ye will grant me the combat against your son. I will see, quoth²¹ the Emperor, what you can doo more than others who haue entered the field vpon this quarrell, whom I esteeme of more, or at least of as great valour, and²² as expert knightes as your- selfe. At that word prince *Edward* thought great scorne, and would talke no longer
60 with him, but being become saturnine,^d and dreaming built castles in the aire,²³ when²⁴ *Primaleon* and *Torques* who lead betweene them faire *Flerida* by the hands, ariued at the place where this protestation²⁵ was made, and comming in the same

c Previous chapters include Perrequin of Duas in a consistent way; it is in this last chapter where the variant Peregrim or Perregrim of Ducas is repeated.

d Saturnine. Born under or affected by the influence of the planet. Hence (in later use without allusion to the primary sense), sluggish, cold, and gloomy in temperament.

maner all three neerer vnto the knight, *Primaleon* who knew what the matter was before, saluteth him thus, My friend I am *Primaleon*, would ye anie thing with me? 65 Nought but vengeance,²⁶ [Dd1^v, 201^v], replied the Englishman,²⁷ for the death of *Perrequin of Duas*,²⁸ whom ye slew cowardly, and not as an honourable and loyall knighth.²⁹ It sufficeth (quoth the Constantinopolitan) here vpon ye shall haue the combat with me, which shall not be deferred anie longer, than till I come from arming myselfe. For God³⁰ forbid that such staines and reproaches imputed to mine 70 honour, should euer for me be deferred or remitted vnto³¹ farther dispute and longer processe of time to decide them. Oh my God, gan^e the infant³² *Flerida*, what vnreasonable defiances are these? I neuer heard of anie demand more impudent and more inconsideratly propounded than this, since that so often the truth therof hath bene tryed, as euerie one can tell, and I cannot imagine what other guerdon³³ 75 those knights pretend to haue, who come to reuenge this death vpon my brother, but onely to end my daies, without anie shew of other honest reason. These speeches vttered she with so great a stomacke,^f that the verie grieffe that her heart apprehended, caused the faire superficies of her angelicall face to shew so perfectly, that there is no man liuing but would haue remayned maruellously abashed to behold³⁴ 80 her so naturall and accomplished beautie.³⁵ She ending her exclamation, turned towards prince *Edward* her bliew³⁶ eyes, bedewed with teares, which distilled from her braine,³⁷ thorough the vehemencie of the anguish which she felt in her brest, seeing her brother whom she loued as her owne soul, so chafed, and so peruerse^g against her,³⁸ to performe the battell. The gracious and pittifull regard of these two 85 glistening starres wounded in a moment the heart of the knight in such strange³⁹ manner, that loosing almost all sense, hee clean forgot *Gridonia* also, and the passion of this his greene and newe wound was so vehement, that hee found no phisition nor surgion⁴⁰ who could vnderstand the method of his cure, except the verie same from whome his wound was inflicted. Alasse, what migh hee then doo? Surely, will- 90 ingly would hee haue desisted with his honour from this battell, onely to⁴¹ haue done some acceptable seruice to the Princesse *Flerida*, whereby to haue gotten some accesse to be neere⁴² her. But what? *Primaleon* his aduersarie departed to goe⁴³ arme himselfe and the infant⁴⁴ more than his mortall enemy (for without dying all her forces failed her, and [Dd2^r, 202^r] her verie sinewes dyd shrinke for feare) she 95 retired herselfe incontinent with the *Empresse* into her tent. Alasse, the poore des-

e Gan. Past tense of *gynne*, from OE *onginnan*, “to begin”.

f Stomacke. Used to designate the inward seat of passion, emotion, secret thoughts, affections, or feelings. The use of this expression by Queen Elizabeth’s before her troops at Tilbury some years before would resonate in some English ears.

g Peruerse. This second idea is added by Munday.

olate louer remayned as it were rauished and in a trance, thinking on the dreame he⁴⁵ had within the caue of *Osmaguin*, and on the words which *Olymba* tolde⁴⁶ him: lykewise he called to mind the two figures pictured vpon his shield, and of that which the Duke of *Borsaes* sister, and the pesant in the wood had forewarned him
 100 of. All these thinges comming into his imagination, made him so perplexed and irresolute, as he could not tell what to doo, it seeming vnto him that for⁴⁷ some one of these thinges whereas⁴⁸ he was so many times forewarned, began to be true in deede. And on the other side, considering the valour⁴⁹ of *Flerida*, and from whence shee descended, hee sawe many reasons which did inuite him to loue her aboute
 105 *Gridonia*, whom he had not as yet euer seen, nor promised any other thing but onely by his Letter to combat *Primaleon*, to doe her seruice, so that hee sayde within himselfe: O immortal, how great and admirable are all thy iudgementes;⁵⁰ Who is able to ouerthrowe the things which are by thee established? Surely⁵¹ no liuing creature. Then if I may atchieue the fruition of mine vnhoped for desire, which hath now
 110 assayled my soule,⁵² I shall haue none occasion to complaine of Fortune. Wherein (to make my first assaie) eyther I will suffer myselfe to be vanquished in this combat, or else I will imploy all the forces which God and⁵³ nature haue lent me, to ouerthrow *Primaleon*: and it behoueth me to do my best, least I appeare to be of small valor in presence of so faire a Ladie, for if it be in my power to kill her brother, and
 115 I for her loue saue his life, shall I not therby purchase her grace and amity? Meane-while⁵⁴ the knight of the Dog had these imaginations in his head, *Primaleon*, who had taken postⁿ to go arme⁵⁵ himselfe in *Constantinople*, returned mounted vpon a puisant⁵⁶ courser, when⁵⁷ the *Emperour* mitigating his sodaine indignation against the knight, began to view him better, and iudging by his very looke some excellent
 120 thing in him, commended⁵⁸ him highly in his opinion⁵⁹ and *Bellager* likewise who accompanied him thether: then casting his eie toward *Claudius* and his faire Dog *Maiortes* maruelled much more what he was, so that *Primaleon* beeing ariued, the [Dd2^v, 202v] Emperour his father vsed this speech vnto him. Sonne, take ye heed ye behaue yourselfe valiantly in this battell, for your enemie seemeth to be both mag-
 125 nanimious and generous. My gracious Lord and Father, replied *Primaleon*, it shall stand him then in good stead, seeing he commeth to sustaine a quarrell so vniust and repugnant to all reason. Then the *Emperour* who saw them both in a readynes to do their deuoires, commanded the Earle of *Rhedon* Captaine of his Pensioners,

h Post. Although in Middle English the, by now, obsolete expression *to take the post* follows closely the Middle French *prendre la poste* (to start on a journey with post-horses; to travel as quickly as possible using relays of horses), here *Primaleon* is not resorting to post horses. Instead, his urgency is conveyed by the use of *post* as an adverb: with verbs of motion and, figuratively, meaning “with speed or haste”.

that assembling all his Archiers⁶⁰ with their halberts,ⁱ he shoulde make a round in
 130 forme of a close field, wherein none should dare to stirre from his place, nor speake
 anie word: and so was there made a great circle furnished with the gardes⁶¹ stand-
 ing arme in arme one by another, except on the side of the Emperours tent, to the
 end both he and the Empresse, and their daughter, might easily behold this combat.
 The Dukes *Eustace* and *Ptholomey* were appointed for iudges, who brought them
 135 both within the lists, and equally without anie fauour distributed to them the
 Sunne.^j Then placing themselues at the one side of the circle, and causing the word
 of the assalt to be giuen by the Herald, the knights, who had great desire to come
 together, displaced themselues to fetch theyr carriere as fast as they could galloppe
 one against another, with so great a brauerie and furious⁶² violence, that the verie
 140 earth seemed to sinke vnder them at theyr incounter, which was such, that breking
 their lances one against the other, they went both roundly ouer theyr horse croup-
 ers to the ground, either of them being wounded a little. But the desire to vanquish,
 and the shame they receiued in being both cast out of their saddles, (*Primaleon*
 before *Torques* and prince *Edward* in presence of *Flerida*, whom he imagined had
 145 still her eie vpon him) made them make quicke speed to recouer themselues, and
 imbracing with an inuincible courage their shields, they began a most fierce fight
 with theyr swordes being both right exquisite and singular good. Wherewith
 belaboring each other roughly,⁶³ in a short space they couered the⁶⁴ ground round
 about them with the peeces of their shilds, and with the broken plates of theyr
 150 armor, so that disarming each other at euery blow they stroke, they neuer lighted
 anie foile⁶⁵ or touch, but presently the bloud followed to the ground, the [Dd3^r, 203r]
 beholders affirming they neuer sawe the like cruell combat, whereof they could not
 discerne as yet⁶⁶ who should beare awaie the victorie. The two knights then⁶⁷
 hauing a long time buckled together in this manner⁶⁸ without perceiuing anie
 155 vantage one of another, felt themselues verie feeble by reason of the great heate
 which they indured vnder their harneys, and also for the small intermission they
 tooke to continue this hot and fearefull fight of their first assault. Wherefore they

i Halberts. A military weapon, especially in use during the fifteenth and sixteenth centuries; a kind of combination of spear and battle-axe, consisting of a sharp-edged blade ending in a point, and a spear-head, mounted on a handle five to seven feet long.

j Distributing to them the sunne. In Spanish medieval legislation, this practice of adjusting the time of each contender to the position of the sun is already observed so as to avoid privileges on either of the parts; the existence of such common formulae attests to the logical and fair arrangements also in this kind of literature. Vernassal uses *leur compartissant equitablement & sans aucune faveur le Soleil*. I thank Dr. García Fitz for his help on this particular aspect.

k Foile. A light weapon used in fencing; a kind of small-sword with a blunt edge and a button at the point.

returned from choler to repose and breath themselves a while, when the Emperesse
 seeing her sonne in so euill case, cryed out to the Emperour, saying: Alas my Lord,
 160 what a disaster and mischiefe is this? Will ye then⁶⁹ permit that I beholde the
 mortall issue of so tragick a spectacle? Ah heauens forbid, for if *Primaleon* die, I
 shall presently beare him companie. If then either loue of a child or of a wife may
 find any place in the heart of a father and a⁷⁰ husband, I humbly intreate you haue
 pittie of vs both, considering the great danger wherin he is now, and the extreme
 165 anguish which I feele, which ye may soone remedie, praying⁷¹ them to proceede no
 farther in this theyr deadly fight. Willingly would I accord, quoth the Emperour,
 were it not for the shame and dishonor which thereby would fall vpon my head, for
 the world woulde then saie, I had done it expresly fearing my sonne should be dis-
 comfited⁷² in the battell: albeit I perceiue no signe of aduantage that the one hath
 170 ouer the other, assuring you that by the death of two so valiant knights the worlde
 shoulde receiue great losse, for the good fruit which might come of their persons.⁷³
 Rather let your daughter *Flerida* go to intreate them for her loue they would end,
 and desist this combat, and doubtlesse I suppose they will sooner surcease it for her
 than for anie other, and by this meane shall I auoid the danger⁷⁴ of being taxed
 175 therefore by mine enemies and euilwillers.⁷⁵ Scant had the Emprour spoken these
 wordes, but the Empres who seemed greatly to feare the death of *Primaleon*, for this
 effect sent the infant⁷⁶ her daughter, accompanied with many damsels, who
 comming with all speed vnto the knights who had already renewed⁷⁷ their assault
 more furiously than before, called vnto them aloud. Stay your hands my Lordes,
 180 stay I beseech ye, and heare me a little what I would intreate ye to do for me. Then
 [Dd3^v, 203v] Prince *Edward* seeing her before him who had wounded his hart cleane
 thorough, could not lift vp his arme to strike a blow, seeing himselfe bereft againe
 of all his forces, which caused him to retire backwards a little, when *Primaleon*
 chafing with great indignation against his sister, spake to her verie rigorously.⁷⁸
 185 Sister *Flerida*, what meane yee, get yee gone from hence presently, and let vs pursue
 our assault, for I will die in the place, or I wil make him die who hath put me to this
 plunge. Deare brother, replied the infant,⁷⁹ I beseech ye aboue all fauours that ye
 wyll euer do me, desist the desire ye haue to finish this combat, wherein I thinke
 your enemy so curteous, that he for his part wil be content to agree for my sake.
 190 Then turning towardes prince *Edward*, faire knight,⁸⁰ quoth she, albeit I finde⁸¹
 myselfe of small merite in your behalfe, yet must I needs request ye by the faith⁸²
 ye owe to knighthood (which is to haue compassion of all Ladyes) and by the zeale
 and sincere affection ye beare to her whom ye loue most, to absolue your aduer-
 sarie as touching this different,¹ which I may no longer indure to beholde so bloud-

1 Different. A dispute; a disagreement or quarrel.

195 ily tried betweene ye, so inuincible seemeth vnto me the high valour and extreame
 prowess of yee both. And if for my sake ye do anything heerein, I shall haue cause
 to saie, I haue found more fauour and curtesie in a straunger, than in mine owne
 naturall brother: which shall not be without honest⁸³ reward, when it shal please
 ye to imploie me in anie thing wherein I may manifest my good will to requite this
 200 vnderuered curtesie of your hands. The knight seeing with what grace his sweete
 enemye intreated him, reputed himselfe more than happie by this opportunitie to
 finde meane to do something which might please her, so that hee framed her this
 answeere: Madame, ingratefull and voide of all good iudgement should I bee, if I
 shoulde refuse so high⁸⁴ a Ladie as yourselfe the thing yee demand of me, wherefore
 205 for your sweete sake, who deserue much more at my handes,⁸⁵ then may euer come
 from me, I absolue *Primaleon* of the controuersie for which wee entered the combat,
 or else yeelding myselfe vanquished by him, I giue him the honour of the battell.
 Keepe it for yourselfe, quoth *Primaleon* then, for since it is not mine by right, I will
 not enrich nor glorifie⁸⁶ myselfe therewith. Then [Dd4r, 204r] shall I triumph at my
 210 pleasure, when I shall vnfaignedly get victorie ouer ye.⁸⁷ Therefore sister *Flerida* get
 ye hence speedily, or otherwise⁸⁸ yee will make mee shew myself discourteous
 towards ye, for I will not haue this knight make his vaunts how hee brought me to
 this bay. Doo then your pleasure, replied the damsell,⁸⁹ neuertheles I will neuer
 consent that yee strike⁹⁰ one another aniemore, because too lamentable will bee the
 215 end of this battell if ye be let alone. Hap what may, quoth *Primaleon*, wee will finish
 it now, seeing wee haue begun, and wyth that hee approached his enemye, vnto
 whome he let driue a puisant blowe, which hee warded with his shield, for all which
 he neuer put hand to his sword to strike again, or to reuenge himselfe, which the
 Emperour perceiuing, departed from his pauillion in great indignation against his
 220 sonne, whome he came to pull by the arme out of the field saying: What indignitie
 do yee now make your sister indure, refusing her vtterly⁹¹ a thing which a knight of
 straunge Countrie (who neuer sawe her before,) hath with all curtesie graunted
 her? This act in your opinion, is it heroicall and laudable, or base and ridiculous?⁹²
 Go and disarm yourselfe quickly, and knowe you haue highly displeased me.^m And
 225 yee knight, withdrawing⁹³ yourselfe on Gods⁹⁴ name whether it shall seeme best

m As already mentioned, the treason-duel of chivalry was supposed to be carried out till death of one of the parts. Since it had to be performed in the presence of the King and with noble weapons and behaviour, only the king would stop the fight and come to an arbitrary judgment (see Broughton). In this case, though, *Flerida's* speech has proved convincing enough to keep witnesses silent, and the Emperor only intrudes once he realizes his son has not honoured the other contender's chivalric response before the lady's petition. Palmerin at this point loses all composure and publicly removes *Primaleon* from the field.

vnto yee, praise your good fortune hardly,⁹⁵ to haue purchased this daie so great reputation at my handes, (as well in feates of armes, as in courtesie) aboute all knightes whome⁹⁶ I euer sawe or frequented, that if it had pleased God you had neuer come into my court to make demand of this sorrowfull combat.⁹⁷

- 230 Wonderfull gladde were all the assistantes⁹⁸ of this worthie act of the Emperour, and doubtles prince *Edward* himselfe knew full well alreadie the force and dexteritie of his enemie, whom the two Iudges were faine with all theyr might to leade out of the fielde into his tent to disarme him. But hee was in such a rage and extreame madnesse with himselfe, that do they whateuer they could, in an houre
- 235 they were not able to applie anie plaister vnto his woundes. And in the meane time the fayre Princesse *Flerida* withdrew herselfe towards prince *Edward*, to the ende to yeeld him heartie⁹⁹ thankes for the great loue and [Dd4^v, 204v] fauour he had shewed her, presented him many honest¹⁰⁰ offers, and amongst other tolde him these two or three wordes.¹⁰¹ Braue knight, I haue found such curtesie in you, that
- 240 whiles my soule shall make habitation in this passible bodie, who therein greatly confesseth himselfe bounden to ye,¹⁰² I shall remember the greate graces ye haue shewed me this daie, for the condigne thankes due vnto ye therefore, the heauens graunt mee so much grace,¹⁰³ that some occasion may present itselfe vnto me, wherein I may haue meane to testifie that in effect, which I cannot in wordes suffi-
- 245 ciently protest¹⁰⁴ vnto yee. Longer would she faine haue discoursed with prince *Edward*, (for loue discouered alreadie both to the one and the other I knowe not what¹⁰⁵ fatall liking) if the Emperesse had not gone herselfe to see her sonne disarmed,¹⁰⁶ by meanes whereof she giuing him a gracious farewel (such at the least did he interpret it) tooke her conge of her secret louer.¹⁰⁷ Who seeing her depart so
- 250 of a sodaine from him without anie leasure to answeere her, was so perplexed as he knew not wel what to do nor to saie, vntill that his page *Claudius* and *Bellager* comming towards him brought his horse, as it were awaked out of a sound¹⁰⁸ sleepe, he mounted incontinently on horseback, taking backe the same way to the place where he left *Olymba* and *Mesderin*, and¹⁰⁹ as he trauelled thether, *Bellager*, who
- 255 was no lesse astonished of the bloudie battell which he sawe him fight, than of his great valor and prowesse, as they were on theyr waie bespake him¹¹⁰ in this manner, Sir knight, of a trouth¹¹¹ you haue shewed at the request of the princes a great token of your honest and¹¹² milde disposition towards *Primaleon*. Companion (quoth the prince) I know not what I should answeere thee, but that he is one of the most valyant
- 260 and skilfull knights whom¹¹³ I euer saw in my life: neuertheles much more dyd the delicate hand¹¹⁴ and the eloquent tongue of the infant¹¹⁵ his sister vrge me, than did his heauie and sound blows, or all the skill of his fight, whereby hee can so aduantageously helpe himselfe. *Bellager* hearing the Englishman¹¹⁶ speake with so great affection, began to smile a little, when hee prosecuted his point, saying: Surely I
- 265 beleeeue the cruell wound which *Osmaquin*¹¹⁷ prophesied you shuld receiue there,

is indeed no other thing but the extreame beautie of the princes, which I should neuer [Ee1^r, 205r] haue imagined to haue bin so accomplished¹¹⁸ had I not seene her before with mine eyes. And¹¹⁹ prince *Edward* saying moreouer, that God¹²⁰ and nature had made her so matchlesse a paragon only to plague him, prayed him to
 270 wrap vp his wounds a little (for he lost much bloud and had indured a cruel phlebotomie,¹²¹ which he and *Claudius* dyd as well as they could, vntill they came to their lodging, where they arriued verie late, for whome *Olymba* and *Mesderin* were in great paine,¹²² knowing not well what was become of them, or what successe they had. When afterwarde they sawe Prince *Edward*, they entertained him wyth
 275 vnspeakable ioy, asking him many times how he dyd: Ah Madame, quoth he, better had it beene for mee neuer to haue stirred from home¹²³ this daie, for so much as I haue seene a thing which hath cruelly wounded mee, nay rather hath brought me into more than a mortall martyrdom. Take no care for that, replied the infant¹²⁴ *Olymba*, because he who hath wounded you, shall himselve applie the true and
 280 soueraigne plaister to your grieffe. With that she disarmed him with her owne handes, then spreading singular vnguentes which *Osmaguin* left her, vppon his wounds, she caused him to laie him down in the richest bedde within the Fregat, where he slept soundly, not without greate need and in the meane time *Bellaguer* recounted the successe of the¹²⁵ battell vnto his brethren, commending him highly,
 285 who doubtlesse deserued it.¹²⁶ In fine,^o aduising with themselues what they were best to do, according to the ordinance which *Osmaguin* had left them, they sayled with so good a gale all that night, that about the point^p of daie¹²⁷ they found themselues in *Morania*, a citie scituate within the seignorie of the souldan of *Nicea*, where dwelled at the same time a brother of the sage¹²⁸ *Osmaguin*, a very gallant

n Phlebotomie. The action or practice of extracting blood from a vein for therapeutic or diagnostic purposes (originally by surgical incision of the vein, later by means of a needle and syringe, cannula, etc.); venesection; venepuncture. During the Renaissance, phlebotomy was a common medical practice used to treat a variety of illnesses, including fevers, headaches, and other ailments. It was also believed to be beneficial for balancing the body's humors, which in the physiological ancient and medieval tradition were thought to be responsible for a person's health and temperament (Siraisi 391). The procedure involved making a small incision or puncture in a vein to allow for the extraction of blood. It was believed that removing the excess of blood from the body could help to restore balance and improve a person's health. At the time, there were different methods and instruments used for phlebotomy, including lancets, scarificators, and fleams. These tools were often made of metal and were designed to cut or puncture the skin and veins. The reference to the phlebotomy may seem rather humorous, since he is referring to the loss of blood due to battle wounds. Maybe that is why the 1619 edition removes this second half of the sentence.

o In fine. P1. *in (†the) fine*. a. In the end; at last. Now *rare*. Vernassal uses *finablement*.

p About the point of day. Munday closely follows Vernassal's Old French *sur le point de iour* rather than the mid-sixteenth century *à point de*.

290 knight, and the principall man in that place, wherof the princesse *Olymba* being
 verie glad, she went as soone as she was vp to visit prince *Edward*, demanding of
 him how he dyd. Very well madame, quoth he, of all my outward wounds, but very
 ill of one which I haue inward. There wil be as wel remedy found for that as for the
 other, replied the damsell, and I tell you that your desires shall haue a most happie
 295 end: for to obtaine the which, when¹²⁹ time shall serue, I will shew you the waie
 which [Ee1^r, 205v] ye may keepe, so that now at this present ye stand in need of
 nothing but of refreshing, and to make you strong, to the end yee may speedily
 succour vs, for we are already in one of the towns of the souldan our vnkle, where
 dwelleth *Osmaquins* brother, in whome we repose great confidence, as in¹³⁰ one of
 300 the principall seruants of the souldan and of our best friends. Madame, replied the
 knight, it shal be yours to command me, and mine to obey ye¹³¹ vntill death. I yeeld
 ye¹³² a thousand thankes, quoth the damsell, albeit for my lyfe I should¹³³ not dare
 to vse anie commaunde towards you, seeing it is I whome it neerely concerneth to
 do yee the best seruice I can. Notwithstanding, setting aside the circumstances for
 305 this present, it shall please you to vnderstande, how we three haue, whilest ye three
 were asleep, fully resolued and made absolute determination concerning that
 which wee are come to do in this place, according to the instructions which
Osmaquin left vs at his death. And we haue thought it best, that *Bellager* should go
 attired like a marchant vnto *Maruin* (so is the knight named) to vnderstand of him
 310 how wee must behaue ourselues to proceede in this busines.¹³⁴ This aduise was
 liked best of all by¹³⁵ prince *Edward*, therefore *Bellager* entering into a skiffe,¹³⁶
 apparelled like a ciuill marchant, with a gowne of credit,¹³⁷ went into the towne as
 farre as *Maruins* house, vnto which eueryone he met directed him easily. As soone
 as he was gotten vnto his house, after salutations, he gaue him to vnderstand how
 315 he wold deliuer¹³⁸ a secrete message vnto him, which no man might heare but him-
 selfe. So withdrawing themselues alone into a chamber, *Bellager* reuealed vnto him
 who he was, and¹³⁹ how by the appointment of his brother they came thether,
 accompanied with a valyant christian knighth, to recouer theyr estate. When *Maruin*
 vnderstood¹⁴⁰ the matter (seeing *Bellager* so goodly and gallant¹⁴¹ a Gentleman) he
 320 was maruellous glad, and lifting vp both his handes to heauens for ioy,¹⁴² thus he
 spake. Blessed be the almightie God, who is mindfull of ye in the end,¹⁴³ my deare
 friends and soueraigne Lordes, bee yee most heartily welcome vnto your house¹⁴⁴
 as those who shall want nothing which I may do for ye, to reestablish ye in your
 owne estate, and as soone as the euening shall come, see that you, your sister, and
 325 all the other who [Ee2^r, 206] accompanie them come secretly into this place, where
 I wil keep you vntill I impart your arriual vnto many others¹⁴⁵ who haue lyke
 desired as I haue to doo you good, to the end we may aduise¹⁴⁶ together how to bring
 this our enterprise best¹⁴⁷ about. *Bellager* hauing receiued this aduertisement, went
 directly towards the companie, who attended his comming¹⁴⁸ with great deuotion,

330 so that as soone as the houre of the night was come which *Maruin* and he had
 agreed vpon, they all went ashoare in a place where they found one of his sonnes,
 who waited there for them of purpose to guide them the waie: and presently the
 barke wherein they came, vanished out of sight, and was neuer seene afterwarde.
 They being all safe ariued at the house, and lodged in the most commodious part
 335 thereof, where none of the seruants did frequent, when *Maruin* sawe his fittest time
 hee went to visite the children of his true liege and soueraigne, vnto whom hee wept
 for ioy in welcomming them thether.¹⁴⁹ Then hauing giuen such curteous entertain-
 ment to prince *Edward* as beseemed a man of his calling, he vsed such care and
 diligence¹⁵⁰ in all thinges to doo him good, that¹⁵¹ within a short space he cured him
 340 of all his wounds. But let vs suffer them to rest here¹⁵² a little, while *Maruin* worke
 his complots¹⁵³ with other his conductors,¹⁵⁴ to make an end of the first booke of
Primaleon,^q whose generous and¹⁵⁵ heroicall feates of armes are continued in a
 second parte, no lesse profitable than pleasant, and full of all sweete recreation¹⁵⁶
 to delight the readers, with infinitie of amors¹⁵⁷ and martiall discourses, the like
 345 neuer read of in anie historie before.

FINIS.

q Munday ends his translation of Vernassal's first book, and announces the qualities of the second one. The Horacian "profitable and pleasant" aim of art is here mentioned, and the reference to discourses on love and weapons reveal he is clearly interested in maintaining as target readers both the female and the male ones.

r *Amors*. Although the 1619 text turns the noun into the adjective *amorous*, in this first edition *amors* might not be a typographic error, but rather a reference to OED 3: A love-affair, love-making, courtship, commonly found in the sixteenth century; or even to a more daring, or 4. An illicit love affair, an intrigue, found for the first time in 1626.

CHAPTER I.

- 1 of] *om.* 2
- 2 best] *om.* 2
- 3 accoutred] accoustred 1
- 4 landed] laded 1 *Abbr.*
- 5 them] the 1 *Abbr.*
- 6 wonderfull] wonderfully 2
- 7 them] the 1 *Abbr.*
- 8 Arnedes] rAnedes 1
- 9 or] *om.* 2
- 10 most] *om.* 2

CHAPTER II.

- 1 a studios] so ~ a 2
- 2 purposed] proposed 2
- 3 as] so ~ 2
- 4 honest] honestly 2
- 5 God of the Forgers] with his Ciclops hammers 2
- 6 by his diuine Arte] *om.* 2
- 7 man] hand 2
- 8 well] *om.* 2
- 9 *Zoroastres*] ED; *Zoroasbres*
- 10 diuorce] enuy 2
- 11 .], 1
- 12 it] 2
- 13 The *Castile* King] the King of *Castile* 2
- 14 *Belcar*] *Balcar* 1
- 15 Lord and King Soueraigne] Sovereigne Lord and King 2
- 16 agreable] contentive 2

CHAPTER III.

- 1 pleasaunce] pleasure 2
- 2 had constraynedly] by constraint had 2
- 3 Seigneurs] States 2
- 4)] ED
- 5 mixtured] mixt 2
- 6 True and liege] Lord and 2

CHAPTER III.

- 1 his] a 2
- 2 when] whe 1 *Abbr.*
- 3 be speake him] to speake to him 2
- 4 husband] husbad 1 *Abbr.*
- 5 great] ~ an 2
- 6 fire] fier 1
- 7 for] ~ the 2

CHAPTER V.

- 1 him,] ~, also 2
- 2 *Lecefin*] ED; *Lecheffin*
- 3 *Zerphira*] ED; *Zerplura*
- 4 beholden] beholding 2
- 5 me of] of me 2
- 6 Ioustes and Tourneyes] Ioustes Tourneyes 1

CHAPTER VI.

- 1 Seigneurs] Nobles 2
- 2 habergions] hanbergions 1

CHAPTER VII.

- 1 she] ED; he
- 2 dashing] passing 2
- 3 had] so 2
- 4 a thousand] many 2
- 5 frushed] bruised 2
- 6 apaide] well ~ 2
- 7 topsy turvy] topsiturlie 1
- 8 vertuous] worthy 2
- 9 Assistantes] Knights 2
- 10 he] she 1
- 11 good] so 2
- 12 alwaies] onwards 2
- 13 their Trinity] themselves 2

CHAPTER VIII.

- 1 *Tirendos*] *Tirendes* 1
- 2 *faine*] faint 1
- 3 *conquered*] obtained 2
- 4 *bruske*] violent 2
- 5 *stound*] stonny 1
- 6 *tumour*] ED; tamour
- 7 *seemeth not to approach his force;*] *om.* 2
- 8 *taking*] to take 2
- 9 *notwithstanding*] *notwithstynding* 1
- 10 *to thank*] thanked 2
- 11 *, tooke*] and ~ 2
- 12 *his*] an 2
- 13 *Orient*] West 2
- 14 *knocke*] *shocke* 2

CHAPTER IX.

- 1 *fluced*] rode 2
- 2 *Which*] When 2
- 3 *hulch*] ED; thulch
- 4 *his*] *om.* 2
- 5 *pat*] a ~ 2
- 6 *people*] servants 2
- 7 *one*] *om.* 2
- 8 *of*] in 2
- 9 *serue*] content 2
- 10 *perceauē*] understand 2
- 11 *houre*] honour 1
- 12 *tooke honestilie his conge*] reverently tooke his leave 2
- 13 *as he had*] having thus 2
- 14 *in manner*] somewhat 2
- 15 *taketh hee*] he tooke 2
- 16 *As God mee helpe nowe will I knowe*] Worthy Sir, I desire now to know 2
- 17 *hereof can I well aduertise you*] And further be well assured, 2
- 18 *By the liuing God*] By mine honour 2
- 19 *countrie*] countries 1
- 20 *spake*] 2
- 21 *verie*] *om.* 2
- 22 *saying to*] said unto 2
- 23 *good manners*] noble acts 2
- 24 *accolladee*] hearty embracing 2
- 25 *seazed his heart in recognising*] ioyed his heart with now seeing 2
- 26 *cherrishings*] congies 2

- 27 Seigneurs] Lords 2
- 28 offer] bidde 2
- 29 if] while 2
- 30 very] thus 2
- 31 the only instinct] reason 2
- 32 in her minde)] in minde, 1
- 33 reuested] shewed 2
- 34 astonished] enamored 2
- 35 he so well dissemble] be so well dissembled 2
- 36 honest] worthy 2
- 37 her] *om.* 2
- 38 honor] honro 1
- 39 great] the 2
- 40 Seigneurs] my Lords 2
- 41 lawdable] modest 2

CHAPTER X.

- 1 his] this 2
- 2 repasse] returne 2
- 3 spruce] proper 2
- 4 deusing] talking 2
- 5 that] so ~ 2
- 6 easily] cowardly 2
- 7 Catchpoules] attendants 2
- 8 fellon] fell 2
- 9 satisfied] ~ herein 2
- 10 lodging] iourney 2
- 11 might] may 2
- 12 portall] gate 2
- 13 Emperour] ~ his 2
- 14 Seigneur] *om.* 2
- 15 *Palmerins*] *Palmerius* 1
- 16 people] servants 2
- 17 releued] deserved 2
- 18 visite] search 2
- 19 rescued] reserved 2
- 20 if hee could] for that he did 2
- 21 he] 2
- 22 amiably] courteously 2
- 23 enquiring himself] ~ earnestly 2
- 24 Seigneur] Duke 2
- 25 aduertising] aduertised 2
- 26 for] by reason 2
- 27 as death] being very mighty 2

- 28 wounded] so ~ 2
- 29 left] 2
- 30 frequented] knowne 2
- 31 Cabinets] Chambers 2
- 32 afterward] forthwith 2
- 33 incorruptible] earnest ~ 2
- 34 abandon] prostrate 2
- 35 inconvenient] inconvenience 2
- 36 presume] perceiue 2

CHAPTER XI.

- 1 gladsomnes] ioyfulnesse 2
- 2 incontinent] instantly 2
- 3 retarde] deferre 2
- 4 recouered] couered 2
- 5 sage] wise 2
- 6 basht] abashed 2
- 7 speeches] speeche, presently 2
- 8 kingdomes] kingdome 2
- 9 sorteable] equall 2
- 10 permitted] pretended 2

CHAPTER XII.

- 1 with] unto 2
- 2 with] unto 2
- 3 two] fine 2
- 4 Seigneurs] Lords there 2
- 5 remained] it was 2
- 6 gracious] beautifull 2
- 7 gave] ~ ~1
- 8 a] was the 2
- 9 Ile-Close] Close-Ile 2
- 10 Epithalame] ED; Epithalme 1; Epithalamie 2
- 11 Ile-Close] Close-Ile 2
- 12 recount] reocunt 1
- 13 *Pernedin*] ED; *Peynedin*
- 14 that] the image 2
- 15 wonders] wondrous 2
- 16 of] *om.* 2
- 17 behaued] behaving 2
- 18 should] would 2

- 19 he euer] euer he 2
- 20 was] *om.* 2
- 21 more than ten thousand] uery great troupes of 2
- 22 defied] enuied 2

CHAPTER XIII.

- 1 of a troth] valiantly 2
- 2 infinitie] infinite company 2
- 3 flamine] lamine 1
- 4 amitie] loue 2
- 5 resolued] disolued 2
- 6 vengeance] sentence 2
- 7 could] *om.* 2
- 8 the route of] his way to 2
- 9 amiablie] curteously 2
- 10 for a small] on a sudden 2
- 11 refused] not thought worthy 2
- 12 and] ~ so 2
- 13 briefly] shortly 2
- 14 ticklesome] ED; tigglesome
- 15 shoulde] would 2
- 16 Roade] Realms 2
- 17 now] *om.* 2
- 18 prowde] costly 2
- 19 beaking] beating 2

CHAPTER XIII.

- 1 he] 2
- 2 equipped] furnished 2
- 3 Princesses] ED; princesse
- 4 *Eolus*] ED; *Zoylus*
- 5 he] 2
- 6 *Pernedin*] ED; *Peynedin*
- 7 a numerous] an innumerable 2
- 8 humbly] heartily 2
- 9 tribulation] mourning 2

CHAPTER XV.

- 1 *Roc-fendu*] *Coc-fendu* 1
- 2 sojourning] iourneying 2
- 3 the first] soone the 2
- 4 immaculate] new borne 2
- 5 knewe full well] thought surely 2
- 6 And she might be abought] Thus when she came to 2
- 7 blessed] religious 2
- 8 fawne] hart 2
- 9 bespake] spake to 2
- 10 best] then 2
- 11 witte] wits 2
- 12 engendred] begat 2
- 13 Nunne] Maide 2
- 14 tattle] talke 2
- 15 making] letting 2
- 16 Architect] Mason 2
- 17 Artificers] workemen 2
- 18 neuer] seldom 2
- 19 in] to 2
- 20 gracious] louing 2
- 21 if] though 2
- 22 inhumane] humane 1, sauage 2
- 23 case] thing 2

CHAPTER XVI.

- 1 euery day] diuers times 2
- 2 and this] *om.* 2
- 3 confidence] this ~ 2
- 4 shall know] knowing 2
- 5 the Constantino Politane] Constantino the Politane 2
- 6 thyselpe] ED; myselfe
- 7 shoulde] shall 2
- 8 will] shall 2
- 9 narre] snarle 2
- 10 only] bare 2
- 11 too] ED; ~ ~
- 12 mutinous] malicious 2
- 13 soule] strength 2
- 14 well] *om.* 2
- 15 as he was sage] being graue 2
- 16 and] *om.* 2
- 17 different] difference

- 18 much] as ~ as 2
- 19 Therein my] My reverend 2
- 20 my] ~ own 2
- 21 mischiefe] wilful murther 2
- 22 my deuotion] the loue I beare you 2
- 23 as not knowing to the King my Master] and also the King my Master not knowing 2

CHAPTER XVII.

- 1 *Romanie*] *Rome* 2
- 2 was there] there dwelt 2
- 3 named] whose name was 2
- 4 some time haue] at large 2
- 5 beginning] first ~ 2
- 6 voyage] saile 2
- 7 hee] ~ soone 2
- 8 persons] mens 2
- 9 thereby] there 2
- 10 accord] affoord 2
- 11 God] Men 2
- 12 reproached and] *om.* 2
- 13 hardely] (I pray you) 2
- 14 haue] *om.* 2
- 15 vnderstood] done 2
- 16 badde him] hee bad 2
- 17 feloniously] cowardly 2
- 18 a hotte spurre] the heate of blood: And 2
- 19 amiable] ~ and beautifull 2
- 20 affeard] affraid 2
- 21 prayed unto God] praide earnestly 2
- 22 he wold succour and giue their Prince victorie against him:] their Prince might obtaine victorie against this monster, 2
- 23 that] the ruine 2
- 24 who] that 2
- 25 whereby] wherefore 2
- 26 opened] obtained 2
- 27 the paine] thy paines 2
- 28 should bee] had been 2
- 29 will neuer] would not 2
- 30 rampart] sure hope 2
- 31 attaint] hit 2
- 32 belaboured] layd on 2
- 33 that] thereof 2
- 34 entred] fell 2
- 35 now] ~ time 2

- 36 signall] happy 2
 37 sage] graue 2

CHAPTER XVIII.

- 1 In good faith] Certainly 2
 2 count you] recount 2
 3 as] in ~ 2
 4 euery day] many dayes 2
 5 befortuned] ~ him 2
 6 hee caused] cause 2
 7 naturall] truely 2
 8 repayre] rest 2
 9 animals] beasts 2
 10 indemptable] rauenous 2
 11 euery word] words 2
 12 busines] worke 2
 13 researched] uiewed 2
 14 () 2
 15 the] ~ true 2
 16 God] I 2
 17 occupied] busied 2
 18 finde] set 2
 19 other] more 2
 20 discourse] ruminare 2
 21 shewed] moued 2
 22 see] to ~ 2
 23 So God helpe me] Thou ignorant 2
 24 Incontinent] instantly 2
 25 villaine] pesant 2
 26 aduventure] aduantage 2
 27 mummery] accident 2
 28 women] Nunnes 2
 29 whether] where 2
 30 Euensong] twylight 2
 31 within her den] into her Cell 2
 32 effect] cause 2
 33 vulgar] vulgure 1
 34 not] *om.* 2
 35 addresse] strength 2
 36 should] shall 2
 37 so that beeing] yet if so that I be 2
 38 whome God hath reserued it] him for whom it is reserued 2

CHAPTER XIX.

- 1 soeuer] *om.* 2
- 2 employ] *vie* 2
- 3 he could never] could he ever 2
- 4 in presenting him the sworde,] (withall presenting him the sworde) 2
- 5 Knight let that good Lady alone to deale with me, who hoping] Sir Knight, let the Lady alone, and deale with me, who hope 2
- 6 within] into 2
- 7 women] a woman 2
- 8 skirmish] fray 2
- 9 flie in peeces] to bow 2
- 10 euident] great 2
- 11 couering] couring 1
- 12 when] so that 2
- 13 pursute] euent 2
- 14 clasping] putting 2
- 15 which] wich 1
- 16 remained] he rested 2
- 17 of a troth had neuer any other knight] before that neuer other knight had 2
- 18 Praised bee the incomprehensible goodnes of God who hath endowed you] Renowned and extolled be thou euer, worthy Prince, who 2
- 19 which] hast 2
- 20 martyrdom which we both did endure;] Tyranny which we both have long endured 2
- 21 vertue of the best knight] valour of one of the best knights 2
- 22 house] Country 2
- 23 and the one of them proceeding said] *om.* 2
- 24 said] aid 1
- 25 entier] further 2
- 26 preheminance] honour 2
- 27 in grace of] into grace with 2
- 28 priuy to one another of] one another privy to our loves 2
- 29 to bee content to accept mee] shee would accept mee onely 2
- 30 permit] suffer 2
- 31 so that hee] *om.* 2
- 32 extremity] great] 2
- 33 put myselfe in deuoyre] do my devoyre 2
- 34 By the liuing God] I assure you 2
- 35 instance] chaunce 2
- 36 bespake] said unto 2
- 37 lapse] processe 2
- 38 hundred] many 2
- 39 had] *om.* 2

CHAPTER XX.

- 1 well aduized and veye] very learned and 2
- 2 was aware] tooke notice 2
- 3 deerely] earnestly 2
- 4 wicked] unfortunate 2
- 5 most] *om.* 2
- 6 shall] will 2
- 7 vnderstood] declared 2
- 8 I pray God] I adiure thee 2
- 9 That God whom you haue inuocated forbid] Renowned Prince, the Heauens forbidde 2
- 10 in truth] assuredly 2
- 11 reentring] renuing 2
- 12 with this instance] in this courteous manner 2
- 13 zeale] loue 2
- 14 martyr] assaile 2
- 15 you may well thinke faire] I assure you renowne 2
- 16 of] hereof with 2
- 17 come] ~ ere now 2
- 18 deuised] done 2
- 19 deuotion] affection 2
- 20 he] ~ lately 2
- 21 cannot I] I cannot 2
- 22 breathlesse] life-lesse 2
- 23 drowne] drown 1
- 24 knowledge] wit 2
- 25 my God] *om.* 2
- 26 case] thing 2
- 27 and corrupt] *om.* 2
- 28 Truly I may well uaunt myselfe to make them both dye in prison by] Surely I may doe well to make them both lye in prison in 2
- 29 end of their dayes] *om.* 2
- 30 in] by 2
- 31 with such dishes] thus 2
- 32 as a hearing], 2
- 33 Infant] Lady 2
- 34 it] he 2
- 35 come before] bring 2
- 36 as] if 2
- 37 studied already] was studying 2
- 38 sackage] to reuenge him on 2
- 39 the tenour of her words] *om.* 2
- 40 Fayre] Noble 2
- 41 speedy] cruell 2
- 42 case] thing 2
- 43 source] head 2
- 44 God] you 2

- 45 person of this Trinity which know I haue best deserued, as wel I know I must] onely person of us three that have most worthily deserved to 2
- 46 fayre] great 2
- 47 article] time 2
- 48 to] by 2
- 49 haue willingly pardoned] I doe willingly pardon 2
- 50 touch and] *om.* 2
- 51 extreame] great 2
- 52 the] *om.* 2
- 53 Infant] Lady 2
- 54 since] before 2
- 55 then being] though 2
- 56 occupied] busied 2
- 57 into any part of the world] *om.* 2
- 58 equipage] munition 2
- 59 hauing thoroughly understood] vnderstanding 2
- 60 Hauen] ship 2
- 61 the time of their embarkement; and deliuering him a good summe of money] and appointed the time for their departing and deliuering him money 2
- 62 furnitures,] furniture, hee 2
- 63 trafficke] sale 2
- 64 his] their 2
- 65 that it woulde] to 2

CHAPTER XXI.

- 1 comming to surge] arriuing 2
- 2 Infant] Lady 2
- 3 capitulate] ED; captiuat 1; accord 2
- 4 Miscreants] Infidels 2
- 5 who presented themselues to the battell] *om.* 2
- 6 charged] hit 2
- 7 or els to make them drownd in the middest of the sea] *om.* 2
- 8 passed] felt 2
- 9 none] few 2
- 10 Merchants] passengers 2
- 11 Infant] Lady 2
- 12 twenty] *om.* 2
- 13 among the breuest shewing herselfe the best equipped] in brauery 2
- 14 what?] so it was, 2
- 15 to use him for an interpretour] *om.* 2
- 16 place] a race 2
- 17 to the] by 2
- 18 caused her to be answered] answered 2
- 19 Therefore] and 2

- 20 herselfe in] *om.* 2
 21 God] him 2
 22 afterwarde] *om.* 2
 23 the interpretation which the Infant had accompanied] the Interpreter what the Lady said, and accompanied it 2
 24 would take] tooke 2
 25 proceedeth] commeth to passe 2
 26 and God giue mee grace to liue the age of a man] *om.* 2
 27 vessell] Barke 2
 28 lodging] house 2
 29 his house] it 2
 30 Nauigation] Voyage 2
 31 Soueraignety] power 2
 32 pupill] youth 2
 33 inhabitance] inhabitants 2
 34 So that this Lady had] Now this lady haung 2
 35 of tearme] *om.* 2
 36 howe to resolute] *om.* 2
 37 Whereuppon it fortuneth that] *om.* 2
 38 Principall] worthy 2
 39 whereof he made a present] whom he presented 2
 40 one] *om.* 2
 41 Braue] Renowned 2
 42 most humbly you will] *om.* 2
 43 And] *om.* 2
 44 sorie and sore displeas'd at] sorry for 2
 45 on the other side] So, ~ 2
 46 by the helpe of God] shortly 2
 47 Infant] Lady 2
 48 Infants] Ladies 2
 49 Humanity] courtesie 2
 50 In good faith] Sir 2
 51 especially] *om.* 2
 52 deriue] arise 2
 53 amity] loue 2
 54 Infant] Lady 2
 55 Soueraigne of all Gods] fauourable Heauens 2
 56 vessell] Barke 2
 57 Infant] Lady 2
 58 the gentle semblant and ioyfull] the amiable lookes and great 2
 59 in very deede I beleue] I believe indeed 2
 60 high choyce] worth 2
 61 recognize and] *om.* 2
 62 Squire my] My good 2
 63 the Lord God to giue me] I may haue 2
 64 duety] dutie 2
 65 Infant] Lady 2

- 66 issue out] borne of 2
- 67 said] had ~ 2
- 68 expounded] tolde 2
- 69 Then shee who perceiued so much honour was done] When she perceiued so much honour done 2
- 70 which made her greatly comfort herself] wherewith she greatly comforted herself 2
- 71 Altogether] *om.* 2
- 72 some present] a good summe 2
- 73 Infant] Lady 2
- 74 to] *om.* 1
- 75 both sage and well aduised] wise 2
- 76 by affection] in commendation 2

CHAPTER XXII.

- 1 infant] Lady 2
- 2 twentie] some 2
- 3 praier] *om.* 2
- 4 deusing and] *om.* 2
- 5 Sir] Great King 2
- 6 cause notice to be giuen] summon 2
- 7 is the matter] *om.* 2
- 8 in a good and] *om.* 2
- 9 knew the braue and ualiant knights by their countenance, this] *om.* 2
- 10 in] *om.* 2
- 11 vpon] vpo 1 *Abbr.*
- 12 it needeth not too] there needeth not many 2
- 13 you] *om.* 2
- 14 else] *om.* 2
- 15 will] *om.* 2
- 16 will] *om.* 2
- 17 peraduenture] *om.* 2
- 18 O immortall God, then exclaimed] O renowned King, then said 2
- 19 and say of vs] *om.* 2
- 20 Prince and Liege Soueraigne] King and Prince 2
- 21 force] violence 2
- 22 aduanced] addressed 2
- 23 owne good] right 2
- 24 assurance of] *om.* 2
- 25 Gentlemen being strangers] a stranger 2
- 26 accord] agree 2
- 27 remembering himselfe what occurrences he had passed in seeking strange aduentures] *om.* 2
- 28 released] freed 2
- 29 willing] willingly 2
- 30 some good] a faire 2

- 31 raushed to enioy him] was earnest to haue him 2
 32 about two thousand knights, what] many knights both 2
 33 the Courtiers side] one side 2
 34 Legion] crue 2
 35 recognize] know 2
 36 the xx] certaine 2
 37 dashing] putting 2
 38 knew him many Courtiers] many Courtiers knew him 2
 39 sustained] tooke 2
 40 conflict] coflict *1 Abbr.*
 41 who enter] entred 2
 42 went secretly to arme] they secretly armed 2
 43 themselues] theselues *1 Abbr.*
 44 liuely attaint] assault 2
 45 Englishman] English knight 2
 46 piteously vanquished] wounded 2
 47 farre] *om. 2*
 48 with the aid of the most ualiantest on his side] *om. 2*
 49 discampe] giue way 2
 50 on Gods name] *om. 2*
 51 that] let 2
 52 conge honestly] leaue 2
 53 whether] towards which 2
 54 from] fro *1 Abbr.*
 55 suspition] displeasure 2
 56 ouertake him to] *om. 2*
 57 this faire semblant] these faire speeches 2
 58 the terme at hand when] *om. 2*
 59 good sooth] earnest 2
 60 durst] could 2
 61 notwithstanding she would] the which they would uery 2
 62 Castel] Citie 2
 63 him some rich Iewels] a rich Iewell 2

CHAPTER XXIII.

- 1 holde, rideth a great gallop] passe, he ride a great pace 2
 2 By God] I assure you 2
 3 Barber or] *om. 2*
 4 in ambush] in ambushed 1
 5 carreering] creeping 2
 6 them] the *1 Abbr.*
 7 mischance] hurt 2
 8 to inclose] so inclosed 2
 9 without repenting thy sinnes] *om. 2*

- 10 their] this 2
 11 nor was there any plate of their Harnesse so fast nayled, but he rent it in pieces with his teeth; then] *om.* 2
 12 he brought] bringing 2
 13 Seian or] *om.* 2
 14 and to recure the same] to cure which he 2
 15 thence] these 1 *Abbr.*
 16 Bourgers house, who feasted him uery honourably] Surgeons house, who used him uery respectfully 2
 17 eight] few 2
 18 vertue of] *om.* 2
 19 hath taken his] tooke 2
 20 repast] repose 2
 21 great] *om.* 2
 22 Now so God help me] Assuredly 2
 23 greatly] much 2
 24 defended] kept 2
 25 them out of his sight] the sight of them 2
 26 Chrisolite] Christolite 1
 27 gracious] goodly 2
 28 whom the knight seeing before him, laide his hands upon the heads of the two Fawnes, of whom immediatly was made] of whom the knight being, before them immediatly was made 2
 29 Faire] Noble 2
 30 attende] have attended 2
 31 with great deuotion] *om.* 2
 32 disease] euill 2
 33 will we] we shall 2
 34 prepared] *om.* 2
 35 of a troth] assuredly 2
 36 may] can 2
 37 which as he would set his foote within the Gate] *om.* 2
 38 with her pawes] *om.* 2
 39 in such sort, that making still a] so that making a 2
 40 in good sort] *om.* 2
 41 he was so much in nature resembling to the Lyonnesse] *om.* 2
 42 Lord God helpe me, and permit not I beseech thee, that I receiue any] I trust I shall receiue no 2
 43 Sir, yee awake uery sorrowfull, and I know not what may giue you occasion thereof,] I know not what may giue you occasion to awake so sorrowfull, 2
 44 should be true, and] *om.* 2
 45 In good faith] *om.* 2
 46 of a troth] *om.* 2
 47 ceaze] enstate 2
 48 after a while] unhappily 2
 49 in] 2
 50 and couered] *om.* 2
 51 lanced] he thrust 2
 52 in] *om.* 2

- 53 to fall at that uery instant] at that uery instant to fall 2
 54 tore] toare 1
 55 fellow] cruell 2
 56 so that] yet 2
 57 pupillage] youth 2
 58 the Art of Magicke] Art Magicke 2
 59 could foretell] did fore-tell 2
 60 hath] *om.* 2
 61 he] 2
 62 a great deale] farre 2
 63 In fine] In the end 2
 64 might] should 2
 65 it, as ye see, from whence] it. Now 2
 66 prayse God] I reioyce 2
 67 doubtles] *om.* 2
 68 I beseech God with all my heart] I pray the Heauens heartily 2
 69 bespake him] spake to him 2
 70 good] *om.* 2
 71 the which I] which I do 2
 72 token] remembrance 2
 73 to the end] that 2
 74 Infant] Lady 2
 75 they] so ~ 2
 76 with] *om.* 2
 77 his thoughts were still occupyed untill it was day] till day his thoughts were still occupyed 2
 78 to Ship themselues] *om.* 2
 79 all the] much 2
 80 God] the Heauens 2
 81 prowesse and] *om.* 2
 82 Infant] Lady 2
 83 satisfie herself in her] giue to 2
 84 surge] rest 2
 85 a] ED; an 1; the 2
 86 about] some 2
 87 whose dwelling was] who dwelt 2
 88 ashore] on shoare 2
 89 hope] do ~ 2
 90 God] Fortune 2
 91 quickly] shortly 2
 92 peraduenture] *om.* 2
 93 succession] possession 2
 94 Infant] Lady 2
 95 God] heauens 2
 96 confidence] trust 2
 97 that] 2

CHAPTER XXIII.

- 1 regarde of the Infant] beauty of the Lady 2
- 2 bruite and] *om.* 2
- 3 best accomplished and] *om.* 2
- 4 the King his Father uppon a time to giue] his Father upon a time he would giue 2
- 5 Infant] Lady 2
- 6 hee was greatly amazed and astonished] was somewhat amazed 2
- 7 of] *om.* 2
- 8 at] in 2
- 9 calling to minde the maruellous deeds which he heard reported of him] *om.* 2
- 10 on] to 2
- 11 feloniously] treacherously 2
- 12 Iesus Christ] Aye me 2
- 13 and] *om.* 2
- 14 rashly] ill 2
- 15 manifest and notorious] manifestly knowne 2
- 16 maruelled at the manner of his answere, for that he reputed him a little more modest and discreet than he seemed to be at that time, so that] *om.* 2
- 17 purpose] words 2
- 18 rigorous] sharpe 2
- 19 Perrequin of Duas] ED; Peregrim of Dugas
- 20 and cowardise] *om.* 2
- 21 quoth] replied 2
- 22 I esteeme of more, or at least of as great ualour, and] iudge 2
- 23 would talke no longer with him, but being become saturnine, and dreaming built castles in the aire,] *om.* 2
- 24 when] at that time 2
- 25 protestation] expostulation 2
- 26 vengeance] reuenge 2
- 27 Englishman] English Prince 2
- 28 Perrequin of Duas] Perregrim of Ducas 1
- 29 and not as an honourable and loyall knighth] *om.* 2
- 30 God] Heauen 2
- 31 euer for me be deferred or remitted vnto] euer be deferred to 2
- 32 Oh my God, gan the infant] O heauy hap sayd the Lady 2
- 33 guerdon] good on 2
- 34 behold] beheld 1
- 35 These speeches uttered she with so great a stomacke, that the verie grieffe that her heart apprehended, caused the farie superficies of her angelicall face to shew so perfectly, that there is no man liuing but would haue remayned maruellously abashed to behold her so naturall and accomplished beautie.] *om.* 2
- 36 bliew] faire 2
- 37 her braine] them 2
- 38 so peruerse against her] so earnest 2
- 39 strange] *om.* 2
- 40 nor surgion] *om.* 2

- 41 have] the end to ~ 2
 42 neere] ~ unto 2
 43 to goe] to the end ~ 2
 44 infant] Lady 2
 45 on the dreame he] upon the dreame which he 2
 46 tolde] had told 2
 47 for] *om.* 2
 48 whereas] whereof 2
 49 valour] high renowne 2
 50 O God of Gods, how great and admirable are all thy iudgements] O you uncontroled destenies,
 admirable are your euentes! 2
 51 Surely] Certainly 2
 52 my soule] mee 2
 53 God and] *om.* 2
 54 Meanwhile] Thus while 2
 55 had taken post to go arme] had made hast in arming 2
 56 puisant] *om.* 2
 57 when] whe 1 *Abbr.*
 58 commended] comended 1 *Abbr.*
 59 in his opinion] *om.* 2
 60 Archiers] Guard 2
 61 gardes] garde 2
 62 brauerie and furious] *om.* 2
 63 roughly] hotly 2
 64 the] ye 1 *Abbr.*
 65 anie foile] on any place 2
 66 whereof they could not discern as yet] doubting still 2
 67 then] *om.* 2
 68 together in this manner] thus together 2
 69 then] *om.* 2
 70 a] *om.* 2
 71 praying] by ~ 2
 72 discomfited] ouercome 2
 73 for the good fruit which might come of their persons] *om.* 2
 74 danger] slander 2
 75 and euilwillers] *om.* 2
 76 infant] Lady 2
 77 had alreadie renued] began 2
 78 rigorously] hastily 2
 79 infant] Lady 2
 80 faire] Noble 2
 81 finde] know 2
 82 faith] duty 2
 83 honest] *om.* 2
 84 good iudgement should I bee, if I should refuse so high] worth should I be if I should denie so
 faire 2
 85 at my handes] *om.* 2

- 86 nor glorifie] *om. 2*
 87 Then shall shall I triumph at my pleasure, when I shall unsaynedly get uictorie ouer ye] *om. 2*
 88 otherwise] *om. 2*
 89 damsell] Lady 2
 90 consent that yee strike] giue way that ye shall strike 2
 91 utterly] *om. 2*
 92 your opinion, is it heroicall and laudable, or base and ridiculous?] my opinion, is not heroicall and laudable, but base and ridiculous: 2
 93 yee knight, withdrawing] ye Sir knight, withdraw 2
 94 Gods] God 1
 95 praise your good fortune hardly] and ioy 2
 96 knightes whome] the knights 2
 97 or frequented, that if it had pleased God you had neuer come into my court to make demand of this sorrowfull combat] *om. 2*
 98 all the assistantes] the Spectators 2
 99 heartie] many 2
 100 honest] worthy 2
 101 tolde him these two or three wordes] spake to him these few words 2
 102 who therein greatly confesseth himselfe bounden to ye] *om. 2*
 103 grace] fauour 2
 104 protest] explaine 2
 105 I knowe not what] a 2
 106 disarmed] dressed 2
 107 tooke her conge of her secret loue] tooke her leaue of her sweet loue 2
 108 sound] soud 1 *Abbr.*
 109 and] *om. 2*
 110 bespake him] spake to him 2
 111 knight, of a trowth] *om. 2*
 112 honest and] *om. 2*
 113 whom] *om. 2*
 114 hand] beauty 2
 115 infant] Lady 2
 116 Englishman] English prince 2
 117 *Osmaginn*] *Osmaginni 1*
 118 bin so accomplished] *om. 2*
 119 And] Then 2
 120 moreouer, that God and] further that 2
 121 and had indured a cruel phlebotomie] *om. 2*
 122 paine] grieffe 2
 123 home] hence 2
 124 infant] Lady 2
 125 the] ye 1 *Abbr.*
 126 who doubtlesse deserued it] *om. 2*
 127 the point of daie] *om. 2*
 128 sage] wise 2
 129 when] as 2
 130 in] *om. 2*

- 131 yours to command me, and mine] in you to commaund me and in me 2
 132 ye] *om.* 2
 133 should] shall 2
 134 busines] our ~ 2
 135 liked best of all] was well liked of 2
 136 entering into a skiffe] *om.* 2
 137 of credit] *om.* 2
 138 wold deliuer] had 2
 139 and] *om.* 2
 140 vnderstood] vederstood 1
 141 gallant] valiant 2
 142 lifting up both his handes to heauens for ioy] *om.* 2
 143 Blessed be the almightie God, who is mindfull of ye in the end] *om.* 2
 144 my deare friends and soueraigne Lordes, bee yee most heartily welcome unto your] My dread
 soueraigne Lords, ye be most heartily welcome unto my 2
 145 many others] some ~ 2
 146 aduise] devise 2
 147 best] *om.* 2
 148 comming] ~ backe 2
 149 the children of his true liege and soueraigne, unto whom hee wept for ioy in welcomming them
 thether] them, weeping for ioy to see them. 2
 150 and diligence] *om.* 2
 151 that] y 1 *Abbr.*
 152 here] *om.* 2
 153 complots] exploits 2
 154 conductors to make] his complices, and make 2
 155 generous and] *om.* 2
 156 and full of all sweete recreation] *om.* 2
 157 infinitie of amors] a number of Amorous 2

3 Glossary

This glossary offers specific meanings of some of the words used by Munday, especially of those obsolete or archaic terms, still in use in early modern times, that some readers may no longer be acquainted with. The entries are presented in the variant featured in the 1595 edition, followed by the grammatical category and the OED reference letters or numbers for the corresponding definition.

Additional interest has been placed on the approximate date of appearance of words: when a word or one of its meanings predates its earliest entry in the OED – possibly, a neologism Munday would be either coining or reproducing in 1595 –, an asterisk (*) precedes the entry. When the term predates its apparition in *The First Book of Primaleon of Greece* in a twenty-five-year range (that is, if it is found for the first time between 1570 and 1595), it is marked with two asterisks (**). In both cases, the date at the end of the entry will be that of the earliest recorded reference in OED for that particular meaning.

A

abaite *v.* (2) To incite, urge on, provoke. *Obs.*

abusieue *adj.* (3) Deceitful, fraudulent; deluding. *Obs.*

**acoladoe *n.* (1.a.) The salutation marking the bestowal of knighthood, applied by a stroke on the shoulders with the flat of a sword (now the usual form) and in earlier use also simply by an embrace or kiss; an instance of this. 1591.

acquite *v.* (4.a.) To pay back (a person in respect of an obligation due to or benefit or injury received from him or her); to pay in kind, requite. *Obs.*

aduertise *v.* (1.d.) To apprise, notify, warn (a person) by some means, that something is the case, etc. *Obs.*

aduisd *adj.* (1.) Of a person: that has given careful thought to something; disposed or inclined to consider matters carefully; judicious, deliberate; prudent, cautious, circumspect. *Obs.*

affecte *n.* (3.) A desire or appetite; *spec.* a passion, lust, or evil desire. *Obs.*

*affection *n.* (1.1.c.) The external manifestation or representation of a feeling or emotion. *Obs.* 1624.

affectionate *adj.* (1.b.) Passionate, wilful; self-willed, headstrong, obstinate. *Obs.*

affectioned *adj.* (b.) Kindly or favourably disposed (*to* or *towards* a person or thing). *Obs.*

**ambuscado *n.* (1.) Ambush: A positioning of soldiers, etc., in a concealed place, in order to surprise and attack an enemy; the surprise attack itself. Also: the condition or position of being concealed in such a way. 1591.

apaid *adj.* (1.) Satisfied, contented, pleased. *Arch.*

apparant *adj.* (5.) Likely so far as appearances go. *Obs.*

**apprehended *v.* (7.) To feel emotionally, be sensible of, feel the force of. *Obs.* 1592.

aright *adv.* (3.b.) Directly, straight, in a straight line. *Obs.*

arson *n.* (1.) A saddle-bow; a name given to two curved pieces of wood or metal, one of which was fixed to the front of the saddle, and another behind, to give the rider greater security in his seat. *Obs.*

- **assaie n.* (1.a.) A trial, testing, proof; experiment. *Obs.* 1605.
 astonished *adj.* (1.a.) Stunned, stupefied, deprived of sensation; primarily by a blow, but subsequently also by anaesthetics, cold, etc.; insensible, benumbed, paralysed. *Obs.*
attende v. (III. 13.) To wait for, await, expect. *trans.* To look out for, wait for, await: a. a person or agent, or his coming. *Obs.*
a-uouch v. (b.) To announce or declare (a vow). *Obs.*

B

- **Barbarie n.* (4.a.) The Saracen countries along the north coast of Africa. 1600.
 ***bathes n.* (III.12.) An apartment arranged for bathing, or a building containing a series of such apartments (the latter usually *plural*). 1591.
 **bay n.* (3.b.) *fig.* In phr. *at a or to the bay*: at or to close quarters; in great straits, in distress, at or to one's last extremity. 1596.
beak v. (3.) To thrust, strike with a pointed weapon. *Obs.*
 ***beeblubbered adj.* Disfigured by blubbing; befouled with tears. 1582.
 **befortune v.* To befall, happen, chance. 1616.
 *(in the) *behalf of adv.* (1.c.) In the interest of, as a friend or defender of, for the benefit of. 1612.
beholding adj. (2.) Under moral obligation, in duty bound (*to do something*). *Obs.*
 **belabor v.* (2.a.) To thrash or buffet with all one's might. 1600.
 ** *bespeake v.* (6.) To speak to (a person), to address. Now chiefly *poet.* 1594.
 **betake oneself v.* (5.a.) To resort, make one's way, turn one's course, go. 1639.
boone n. (3.a.) The matter prayed for or asked; *esp.* in *to have one's boon, to grant one his boon.*
Obs. or arch.
 ***boudege v.* (A.) To stir, to move from one's place (almost always with negative expressed or implied, and said of that which stands firmly or stubbornly). 1592.
bountie n. (2.) Of things: Good quality or property, worth, excellence, virtue. *Obs.*
 ***brauado n.* Boastful or threatening behaviour; ostentatious display of courage or boldness; bold or daring action intended to intimidate or to express defiance; often, an assumption of courage or hardihood to conceal felt timidity, or to carry one out of a doubtful or difficult position. 1589.
 ***braue adj.* (4.) *quasi-adv.* bravely. // *n.* A bravado. 1590.
break (with) v. (b.) To break *with* (rarely *to a person*), *of or concerning* (a thing) to deliver or reveal what is in one's mind. *Obs.*
brigandine n. (1.) A small vessel equipped both for sailing and rowing, swifter and more easily manoeuvred than larger ships, and hence employed for purposes of piracy, espionage, reconnoitring, etc., and as an attendant upon larger ships for protection, landing purposes, etc. Used by the seafaring nations of the Mediterranean. (2.) Applied (loosely) to various kinds of foreign sailing and rowing vessels, as the galleon, galliot, etc. *Obs. exc.* in poetic or rhetorical use.
 **bruske adj.* (2.) Somewhat rough or rude in manner; blunt, offhand. 1639.
brute v. (1.) To proclaim widely, spread abroad; to make famous, to celebrate. *Obs. // n.* (2.) Fame, renown; reputation. *Obs.*
 ***But what? conj.* (5.c) but, after all (*Gall.*). 1586.

C

- *cabalist *n.* One who cabals, or adheres to any cabal; a secret intriguer or plotter. *Obs.* 1642.
- cabbin *n.* (1.a.) A temporary shelter of slight materials; a tent, booth, temporary hut. *Obs.*
- cabinet *n.* (3.) A small chamber or room; a private apartment, a boudoir. *Arch. or obs.*
- *capering *n.* Frolicsome dancing or leaping. 1598.
- calling *n.* (II.9.a.) A person's position, condition, or station in life; rank. *Obs.*
- capital *n.* (2.) Of an enemy or enmity: deadly, mortal. Now *arch.*
- capitulate *v.* (3.a.) *trans.* To agree upon, to negotiate. *Obs.*
- *captivate *v.* (1.b.) To capture, secure, hold captive (animals and things). *Obs.* 1595.
- (to be in) care *v.* (2.) to be troubled, anxious, concerned. *Obs.*
- care *n.* (1.a.) Mental suffering, sorrow, grief, trouble. *Obs.*
- **carreer *v.* (1.) To take a short gallop, to 'pass a career'; to charge (at a tournament); to turn this way and that in running (said of a horse); also *fig.* Also *trans.* with cognate object. *Obs.* 1594.
- *carriage *n.* (II.12) The meaning, substance, or import of a passage, speech, text, etc. *Obs.* 1604. (IV.26) Good manners or deportment, esp. as would be expected in a person of high social status; courteous behaviour; proper conduct. *Obs.* 1621.
- **carrier *n.* (1.a.) The ground on which a race is run, a racecourse; (also) the space within the barrier at a tournament. *Obs.* 1586.
- catalogue *n.* (1.a.) A list, register, or complete enumeration; in this simple sense now. *Obs. or arch.*
- cell *n.* (c.) In extended use (chiefly literary). A small and humble dwelling, a cottage. Also: a lonely nook; the den of a wild beast. *Obs.*
- *chace *v.* (1.b.) Figurative: To pursue with a view to catching. 1597.
- chafe *v.* (10.a.) *fig.* To wax warm (in temper); to be angry, to rage. *Obs.*
- *cast forth *v.* (8.) To emit, give out, send forth (light, darkness, fire, heat, cold, an odour). *Obs.* 1667.
- *chastize *v.* (3.a.) To inflict punishment or suffering upon, with a view to amendment; also simply, to punish, to inflict punishment (esp. corporal punishment) on. (3.c.) with the offence as object. 1616.
- cheare *n.* (b.) Habitual behaviour; bearing, manners; (also) the behaviour appropriate to a particular setting or situation. *Obs.*
- **ciuill *adj.* (6.c.) Of clothing, behaviour, etc.: decent, seemly, respectable; not showy, sober. *Obs.* 1582.
- comely *adj.* (3.) Pleasing; gratifying; agreeable to the senses or feelings. *Obs.*
- comfortlesse *adj.* (1.) Without relief, aid, or resource; unrelieved, helpless, desolate. *Obs.*
- commaundement *n.* (b.) A commission or charge. *Obs.*
- commodious (1.a.) Advantageous, beneficial, profitable, of use. *Const. to (unto), for. Obs.*
- communication *n.* (6.) Interchange of speech, conferring, discussion, debate; an instance of this, a conversation, a conference. *Obs.*
- conceiued *v.* (4.a.) To become affected or possessed by (an emotion) *Obs.*
- concluded *v.* (b.) *with* (a person, etc.): To agree, come to an arrangement, make terms. *Obs.*
- condigne *adj.* (3.a.) Worthily deserved, merited, fitting, appropriate; adequate. *Obs. (or arch.)*
- condiscend *v.* (II.4.b.) To yield or deferentially give way; to show oneself deferential, compliant, or complaisant; to accommodate oneself *to.* (II.5.) To give one's consent, to accede or agree *to* (a proposal, request, measure, etc.); to acquiesce. *Obs.*
- conditionally *adv.* (b.) On condition (that). *Obs.*
- conductor *n.* (II.4.) A commander, leader (*esp.* military or naval). *Obs.*
- conference *n.* (5.) Communication, converse, intercourse. *Obs.*
- conieecture *n.* (3.) The supposing or putting of an imaginary case; supposition. *Obs.*

- con thank *v.* (1.a.) Phrase: to acknowledge one's gratitude; to express or offer thanks, to thank. *Obs.*
- conge (to take conge) *v.* b. to *take congee*: to take leave (to go), take leave *of*. *Obs.*
- coniectures *n.* (2.) Conclusion as to facts drawn from appearances or indications. *Obs.*
- continuance *n.* (5.) Duration or lapse of time, course of time. *Obs.*; period, length of time. *Obs.* or *arch.*
- *constraynedly *adv.* (2.) With constrained manner or behaviour; without natural spontaneity or freedom of manner. 1656.
- controuersie *n.* (1.a.) Argument or contention between parties, *esp.* over a right, claim, etc.; strife, discord. *Obs.*
- conuay *v.* (2.a.) To go with as a guide; to lead, conduct, guide, by going with or otherwise. *Obs.*
- **cooling *n.* (2.) *fig.* The action of making or becoming less zealous or ardent; reduction in intensity or activity; an instance of this. 1588.
- councill *n.* (3.) The faculty of counselling or advising; judgement; prudence; sagacity in the devising of plans. *Obs.* or *arch.*
- counterfet *v.* (8.b.) To imitate or follow (conduct, action, manner, fashion). *Obs.*
- **countermaunde *v.* (8.) To control, keep under command. *Obs.* 1590.
- county *n.* Count. Apparently, a borrowing from French *counte* (Anglo-Norman *counte*, Anglo-Norman and Middle French *conte*) *Obs.*
- couer *v.* (b.) To put a roof upon or over; to roof. *Obs.*
- *cowardly *adj.* (2.) Characteristic of or befitting a coward; proceeding from fear or a spirit of cowardice. 1616.
- *coxcorn *n.* (2.) A ludicrous appellation for the head. 1600.
- **cross *adv.* (1.) From side to side, whether at right angles or obliquely; across, athwart, transversely. *Obs.* 1577.
- *cry *v.* (7.) To call for, demand loudly. Also *fig.* of things. *Obs.* 1616.
- cumber *v.* (2.b.) To confound or trouble the mind or senses; to perplex, puzzle. *Obs.*

D

- *deliuer *v.* (11.a.) To declare, communicate, report, relate, narrate, tell, make known; to state, affirm, assert; to express in words, set forth, describe. *Obs.* 1600.
- *demerit *n.* (3.) That which is merited (*esp.* for ill doing); desert; punishment deserved. *Obs.* 1621.
- *denounce *v.* (3.) To announce or proclaim in the manner of a threat or warning (punishment, vengeance, a curse, etc.). 1632.
- descried. *v.* (II.4.a.) To announce, proclaim, declare; to say publicly or openly. *Obs.*
- desist *v.* (3.) To leave off, discontinue. *Obs.*
- destitute *adj.* (2.a.) Deprived or bereft *of* (something formerly possessed). *Obs.*
- detaine *v.* (2.a.) To keep back, withhold; *esp.* to keep back what is due or claimed. *Obs.*
- detest *v.* (1.) To curse, calling God to witness; to express abhorrence of, denounce, execrate. *Obs.*
- devise *v.* (14.b.) To confer, commune, discourse, converse, talk. *Obs.*
- deuoyre *n.* (2.) That which one can do, (one's) utmost or best; endeavour, effort. Chiefly in *to do one's devoir*, *to put oneself in devoir*: to do what one can, to endeavour (to do something). *Obs.*
- different *n.* (B.1.) A dispute; a disagreement or quarrel. *Obs.*
- diligence *n.* (3.a.) Careful attention, heedfulness, caution.
- **disaster *n.* (1.b.) The state or condition that results from a ruinous event; the occurrence of a sudden accident or catastrophe, or a series of such events; misfortune, calamity. 1592.
- discent *n.* (3.a.) A generational line through which a person descends; a lineage, an ancestral stock.

- discomfiture *n.* (1.) Defeat in battle, overthrow, rout. Now somewhat *rare*. (3.) Physical damage or injury. *Obs.*
- **discourse (2.a.) The thread of an argument; a line of reasoning; a reasoned argument. *Obs.*
(2.b.) More generally: the onward course of something in space or time; succession or sequence of time, events, actions, etc. *Obs.* (6.) Interaction, dealings, communication. 1603.
- (in one's) dish *d.* Phrases. *to cast, lay, throw* (something) *in one's dish*: to reproach or taunt him with it. *Obs.*
- *dismount *v.* (5.a.) To throw down from a horse, etc.; to unseat, unhorse. 1616.
- descry *v.* (II.4.a.) To announce, make known. To announce, proclaim, declare; to say publicly or openly. *Obs.*
- desist. *v.* (3.) To leave off, discontinue. *Obs.*
- dissemble *v.* (5.a.) To put on a feigned or false appearance of; to feign, pretend, simulate. *Obs.*
- *distil *v.* (5.a.) To obtain, extract, produce, or make, by distillation. (b.) *fig.* 1609.
- detaine *v.* (2.a.) To keep back, withhold; *esp.* to keep back what is due or claimed. *Obs.*
- ditty *n.* (2.b.) Any composition in verse; a poem, ballad. *Obs.*
- dolour *n.* (1.) Physical suffering, pain. *Obs.*
- (make) doubt *v.* (a) to hesitate, to scruple. *Obs.*
- **dudgeon *n.* Indignation, resentment; umbrage. Chiefly in in (a) dudgeon: in a state or fit of indignation or offence; with indignation or offence. 1573.

E

- earnest pennie *n.* (1.) A pledge, foretaste, indication of something to come.
- end *n.* (12.) The completion of an action; the accomplishment of a purpose. Also, the acme, utmost reach. *Obs.*
- endosse *v.* (3.b.) To clothe with armour. *Obs.*
- *entercourse *n.* (4.) Communication of ideas; discourse, conversation, discussion. *Obs.* 1596.
- entertain *v.* (III.11.) To take (a person) into one's service; to hire (a servant, etc.); to retain as an advocate. *Obs.* (7.) To behave towards or treat (a person, custom, etc.) in a specified manner. *Obs.*
- entertainment *n.* (II.3.a.) Manner of social behaviour. *Obs.*
- *epithalamium *n.* A nuptial song or poem in praise of the bride and bridegroom, and praying for their prosperity. 1595.
- *equipage *n.* (4.a.) Military garb, uniform, accoutrements, trappings. *Obs.* 1633.
- *equipped *v.* (3.a.) To array, dress up, rig out. 1695.
- **erelong. *Adv.* Before long; before the lapse of much time; soon. Of future time; also (*arch.*) of past. 1577.
- estate *n.* (4.a.) Outward display of one's condition; grandeur, pomp. *Obs.*
- evilwiller *n.* One who wishes evil to another; an ill-wisher. *Obs.*
- *exceed *v.* (2.b.) To be too great for; to surpass, overtask. 1596.
- expedient *adj.* (2.) Conducive to advantage in general, or to a definite purpose; fit, proper, or suitable to the circumstances of the case. *Const. to.*
- exploite. *v.* (2.b.) To undertake or perform; to achieve, accomplish. *Obs.*
- *extremity *n.* (8.) A person's last moments; the 'article of death'. 1602.
- (at all) extremities *adv.* (4.a.) Extreme or inordinate intensity or violence (of passion, action, suffering, labour, etc.); an instance of this; a violent outburst. *Obs.*

F

- *fall to one's share (P.2.b.) To be assigned as one's portion; hence, to fall to one's lot (*to do*, etc.). 1637.
- fasten *v.* (I.4.a.) To make fast to something else; to attach, more or less securely, by a tie or bond of any kind. Formerly often, now rarely, with immaterial object. *Obs.* (I.10.) To close (one's hands, teeth, etc.) firmly around something. *Obs.*
- *fatale *adj.* (3.) Of the nature of fate; resembling fate in mode of action; proceeding by a fixed order or sequence; inevitable, necessary. 1605.
- **fatally *adv.* (1.) As decreed by fate; in a predestined manner. 1574.
- fellon *n.* (1.) A vile or wicked person, a villain, wretch, monster. *Obs.*
- **fieldbattaile *n.* A pitched battle, a battle staged as a spectacle, a mock battle. *Obs.* 1572.
- *fluced. *v.* To flounce, to plunge. *Obs.* 1627.
- foil *v.* (4.c.) To suffer discomfiture. *Obs.*
- **foile *n.* (1.) A light weapon used in fencing; a kind of small-sword with a blunt edge and a button at the point. 1594.
- (by the) foot *d.* Expressing accompaniment (*a to follow (a person) to (or at) foot*: to follow closely behind (a person). *Obs.*
- forsomuch *adv.* (a.) In consideration that, seeing that, inasmuch as. *Obs.*
- forward *adj.* (6.b.) Inclined *to* or *for* (something). *Obs.*
- fourrier *n.* One who went in advance of an army, etc. to secure and arrange accommodation, etc.; a purveyor, quarter-master; hence also a courier, harbinger. *Obs.*
- **frigot *n.* (1.) A light and swift vessel, *orig.* built for rowing, afterwards for sailing. *Obs. exc. poet.* 1585.
- froward *adj.* (2.a.) Of things: adverse, unfavourable, untoward; difficult to deal with, refractory. *Obs.*
- furnitures *n.* (4.) Means of equipment. (a.) Apparel, dress, outfit, personal belongings. Also *pl.* in the same sense. *Obs.*
- frush *v.* (d.) *fig.* To crush, disable. *Obs.*
- **frustrate *adj.* (II.2.a.) Bereft or deprived *of*, or of the chance *of*; destitute *of*. *Obs.* 1576.

G

- *galled. *Adj.* (2.) Irritated, vexed, unquiet, distressed. 1601.
- gallie-slave *n.* (1.) One who is condemned to work at the oar in a galley. Often *fig.* as a type of painful slavery.
- (ride a) gallop *n.* (1.) The most rapid movement of a horse (occasionally of other quadrupeds), in which in the course of each stride the animal is entirely off the ground, with the legs flexed under the body. *Obs.*
- goare blood *n.* (1.) Gore-like blood; clotted blood. *Obs.*
- goodlie *adj.* (1.a.) Of good or pleasing appearance; handsome, beautiful, good-looking; comely, fair. Now *arch* (2.) Of good, noble, or valiant character; virtuous, honourable; (also) of distinguished attainments or bearing. *Obs.*
- *graces *n.* (III.13.c.) Usually in *pl.* An attractively elegant, refined, or accomplished mode of behaviour. 1607.
- *grapple *v.* (8.a.) To grapple with a. *Naut.* To make one's ship fast to (an enemy) with grappling-irons; to come to close quarters with. 1632.
- *gratify *v.* (5.) To please by compliance; to give free course to; to humour, indulge, satisfy (a desire, feeling, etc.); to comply with (a request, a command), to concede (an objection). 1662.

gratulation *n.* (5.) Expression of thanks, thanksgiving; also, an instance of this. *Obs.*
 grief *n.* (5.a.) A bodily injury or ailment; a morbid affection of any part of the body; a sore, wound; a blemish of the skin; a disease, sickness. *Obs.*
 *grumble *v.* (1.) Of persons and animals: To utter dull inarticulate sounds; to mutter, mumble, murmur; to growl faintly. 1608.
 garde *n.* (1.a.) Keeping, guardianship, custody, ward. *to take guard:* to take care. *Obs.*

H

habilliament *n.* (3.b.) Personal accoutrements for war; armour, warlike apparel; also the trappings of a horse. *Obs.*
 habits. *n.* (I.1.c.) *pl.* Clothes, garments, habiliments. *Arch.*
 hard by *adv.* (B.) In very close proximity; nearby. Formerly also: close in time *Obs.*
 hardly *adv.* (6.) Firmly, strongly, so as not to be dislodged; steadfastly, with firm resolve. *Obs.*
 hatch *n.* (5.a.) Chiefly in *pl.* Movable planking, or a layer of this, forming a floor or deck in a ship and covering the hold; (also) a permanent deck. *Obs.*
 haulse *v.* (3.) To raise, exalt, hoist. *Obs.*
 haunt *v.* (8.) To have resort, betake oneself, go *to*. *Obs.*
 haue regard *v.* (I.1.c.) Concern, care, or interest directed *to* some purpose. Chiefly in *to have regard to*. Also: Concern that something be done. *Obs.*
 haynous *adj.* (2.) Grievous, grave, severe. *Obs.*
 heauines *n.* (e.) Dejectedness of mind; sadness, grief.
 **hereat *adv.* (2.) At this; as a result of this. 1586.
 ho *int.* (a.) A call to stop or to cease what one is doing. *to say or cry ho:* to stay, cease, check oneself. *Obs.*
 hola *int.* (A.1.) An exclamation meaning Stop! cease! to stop or check by this call. *Obs.*
 *holde out *v.* (22.) To maintain one's position (against an adversary); *phrasal v.* (7.) To bear or sustain to the end. *Obs.* 1616.
 hoyse *v.* (1.) To raise aloft by means of a rope or pulley and tackle, or by other mechanical appliance. (a.) orig. *Naut.*, and chiefly *to hoise sail*. *Obs.*
 humane *adj.* (1.a.) Civil, courteous, or obliging towards others. *Obs.*

I

imagery *n.* (1.b.) Figured work on a textile fabric, as in tapestry; embroidery. *Obs.*
 imaginations *n.* (3.a.) The scheming or devising of something; a plan, scheme, plot; a fanciful project. *Obs.*
 impeach *v.* (2.) To hinder the action, progress, or well-being of; to affect detrimentally or prejudicially; to hurt, harm, injure, endamage, impair. *Obs.*
 employ *v.* (3.) To assign, appoint, order, direct. (*absol.* or *trans.* with simple obj. or obj. clause.) *Obs.*
 *impudencie *n.* (2.a.) Shameless effrontery; insolent disrespect, insolence; unabashed presumption. 1616.
 *impudent *adj.* (2.b.) Of conduct, actions, etc. Possessed of unblushing presumption, effrontery, or assurance; shamelessly forward, insolently disrespectful. 1600.
 incontinent *adv.* (a.) Straightway, forthwith, at once, immediately, without delay. *Arch.*
 inconvenient *n.* (B.n.3.) A troublesome or untoward circumstance; a misfortune, a mishap; an inconvenience. *Obs.*

incur v. (3.) To run into; to move or pass into, on, or against; to come upon, meet with. *Obs.* 1599.

**ingrately *adv.* Ungratefully // *adj.* ungrateful. *Obs.* 1581.

**inhumanitie *n.* (2.) Want of the politeness or courtesy proper to civilized men. *Obs.* 1557.

institute v. (3.a.) To ground or establish in principles; to train, educate, instruct. *Obs.*

intirely *adv.* (4.a.) Heartily, sincerely.

*inuest v. (c.) To put on as clothes or ornaments; to don. 1596.

issue forth v. (1.c.) To depart, leave. Also with *from*. *Obs.*

J

jaueline *n.* (2.a.) A pointed weapon with a long shaft used for thrusting; a pike or half-pike; a lance. *Obs.*

K

keepe quarter v. (15.) Assigned or appropriate position. *to keep quarter:* to keep one's own place. *Obs.*

L

* lapse *n.* (6.b.) Of life, time, etc.: The gliding or passing away, passage; a period or interval elapsed. 1758.

launch v. (3.a.) To be set into sudden or rapid motion; to rush, plunge, start or shoot forth; to leap, vault; to 'skip' in reading. *Obs.*

*leuant-seaes *n.* (C.1.) With sense 'east-, eastern', as *levant sea*, *levant wind*. 1601.

licence v. (2.) To give leave of departure to; to dismiss, set free *from* (something); to send away *to* (a place). *Obs.*

liege *adj.* (A.1.) The characteristic epithet of persons in the relation of feudal superior and vassal. a. Of the superior: Entitled to feudal allegiance and service. *Now rare.*

like v. (well). (II.4.a.) To take pleasure in or be pleased by / (of). (II.7. a.) To derive pleasure or enjoyment from (a person or thing). *Obs.*

lineament *n.* (2.a.) A portion of the body, considered with respect to its contour or outline, a distinctive feature. *Obs.*

lustie *adj.* (5.a.) Of persons and animals: Healthy, strong, vigorous. In early use often: Valiant, courageous, active. *Obs.*

M

magnificences *n.* (5.a.) Grandeur or imposing beauty of appearance. Also in *pl.*: features constituting this. *Obs.*

Mahometicall *adj.* Muslim. *Obs.*

make a meeting v. (14.) To prepare or provide (a meal, a feast) for guests; to give (a dinner, etc.).

Obs. (15.b.) To arrange, fix the time and place for (a match, a tournament). *Obs.*

**make account v. (10.) to reckon, calculate, resolve, expect. In later use chiefly with *in*. *Obs.* 1583.

make away v. (1.) To depart, go away; (also) *spec.* to go away suddenly or hastily, run away. *Obs.*

- make doubt *v.* (a.) To hesitate, to scruple. *Obs.*; (b.) to doubt, to be uncertain.
- make good. *v.* (IV. 43.f) To be effective, succeed. *Obs.*
- (in) manner. *Adv.* (III. 13) In some way, in some degree, so to speak, as it were; to a considerable degree, almost entirely, very nearly. *Obs.*
- march. *n.* (II.a.6.) A country, region, province; land, territory. *Obs.*
- massaker *n.* (2.) A cruel or atrocious murder. *Obs.*
- mauger *prep.* (1.a.) With a possessive pronoun: *maugre his* (also *ours*, etc.): in spite of him (us, etc.). *Obs.*
- **mazzard *n.* (2.a.) *Fig.*: head. *Arch.* 1595.
- meane season *adv.* (I.2.) Intermediate in time; coming or occurring between two points of time or two events; intervening. *In the mean season*: in the meantime. *Obs.*
- *measure. *n.* (I.4.e.) Treatment (of a certain kind) meted out to a person, esp. by way of punishment or retribution. *Obs.* 1611.
- **minds. *n.* (IV.19.d.) *adj. pl.* A group or category of people regarded as embodying the (specified) qualities of mind. 1580.
- miscreant *adj.* (1.) Misbelieving, heretical; pagan, infidel. *Obs.* (in later use *arch.*) (2.) Depraved, villainous; (in weakened sense) badly behaved, reprobate.
- *misdoubt *v.* (2.b.) Usually with clause as object: to fear or suspect (that something is or will be the case). 1596.
- mistris *n.* (I.1.5) A woman loved and courted by a man; a female sweetheart. *Obs.*
- moouing *n.* (c.) Power or faculty of motion. *Obs.*
- *motion *n.* (6.b.) Change of abode; an instance of this. *Obs.* 1634.

N

- navigation *n.* (1.a.) A voyage; an expedition or journey by sea or water. *Obs.*
- neere *adv.* (2.) Closely (in various senses, esp. in respect of pressure or touching, resemblance, connection, or scrutiny). *Obs.*
- niece *n.* (c.) A grand-daughter, or more remote female descendant. *Obs.*
- noone *n.* (1.a.) The ninth hour of the day, reckoned from sunrise according to the Roman method, or about three o'clock in the afternoon. Chiefly as a direct rendering of Latin *nona* (*hora*), and in later use most frequent in accounts of the crucifixion of Christ. *Obs.*
- *not that (II.2.b.) (*ellipt.*): “I do not say this because”; or “It is not the fact that...”, “One must not suppose that...”. 1616.
- nothing *adv.* (B.1.a.) Not at all, in no way. Modifying an adjective, adverb, or prepositional phrase. Now *arch.*

O

- occasion *n.* (b.) A pretext; an excuse. *Obs.*
- occurrence *n.* (1.) A thing that occurs, happens, or takes place; an event, an incident. Formerly also that which occurs, is met with, or presents itself. *Obs.*
- only *adv.* (b.) Between a numeral and a noun. *Obs.*
- ordenaunce *n.* (5.) An authoritative instruction as to how to proceed or act; an established set of principles; a system of government; authority; discipline. *Obs.*

ouertake *v.* (3.a.) To capture or seize (a person); to arrest. Also: to surprise or detect in a fault, crime, or offence. *Obs.*

P

passee *n.* (2.) Event, issue, outcome. Chiefly as a mass noun. *Obs.*

pat. *n.* (I. 1.) A blow, a stroke, *esp.* with a flat or blunt implement or with the hand. *Obs.*

*paullion *n.* (3.) An ornamental building, usually of light construction and designed for temporary shelter, refreshment, etc., *esp.* in a park or public garden; a similar type of building at a seaside or other resort, used as a place of entertainment or recreation. 1616.

**pack *v.* (12.) To send or drive (a person) away; to dismiss summarily; to get rid of. Usually with *adv.* or adverbial phrase. 1589.

pain *n.* (5.a.) Trouble taken in accomplishing or attempting something; difficulty; (also in weakened use) hardship or suffering involved in the effort of doing something. Formerly also; an instance of taking trouble. *Obs.*

paragon *n.* (I.2.) A match, an equal; a companion or partner in marriage; a rival or competitor. *Obs.*

*parcell *n.* (8.a.) Any of the several parts or pieces into which a thing is broken or divided; a fragment or piece. *Obs.* (b.) *fig.* (usually *derogatory*). 1601.

partialitie *n.* (2 a.) Rivalry; factiousness; internal dissension. *Obs.*

passee *n.* (2.) Event, issue, outcome. Chiefly as a mass noun. // *v.* (24.) Of a weapon: to pierce, penetrate. Of a person: to pierce with a weapon. *Obs.*

passible *adj.* (2.) Liable to undergo change or decay. *Obs.*

passionate *adj.* (1.) To excite or imbue with passion, or with a particular emotion, as love, fear, anger, etc.; // *v.* (1.a.) Occasionally *intr. poet.* in later use. *Obs.*

pat *v.* (I.1.) A blow, a stroke, *esp.* with a flat or blunt implement or with the hand. *Obs.*

(in/out of) pay *prep. phr.* (II.4.b.) The condition of being paid or receiving wages. *In pay:* in receipt of wages; (also in extended use) ready, on hand. *Out of pay:* not in paid employment. *Obs.*

**pell-mell *adv.* (3.) Without discrimination of parts; in the mass, collectively. *Obs.* 1587.

pensieve *adj.* (3.) Thoughtful, meditative, or anxious as to plans and future events; apprehensive. *Obs.*

pensiuenesse *n.* Anxiety concerning coming events, apprehensiveness. *Obs.*

perpetuall *adv.* For ever, continuously; perpetually. *Obs.*

pertaker *n.* (2.) A person who takes another's part or side; a supporter, an adherent. *Obs.*

*plague *v.* (2.) *trans.* In weakened use. (a.) To trouble, tease, bother, annoy, or pester, usually repeatedly, insistently, or constantly; to constitute a nuisance, threat, or danger to. Frequently in passive. 1595.

**plot. *n.* (5.) A design or scheme for the constitution or accomplishment of something. *Obs.* 1587.

(at the) point of *Prep. phrase* (c.) on the very verge of, just about (to do something); on the brink of. *Obs.*

*powder *n.* A hurry, a rush. Chiefly in *with a powder:* in great haste; impetuously, violently, forcefully. *Obs.* 1600.

prefer *v.* (I.1.d.) To advance (a person) to a particular position or status in life; *spec.* to settle in marriage. *Obs.*

(at this) present *adv.* (P.3.a.) at the present time, now; (also occasionally) *Obs.*

presume *v.* (7.) To presume on, upon, or of: to rely upon, count upon, or take for granted; to have expectations of. *Obs.*

pretence *n.* (2.) An alleged reason; an excuse or pretext. In later use chiefly: a trivial, groundless, or fallacious excuse or reason. *Obs.*

privy (4.a.) Chiefly with *to* (formerly also with *of*, or with clause as complement). Having or sharing in knowledge of (something secret or private); privately cognizant of; intimately acquainted with or accessory to. *Obs.*

protest *v.* (3.a.) To declare or state formally or emphatically (something about which a doubt is stated or implied); to assert, avow, affirm. Frequently with clause as object or with object complement. *Obs.*

provide *v.* (5.a.) To prepare, make preparation, get ready. Frequently with infinitive. *Obs.*

**pupillage *n.* (1.a.) The condition of being a minor or ward; the period of minority or wardship. *Obs.* 1590.

pursue *v.* (3.a.) The action of continuing or proceeding with something already begun; the action of pursuing or following up a matter, issue, etc.; an instance of this. Formerly also: a continuation; a sequel. *Obs.*

put from *v.* (5.a.) To drive, force; to expel, send away *from* by force or command. *Obs.*

put into *v.* (7.a.) To proceed, pass, make one's way. *Obs.*

Q

quarrel *n.* (d.) A cause, reason; a ground. *Obs.*

R

readiness *n.* (1.a.) Readiness, preparedness.

*receipt *n.* (3.b.) The action of receiving mentally; comprehension. 1612.

recommend *v.* (3.a.) To commend (oneself) to (the remembrance, regard of) another; *Obs.*

recure *v.* (4.b.) To cure (a disease, sickness, etc.); to heal (a wound or sore). *Obs.*

refrigeration *n.* (2.a.) Refreshing or cooling of the blood or spirits. *Obs.*

regard *n.* (c.) Concern, care, or interest directed to some purpose. Chiefly in *to have regard to*. Also: (a.) concern *that* something be done. *Obs.* // *v.* (2.b.) To consider, take in account. *Obs.*

repaire *n.* (3.) Temporary residence, esp. *in* a place or *among* others. *Obs.*

repose *v.* (c.) To trust or confide *in*; to depend or rely *on*. *Obs.*

*represent *v.* (13.a.) To bring before or into the presence of; to present *to*, introduce, esp. formally or ceremoniously. *Obs.* 1601.

respect *n.* (4.) Chiefly in *pl.* A matter for consideration; a fact or motive which assists in, or leads to, the making of a decision; an end, an aim; a concern. *Obs.*

revoke *v.* (b.) To draw (a person) back or away *from* some belief, practice, interest, etc. (esp. a wrong or wicked one); to induce (a person, one's will) to refrain *from* (or *of*) some purpose or action; to dissuade (a person) *from* doing something. Also *refl.* or *intr.* *Obs.*

S

sackage *v.* To put to sack; to plunder. *Obs.*

sagesse *n.* Sageness, profound wisdom. *Obs.*

*satisfie oneself *v.* (c.) To make oneself content (*with* something); to consider it sufficient *to do* something. *Obs.* 1611.

- scaffolds *n.* (5.) A raised platform or stand for holding the spectators of a tournament, theatrical performance, etc. Also, a gallery in a theatre or church. *Obs.*
- scant *adv.* (B.d.) Used with a following when (but, but that) to indicate immediate succession of events. *Obs.*
- **school *v.* (2.b.) To inform or advise on a particular matter; to make privy to pertinent information; to instruct (a person) how to act in a particular situation or how to do something. 1577.
- **skarbabes *n.* Something to frighten children; a bugbear, bogey. *Obs.* 1591.
- scoff *n.* (1.a.) 'Contemptuous ridicule; expression of scorn; contumelious language'; mockery. Phrase, *to make scoff.* *Obs.*
- *seal vp one's lippes *v.* (b.) In figurative phrases, *esp. to seal (a person's) lips*, to bind or constrain to silence or secrecy. 1782.
- *second *v.* (c.) To take the place of, succeed (a combatant who is *hors de combat*). *Obs.* 1600.
- *see *v.* (7.b.) To escort (a person) home, to the door, etc. 1616.
- *seigniories *n.* (1.a.) A territory under the government of a seigneur. 1683.
- semblant *n.* (1.c.) The demeanour or 'countenance' which a person exhibits towards others; good or fair semblant, favourable countenance, favour. *Obs.*
- *Serraglia *n.* (4.) A place of accommodation for travellers. 1617.
- **sharp (at the sharp) *n.* (1.b.) *Phr.* To fight, play, etc. at the sharp, at sharps: to fight with unbated swords, to fight in earnest, in contradistinction to fencing. *to go or come to the sharp*: to come to bloodshed. *Obs.* 1579.
- shew *n.* (1.b.) The fact of being revealed or seen; the fact of coming into view; view, sight. *Obs.*
- shift (oneself) *v. refl.* To withdraw. *Obs.*
- *ship (oneself) *v.* (1.b.) *refl.* To provide oneself with a ship. *Obs.* 1627.
- *shock and the bravado *n.* (1.b.) *to make or give a bravado*: to make a display in the face of the enemy, to offer battle. *Obs.* 1600.
- **signall *adj.* (1.) Notable, conspicuous; remarkable, striking. 1591.
- **single *v.* To sail. *Obs.* 1587.
- singular *adj.* (10.b.) Of remedies, medicines, etc.: Excellent; highly efficacious or beneficial. *Obs.*
- sinister *adj.* (6.a.) Of omens, etc.: Portending or indicating misfortune or disaster; full of dark or gloomy suggestiveness; inauspicious, unfavourable. *Orig.* denoting omens seen on the left hand, which was regarded as the unlucky side.
- *slenderly *adv.* (c.) Ungraciously, coldly; slightly. *Obs.* 1598.
- small *adv.* (3.a.) To a small extent or degree; little, not much; slightly. *Obs.*
- smoke *v.* (3.a.) To fume, be angry. *Obs.* // *n.* A sign, hint, indication.
- solace *n.* (2.) Pleasure, enjoyment, delight; entertainment, recreation, amusement. *Obs.*
- *some whether else *adv.* To some other place; elsewhere. *Obs.* 1623 (*somewhyther*), 1647 (*somewhether*).
- sort *v.* (7.a.) To come or attain *to* an end, conclusion, effect, etc. *Obs.*
- **sorteable *adj.* (1.) Suitable, appropriate; fit or befitting. Usually const. *to* (or *unto*). *Obs.* 1586.
- sound *v.* (1.) To sink in, penetrate, pierce. *Obs.*
- speech *n.* (3.a.) Common or general talk; report, rumour, or current mention *of* something. Frequently with *much* or *great*. Now *rare* or *obs.*
- stand in any steed *v.* (a.) To be of use or advantage, to be serviceable or profitable. Also with *adj.* qualifying *stead*, to be of (little, no, good) avail or service. *Obs.*
- *still *adv.* (f.) Ever more and more. 1596. (d.) Continuously in the same direction as before; further. *Obs.* 1602.
- stoccado *n.* A thrust or stab with a pointed weapon. *Obs.*

*stuff *n.* (5.b.) In particularized sense: A kind of stuff; a textile fabric. 1604.
 subtily *n.* (1.b.) A cunning or crafty scheme; a trick; a clever stratagem. *Obs.*
 successe *v.* (1.a.) That which happens in the sequel; the termination (favourable or otherwise) of affairs; the issue, upshot, result. *Obs.*
 succession *n.* (12.) That to which a person succeeds as heir; an inheritance. *Obs.*
 suffer (13.b.) To allow to remain; to leave. *Obs.*
 *superficie *n.* (4.a.) That which constitutes the outermost part of an object; the surface layer. 1603.
 surcease *v.* (4.a.) To put a stop to, bring to an end, cause to cease. *Obs.*
 surge *v.* (1.a.) To rise and fall or toss on the waves; to ride (at anchor, or along over the waves). In earliest use, to come to anchor. *Obs.*

T

taking *n.* (I.4.a.) Condition, situation, state (almost always in negative sense); a plight. Chiefly in *in (a) taking*, often with qualifying adjective. *Obs.*
 *testemony *n.* (1.b.) Any object or act serving as proof or evidence. 1597.
 **tickle *v.* (6.b.) To beat, chastise. 1592.
 **ticklesome *adj.* (1.) That tends to tickle; difficult, critical, delicate, precarious, ticklish. Now *dialect*. 1585.
 to. *prep.* (III.11.b.) Indicating resulting position, status, or capacity: For, as, by way of, in the capacity of. *Obs.* or *arch. exc.* in certain phrases, as *to take to wife*, *to call to witness*, etc.
 tofore *adv.* (B.1.) Of time: Previously, beforehand, earlier; heretofore, in the past. *Obs.*
 touch *n.* (IV.19.) An act; a brief stint or 'go' at an activity or undertaking; a try or attempt at doing something. In early use also: an attempt at deceiving, a trick, a ruse. *Obs.*
 traunce *n.* (1.) A state of extreme apprehension or dread; a state of doubt or suspense. *Obs.*
 *trick *n.* (2.a.) A freakish or mischievous act; a roguish prank; a frolic; a piece of roguery or foolery; a hoax, practical joke. 1605.
 triumph *n.* (4.) A public festivity or joyful celebration; a spectacle or pageant; *esp.* a tournament. *Obs.*
 *tumour *n.* (4.) *fig.* a. 'Swelling' of passion, pride, or the like; the condition of being 'puffed up'; haughtiness, arrogance, vain-glory; inflated pride or conceit. *Obs.* 1599.

U

uttermost *adv.* (5.) The very most. *Obs.*
 **uncase *v.* (2.a.) *Fig.* To uncover, lay bare, expose to view or observation. 1587.
 uniuersall *adj.* (3.a.) Constituting or forming, existing or regarded as, a complete whole; entire. *Obs.* (5.) Not entering into details or particulars; general in scope. *Obs.*
 *upp to the hilts *Adv. phr.* *Up to the hilt*: completely, thoroughly, to the furthest degree possible; also *to the hilt*. 1687.
 use *v.* (17.a.) With adverb or adverbial phrase. To treat in a specified manner, *esp.* to behave or act towards (another person) in a particular way. Now somewhat *arch.*

V

- villanies. *n.* (2.a.) Treatment of a degrading or shameful nature as suffered or received by a person; ill-usage, injury, indignity, insult. *Obs.*
- visite *v.* (9.c.) To examine medically. *Obs.*
- voide *adj.* (6.a.) Of persons, etc.: empty or destitute of good qualities; worthless. *Obs.*
- vouchsafe *v.* (1.2.b.) To give, grant, or bestow in a gracious or condescending manner. *Obs.*

W

- *wag *v.* (11.b.) To move, stir (a limb, finger, etc.). 1596.
- watch worde. *n.* (2.a.) A preconcerted signal to begin an attack. *Obs.*
- weene *v.* (1.) In regard to what is present or past: To think, surmise, suppose, conceive, believe, consider. (e.) With simple object (usually a neut. pronoun): To think, believe, credit (something). Also, to surmise or suspect to exist. *Obs.*
- will *v.* (4.) To express or communicate one's will or wish with regard to something: with various shades of meaning. (a.) To enjoin, order; to decree, ordain. *Obs.* or *arch.*
- winde oneself *v.* (2.) Of living things: To go on one's way, take oneself; to proceed, go. (b.) *refl.* in same sense; also *fig.* *Obs.*
- wonders *n.* (b.) An extraordinary natural occurrence, *esp.* when regarded as supernatural or taken as an omen or portent. Chiefly *pl.* *Obs.*
- wont *v.* (1.1.) As past participle. Accustomed, used *to*, familiar *with* (a thing, practice, or condition). *Obs.*

Y

- yea. *adv.* (3.a.) Used as an ordinary *adv.* directly qualifying a clause or word: Even; truly, verily. *Obs.*

Z

- zeale *n.* (1b) Ardent concern, affection or love for a person or thing; devotion. *Obs.*

4 Hyphenation

Line-end hyphenation

For line-end hyphenated compounds or possible compounds (formed through the addition of adverbial suffixes and prefixes, as well as through prepositions) in the copy-text, the end-line hyphenation has been retained in the critical edition only when in OED the two words feature either separately or as a hyphenated compound.

Copy Text	Critical edition
a-ouch (R2 ^r , 124)	auouch
after-wards (F3 ^y , 38) (M4 ^y , 88)	afterwards
be-cause (C2 ^r , 11)	because
be-fore (H1 ^r , 49) (Y2 ^r , 163) (M3 ^y , 86) (Dd3 ^y , 203)	before
be-hauiing (S4 ^r , 135)	behauing
be-holding (Aa1 ^y , 178) be-holden (G2 ^r , 44)	beholding / beholden
be-side (Aa1 ^y , 178)	beside
be-stowed (Y3 ^y , 166) (Bb2 ^r , 188)	bestowed
comfort-less (P4 ^y , 112)	comfortless
de-fend (K4 ^r , 71)	defend
dis-courses (Ee2 ^r , 206)	discourses
dis-honour (L2 ^r , 75)	dishonour
dis-pleased (I2 ^r , 60)	displeased
enter-prise (H2 ^r , 52)	enterprise
field-battaile (D4 ^r , 23)	fieldbattaile
for-beare (P2 ^r , 107)	forbare
forth-with (Bb4 ^r , 191)	forthwith
gentle-man (F2 ^r , 35)	gentleman
head-piece (Aa2 ^y , 180) (Bb2 ^r , 187)	headpiece
here-upon (Dd1 ^y , 201)	hereupon
him-selfe (K3 ^y , 70) (Y1 ^r , 161) (Y3 ^y , 166), Y4 ^r , 167) (Z3 ^r , 173) (Bb4 ^r , 191)	himselfe
horse-backe (H4 ^y , 56)	horsebacke
hus-band (H3 ^y , 54) (O2 ^r , 99)	husband
Ile-Close (N3 ^r , 93)	Ile-Close
in-continent (Dd2 ^r , 202)	incontinent
inter-chaungeable (M3 ^r , 85)	interchaungeable
in-to (Z2 ^y , 172)	into
king-dome (Y3 ^y , 166)	kingdome
mis-fortune (H4 ^y , 56) (K2 ^r , 68)	misfortune
mis-hap (K3 ^r , 69)	mishap
neuerthe-lesse (F2 ^r , 35) (Y2 ^y , 164)	neuerthelesse
no-thing (Ee1 ^y , 205)	nothing
other-wise (E1 ^r , 25)	otherwise

Copy Text	Critical edition
ouer-come (C2 ^r , 11)	ouercome
re-past (Bb4 ^r , 191)	repast
re-present (M3 ^r , 85)	represent
re-terne (E3 ^r , 30)	returne
sur-prise (Y2 ^r , 163)	surprise
thank-full (B2 ^r , 3)	thankful
them-selues (D3 ^r , 22) (I4 ^v , 64) (P3 ^r , 110) (Cc3 ^r , 198)	themselves
to-wards (P2 ^r , 107) (X3 ^r , 158) (Y3 ^r , 166) to-wardes (U1 ^v , 145) (Dd3 ^r , 203) (Ee1 ^v , 205)	towards / towardes
un-speakable (Y3 ^r , 165)	unspeakable
un-til (Y1 ^v , 162)	until
un-to (Aa1 ^r , 178)	unto
up-on (N4 ^r , 95) (Cc1 ^r , 193)	upon
whatso-ever (C2 ^r , 11)	whatsoever
where-fore (D2 ^v , 20)	wherefore
wher-in (C4 ^r , 16) (F2 ^r , 36) (I3 ^r , 61) where-in (Dd3 ^r , 203)	wherein / wherin
where-into (I3 ^r , 62)	whereinto
where-of (Q2 ^r , 115)	whereof
where-unto (Cc3 ^r , 198)	whereunto
Where-uppon (R4 ^r , 127) whereup-pon (S4 ^v , 136) (Aa4 ^r , 184)	whereuppon
where-with (Dd2 ^v , 202v)	wherewith
who-soeuer (I4 ^v , 64)	whosoever
with-draw (Bb2 ^r , 188)	withdraw
with-in (N4 ^r , 95)	whintin
with-out (Dd2 ^v , 202v)	without
young-man (I4 ^v , 64)	young man
youth-fulness (C2 ^r , 11)	youthfulness
yrke-somnes (Aa2 ^r , 179)	yrkesomnes

Mid-position hyphenation

The following compounds are found hyphenated throughout the copy-text in a non-final position along the line. They have been preserved in the critical edition – along with those compounds the two elements of which begin with a capital letter –, as they feature in OED as a hyphenated or as a two separate word expression:

bare-headed (B2^r, 3) *bare-headed* OED
gallie-slaues (E1^r-25) *galley slaves* OED
gold-twist (Q4^v, 120) *gold twist* OED
gray-headed (M2^r, 83) *gray-headed* OED
horse-maine (K2^r, 67) *horse-mane* OED
Isle-Close (N2^r, 91) ----

Leuant-seaes (E1^r, 25) *levant sea* OED
North-Wales (U3^r, 149) ---
 pell-mell (N4^r, 95) *pell-mell* OED
 Sea-coast (Cc3^r, 197) *sea-coast* OED
 sea-uictory (Z1^r, 169) *sea victory* OED
 Summer-Queene (N3^r, 93) *summer queen* OED
 tilt-yard (H2^v, 52) *tilt-yard* OED
 young-man (K³, 70) *young man* OED

The rest of compounds or possible compounds are also found hyphenated within the line throughout the copy-text. Although they may not feature in OED as separate words or not feature sequentially at all, this critical edition maintains the hyphenation:

bloud-hounds (O4^r, 103) *bloodhound* OED
 day-breake (X1^r, 153) *daybreak* OED
 draw-bridges (Aa1^r, 177) *drawbridge* OED
 else-where (L4^v, 80) *elsewhere* OED
 knight-vanquisher (K1^r, 65) ---
 moane-worthie (C4^r, 15) *moanworthy* OED
 more-ouer (I4^v, 64) *moreover* OED
 out-goe (B2^v, 6) *outgo* OED
 safe-gardeth (Y1^v, 162) *safeguard* OED
 step-dames (O3^r, 101) *stepdames* OED
 worke-master (N2^v, 92) *workmaster* OED

5 Emendation and historical collation

This digital edition allows direct access to the endnotes containing the historical collation and the emendation entries. Such information appears indistinctly marked with superscript Arabic numerals throughout the transcribed text. However, in this chapter, the substantive alterations included in the process of emendation, as well as the existing substantial variants between the 1595 and the 1619 editions are provided in separate lists, each word or expression being registered and easily located through chapter, page, and line indication.

List of emendations

Chapter I

- 72.25 accoutred] accoustred ¹
74.66 landed] laded ¹ *Abbr:*
74.67 them] the ¹ *Abbr:*
74.80 them] the ¹ *Abbr:*
75.122 Arnedes] rAnedes ¹

Chapter II

- 85.119 Zoroastres] ED; Zoroasbres
87.147 .] , ¹
88.161 it] ²
91.257 *Belcar*] *Balcar* ¹

Chapter III

- 95.82)] ED

Chapter III

- 102.56 when] whe *1 Abbr.*
 102.66 husband] husbad *1 Abbr.*
 105.170 fire] fier *1*

Chapter V

- 113.100 *Lecefin*] ED; *Lechefin*
 113.101 *Zerphira*] ED; *Zerplura*
 119.243 Ioustes and Tourneyes] Ioustes Tourneyes *1*

Chapter VI

- 125.141 habergions] hanbergions *1*

Chapter VII

- 127.43 she] ED; he
 128.75 topsy turvy] topsiturlie *1*
 130.111 he] she *1*

Chapter VIII

- 133.6 *Tirendos*] *Tirendes* *1*
 133.18 faine] faint *1*
 135.57 stound] stonny *1*
 136.96 tumour] ED; tamour
 137.106 notwithstanding] notwithstynding *1*

Chapter IX

- 140.19 hulch] ED; thulch
 141.49 houre] honour *1*
 142.103 countrie] countries *1*

- 143.106 spake] 2
 144.149 in her minde)] in minde, 1
 145.178 honor] honro 1

Chapter X

- 148.72 *Palmerins]* *Palmerius 1*
 148.103 he] 2
 149.131 left] 2

Chapter XII

- 160.40 gave] ~ ~1
 162.100 recount] reocunt 1
 160.54 Epithalame] ED; Epithalme 1; Epithalamie 2
 162.111 *Pernedin]* ED; *Peynedin*

Chapter XIII

- 166.17 flamine] lamine 1
 169.82 ticklesome] ED; tigglesome

Chapter XIII

- 174.21 he] 2
 175.54 Princesses] ED; Princesse
 175.56 *Eolus]* ED; *Zoylus*
 176.69 he] 2
 176.78 *Pernedin]* ED; *Peynedin*

Chapter XV

- 179.5 *Roc-fendu]* *Coc-fendu 1*
 184.181 inhumane] humane 1

Chapter XVI

- 187.58 thyselpe] ED; myselfe
 189.105 too] ED; ~ ~

Chapter XVIII

- 205.117 () 2
 211.264 vulgar] vulgure 1

Chapter XIX

- 213.39 couering] couring 1
 213.63 which] wich 1
 214.77 said] aid 1

Chapter XX

- 223.168 drowne] drownd 1

Chapter XXI

- 230.17 capitulate] captiuuate 1

Chapter XXII

- 240.53 vpon] vpo 1 *Abbr.*
 243.171 conflict] coflict 1 *Abbr.*
 243.178 themselues] theselues 1 *Abbr.*
 244.221 from] fro 1 *Abbr.*

Chapter XXIII

- 246.26 in ambush] in ambushed 1
 246.29 them] the 1 *Abbr.*
 248.57 thence] thece 1 *Abbr.*
 252.173 in] 2
 253.198 he] 2
 256.262 a] ED; an 1; the 2

Chapter XXIII

- 258.53 Perrequin of Duas] ED; Peregrim of Dugas
 259.66 Perrequin of Duas] Perregrim of Ducas 1
 259.79 behold] beheld 1
 260.110 none occasion] none ocasion 1
 260.118 when] whe 1 *Abbr.*
 260.120 commended] comended 1 *Abbr.*
 261.148 the] ye 1 *Abbr.*
 263.225 Gods] God 1
 264.252 sound] soud 1 *Abbr.*
 264.265 *Osmaquin*] *Osmaginni* 1
 266.302 the] ye 1 *Abbr.*
 266.319 vnderstood] vederstood 1
 267.339 that] y 1 *Abbr.*

Historical collation list**Chapter I**

- 72.23 of] *om.* 2
 72.24 best] *om.* 2
 74.72 wonderfull] wonderfully 2
 76.153 or] *om.* 2
 77.186 most] *om.* 2

Chapter II

- 80.11 a studious] so ~ a 2
 81.38 purposed] proposed 2
 82.44 as] so ~ 2
 83.73 honest] honestly 2
 85.110 God of the Forgers] with his Ciclops hammers 2
 85.111 by his diuine Arte] *om.* 2
 85.114 man] hand 2
 85.119 well] *om.* 2
 86.127 diuorce] enuy 2
 91.251 The *Castile* King] the King of *Castile* 2
 91.265 Lord and King Soueraigne] Sovereigne Lord and King 2
 92.284 agreable] contentive 2

Chapter III

- 93.11 pleasaunce] pleasure 2
 95.68 had constraynedly] by constraint had 2
 95.72 Seigneurs] States 2
 96.111 mixtured] mixt 2
 98.147 True and liege] Lord and 2

Chapter IIII

- 101.50 his] a 2
 102.60 be speake him] to speake to him 2
 104.136 great] ~ an 2
 107.222 for] ~ the 2

Chapter V

- 111.56 him,] ~, also 2
 116.171 beholden] beholding 2
 117.184 me of] of me 2

Chapter VI

120.8 Seigneurs] Nobles 2

Chapter VII

127.53 dashing] passing 2
 127.61 had] so 2
 127.62 a thousand] many 2
 127.64 frushed] bruised 2
 128.73 apaide] well ~ 2
 129.94 vertuous] worthy 2
 129.103 Assistantes] Knights 2
 131.153 good] so 2
 132.187 alwaies] onwards 2
 132.194 their Trinity] themselves 2

Chapter VIII

134.38 conquered] obtained 2
 135.51 bruske] violent 2
 137.105 seemeth not to approach his force;] *om.* 2
 137.105 taking] to take 2
 137.117 to thank] thanked 2
 137.118 , tooke] and ~ 2
 137.128 his] an 2
 138.165 Orient] West 2
 138.169 knocke] shocke 2

Chapter IX

140.9 fluced] rode 2
 140.17 Which] When 2
 140.21 his] *om.* 2
 140.25 pat] a ~ 2
 141.32 people] servants 2
 141.35 one] *om.* 2

- 141.36 of] in 2
 141.43 serue] content 2
 141.47 perceau] understand 2
 141.51 tooke honestilie his conge] reverently tooke his leave 2
 141.64 as he had] having thus 2
 142.72 in manner] somewhat 2
 142.75 taketh hee] he tooke 2
 142.79 As God mee helpe nowe will I knowe] Worthy Sir, I desire now to know 2
 142.82 hereof can I well aduertise you] And further be well assured, 2
 142.87 By the liuing God] By mine honour 2
 143.106 verie] *om.* 2
 143.126 saying to] said unto 2
 143.127 good manners] noble acts 2
 143.133 accolladee] hearty embracing 2
 143.134 seized his heart in recognising] ioyed his heart with now seeing 2
 143.136 cherrishings] congies 2
 144.138 Seigneurs] Lords 2
 144.139 offer] bidde 2
 144.140 if] while 2
 144.140 very] thus 2
 144.148 the only instinct] reason 2
 144.149 reuested] shewed 2
 144.164 astonished] enamored 2
 144.167 he so well dissemble] be so well dissembled 2
 145.176 honest] worthy 2
 145.178 her] *om.* 2
 145.180 great] the 2
 145.182 Seigneurs] my Lords 2
 145.188 lawdable] modest 2

Chapter X

- 146.3 his] this 2
 146.14 repasse] returne 2
 146.25 spruce] proper 2
 146.28 deuising] talking 2
 146.28 that] so ~ 2
 146.29 easily] cowardly 2
 146.31 Catchpoules] attendants 2

- 147.41 fellow] fell 2
 147.44 satisfied] ~ herein 2
 147.46 lodging] iourney 2
 147.63 might] may 2
 147.64 portall] gate 2
 147.67 Emperour] ~ his 2
 147.67 Seigneur] *om.* 2
 148.82 people] servants 2
 148.87 releued] deserved 2
 148.93 visite] search 2
 148.98 rescued] reserved 2
 148.101 if hee could] for that he did 2
 149.112 amiably] courteously 2
 149.112 enquiring earnestly] ~ himself 2
 149.114 Seigneur] Duke 2
 149.118 aduertising] aduertised 2
 149.119 for] by reason 2
 149.120 as death] being very mighty 2
 149.129 wounded] so ~ 2
 149.134 frequented] knowne 2
 150.143 Cabinets] Chambers 2
 150.147 afterward] forthwith 2
 150.152 incorruptible] earnest ~ 2
 150.160 abandon] prostrate 2
 151.185 inconvenient] inconvenience 2
 151.193 presume] perceiue 2

Chapter XI

- 154.42 gladsomnes] ioyfulnesse 2
 154.48 incontinent] instantly 2
 154.57 retarde] deferre 2
 156.111 recouered] couered 2
 156.134 sage] wise 2
 156.134 basht] abashed 2
 156.135 speeches] speeche, presently 2
 157.146 kingdomes] kingdome 2
 157.149 sorteable] equall 2
 157.152 permitted] pretended 2

Chapter XII

- 159.1 with] unto 2
 159.1 with] unto 2
 159.2 two] fine 2
 159.18 Seigneurs] Lords there 2
 160.37 remained] it was 2
 160.40 gracious] beautifull 2
 160.41 a] was the 2
 160.44 Ile-Close] Close-Ile 2
 162.96 Ile-Close] Close-Ile 2
 163.123 that] the image 2
 163.132 wonders] wondrous 2
 163.132 of] *om.* 2
 164.146 behaued] behaving 2
 164.155 should] would 2
 164.157 he euer] euer he 2
 164.159 was] *om.* 2
 164.173 more than ten thousand] uery great troupes of 2
 165.179 defied] enuied 2

Chapter XIII

- 166.6 of a troth] valiantly 2
 166.15 infinitie] infinite company 2
 167.23 amitie] loue 2
 167.25 resolved] disolued 2
 167.41 vengeance] sentence 2
 168.44 could] *om.* 2
 168.50 the route of] his way to 2
 168.52 amiablie] curteously 2
 168.55 for a small] on a sudden 2
 168.59 refused] not thought worthy 2
 168.60 and] ~ so 2
 169.71 briefly] shortly 2
 169.96 shoulde] would 2
 170.109 Roade] Realms 2
 170.111 now] *om.* 2
 170.120 prowde] costly 2
 171.138 beaking] beating 2

Chapter XIII

- 175.49 equipped] furnished 2
 177.101 a numerous] an innumerable 2
 177.106 humbly] heartily 2
 178.122 tribulation] mourning 2

Chapter XV

- 179.14 sojourning] iourneying 2
 179.16 the first] soone the 2
 180.54 immaculate] new borne 2
 180.63 knewe full well] thought surely 2
 181.74 And she might be abought] Thus when she came to 2
 181.74 blessed] religious 2
 181.82 fawne] hart 2
 182.98 bespake] spake to 2
 182.106 best] then 2
 182.108 witte] wits 2
 182.113 engendred] begat 2
 182.121 Nunne] Maide 2
 182.123 tattle] talke 2
 183.133 making] letting 2
 183.134 Architect] Mason 2
 183.134 Artificers] workemen 2
 183.138 neuer] seldom 2
 183.154 in] to 2
 184.176 gracious] louing 2
 184.178 if] though 2
 184.181 inhumane] humane 1, sauage 2
 185.191 case] thing 2

Chapter XVI

- 186.8 euery day] diuers times 2
 186.27 and this] *om.* 2
 186.27 confidence] this ~ 2
 186.27 shall know] knowing 2

- 187.39 the Constantino Politane] Constantino the Politane 2
 187.61 shoulde] shall 2
 187.69 will] shall 2
 188.83 narre] snarle 2
 188.103 only] bare 2
 189.105 mutinous] malicious 2
 189.107 soule] strength 2
 189.113 well] *om.* 2
 190.138 as he was sage] being graue 2
 190.140 and] *om.* 2
 190.141 different] difference
 190.143 much] as ~ as 2
 190.150 Therein my] My reverend 2
 191.176 my] ~ own 2
 192.209 mischiefe] wilful murther 2
 193.253 my deuotion] the loue I beare you 2
 193.254 as not knowing to the King my Master] and also the King my Master not knowing 2

Chapter XVII

- 194.5 *Romanie]* *Rome* 2
 194.5 was there] there dwelt 2
 194.5 named] whose name was 2
 194.6 some time haue] at large 2
 194.7 beginning] first ~ 2
 195.23 voyage] saile 2
 195.23 hee] ~ soone 2
 195.33 persons] mens 2
 195.34 thereby] there 2
 195.40 accord] affoord 2
 195.48 God] Men 2
 195.50 reproached and] *om.* 2
 195.50 hardely] (I pray you) 2
 195.51 haue] *om.* 2
 196.58 vnderstood] done 2
 196.60 badde him] hee bad 2
 197.78 feloniously] cowardly 2
 197.95 a hotte spurre] the heate of blood: And 2

- 197.104 amiable] ~ and beautifull 2
 197.109 affeard] affraid 2
 197.110 prayed unto God] praide earnestly 2
 197.111 he wold succour and giue their Prince victorie against him:] their Prince
 might obtaine victorie against this monster, 2
 198.119 that] the ruine 2
 198.120 who] that 2
 198.121 whereby] wherefore 2
 198.123 opened] obtained 2
 198.131 the paine] thy paines 2
 198.137 should bee] had been 2
 198.138 will neuer] would not 2
 198.140 rampart] sure hope 2
 199.153 attaint] hit 2
 199.167 belaboured] layd on 2
 199.168 that] thereof 2
 199.169 entred] fell 2
 199.173 now] ~ time 2
 200.184 signall] happy 2
 200.190 sage] graue 2

Chapter XVIII

- 202.25 In good faith] Certainly 2
 203.38 count you] recount 2
 203.45 as] in ~ 2
 203.66 euery day] many dayes 2
 203.67 befortuned] ~ him 2
 203.70 hee caused] cause 2
 204.87 naturall] truely 2
 204.95 repayre] rest 2
 205.99 animals] beasts 2
 205.100 indemptable] rauenuous 2
 205.112 euery word] words 2
 205.115 busines] worke 2
 205.116 researched] uiewed 2
 206.140 the] ~ true 2
 207.148 God] I 2
 207.161 occupied] busied 2

- 207.167 finde] set 2
 207.174 other] more 2
 207.176 discourse] ruminare 2
 207.176 shewed] moued 2
 207.178 see] to ~ 2
 207.183 So God helpe me] Thou ignorant 2
 208.194 Incontinent] instantly 2
 208.202 villaine] pesant 2
 208.205 aduventure] aduantage 2
 208.213 mummery] accident 2
 210.234 women] Nunnes 2
 210.236 whether] where 2
 211.248 Euensong] twylyght 2
 211.254 within her den] into her Cell 2
 211.259 effect] cause 2
 211.264 vulgar] vulgure 1
 211.267 not] *om.* 2
 211.268 adresse] strength 2
 211.268 should] shall 2
 211.269 so that beeing] yet if so that I be 2
 211.271 whome God hath reserued it] him for whom it is reserued 2

Chapter XIX

- 212.13 soeuer] *om.* 2
 212.13 employ] vie 2
 212.13 he could never] could he ever 2
 212.25 in presenting him the sworde,) (withall presenting him the sworde) 2
 212.28 Knight let that good Lady alone to deale with me, who hoping] Sir Knight,
 let the Lady alone, and deale with me, who hope 2
 212.30 within] into 2
 212.32 women] a woman 2
 212.33 skirmish] fray 2
 212.37 flie in peeces] to bow 2
 212.38 euident] great 2
 213.41 when] so that 2
 213.50 pursute] euent 2
 213.53 clasping] putting 2
 213.65 remained] he rested 2

- 213.68 of a troth had neuer any other knight] before that neuer other knight had 2
 213.73 Praised bee the incomprehensible goodnes of God who hath endowed
 you] Renowned and extolled be thou euer, worthy Prince, who 2
 213.74 which] hast 2
 213.75 martyrdom which we both did endure;] Tyranny which we both have
 long endured 2
 214.76 vertue of the best knight] valour of one of the best knights 2
 214.77 house] Country 2
 214.77 and the one of them proceeding said] *om.* 2
 214.86 entier] further 2
 214.97 preheminance] honour 2
 214.99 in grace of] into grace with 2
 214.106 priuy to one another of] one another priuy to our loves 2
 214.111 to bee content to accept mee] shee would accept mee onely 2
 215.120 permit] suffer 2
 215.127 so that hee] *om.* 2
 215.131 extremity] great ~ 2
 215.132 put myselfe in deuoyre] do my devoyre 2
 215.135 By the liuing God] I assure you 2
 215.138 instance] chaunce 2
 216.152 bespake] said unto 2
 216.161 lapse] processe 2
 216.167 hundred] many 2
 217.209 had] *om.* 2

Chapter XX

- 218.14 well aduized and verye] very learned and 2
 218.23 was aware] tooke notice 2
 218.24 deerely] earnestly 2
 219.35 wicked] unfortunate 2
 219.35 most] *om.* 2
 219.37 shall] will 2
 220.64 vnderstood] declared 2
 220.78 I pray God] I adiure thee 2
 220.80 That God whom you haue inuocated forbid] Renowned Prince, the
 Heuens forbidde 2
 221.99 in truth] assuredly 2
 221.112 reentring] reuuing 2

- 221.113 with this instance] in this courteous manner 2
 221.116 zeale] loue 2
 221.120 martyr] assaile 2
 222.121 you may well thinke faire] I assure you renowne 2
 222.123 of] hereof with 2
 222.133 come] ~ ere now 2
 222.134 deuised] done 2
 222.140 deuotion] affection 2
 223.152 he] ~ lately 2
 223.161 cannot I] I cannot 2
 223.167 breathlesse] life-lesse 2
 223.177 knowledge] wit 2
 223.185 my God] *om.* 2
 224.185 case] thing 2
 224.189 and corrupt] *om.* 2
 224.190 Truely I may well uaunt myselfe to make them both dye in prison by]
 Surely I may doe well to make them both lye in prison in 2
 224.197 end of their dayes] *om.* 2
 225.204 in] by 2
 225.205 with such dishes] thus 2
 225.208 as a hearing] , 2
 225.214 Infant] Lady 2
 225.217 it] he 2
 225.226 come before] bring 2
 226.234 as] if 2
 226.238 studied already] was studying 2
 226.239 sackage] to reuenge him on 2
 226.240 the tenour of her words] *om.* 2
 226.241 Fayre] Noble 2
 226.243 speedy] cruell 2
 226.245 case] thing 2
 226.249 source] head 2
 226.251 God] you 2
 226.254 person of this Trinity which know I haue best deserued, as wel I know I
 must] onely person of us three that have most worthily deserved to 2
 226.257 fayre] great 2
 226.258 article] time 2
 226.258 to] by 2
 227.263 haue willingly pardoned] I doe willingly pardon 2
 227.265 touch and] *om.* 2

- 227.282 extreme] great 2
 228.305 the] *om.* 2
 228.311 Infant] Lady 2
 228.315 since] before 2
 228.323 then being] though 2
 228.325 occupied] busied 2
 229.331 into any part of the world] *om.* 2
 229.341 equipage] munition 2
 229.352 hauing thoroughly understood] vnderstanding 2
 229.353 Hauen] ship 2
 229.354 the time of their embarkement; and deliuering him a good summe of money] and appointed the time for their departing and deliuering him money 2
 229.355 furnitures,] furniture, hee 2
 229.358 trafficke] sale 2
 229.361 his] their 2
 229.368 that it woulde] to 2

Chapter XXI

- 230.7 comming to surge] arriuing 2
 230.14 Infant] Lady 2
 230.17 capitulate] accord 2
 230.29 Miscreants] Infidels 2
 230.31 who presented themselues to the battell] *om.* 2
 230.31 charged] hit 2
 231.51 or els to make them drownd in the middest of the sea] *om.* 2
 231.56 passed] felt 2
 231.57 none] few 2
 231.58 Merchants] passengers 2
 231.62 Infant] Lady 2
 231.62 twenty] *om.* 2
 232.68 among the breuest shewing herselfe the best equipped] in brauery 2
 232.70 what?] so it was, 2
 232.73 to use him for an interpretour] *om.* 2
 232.77 place] a race 2
 232.82 to the] by 2
 232.84 caused her to be answered] answered 2
 232.85 Therefore] and 2

- 232.86 herselfe in] *om.* 2
 232.92 God] him 2
 232.95 afterwarde] *om.* 2
 232.96 the interpretation which the Infant had accompanied] the Interpreter
 what the Lady said, and accompanied it 2
 232.96 would take] tooke 2
 233.117 proceedeth] commeth to passe 2
 233.119 and God giue mee grace to liue the age of a man] *om.* 2
 233.125 vessell] Barke 2
 233.133 lodging] house 2
 233.133 his house] it 2
 233.136 Nauigation] Voyage 2
 234.140 Soueraignety] power 2
 234.147 pupill] youth 2
 234.150 inhabitance] inhabitants 2
 234.150 So that this Lady had] Now this lady hauing 2
 234.151 of tearme] *om.* 2
 234.154 howe to resoluē] *om.* 2
 234.157 Whereuppon it fortunēd that] *om.* 2
 234.157 Principall] worthy 2
 234.159 whereof he made a present] whom he presented 2
 234.165 one] *om.* 2
 234.167 Braue] Renowned 2
 234.168 most humbly you will] *om.* 2
 234.169 And] *om.* 2
 234.171 sorie and sore displeasēd at] sory for 2
 234.172 on the other side] So, ~ 2
 235.180 by the helpe of God] shortly 2
 235.197 Infant] Lady 2
 235.204 Infants] Ladies 2
 235.206 Humanity] courtesie 2
 235.210 In good faith] Sir 2
 235.211 especially] *om.* 2
 235.212 deriue] arise 2
 235.212 amity] loue 2
 236.221 Infant] Lady 2
 237.242 Soueraigne of all Gods] fauourable Heauens 2
 237.246 vessell] Barke 2
 237.259 Infant] Lady 2
 237.265 the gentle semblant and ioyfull] the amiable lookes and great 2

- 237.271 in very deede I beleeeue] I believe indeed 2
 237.274 high choyce] worth 2
 238.276 recognize and] *om.* 2
 238.285 Squire my] My good 2
 238.288 the Lord God to giue me] I may haue 2
 238.290 duety] dutie 2
 238.292 Infant] Lady 2
 238.294 issue out] borne of 2
 238.296 said] had ~ 2
 238.299 expounded] tolde 2
 238.301 Then shee who perceiued so much honour was done] When she percei-
 ued so much honour done 2
 238.302 which made her greatly comfort herself] wherewith she greatly com-
 forted herself 2
 238.304 Altogether] *om.* 2
 238.308 some present] a good summe 2
 238.310 Infant] Lady 2
 238.313 both sage and well aduised] wise 2
 238.314 by affection] in commendation 2

Chapter XXII

- 239.6 infant] Lady 2
 239.7 twentie] some 2
 239.9 praier] *om.* 2
 239.15 deuising and] *om.* 2
 239.21 Sir] Great King 2
 239.21 cause notice to be giuen] summon 2
 240.40 is the matter] *om.* 2
 240.48 in a good and] *om.* 2
 240.50 knew the braue and ualiant knights by their countenance, this] *om.* 2
 240.52 in] *om.* 2
 240.54 it needeth not too] there needeth not many 2
 240.55 you] *om.* 2
 240.55 else] *om.* 2
 240.55 will] *om.* 2
 240.56 will] *om.* 2
 240.57 peraduenture] *om.* 2
 240.59 O immortall God, then exclaimed] O renowned King, then said 2

- 240.60 and say of vs] *om.* 2
 240.61 Prince and Liege Soueraigne] King and Prince 2
 240.65 force] violence 2
 240.68 aduanced] addressed 2
 241.75 owne good] right 2
 241.79 assurance of] *om.* 2
 241.91 Gentlemen being strangers] a stranger 2
 241.104 accord] agree 2
 241.106 remembring himselfe what occurrences he had passed in seeking strange
 aduentures] *om.* 2
 241.108 released] freed 2
 241.112 willing] willingly 2
 242.127 some good] a faire 2
 242.134 rauished to enioy him] was earnest to haue him 2
 243.155 about two thousand knights, what] many knights both 2
 243.156 the Courtiers side] one side 2
 243.159 Legion] crue 2
 243.160 recognize] know 2
 243.163 the xx] certaine 2
 243.165 dashing] putting 2
 243.167 knew him many Courtiers] many Courtiers knew him 2
 243.169 susteined] tooke 2
 243.175 who enter] entred 2
 243.178 went secretly to arme] they secretly armed 2
 243.182 liuely attaint] assault 2
 243.185 Englishman] English knight 2
 243.189 piteously vanquished] wounded 2
 244.192 farre] *om.* 2
 244.196 with the aid of the most ualiantest on his side] *om.* 2
 244.196 discampe] giue way 2
 244.206 on Gods name] *om.* 2
 244.206 that] let 2
 244.216 conge honestly] leaue 2
 244.217 whether] towards which 2
 244.223 suspition] displeasure 2
 244.227 ouertake him to] *om.* 2
 244.229 this faire semblant] these faire speeches 2
 244.231 the terme at hand when] *om.* 2
 245.235 good sooth] earnest 2
 245.236 durst] could 2

- 245.237 notwithstanding she would] the which they would uery 2
 245.238 Castel] Citie 2
 245.240 him some rich Iewels] a rich Iewell 2

Chapter XXIII

- 246.9 holde, rideth a great gallop] passe, he ride a great pace 2
 246.19 By God] I assure you 2
 246.25 Barber or] *om.* 2
 246.29 carreering] creeping 2
 247.35 mischance] hurt 2
 247.38 to inclose] so inclosed 2
 247.40 without repenting thy sinnes] *om.* 2
 247.45 their] this 2
 247.46 nor was there any plate of their Harnesse so fast nayled, but he rent it in
 pieces with his teeth; then] *om.* 2
 247.47 he brought] bringing 2
 248.53 Seian or] *om.* 2
 248.57 and to recure the same] to cure which he 2
 248.58 Bourgers house, who feasted him uery honourably] Surgeons house, who
 used him uery respectiue] 2
 248.59 eight] few 2
 248.65 vertue of] *om.* 2
 248.75 hath taken his] tooke 2
 249.78 repast] repose 2
 249.81 great] *om.* 2
 249.90 Now so God help me] Assuredly 2
 249.91 greatly] much 2
 249.92 defended] kept 2
 249.96 them out of his sight] the sight of them 2
 250.107 gracious] goodly 2
 250.110 whom the knight seeing before him, laide his hands upon the heads of
 the two Fawnes, of whom immediatly was made] of whom the knight
 being, before them immediatly was made 2
 250.113 Faire] Noble 2
 250.116 attende] have attended 2
 250.117 with great deuotion] *om.* 2
 250.117 disease] euill 2
 250.118 will we] we shall 2

- 250.119 prepared] *om. 2*
 250.124 of a troth] assuredly 2
 250.125 may] can 2
 251.143 which as he would set his foote within the Gate] *om. 2*
 251.144 with her pawes] *om. 2*
 251.145 in such sort, that making still a] so that making a 2
 251.148 in good sort] *om. 2*
 251.149 he was so much in nature resembling to the Lyonnesse] *om. 2*
 251.151 Lord God helpe me, and permit not I beseech thee, that I receiue any] I trust I shall receiue no 2
 251.154 Sir, yee awake uery sorrowfull, and I know not what may giue you occasion thereof,] I know not what may giue you occasion to awake so sorrowfull, 2
 251.155 should be true, and] *om. 2*
 251.158 In good faith] *om. 2*
 251.166 of a troth] *om. 2*
 251.168 ceaze] enstate 2
 252.169 after a while] unhappily 2
 252.173 and couered] *om. 2*
 252.174 lanced] he thrust 2
 252.176 in] *om. 2*
 252.177 to fall at that uery instant] at that uery instant to fall 2
 252.179 fellow] cruell 2
 252.181 so that] yet 2
 252.188 pupillage] youth 2
 253.189 the Art of Magicke] Art Magicke 2
 253.190 could foretell] did fore-tell 2
 253.194 hath] *om. 2*
 253.203 a great deale] farre 2
 253.204 In fine] In the end 2
 253.206 might] should 2
 253.212 it, as ye see, from whence] it. Now 2
 254.213 prayse God] I reioyce 2
 254.214 doubtles] *om. 2*
 254.216 I beseech God with all my heart] I pray the Heauens heartily 2
 254.221 bespake him] spake to him 2
 254.221 good] *om. 2*
 254.223 the which I] which I do 2
 254.224 token] remembrance 2
 254.227 to the end] that 2

- 254.228 Infant] Lady 2
 254.229 they] so ~ 2
 254.233 with] *om.* 2
 255.236 his thoughts were still occupyed untill it was day] till day his thoughts
 were still occupyed 2
 255.239 to Ship themselues] *om.* 2
 255.244 all the] much 2
 255.250 God] the Heauens 2
 255.251 prowesse and] *om.* 2
 255.256 Infant] Lady 2
 256.257 satisfie herself in her] giue to 2
 256.259 surge] rest 2
 256.262 a] ED; an 1; the 2
 256.263 about] some 2
 256.264 whose dwelling was] who dwelt 2
 256.265 ashore] on shoare 2
 256.266 hope] do ~ 2
 256.268 God] Fortune 2
 256.270 quickly] shortly 2
 256.270 peradventure] *om.* 2
 256.272 succession] possession 2
 256.273 Infant] Lady 2
 256.276 God] heauens 2
 256.278 confidence] trust 2
 256.280 that] 2

Chapter XXIII

- 257.4 regarde of the Infant] beauty of the Lady 2
 257.14 brute and] *om.* 2
 257.16 best accomplished and] *om.* 2
 257.17 the King his Father uppon a time to giue] his Father upon a time he would
 giue 2
 257.28 Infant] Lady 2
 258.29 hee was greatly amazed and astonished] was somewhat amazed 2
 258.29 of] *om.* 2
 258.32 at] in 2
 258.37 calling to minde the maruellous deeds which he heard reported of him]
om. 2

- 258.39 on] to 2
- 258.43 feloniously] treacherously 2
- 258.43 Iesus Christ] Aye me 2
- 258.44 and] *om.* 2
- 258.46 rashly] ill 2
- 258.47 manifest and notorious] manifestly knowne 2
- 258.49 maruelled at the manner of his answere, for that he reputed him a little more modest and discreet than he seemed to be at that time, so that] *om.* 2
- 258.51 purpose] words 2
- 258.51 rigorous] sharpe 2
- 258.54 and cowardise] *om.* 2
- 258.56 quoth] replied 2
- 258.58 I esteeme of more, or at least of as great ualour, and] iudge 2
- 258.60 would talke no longer with him, but being become saturnine, and dreaming built castles in the aire,) *om.* 2
- 258.61 when] at that time 2
- 258.62 protestation] expostulation 2
- 259.65 vengeance] reuenge 2
- 259.65 Englishman] English Prince 2
- 259.67 and not as an honourable and loyall knight] *om.* 2
- 259.69 God] Heauen 2
- 259.70 euer for me be deferred or remitted vnto] euer be deferred to 2
- 259.71 Oh my God, gan the infant] O heauy hap sayd the Lady 2
- 259.74 guerdon] good on 2
- 259.80 These speeches uttered she with so great a stomacke, that the verie] grieffe that her heart apprehended, caused the farie superficies of her angelicall face to shew so perfectly, that there is no man liuing but would haue remayned maruellously abashed to behold her so naturall and accomplished beautie.] *om.* 2
- 259.81 bliew] faire 2
- 259.82 her braine] them 2
- 259.84 so peruerse against her] so earnest 2
- 259.85 strange] *om.* 2
- 259.88 nor surgion] *om.* 2
- 259.90 have] the end to ~ 2
- 259.92 neere] ~ unto 2
- 259.92 departed to goe] ~ to the end ~ 2
- 259.93 infant] Lady 2
- 260.97 on the dreame he] upon the dreame which he 2

- 260.97 tolde] had told 2
 260.101 for] *om.* 2
 260.102 whereas] whereof 2
 260.103 valour] high renowne 2
 260.107 O God of Gods, how great and admirable are all thy iudgements] O you
 uncontroled destenies, admirable are your euentes! 2
 260.108 Surely] Certainly 2
 260.110 my soule] mee 2
 260.112 God and] *om.* 2
 260.116 Meanewhile] Thus while 2
 260.117 had taken post to go arme] had made hast in arming 2
 260.118 puisant] *om.* 2
 260.120 in his opinion] *om.* 2
 261.129 Archiers] Guard 2
 261.131 gardes] garde 2
 261.139 brauerie and furious] *om.* 2
 261.148 roughly] hotly 2
 261.151 anie foile] on any place 2
 261.153 whereof they could not discerne as yet] doubting still 2
 261.154 then] *om.* 2
 261.154 together in this manner] thus together 2
 262.160 then] *om.* 2
 262.163 a] *om.* 2
 262.165 praying] by ~ 2
 262.169 discomfited] ouercome 2
 262.171 for the good fruit which might come of their persons] *om.* 2
 262.174 danger] slander 2
 262.175 and euilwillers] *om.* 2
 262.177 infant] Lady 2
 262.178 had alreadie renewed] began 2
 262.184 rigorously] hastily 2
 262.187 infant] Lady 2
 262.190 faire] Noble 2
 262.190 finde] know 2
 262.191 faith] duty 2
 263.198 honest] *om.* 2
 263.204 good iudgement should I bee, if I shoulde refuse so high] worth should I
 be if I should denie so faire 2
 263.205 at my handes] *om.* 2
 263.209 nor glorifie] *om.* 2

- 263.210 Then shall shall I triumph at my pleasure, when I shall unsaynedly get
uictorie ouer ye] *om. 2*
- 263.211 otherwise] *om. 2*
- 263.213 Damsell] Lady 2
- 263.214 consent that yee strike] giue way that ye shall strike 2
- 263.221 utterly] *om. 2*
- 263.223 your opinion, is it heroicall and laudable, or base and ridiculous?] my
opinion, is not heroicall and laudable, but base and ridiculous: 2
- 263.225 yee knight, withdrawing] ye Sir knight, withdraw 2
- 264.226 praise your good fortune hardly] and ioy 2
- 264.228 knightes whome] the knights 2
- 264.229 or frequented, that if it had pleased God you had neuer come into my
court to make demand of this sorrowfull combat] *om. 2*
- 264.230 all the assistantes] the Spectators 2
- 264.237 heartie] many 2
- 264.238 honest] worthy 2
- 264.239 tolde him these two or three wordes] spake to him these few words 2
- 264.241 who therein greatly confesseth himselfe bounden to ye] *om. 2*
- 264.243 grace] fauour 2
- 264.245 protest] explaine 2
- 264.247 I knowe not what] a 2
- 264.248 disarmed] dressed 2
- 264.249 tooke her conge of her secret loue] tooke her leaue of her sweet loue 2
- 264.254 and] *om. 2*
- 264.256 bespake him] spake to him 2
- 264.257 knight, of a trowth] *om. 2*
- 264.258 honest and] *om. 2*
- 264.260 whom] *om. 2*
- 264.261 hand] beauty 2
- 264.261 infant] Lady 2
- 264.263 Englishman] English prince 2
- 265.267 bin so accomplished] *om. 2*
- 265.268 And] Then 2
- 265.269 moreouer, that God and] further that 2
- 265.271 and had indured a cruel phlebotomie] *om. 2*
- 265.263 paine] grieffe 2
- 265.276 home] hence 2
- 265.278 infant] Lady 2
- 265.285 who doubtlesse deserued it] *om. 2*
- 265.287 the point of daie] *om. 2*

- 265.289 sage] wise 2
 266.295 when] as 2
 266.299 in] *om.* 2
 266.301 yours to command me, and mine] in you to commaund me and in me 2
 266.302 ye] *om.* 2
 266.302 should] shall 2
 266.310 busines] our ~ 2
 266.311 liked best of all] was well liked of 2
 266.311 entering into a skiffe] *om.* 2
 266.312 of credit] *om.* 2
 266.315 wold deliuer] had 2
 266.317 and] *om.* 2
 266.319 gallant] valiant 2
 266.320 lifting up both his handes to heauens for ioy] *om.* 2
 266.321 Blessed be the almightie God, who is mindfull of ye in the end] *om.* 2
 266.322 my deare friends and soueraigne Lordes, bee yee most heartily welcome
 unto your] My dread soueraigne Lords, ye be most heartily welcome
 unto my 2
 266.326 many others] some ~ 2
 266.327 aduise] devise 2
 266.328 best] *om.* 2
 266.329 comming] ~ backe 2
 267.337 the children of his true liege and soueraigne, unto whom hee wept for ioy
 in welcomming them thether] them, weeping for ioy to see them. 2
 267.339 and diligence] *om.* 2
 267.340 here] *om.* 2
 267.341 complots] exploits 2
 267.341 conductors to make] his complices, and make 2
 267.342 generous and] *om.* 2
 267.343 and full of all sweete recreation] *om.* 2
 267.344 infinitie of amors] a number of Amorous 2

6 Characters and chapter titles

The most relevant characters in Munday's *The First Book of Primaleon of Greece* are presented in the following alphabetical list with the basic information concerning their first-degree relatives or their main roles in the story. If the characters have already been prominent in *Palmerin d'Oliva* or in *Palmendos*, a more detailed description is provided. When the 1595 edition presents orthographic variants, these are added in parenthesis. Apart from this list of names, the sequence of the chapter titles is also added, for those readers willing to check the specific location of certain contents.

Abenuncq (Abenunco, Abenunc). Son of the Sultan of Babilon and Alchidiana. On his way to Constantinople to attend his sister Esquivela's wedding to Ditreus, he is captured by the great Turk's son-in-law, Ocurites, but Palmendos attacks Ocurites's fleet and rescues him. Since then, he becomes Palmendos's unconditional supporter. After being baptized, he is dubbed a knight along with Primaleon by Emperor Palmerin.

Alderina. Daughter to the Duke of Pontus and Durace. She is in love with Belcar of Hungary, whose identity she finds out. Once married to Belcar, she is present at the moment when Prince Edward enters King Frisol's court.

Arnasin. Son to Duke Ptolome. He is made a Knight by Primaleon just after the latter's dubbing by Emperor Palmerin.

Arnedes. Son to the King of France and in love with Philocrista, Emperor Palmerin's daughter. Defeated twice by Palmendos, he was attacked by Lecefin, jealous of him. When recovered from his wounds, he declared his love to Philocrista and fell into deep melancholy while waiting for his father's permission to marry his beloved.

Belcar. Son to King Frisol of Hungary. Knighted by his uncle, Emperor Palmerin, together with Tirendos. In love with Alderina, he was constantly pursued by a lady who wanted to avenge the death of her brothers.

Bellerisa. Daughter to Emperor Trineus of Almaine and Agriola, daughter of the King of England. She receives her brother Rifarano (Triolo) and Lecefin at her father's court.

Claudius (Clawde). Prince Edward's squire. He prepares for the departure from England and for the journey into Hungary. He witnesses and participates in most of the prince's adventures.

Diazan. Son to a Hungarian merchant whose task is to take care of Infant Zerfira while she lives with Gridonia at the Castle of the Cloven Rock.

Dirdan. Former suiter of the Duchess of Bort, and a rival to Tirendos in his love for her.

Duchess of Bort. Young and beautiful wife to the old Duke of Bort, loved by Dirdan and by Tirendos.

Duchess of Ormeda (Ormedes). Duke Nardides's widow and mother to Gridonia. She swears to have Gridonia married to anyone who avenges her late husband.

Duke of Borsa (1). Father to the beautiful maid over whose love two brothers had fought, both of them being damned to fight endlessly till disenchanting.

(2) Great-grandson to the aforementioned Duke of Borsa. His sister is an enchantress who tries to force Prince Edward to remain at the Duke's castle and to love the Duke's daughter, Rene.

Duke of Drante. He is one of the young knights coming from Thessaly to participate in the joust organized to celebrate Arnedes's and Philocrista's wedding.

Duke of Pontus and Durace. Father to Alderina ruling over the Albanian dukedoms of Pontus and Durace.

Edward. Elder son to King Fadrique of England. After becoming a Knight, he hunts in the company of his giant dog, Mayortes. In one of his father's castles, he sees Gridonia's portrait.

Flerida. Palmerin's and Polinarda's second daughter, raised at the court of Constantinople with her siblings.

Florendos. King of Macedon, married to Griana, and father to Palmerin d'Oliva and Denisa.

Francelina (Franchelina). Daughter to the King of Thessaly. As three faeries enchanted her at the age of three, she had to remain in a tower on the Isle of Carderia. Palmendos is the knight destined to free her from prison and to release her father from the Great Turk's power.

Frisoll (Frisol). King of Hungary and father to Belcar, Ditreus, and Melissa, whose marriage to Recinde he consents to.

Griana. Daughter to Emperor Remicius of Constantinople, loved by Tarisius of Hungary and married to Florendos, king of Macedonia. She is mother to Palmerin d'Oliva and Denisa. She attends her grandson Palmendos's wedding to Francelina at Palmerin's court in Constantinople.

Gridonia. Daughter to the Duke and Duchess of Ormeda, she is kept with her grandmother at the Castle of the Cloven Rock under the protection of a lion. She promises to get married to the knight who might present her with Primaleon's head.

King of Thessaly. Francelina's father. Imprisoned by the great Turk for twenty years at the castle of Albayzo, he is liberated by Palmendos.

Lady of Arriace. The widow championed by Prince Edward in her claim against her overlord King Frisoll, who unfairly tries to take possession of the frontier town she guards for her young son.

Laurana. Duchess of Pontus and Durace and mother to Alderina.

Lecefin (Lechefin, Ledefin). Son to the Soldan of Persia and Princess Zerphira. He accompanies his cousin Rifarano on his way to Constantinople and Germany. They are captured by Baledon and then freed by Palmendos. They eventually reach Constantinople where they inform Emperor Palmerin of Palmendos's great deeds. In love with Philocrista, he treacherously attacks Arnedes.

Lurcon. Romanian giant, whose father and brother had been killed by Palmerin. After becoming a knight, he conquers back his father's castles, and swears not to marry till having avenged him. He will challenge Primaleon.

Marencida. She is daughter to the Great Turk, Emperor Palmerin's enemy. She is married to Ocurite, King of Culachin, who attacks Christian ships sailing the coasts of Constantinople till overthrown by Palmendos, who also captures Marencida as she sailed to meet her mother.

Marquesse of Oliuet. French ambassador coming to Constantinople, along with the Duke of Orleans in order to ask for Princess Philocrista's hand in marriage to Prince Arnedes.

Mayortes. A giant lord from the Island of Escania who, once dubbed a knight and in search of adventures, is transformed into a huge dog and offered as a beautiful gift to an English knight by enchantress Malfada. The animal becomes a faithful protector to Prince Edward of England.

Melissa (Melicia). Daugher to King Frisoll of Hungary, sister to Ditreus and Belcar. Raised at the Greek court with Philocrista, she falls in love with Prince Recinde, whom she will marry, thus departing with him for Spain.

Mosderin (Mesderin). Son to the Soldan of Nicea, whose throne has been usurped by his uncle. Brother to Olymba and Belagriz, he asks Prince Edward for help against the usurper, and later on becomes the prince's companion on his journey to Constantinople.

Ocurites. King of Culaquin, he marries the Great Turk's daughter, Marencida. He is taken prisoner by Palmendos, as he was attacking the Soldan of Babylon's son, Abenuncq. He gets to know later that also his wife has been captured by Palmendos.

Olymba. Infant of Nicea and sister to Mosderin and Belagriz. She tells Prince Edward about her and her siblings' misfortune and fortells him of the physical and spiritual battles awaiting him, thus becoming his faithful adviser in matters of love.

Osmaguin (Osmaguin). Knight from Nicea who foresees the danger the Soldan of Nicea's sons and daughter are in, and takes care of infants Mosderin and Belagriz. He announces the coming of a knight with a dog who will release them from that danger, and also foresees Prince Edward's falling for Florida. He gives Olymba the enchanted cup to cure Edward's wounds.

Ozalia. Palmendos's cousin on his mother's side, he is raised at the court of the

Queen of Tharsus and becomes Palmendos's companion and a witness to his adventures.

Palmendos. Son to Emperor Palmerin and the Queen of Tharsus. An old woman revealed his identity and led him into the temple adventure, which would inspire him to search for and rescue Princess Francelina from her enchanted island, as well as her father, the King of Thessaly, from his Turkish prison. He is ultimately accepted as Emperor Palmerin's son and, subsequently, gets baptised and married to Francelina.

Palmerin. Emperor of Constantinople, married to Polinarda and father to Palmendos, Primaleon, Philocrista and Florida. In his youth he fought the Great Turk and his allies.

Pernedin (Peynedin). Son to the Duke of Pera. Although regarded as one of the best knights at the court, he was defeated by Palmendos in the tourney held in Macedon on occasion of Ditreus and Esquivela's wedding. Later on, he had saved Arnedes's life against Lecefin's treacherous attack. He participates in the tourney organized to celebrate the double wedding between Palmendos and Francelina, and Arnedes and Philocrista, at Constantinople.

Perrequin of Duas. Son to the King of Poland and nephew to the Duchess of Ormeda, whose daughter Gridonia he intends to marry.

Philocrista. Emperor Palmerin's and Polinarda's eldest daughter. In love with French Prince Arnedes, whom she marries.

Polinarda. Former princess of Germany, sister to Emperor Trineus, and wife to Emperor Palmerin.

Primaleon. Palmerin's and Polinarda's youngest son.

Queen of Tharsus. Palmendos's mother. She has brought him up at her court and is reluctant to let him go in search of his father.

Recindes (Recinde). Spanish prince, Arnedes's cousin and companion. He travels with him to Constantinople, and falls in love with Melissa.

Rene. Duke of Borsa's daughter, who falls in love with Prince Edward as he visits her father's castle.

Rifarano. Son to Trineus, Emperor of Allemaine and Aurencida, sister to the Soldan of Babylon. He has been brought up at the Soldan's court, together with his cousin Lecefin. After his mother's death, they leave the court and set off for Constantinople, but are captured by giant Baledon. Palmendos frees them and they eventually reach Palmerin's court, where they tell the Emperor about Palmendos's heroic deeds.

Tirendos (Tyrendos). Son to the Duke Eustace of Mecaena and companion to Belcar. He had been persuaded by a revengeful lady to challenge Belcar, ignoring who he was, but after the anagnorisis, both friends are reconciled. He is one of the knights in search of Palmendos.

Valido. Younger son to the king of Bohemia. After visiting Gridonia and listening to the Duchess of Ormeda's explanation of Perrequin of Duas's death, he travels to Constantinople and is the first knight to challenge Primaleon.

Velican. The son to the Duchess of Bort's friend. After being defended by Tirendos against Alegon, he becomes his servant and companion in his journey.

Zerphira (1). She is the King of Nabor's daughter. Being on Palmerin's side, she marries the Sultan of Persia and achieves peace between her ally and her husband. She is mother to Lecefin and raises Rifarano at the Persian court. As the two cousins depart, she gives them letters for Palmerin.

Zerphira (2). The Sultan of Persia's and Zerfira's daughter, and sister to Lecefin, she is made prisoner by Prince Edward as she sails to meet her would-be husband, the King of India.

Chapter titles

CHAPTER I: *How the Ambassadors of Fraunce came to Constantinople, where they were Honourable receaved by the Emperour, who hauing Heard the effect of their Ambassage, and conferred thereon with the Prince Arnedes: affianced him immediatlie to his Daughter Philocrista, by whose hand the Ambassadors presented the Letters of credence from the King their Maister.*

CHAPTER II: *How Primaleon intreated the Emperour Palmerin his Father; in the presence of the French Ambassadors (who prepared themselves to the Grecian portes) that hee would giue him the order of knighthood. And how the Lorde of the enclosed Isle sent him a Sheeld and a Sworde wherewith hee tooke his order. And what hee sent to the Emperour; which he afterward sent to the King Florendos his Father; requesting his presence at the mariage of faire Philocrista.*

CHAPTER III: *How Ozalio intreated Palmendos to accomplish the promise he made him, and he (unwilling to deny him anything) gaue him Marencida to wife, as also the Kingdome of Tharsus. And howe they both embarqued themselves, with a gallant companie of knights to goe thither: And what hapned the Queene, Mother to Palmendos, at their arriuall.*

CHAPTER IIII: *How Rifarano being departed from the Countesse of Island, to go to the Tourney which was to be held in Constantinople: met with his companion Lecefin, with whome hee fought to reuenge a pore Damsell, whose husband hee had slaine.*

CHAPTER V: *Howe Rifarano knew Lecefin, whome hee caused afterwards to be cured of his wounds: reprehending him much for his discourtesie: and how they arriued in Constantinople vnknowne, and embarked themselues afterward to goe to Almaine, where they were honourably entertained by the Emperour Trineus: and what befell Rifarano afterwards.*

CHAPTER VI: *How the County Peter one of the French Ambassadors, determined to hold eight daies together continuall Ioustes against all commers to Constantinople, which hee did for the honour and beautie of Ladies, attending the opening of the great Tourney, which Primaleon caused to be published before: And how the Duke of Drante vassall to the King of Thessalie, was the first who entered the listes against him.*

CHAPTER VII: *How Belcar, Recinde and Tyrendos, being departed from Constantinople passed by the Duchy of Bort, where Tyrendos vanquished at the Iousts, the knight who kept a passage out of the Cittie for the loue of the Duchesse, and what fell out afterward vpon this occasion.*

CHAPTER VIII: *How Belcar and Recindes being arriued in Constantinople vnknowne of any, vanquished the County Peter and continued the lawe of his Ioust, dooing maruels of Armes: and how the Emperour sent Palmendos and Primaleon to know who they were.*

CHAPTER IX: *How Recindes continuing the Ioust after Belcar vanquished the Marques of Penedrad, and a Cosen of his, with many others after them: and howe the Prince Arnedes his Cosen Iousted against him, which caused the Emperour to come into the field to know who he was.*

CHAPTER X: *How Tyrendos reuenged the Ladie clothed in black, who came into the Duke of Borts house, of an iniurie that was done her by a knight named Alegon, and how by his meane the Duchesse and Tyrendos attained to their hearts desire.*

CHAPTER XI: *How the King Florendos arriuing with his Queene Griana his wife in Constantinople, were most honourably receaued by the Emperour Palmerin their Sonne, who met them with a great traine a dayes iourney from the Cittie: And howe Primaleon Abenuncq and Arnasin receaued the order of Knighthood.*

CHAPTER XII: *How the Prince Arnedes was espoused with Philocrista, and Palmendos with Francelina, and afterward laie all foure in two beddes, which the Knight of the Isle-Close sent the Emperour with eight Musitians to make them all kinde of harmonious mellodie: And how the next day following they opened the great Triumph wherein Primaleon bore away the prize.*

CHAPTER XIII: *How Perrequin of Duas the King of Pollands Son comming to the Tourney at Constantinople to kill Primaleon, and to reuenge Gridonia the Duchesse of Ormedaes Daughter, was slaine himselfe by the hands of Primaleon.*

CHAPTER XIII: *Howe Recindes hauing espoused Melissa returned into Spaine, Arnedes into Fraunce with Philocrista, and all the other Kings and Princes into their Kingdomes, Except King Florendos and Queene Griana who died in Constantinople to the great sorrow and mourning of the Emperour and all his Court.*

CHAPTER XV: *How after that the Duchesse of Ormeda had knowledge of Perrequins death, her Daughter Gridonia made an oath neuer to marry with any man, if first he did not reuenge her vpon Primaleon of Greece: and for what occasion the Castel of the Roc-fendu was builded, whereinto the old Duchesse with Gridonia retiring themselves, how as they rested themselves hard by a faire Fountaine there issued out of a Forrest a Lion, which put all their traine to flight, and the Princesses in great feare.*

CHAPTER XVI: *How Valido the King of Bohemiaes sonne, hearing the renowne of Gridoniaes beauty, came to see her in the Castell of the Clouen-Rocke, and howe hoping to haue her in marriage, hee went to Combat with Primaleon in Constantinople, where he was by his hands slaine outright.*

CHAPTER XVII: *Howe Lurcon a Giant sonne to Dermaquus, whome the Emperour slewe in deliuering the Damosell Esmerinda, came to defie Primaleon vpon the same quarrell as Valido had done before and what successe befell vnto him after his defiance.*

CHAPTER XVIII: *Howe Prince Edward the eldest Sonne to the King of England was inamoured of faire Gridonia, seeing her picture against a wall, and how hee was afterward conducted by a strange aduventure into a Monasterie of Nunnes, and what befell him there in the meane time he was within the Nunnerie.*

CHAPTER XIX: *How Prince Edward entred the Caue, where hee vanquished a Knight, who would haue kept him out of the gate of the Pallace which was there within. And how passing further in, hee founde two Gentlemen within a Marble Sepulcher, whome he deliuered out of strange paine and the sequel.*

CHAPTER XX: *How Prince Edward was brought by the Damosell into the house of the Duke of Borsa, where her sister thought to enchaunt him to make him marry a Niece of hers beeing Daughter to the Duke, who was inamoured of him, onely by the great fame which was bruted of his valour, and what ensued thereupon.*

CHAPTER XXI: *How Prince Edward sayling towards the Coast of Hungarie, hee tooke within a ship of Mores which assailed him Zerphira Daughter to the Soldan of Persia, whom he sent to dwell with the faire Gridonia, and of her entertainment when she came at the Clouen-Rocke where Gridonia dwelt.*

CHAPTER XXII: *How the Knight of the Dog presented himselfe with the lady of Arriace before King Frisol, who at his entreatie let the widdow alone with her Cittie, and how afterward he got the best in a Tourney which was held in his Court, and what fell out by occasion thereof.*

CHAPTER XXIII: *How Prince Edward vanquished the twentie Knights whom the Earle of Oreguaes brother had laid in ambush to kill him, and to take away his Dogge: and how afterward he was brought by strange aduenture into a Caue, where he dreamed a terrible dreame and the sequel thereof.*

CHAPTER XXIII: *How Prince Edward being arriued in Constantinople to defie Primaleon vppon the death of Perrequin of Duas, found himselfe surprized with the amorous and gracious regarde of the Infant Flerida the Emperours daughter: and how he and Primaleon fighting afterward a Combate at all extremities, were by her parted, and what fell out thereupon.*

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