

JOURNEYS AND DISCOVERY IN SEVENTEENTH-CENTURY ITALIAN PROSE ROMANCES

This paper has its starting point in the work on seventeenth-century Italian prose romances first published twenty years ago by Albert N. Mancini who identified, among other aspects of this genre, the centrality of court life in motivating action, providing a structural link for the development of plot, and establishing a typology for the protagonists.¹ In the present discussion, examples will be given of thematic and expressive patterns taken from a number of seventeenth-century writers who draw on the heroic-gallant model. As well, it will be shown that the writers' focus on court life (or an extension of it) introduces, through the motif of travel, new possibilities for narrative development. Although the chivalric tradition flourished within the baroque romance alongside other lines of thematic and stylistic expression, such as those of social, moralistic, biblical or historic interest, it is mainly the material celebrating the themes of love, arms and adventure that provides the chain of encounters and accidents in which the protagonist appears as a wanderer.

Two writers in particular are notable for the continual movement of their characters: Giovanni Francesco Biondi, who published his trilogy between 1624 and 1632,² and Giovanni Ambrosio Marini, whose story of Calloandro covers a publication history from 1641 to 1653.³ In pursuing their glory-centred goals, the protagonists of these romances, like their predecessors in the poetic tradition of chivalry and their more remote ancestors in the early Greek romance, become travellers on a grand scale. Mobility across geographic and territorial boundaries is an essential element of their journey. They are itinerants who are subject to chance events, and yet they often manage to take their travel lightly, as in the opening of the most famous romance of the century, Marini's *Il Calloandro fedele*, where travel is mentioned simply as a pre-condition, acknowledged but not described or savoured as experience:

Al coraggioso suono di mille trombe, rimbombava
altamente Ismara famosissima città d'Armenia, dove
innumerevoli Guerieri, vaghi di sudare in generosi arringhi
erano da tutta l'Asia convenuti a festeggiar le nozze del
Principe Arfilio, e dell'Infanta di Soria, con giostre, per
valore, e per ricchezza, segnalatissime.⁴

Even a cursory reading of these romances and others like them reveals, however, that there is much diversity in the treatment of the journeys

made by the protagonists. In some cases travel serves simply as a background against which change occurs. Elsewhere, it is brought into focus when it assumes the negative connotations of an obstacle or a determinant in the redirection of the character's progress; it can be understated as well as dramatised. Despite such inconsistency of treatment in a genre that applies other conventions consistently, it is rarely the case that a protagonist of any importance is a non-traveller. With or without motivation, travel is one of the vital factors in the complicating processes of the plot.

The first Italian romance published in the century, Biondi's *L'Eromena*, is based on the adventures of two royal brothers outside their homeland of Mauritania. First Polimero leaves Birsa to avoid causing disruption, and then his older brother Metaneone follows in order to find him, ask forgiveness and lead him home. They fight for other royal houses, and eventually marry and establish themselves permanently abroad. In the romances following *L'Eromena*, there are other reasons for peripatetic action on the part of all the principal players. Marini's Calloandro also travels constantly away from his native Constantinople in a variety of regions around the Mediterranean, and Poliziano Mancini's hero Altomiro spends his time acquiring fame and fortune in east Asia.⁵

Numerous other romance characters suffer unexpected disruptions to their plans, which not only prevent them from returning to their point of departure, but often involve them in further onward travel. While their activities are court-related for the most part, there is not any one court to which they belong and, more to the point, their heroic status derives from their proving themselves in some nominally 'foreign' context. Yet the treatment of travel does not always assume the level of importance that could be expected for such a structural constant. It would appear that the diversity of approaches to travel within the romances arises in part from the fact that a degree of narratorial freedom exists that is not accorded to the characterization which is still bound largely by former traditions.

The world of chivalric romance, as Michail Bachtin recognised some time ago,⁶ displays considerable uniformity: baroque heroes such as the various Polimeros, Coralbos, Lindadoris, Leonildas, Celardos, and Celimauros, share the same broad horizons. Not unlike Orlando, Rinaldo, Bradamante and Ruggiero before them, they roam through Europe, Africa and parts of Asia as if through a known world in which there are no differences of language, custom or ideology.⁷ However far their journey takes them, their surroundings can remain neutral to an extraordinary degree and are only inimical if declared enemies, such as a rival for a kingdom or a marriage partner, or pirates, are present. The diffusion of heroic adventure within this seemingly undifferentiated setting is facilitated by the fact that status may cross geographical or political

boundaries unaltered, unless there is the deliberate intention to create a new status, as happens frequently enough when a character chooses anonymity or disguise. The cultural and political values of the heroes are those of the various royal families they belong to, serve, or offer to defend, as the protagonist's display of sympathetic interest at the end of Book I of *L'Eromena* shows: Polimero, having just heard of the murder of the Prince of Sardinia, decides to disembark there and fight against the rebels led by the murderer because he is "mosso dall'interesse comune a tutti i Principi, contra i traditori".⁸

In the majority of romances categorized as heroic-gallant the setting remains, for the most part, the Mediterranean-centred lands of the earlier tradition, despite the voyages of discovery that had vastly extended these limits during the Renaissance. It is even more remarkable that the romances should observe these conventions of setting as faithfully as they do when we consider the interest in travel writing within Italy from the sixteenth century onwards. Minor innovations in setting are occasionally seen, as when Sardinia, Corsica and Majorca replace the usual islands of Crete and Cyprus in Biondi's trilogy, and in the greater familiarity accorded to places on the periphery of the European continent.⁹ In a bold move that has been associated with religious and political propaganda deriving from the Counter-Reformation and in particular from an interest in missionary work,¹⁰ Poliziano Mancini transfers the major action of his romances to Siam, China and Japan. However, despite signs of innovation in some areas, the setting in the majority of baroque romances rarely departs from traditional models.

Descriptions relating to the protagonist's travel typically show that the characters themselves rarely pay attention to the space traversed where its topographical or social features are concerned; the traveller views his or her surroundings in relation to self, as a frame for action or thought. The natural setting is described generically and is not the object of curiosity, having more the function of a set of coordinates that offer various possible combinations, as codified by the literary tradition: the forest from which some decisive intervention will come; the river bank that invites repose as a prelude to a meeting or (re)discovery; the grotto/deserted island/raft adrift at sea that safeguard a person of importance; the sheltered bay and shore that offer a haven from the storm while opening the way to new adventure - all are obligatory *topoi*. The following passages in which more specific detail is given are interesting for different reasons. In Giovanni Battista Manzini's *Il Cretideo*, for example, named localities are seen as no less generic than the natural scenery and equally subordinated to heroic adventure, whether to indicate the intensity of passion or as a device to heighten adversity:

Cretideo [...] col fratello prosperamente navigando, se prosperamente può navigare chi ha perduta la sua tramontana, si dilongava dal regno. Lasciatisi alle spalle Standia la scogliosa, voltando la prora a man manca per Maestro, scorsero fino a Caristo la bella. Quindi, caminando con Ostro, havean trapassata Milo la rotonda, Sifano la minierosa, Serifo la pietrosa, quando, nel correr lungo la costa di Fermenia, furon forzati ad entrar in un piccolo porticello, per ripararsi da una tramontana, che, soffiando gagliardo per tre giorni continui, negò che le fosse viaggiato in faccia.¹¹

There are many other opening descriptions of a storm-driven ship and sea travel with its potentially dramatic outcomes of shipwreck or attack by pirates is frequently a violent alternative to battle on land.¹²

The commonplace of travel thwarted or redirected is present in another guise on land, when the single knight is ambushed or feels duty-bound to defend another caught in unequal combat. Such redirection opens the action in Anton Giulio Brignole Sale's *Istoria spagnuola* :

Cavalcava giù per serra nevata l'innamorato Celimauro in quella stagione apunto che l'anno scossosi d'intorno il canuto Inverno, in braccio d'un fiorito Aprile ringiovanisce. Una notte stellata e placida, un'aria sol per vezzo scossa lievemente da molti zefiri, un frasccheggiar di rami, e di ruscelletti, con uno amabile solletico facevangli brillare il cuore fra le sue fiamme. Ma più di qualunque altra cosa una luna colma di tutto il Sole facendogli spiccar Granata ancor ad lungi davanti gl'occhi, sapeva non solamente un mar d'acque, ma operar, che uno di gioie ne scaturisse. All'aspetto della bella città usciano tutte le speranze più fiorite a festeggiar negli occhi del Cavaliere, e egli sul pensiero che fra quelle mura lo attendessero le sue più fine felicità, fortemente invidiava a suoi sospiri l'essere cotanto più veloci, che i passi suoi. Quand'ecco rompersi nel mezzo i dolci vaneggiamenti per lo subito smacchiar di sei soldati dall'aguato di un macchione [...]¹³

Whereas in the above case the character's awareness of natural surroundings is tempered by his feelings, in the following passage from Biondi's *La donzella desterrada* the informative and detailed description does not externalise to the same extent the character's emotions:

Si dispose dunque, lasciati i servidori, partirsi con Carasio [...] La prima gita fù in Egitto. Fioriva quel paese (mercè a buoni Rè) nell'eccellenza di tutte le cose. Si aveva Psemitide allora regnante steso il dominio pe' lidi del mare, dalle bocche del Nilo fino al promontorio Zefirio, acquistato fra terra del seno Arabico al monte Azaro la lunghezza di tredici gradi: [...] Suo scopo fù giugnere a fonti nel Nilo ne' monti della Luna, e terminar quivi gli suoi Stati: ma le rene, gli ardori del Sole, e più di tutto l'incertezza del trovargli, gli fe' mutar pensiero. Tornato a casa volle trapassar gli antecessori suoi in tutte le cose, perché non curando le Piramidi, tombe de' morti, fondò con inudita meraviglia una Città nell'acque [...] Volea Polimero girici, ma le vicine Piramidi l'arretrarono. N'ammirò l'architettura, lo stupidì la spesa; e visitandole tutte, gli si presentò in una, una gran quantità di sangue: e più oltre alquanto, una giovane donna ferita [...]¹⁴

Polimero's reactions in the final two sentences, compared with the narrator's direction of interest in the preceding passage, bring a narrowing of focus that blunts the former sharpness of observation.

A natural extension of the drama and spectacle of any Mediterranean court can be seen in the magnificence of the royal galley, and the descriptions of these huge ships, designed for extravagant display to reflect their owners' power and prestige, are among the most manifestly baroque aspects of the romances. The ship belonging to the King of Marocco, in the opening lines of Marini's *Nuovi Scherzi di Fortuna*, is described as it returns from a visit to Mecca:

Lasciatosi indietro le campagne immense dell'Oceano la nave di Cleonte, e già ristrettasi fra le Colonne d'Alcide, entrava a vele gonfie nel mare Mediterraneo, quando appunto ne usciva un Vascello il più riguardevole di quanti sopra dell'onde vantasser mai di fare di se stessi pomposa mostra. La grandezza era tale da farlo credere una fortezza reale piantata in mare [...] La poppa e la prora al di fuori erano tutte intagliate a fiori gentilmente intoncati, qual di verde, qual di bianco, qual di azzurro, e di giallo; onde pareva ad onta de' venti, de' ghiacci, e delle brine, condurre pel mondo a spasso la Primavera.¹⁵

In Biondi's *L'Eromena*, Metaneone's galley is a marvel of similar effect: "a chi da lungi la vedea, pareva alla forma, ed a colori un drago, con le

squamme, e con l'ali d'oro".¹⁶ As a general rule, however, characters take little notice of their means of transport, and they pay even less attention to the experience of travel as such. Indifference to the direction taken or to the outcome of their travels are as much factors in their progress as chance or the violence of the elements. Occasionally Marini's heroes, distracted by strong sentiments, are led by their horses to adventure, as the following passage suggests:

Un dì tra gli altri arrestòssi da sé il caval Furio, come pur solea qualora ei si sentiva stanco. Tornò in sé l'astratto cavaliere, e mandando il guardo intorno, videsi giunto alla riva del mare, ed ivi presso picciol navilio star sull'ancore. [...] fattosi ad alcuni marinari che sull'arena si giacean scioperati e richiestili d'imbarco, senza né anco intendere a qual parte fossero per navigare, montò in nave [...]¹⁷

In much the same way, Calloandro's squire Durillo makes a new discovery:

Il dì seguente, per passare la maninconia uscì del Castello, e entrato nella selva vicina, andava soprapensiero ghiribizzando come liberar il suo padrone. Così astratto piè inanzi piè, tanto s'avvolse per la foresta, che tornando in sé stesso, forviato in guisa si ritrovò, ch'ei non sapea più rintracciar la strada verso il Castello. Tanto andò errando alla ventura, che giunse alla fortuna, dove il giorno della caccia havea pransato il suo padrone, con la Duchessa. Ivi presso il mormorar dell'acqua, vide un cavaliere armato [...]¹⁸

Adventure in such cases is unexpected, and the possibilities inherent in travel are not deliberately sought. Since chance is most often involved in the final direction of the voyage or journey on horseback, there is no anticipation, excitement or intention of the kind that would accompany a character's removal into novel circumstances in a work of realism. This failure to notice travel space is not related solely to aimlessness, since it is apparent even where there is deliberation about travel movement, as the conciseness with which Biondi completes the action at the end of a section frequently conveys. This rather slighting reference to travel, treated simply as a formal structural device, is seen at the end of the third and final book of his *La donzella desterrada*:

Passarono molte cerimonie tra Eromena, e Corianna, sopra la loro gita, ma accettato l'invito gli accomodò il vecchio

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Principe d'una galea, e lasciato Almadero protestato d'una perpetua amicizia, girata la Sicilia giunsero felicemente in Sardegna.¹⁹

The texts abound with other examples of concise summaries of travel that lacks interest for the protagonist when it is not accompanied by the sort of action that has a precise function in the progression of the plot. In Book IV of *L'Eromena*, the Conte di Bona's travel from Sardinia to Birsa on an important mission is quickly recounted: "Se n'andò il Conte sù la Reale, e'n due giorni fù in Tunigi."²⁰ The same character in *La donzella desterrada* makes a dizzying stop-over in Athens in his haste to carry a message to the Princess Eromena:

[...] quando arrivarono in Atene trovarono esservi stata la Principessa Eromena, con la figliuola, ed aver preso il cammino d'Egitto quattro, o cinque giorni avanti, con tanto rammarico del Conte, che non se ne potea quietare: parendogli meritar nome di negligente, tardato il viaggio in negoçio tanto importante. Non si fermò un'ora, che preso un buon vasello parti co'l compagno, sforçati dal vento a costeggiar Creta. E passati dal mar Carpacio in quel di Cipro, furono costretti scender su l'Isola [...] Giunti in Egitto, se n'andarono a Menfi [...]²¹

The chance discoveries made in the course of an unexpected, or unexpectedly disrupted, voyage usually prove to be key factors in the development of plot. The finding of a lost love or heir, the recognition of an error or innocence are discoveries that alter the general situation and they are marvellous because of their providential nature. It would be inaccurate to speak of a quest in relation to these discoveries, however, as the protagonist is less single-minded than the usual questing hero, does not discriminate where choice of path is concerned, and, even when deliberate action is in course, can easily be re-directed through the chance intervention of other forces. Metaneone in *L'Eromena*, for example, is content to know where his brother Polimero has landed and can continue on his way to satisfy his curiosity about Eromilia without giving Polimero the consolation of a reconciliation. The journeys found in the baroque romances lack the figurative meaning usually associated with a quest,²² where personal endeavour can be seen as sublimated into symbol or metaphor. The guiding purpose in these protagonists, where such a purpose exists, is the determination to wed a specific person. The resolution in each romance coincides with the end of the wandering, which

underlines the fact that the journey determines the structure and the interest lies in the adventure.

The purely accidental nature of the protagonist's progress towards an amorous goal is part of the typology of interwoven actions and the journey itself is, for the protagonist, an undistinguished means rather than an end in itself. The conventions still governing the hero and heroine limit his or her individual expression, resulting in a certain anonymity despite their splendour. While not devoid of psychological colouring, they are narrower in their range of perception and relationship to their surroundings than is the case when characters in narrative acquire greater individuality and eccentricity. In seventeenth-century romances their predictability is still the norm. There are, however, glimmers of change that offer potential for thematic and narrative development, as can be seen in the adventures of Poliziano Mancini's *Principe Altomiro di Lusitania*, which date from 1640. Here, the pretext of setting out for the Indies in search of the fountain of youth involves another motivation for travel that places the tale in the entirely different light of contemporary missionary zeal for the conversion of China and Japan to the Christian faith. As well, Altomiro's choice of specific friends reflects a further aspect of contemporary society: the importance of trade:

Praticò [il Principe Altomiro] parimente l'amicizia de gli Arabi, e Mori Mercatanti, ricchissimi, i quali havendo occupate quasi tutte le coste marittime de Regni di Siam, le mantenevano con la ricchezza del Negozio e con immensa quantità di Vesselli [...]²³

Mancini's second volume, *Il Principe Altomiro di Lusitania Travagliato*, contains a more informative passage of narratorial explanation that might have come from a contemporary volume of travel writing or letters:

Giace il gran Regno della China sotto Zona temperata e diviso in quindici Provincie situate in terreno fertilissimo, e perciò piene di popoli, e di ricchezze immense, si distende da Tramontana a Mezzo giorno, occupando per larghezza trentacinque Gradi dal cinquantesimo secondo al diciassettesimo; e per lunghezza da Ponente in Levante Gradi Ventidua. La residenza Reale è per l'ordinario la popolatissima città di Nanquino, che resta alquanto più Settentrionale, che la nostra Italia, alla quale si conforma assai nella maniera de gli Edifizi, e de costumi.²⁴

Although such signs of narratorial intervention are not a baroque novelty, there are some innovations in the way these writers treat the narration of travel. Even while retaining the highly conventional characterization that marks the typical protagonist, the *romanzieri* show in their greater narratorial use of the voyage/journey *topos* that they were conscious of its potential in freeing the romance structure from conventional models. In an article on the baroque romance written in 1977, Massimo Romano makes the point that "lo sviluppo del racconto avviene nelle soste non durante il movimento dinamico dell'eroe",²⁵ with which it is clear I generally agree. Action is less likely to occur during travel, although there are some spectacular battle scenes enacted at sea between combatants on board the one ship, or with other attacking pirate ships, which may determine important new directions. However, the journey has an important narrative function when it offers companions the opportunity to tell their stories, or simply to entertain each other. Travel may also offer the opportunity for socialisation, as when Biondi's *Coralbo* gladly interrupts his journey to exchange experiences with another traveller:

[...] drizzò il corso suo verso le Cicladi, navigando molti giorni senz'incontro alcuno, finché una mattina [...] I marinai posta la mano ai remi, s'avvanzarono in modo che giunsero un vascello ch'uscito pur allora d'un porto d'Arcadia costeggiava (come essi) il Peleponeso. Onde reciprocamente salutatisi, secondo l'uso loro, si rallegrarono del dover fare uniti un istesso cammino, per qualche giorno. Era Signore del vascello un giovine Cavaliere [...] Avidi poi di conoscersi, ma Coralbo più di lui, stracco di trovarsi solo, i primi complimenti passati, gli chiese licenza di montare nel suo vascello, la quale ottenuta, si misero in discorso. Fu il primo Coralbo a contargli il suo viaggio.²⁶

Whatever their means of travel, strangers meet and exchange valuable information or companionship, and the heightened attention given to their journey in these cases is not only, I suggest, to satisfy a structural need. The conversation or monologue that is concomitant with the journey has the effect of foregrounding the time that is spent together, giving space and duration to this kind of social activity, and allowing the protagonists to acquire a more human dimension. Whatever the intention may have been in using such reiterated procedures as we find in the examples below, their effect is important since conversations for their own sake, and not simply as channels of information, represent an innovation with respect to the patterns inherited from the chivalric tradition.

Marini is one of the authors who most insists on the fact that the characters converse as they travel together. In his *Nuovi Scherzi di Fortuna a pro' dell'Innocenza*, the knight and the Duchessa d'Ampuria

cavalcarono amenduni, e preser la via del Palagio, a soavissimo passo dei loro destrieri, per meglio vagheggiare l'amenità del bosco, e cavalcando il cavaliere a canto a lei. Varij furono i loro ragionamenti, e in tutti mostrando egli somma prudenza, e discretezza, e sempre con gentilissime maniere, si andava la Duchessa ogn'ora più invischiando nell'amorosa pania [...] Già con questi ragionamenti erano giunti al Palazzo [...] Ivi smontarono, e per ordine della Duchessa fu egli condotto a' più nobili appartamenti [...]²⁷

In later meetings, conversation is again a way of lightening the journey together:

Perché con questi discorsi, essendo arrivati agli alloggiamenti, dove già stavano le schiere in riverente ordinanza, ad onore della Duchessa, tolse egli il tempo di troncarli, così dicendo [...] Con si fatti pensieri, benche noiosi, rendeasi la Duchessa tanto men noioso e più breve il cammino, onde senza avvedersene si ritrovò a vista del Castello reale.²⁸

[...] visto che la Galea ordinatamente a remi, e a vele solcava il mare, si ritirò con Ramira verso la poppa, e ivi, a vista di tutti, per riputazione della Donzella, l'uno rimpetto all'altra si assisero [...]²⁹

Giovanni Francesco Loredano also includes in his *La Dianea* the solace of the shared journey:

Disse il Cavaliere, che non molto lontano v'era una Casa, nella quale non haverebbono desiderate accoglienze. S'incamminarono a quella volta. Oleandro pregò l'Infanta a rallegrare le mestitie, e gl'incomodi del viaggiare con qualche racconto, essend'ei desideroso delle novità successe in Corte [...] L'Infanta incontrando con avidezza questa occasione, così prese a discorrere.³⁰

Some romances, in fact, show the warrior devoting almost as much time to the exchange of information as to battle, and when this exchange occurs in the process of travel, that is, within the locus that most clearly defines the wandering knight, it has the effect of altering the image of armoured aloofness so remote from verbal communication. The insistence on story telling in these romances is therefore a factor that opens up possibilities for a shift in narrative emphasis and for stylistic development.³¹

If we take note, finally, of the Prefaces and other introductory statements in the romances, we see expressed a deliberate intention to respond, through the fictive form, to contemporary reality, in some cases concealing it as fable. In the prefatory statement to his *La Rosalinda*, Bernardo Morando attaches to his meaning of *viaggio* not only the familiar *topos* but that of a metaphor for the fable itself.³² Even more interesting in terms of the travel theme is Poliziano Mancini's note of presentation to *Il Principe Altomiro di Lusitania Fortunato*, in which he introduces travellers and their story telling outside the text in a self-reflection of writer, reader, characters and contemporary society - "a rallegrare le mestitie, e gl'incomodi del viaggiare", as Loredano's *cavaliere* had said,³³ which suggests that travel is assuming a more realistic and conscious role in the romances of the century:

Mi son dato per mio trattenimento, nell'ozio ch'io godo in questa mia Patria, a disegnar con la penna un Prencipe, o Cavaliere, il quale mentre si trova combattuto fra passioni vehementi delle Arme, e degli Amori, non si dilunga per gran tratto da costumi Christiani ... E sapendo i disagi, e il tedio che portan seco le navigazioni, ho pensato di poter servire con questi miei componimenti, almeno d'alcun trattenimento honesto e dilettevole a Cavalieri Naviganti e più giovini della Nostra Religione, a quali principalmente li dedico, in pegno della particolare mia osservanza.³⁴

In the light of the emphasis that we have seen on a wider function given to the voyage *topos*, it seems that we have here a traditional figure that is undergoing transformation. As well as serving to introduce variety while ensuring the continuation of the action, the journey is being recognised as a means of facilitating exchanges that mirror social reality; this, in turn, lends itself to the development of characterization. In this sense the journey in seventeenth-century prose romances has pointed the way to new discoveries in narration.

Notes

- 1 Albert N. Mancini, "Motivi e forme della narrativa eroico-cavalleresca del primo Seicento" in *Forum Italicum*, V (1971), 4, 535-60; this article was republished in slightly different form in his *Romanzi e romanzieri del Seicento*, Naples: Società Editrice Napoletana, 1981, pp. 103-38. In acknowledging my indebtedness to Professor Mancini's work, I draw attention to his important bibliography "Il romanzo nel Seicento", published in *Studi secenteschi*, XVI (1970), pp. 205-74; XII (1971), pp. 443-98; XVI (1975), pp. 183-217. This paper was originally given in shorter form at the international conference "Travel and Discovery: Real and Imaginary" held at Monash University in Melbourne, 8-10 July, 1991.
- 2 The following editions of Biondi's works have been consulted: *L'Eromena*, Venice: Pinelli, 1640; *La donzella desterrada*, Venice: Pinelli, 1640; *Il Corallo*, Venice: Pinelli, 1641.
- 3 The story of Calloandro was first published in 1640 under a pseudonym and with a different title before being expanded and substantially altered as *Il Calloandro fedele*, Rome: Corvi, 1653. Mancini lists the first edition as *Il Calloandro* di Gio. Maria Indris, traslato di tedesco in italiano da Giramo Bisii, Bracciano, per A. Fei, 1640, and *Parte seconda del Calloandro*, di Dario Grisimani, olim Gio. Mario [sic.] Indris, Bracciano, A. Fei, 1641. See "Il romanzo nel Seicento", *Studi secenteschi*, XII (1971), pp. 449-50.
- 4 The passage is quoted in Mancini's *Romanzi e romanzieri del Seicento*, p. 117.
- 5 The following editions of Mancini's work have been consulted: *Il Principe Altomiro di Lusitania Fortunato*, Padua: Ganassa, 1644; *Il Principe Altomiro di Lusitania Travagliato*, Padua: Ricciardi, 1644; *Il Principe Altomiro di Lusitania Regnante*, Roma: Grignani, 1650.
- 6 See Michail Bachtin: "E' vero che questo mondo non è la patria nazionale e che dappertutto è ugualmente estraneo (senza che sia accentuata l'estraneità), e il protagonista passa di paese in paese, s'imbatte in vari signori, compie traversate di mare. Eppure dappertutto il mondo è unitario, ed è riempito da una medesima gloria, da una medesima concezione delle gesta e dell'onta [...]" (trans.) in *Le forme del tempo e del cronotopo nel romanzo in Estetica e romanzo*, Turin: Einaudi, 1979, pp. 300-1.
- 7 Language is not mentioned as a general rule, but where linguistic competency takes on a functional value it is brought to the fore.
- 8 Giovanni Francesco Biondi, *L'Eromena*, p. 42. Quotations taken directly from seventeenth-century editions are given in most

instances without any modernisation of spelling or punctuation, except for the reintegration of internal abbreviations.

- 9 The following examples suggest some interest in non-traditional settings: Luca Assarino, in the dedicatory letter preceding his *L'Almerinda*, states "Ho preso a descrivere gli infortunij della Real Casa de' Medi, per esemplificare al nostro secolo che le rivoluzioni delle Corone sono prima d'ogni altro luogo originate pe' peccati de' Tiranni" (*L'Almerinda*, Venice: Sarzina, 1640, p. 3). As a preface to his *Il Principe Ruremondo*, Carlo de' Conti Della Lengueglia makes the following statement: "L'accidente che io qui descrivo è accaduto in una città che a molti è nota; ma l'ho molto dalla sua semplicità alterato, perché non si vogliono troppo verisimilmente esporre a gli occhi di chi legge le altrui sventure. L'ho spiegato e vestito con nomi e costumi assai lontani, e aperta la scena di tutto l'avvenimento nella Bretagna, poco men che divisa dal nostro mondo, parendomi ufficio di cortese pietà l'allontanare dal nostro cielo così infelici successi." ("A chi legge", in *Il Principe Ruremondo*, Venice: Turrini, 1651.) Francesco Pona's *L'Ormondo* begins: "Riposavano la Inghilterra e la Scozia nella calma di una pace tranquilla [...]" (*L'Ormondo*, Padua: Frambotto, 1635, p. 1).
- 10 See Claudio Varese, "Teatro, prosa, poesia" in Emilio Cecchi and Natalino Sapegno (Eds.): *Storia della Letteratura Italiana*, V (Il Seicento), Milan: Garzanti, 1967, pp. 675-9.
- 11 Giovanni Battista Manzini, *Il Cretideo*, Bologna: Monti, 1637, p. 187.
- 12 The following are further examples of shipwreck that lead to important encounters. Giovanni Francesco Loredano's *La Dianea* begins: "[...] in un'Isola del Mar Carpatio approdò una rinforzata Galea [...] Per involarsi allo sdegno del Cielo, che co'l fabricare monti dell'Onde minacciava precipitij a i naviganti; s'era ritirata in quest'Isola, ove tra due grandissimi scogli, che formavano un seno, si prometteva ogni sicurezza." (Venice: Sarzina, 1635, pp. 1-2); even more arresting is the description by Prospero Bonarelli Della Rovere in his *Delle Fortune d'Erosmando e Floridalba*: "Avevano di quel giorno molt'ore felicemente navigato, quando all'improvviso sortita fuori dell'orizzonte una schiera d'oscurissime nuvole; parve, ch'impauriti a tal vista i zefiri, che all'or spiravano, se ne fuggissero veloci a rintanarsi nelle spelonche d'Eolia, lasciando libero il campo a gl' impetuosi discorrimenti d'un superbo Libecchio, il quale armato di folgori, e di tempeste, furioso veniva a portar guerra al mare, e al cielo, e di già quello, e questo co' suoi fieri, e orribili soffiamenti sconvolgendo, trasportò qua e là per quel mar tempestoso due giorni, e

- due notti continue i miseri legni di Costanzo.", Bologna: Tebaldini, 1642, p. 247.
- 13 Anton Giulio Brignole Sale, *Istoria spagnuola*, Naples: Gassaro, 1642, pp. 1-2.
- 14 Giovanni Francesco Biondi, *La donzella desterrada*, p. 88.
- 15 Quoted by Claudio Varese, p. 632.
- 16 Giovanni Francesco Biondi, *L'Eromena*, p. 44.
- 17 Quoted in Martino Capucci (Ed.), *Romanzieri del Seicento*, Turin: Unione Tipografico-Editrice Torinese, 1974, p. 290.
- 18 Giovanni Ambrosio Marini, *Il Calloandro fedele*, Venice: Donati, 1684, p. 100. A further example is to be found in Marini's *Le gare de' disperati*, Milan: Monza, 1646, p. 9, in which the unheeding knight is carried into a chance adventure: "Giungeva appunto su'l più fervido meriggio il Sole, quando l'appassionato Cavalier della Morte, à pian passo del suo destriere, che non sollecitato da sprone, nè raffrenato da morso vagava à suo talento, giunse sull'erto d'un monticello [...] Allettato quivi il destriere non meno al pascolo, che al riposo, arrestò i passi, e nell'abbassare il capo avidamente al suolo, venne a scuotere alquanto, e quindi a ritrarre da que' tenaci, e cupi pensieri il suo signore."
- 19 Giovanni Francesco Biondi, *La donzella desterrada*, p. 232.
- 20 Giovanni Francesco Biondi, *L'Eromena*, p. 110.
- 21 Giovanni Francesco Biondi, *La donzella desterrada*, p. 160. Giovanni Battista Manzini offers another example of this concise style of travel reporting in his *Il Cretideo*, p. 76: "In tanto Cretideo, che con prospera navigazione si era ricoverato (come ho già detto altrove) in Affrica, attendeva con continue lettere, a ripararsi, al meglio che poteva, dall'ingiustissime persecuzioni di stella sì maligna."
- 22 The fact that seventeenth-century readers saw in the romances - Biondi's and Loredano's in particular - veiled references to political events of their time does not give them a figurative meaning, although it may make them historical fictions.
- 23 Poliziano Mancini, *Il Principe Altomiro di Lusitania Fortunato*, p. 303.
- 24 Poliziano Mancini, *Il Principe Altomiro di Lusitania Travagliato*, p. 22.
- 25 "La scacchiera e il labirinto. Struttura e sociologia nel romanzo barocco" in *Sigma*, X, 1977, 3, 13-72; see in particular pp. 56-9 for discussion of "il viaggio".
- 26 Giovanni Francesco Biondi, *Il Coralbo*, p. 18.
- 27 Giovanni Ambrosio Marini, *Nuovi Scherzi di Fortuna a pro' dell'Innocenza*, Venice: Conzatti, 1690, pp. 43-52.

- 28 *Ibid.*, pp. 179-82.
- 29 *Ibid.*, pp. 95-6.
- 30 Giovanni Francesco Loredano, *La Dianea*, Venice: Pinelli, 1645, p. 148.
- 31 In an article published in the commemorative volume of the Flinders University Italian Discipline, I discuss the question of increased narratorial freedom in relation to the use of embedded discourse in the trilogy of Giovanni Francesco Biondi. See Margaret Baker, "Narrators and their Reporting in the Prose Romance Trilogy of Giovanni Francesco Biondi" in *Riflessi e Riflessioni*, Adelaide: Flinders Press, 1992, pp. 45-69.
- 32 Bernardo Morando's preface "A chi legge" in *La Rosalinda*, Venice: Zinni, 1672, is one of many such statements: "Scorgerai da lontano le turbolenze dell'Inghilterra; i movimenti del Turco: ondeggiamenti di Guerra, notizie di Stati: glorie d'Eroi, ed altri Affari del Mondo, in breve campo ristretti. Ci troverai esempi di vera amicitia, effetti di Religiosa pietà; Atti Sagaci; Gesti Magnanimi; Viaggi; e Fortune di Mare, mutationi di Religione, e catastrofe di Fortune, con varietà di successi. In molti di questi ravviserai le circostanze de' Tempi, coi veri nomi delle Persone, e de' luoghi, perché son Casi, che portati dalla Fama di già scorrono il Mondo. In qualche altri ho variato tall'ora le circostanze, o de' luoghi, o de' Tempi, e mascherato il nome delle Persone, perché m'avviso, che vogliano far incognito questo viaggio."
- 33 Loredano's *La Dianea* was first published by Sarzina in Venice in 1635.
- 34 Poliziano Mancini, *Il Principe Altomiro di Lusitania Fortunato*. See the prefatory statement *All'Illustr. Signori Cavalieri del Sacro Ordine di Toscana di S. Stefano Papa e Martire*.

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