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The Revision of *Sir Clyomon and Sir Clamydes*

Abstract

Sir Clyomon and Sir Clamydes, although published in 1599 and perhaps written as early as around 1570, was performed by the Queen's Men and may have been composed by dramatists who were connected with them, ever since they had been formed in 1583. It is the modern non-traditional stylometry implemented in the R Stylo suite of computational tools which offers the reasonable assumption that William Shakespeare and Thomas Kyd are the revisers of the romance. The combined methodologies of Rolling Delta, Rolling Classify and the General Imposters Method next to the multivariate analyses with bootstrap consensus trees, cluster analysis (CA), and principal component analysis (PCA) all point to the conclusion that Shakespeare's early comedies *Fair Em*, *Mucedorus* and Kyd's *Soliman and Perseda* are stylistically closest to *Sir Clyomon and Sir Clamydes*. Earlier attributions to George Peele, Robert Wilson, Henry Chettle and Thomas Dekker have proved to be unsustainable. There were no reference texts from Thomas Preston and Richard Bower. The fact that Thomas Creede printed the play in 1599 can be seen as empirical evidence as the Lord Chamberlain's Men were experiencing reduced income due to the construction of the Globe Theatre and at the same time were facing huge outgoings in expenditure. If Shakespeare was in possession of the manuscript, this was the moment to make it useful.

Introduction

The English Renaissance play *Sir Clyomon and Sir Clamydes*, whose full title is *The History of the Two Valiant Knights, Sir Clyomon Knight of the Golden Shield, Son to the King of Denmark, and Clamydes the White Knight, Son to the King of Swabia*, was printed in 1599, but was probably written several years earlier. As far as the genre is concerned, we are certainly dealing with a romance that was popular in the early English Renaissance, but also contains elements of comedy or tragicomedy. The quarto published by Thomas Creede does not list an author, but the Queen's Men, a theatre company that emerged in 1583 and was dominant until around 1590, are named as the performers. There is no reliable research or information on the authors mentioned so far. For this reason, an attempt will be made in the following to use the programs available in R Stylo to make a survey of the playwrights active in the 1580s. Tentatively the following reference texts were used in the analysis with Rolling Delta to find those with the lowest delta values, representing the smallest stylistic distance:

anon_fairem.txt (11607 words), anon_mucedorus.txt (12377 words), (**A**)
armin_anestofninnies.txt (18720 words),
chettle_mshoffman1599.txt (19955 words)
dekker_fortunatus1599.txt (24420 words), dekker_satiromastix1601.txt (23135 words)
greene_friarbb.txt (16736 words), greene_orlando1594.txt (11091 words), (**G**)
kyd_soliman.txt (17890 words), kyd_spanpure.txt (17151 words), (**K**)
lodge_mariusseilla1590.txt (19332 words), lyly_campaspe1583.txt (12499 words), lyly_moth-
erbombie.txt (16679 words), mar_tamburlain1.txt (17609 words), mar_tamburlain2.txt (17694
words),
mun_kentcumberms.txt (13558 words), (**M**)
nashe_summers.txt (16740 words),
peele_arraignment1581.txt (10334 words), peele_oldwives1595.txt (7707 words), (**P**)
row_whenyseel1603.txt (24753 words), (**R**)

sack_gorboduc.txt (14448 words),
shak_shrew1590.txt (20911 words), shak_verona1590.txt (17272 words), (S)
sidney_marcantonie.txt (14484 words),
wever_lustyjuventus.txt (9249 words), (W)
wilson_3ladieslondon1584.txt (19001 words),

The target text was

search_clyomonclamydes.txt (24078 words)

All files have a prefix which refers to the author, followed by an underscore and a shortened play title ending with “.txt”. Those files which become prominent in the analysis are marked with bold letters in brackets. The anonymous files *Fair Em* and *Mucedorus* (A) proved to be Shakespearean plays in previous studies (Ilsemann, 2023).

R Stylo Analyses

The very first analysis, in Fig. 1, is concerned with the "bootstrap consensus tree" to establish authorship attributions and to determine the similarity between different texts. The unique writing style of authors is captured by the frequencies of character trigrams which are statistically more robust than words facing individual spelling patterns. Moreover, a culling range between 0 and 70 % was chosen. The combination of the results from multiple analyses is used to identify stable patterns or features, which is an indicator of their reliability. Each time *Sir Clyomon and Sir Clamydes* is on the same branch as Shakespeare's *Fair Em*. There is consistency across the bootstrap samples without random variations or noise in the data.

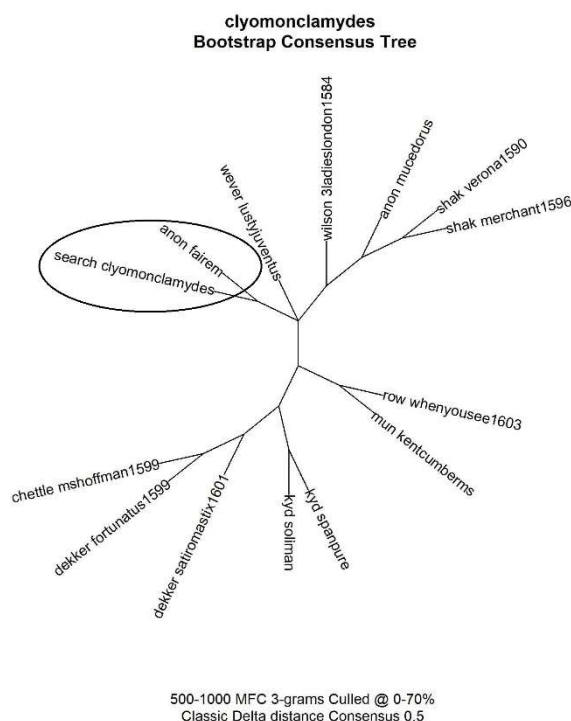


Figure 1 Bootstrap Consensus Tree

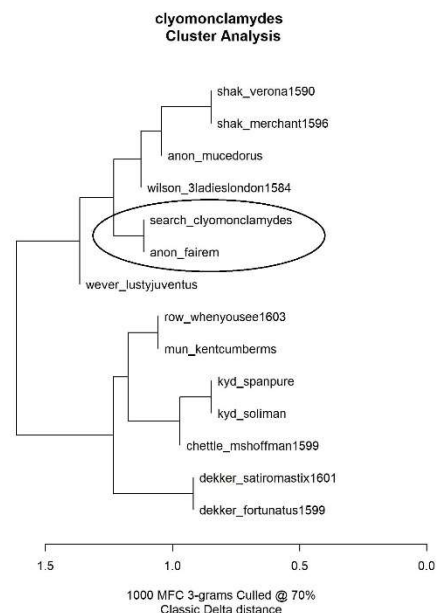


Figure 2 Cluster Analysis

Cluster analysis, too, groups the variety of texts according to the frequency of character trigrams (mf3c) and leads once again to the discovery of the distinct authorial voice of Shakespeare and the similarity of the literary genres embodied in *Sir Clyomon and Sir Clamydes* and *Fair Em*.

Principal Component Analysis (PCA) is a mathematical technique which reduces complex datasets, but retains important information. In Fig. 3 *Sir Clyomon and Sir Clamydes* and *Fair Em* appear in the same position which implies that commonality in the writing style is indicated.

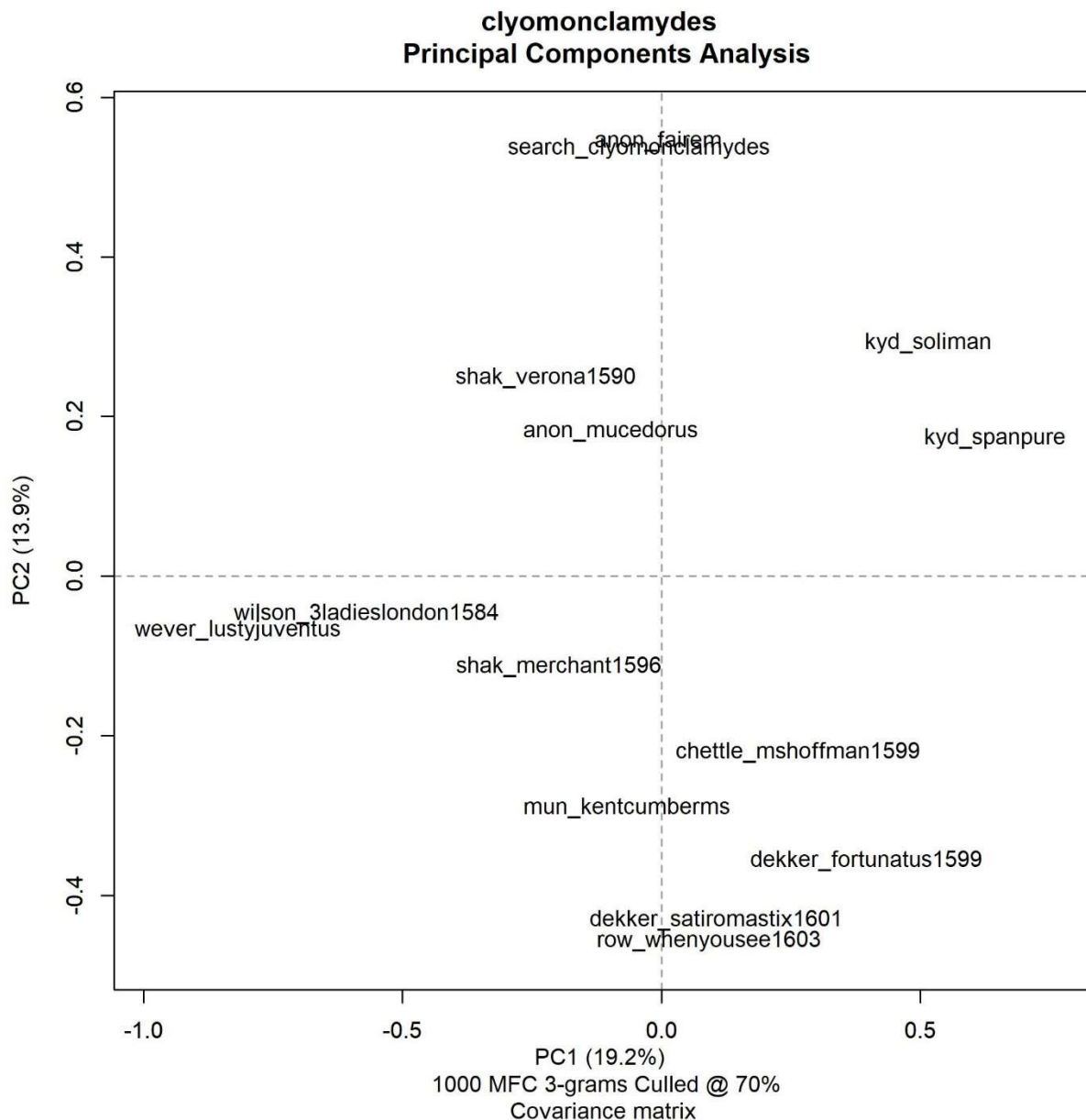


Figure 3 PCA grouping of dataset

Rolling Delta

Another powerful stylometric tool, in R Stylo, is rolling delta (Eder, M., Rybicki, J. and Kestemont, M., 2016). Like the classic Burrowsian delta (Burrows, 2002), rolling delta makes use of reference texts to establish the smallest stylistic differences from the text in question. The choice of parameter values is most important. Once again character trigrams (mf3c) have been chosen for

their reliability. While the 1,000-word window returns a couple of outliers (Greene (**G**), Munday (**M**), Wever (**W**), Peele (**P**), and Rowley (**R**)) the larger windows are unanimous in their choice of Thomas Kyd and William Shakespeare. As smaller windows are often unreliable and larger windows return only one author, just like Burrows's original delta, a sequence of different window sizes between 1,000 and 7,000 words at a distance of 1,000 words was tested. The sequences of the lowest delta values of each window size produced Table 1, in which column A contains the words arranged in 250-word segments, which are each given an attribution in columns B to H. In this way it becomes possible to recognise collaborative attribution patterns. From line 8 to around 50 the attribution values for Thomas Kyd become dominant, whereas the smaller windows are interspersed with early Shakespearean plays. From about line 50 down to the end, Shakespearean signals prevail, but there are two interesting Kyd clusters, one that grows between lines 60 and 69 together with window sizes, and the other between lines 70 and 76 which is swallowed by growing Shakespeare attributions in the larger windows.

Table 1 Rolling Delta attributions in *Clyomon and Clamydes*

| | A | B | C | D | E | F | G | H |
|----|--------------------------------------|--------------|------|------|------|------|------|------|
| 1 | Rolling Delta attributions in | | | | | | | |
| 2 | <i>Clyomon and Clamydes</i> | | | | | | | |
| 3 | | window sizes | | | | | | |
| 4 | words | 1000 | 2000 | 3000 | 4000 | 5000 | 6000 | 7000 |
| 5 | 0 | | | | | | | |
| 6 | 250 | | | | | | | |
| 7 | 500 | G | | | | | | |
| 8 | 750 | K | | | | | | |
| 9 | 1000 | A | K | | | | | |
| 10 | 1250 | A | K | | | | | |
| 11 | 1500 | A | A | K | | | | |
| 12 | 1750 | A | A | K | | | | |
| 13 | 2000 | A | A | K | K | | | |
| 14 | 2250 | W | A | A | K | | | |
| 15 | 2500 | P | A | A | K | K | | |
| 16 | 2750 | K | A | K | K | K | | |
| 17 | 3000 | K | K | K | K | K | K | |
| 18 | 3250 | K | K | K | K | K | K | |
| 19 | 3500 | A | K | K | K | K | K | K |
| 20 | 3750 | K | K | K | K | K | K | K |
| 21 | 4000 | K | A | K | K | K | K | K |
| 22 | 4250 | K | A | K | K | K | K | K |
| 23 | 4500 | K | K | K | K | K | K | K |
| 24 | 4750 | A | K | K | K | K | K | K |
| 25 | 5000 | A | K | K | K | K | K | K |
| 26 | 5250 | A | K | K | K | K | K | K |
| 27 | 5500 | K | A | K | K | K | K | K |
| 28 | 5750 | K | A | A | K | K | K | K |
| 29 | 6000 | K | A | A | K | K | K | K |

| | | | | | | | | |
|----|-------|---|---|---|---|---|---|---|
| 30 | 6250 | A | K | A | K | K | K | K |
| 31 | 6500 | A | A | A | K | K | K | K |
| 32 | 6750 | A | A | K | A | K | K | K |
| 33 | 7000 | K | A | K | K | K | K | K |
| 34 | 7250 | S | A | K | K | K | K | K |
| 35 | 7500 | A | K | K | K | K | K | K |
| 36 | 7750 | S | K | K | K | K | A | K |
| 37 | 8000 | K | S | K | K | K | K | K |
| 38 | 8250 | M | S | K | K | K | K | K |
| 39 | 8500 | M | K | K | K | K | K | K |
| 40 | 8750 | A | K | K | K | K | K | K |
| 41 | 9000 | A | K | K | K | K | K | K |
| 42 | 9250 | A | K | K | K | K | K | K |
| 43 | 9500 | A | A | K | K | K | K | K |
| 44 | 9750 | W | A | K | K | K | K | K |
| 45 | 10000 | W | A | K | K | K | K | K |
| 46 | 10250 | A | K | K | K | A | K | K |
| 47 | 10500 | K | A | A | A | A | K | K |
| 48 | 10750 | A | S | K | A | K | A | K |
| 49 | 11000 | S | S | S | A | A | K | K |
| 50 | 11250 | S | S | S | K | K | A | A |
| 51 | 11500 | S | A | S | A | K | A | K |
| 52 | 11750 | A | A | S | S | S | A | K |
| 53 | 12000 | A | A | A | S | A | A | A |
| 54 | 12250 | A | A | A | S | A | A | A |
| 55 | 12500 | A | A | S | S | A | A | A |
| 56 | 12750 | K | A | A | S | A | A | A |
| 57 | 13000 | K | K | A | K | A | A | A |
| 58 | 13250 | K | A | A | A | A | A | A |
| 59 | 13500 | K | A | K | A | A | A | A |
| 60 | 13750 | A | A | A | A | A | K | K |
| 61 | 14000 | A | A | A | A | A | K | K |
| 62 | 14250 | A | A | A | A | A | K | K |
| 63 | 14500 | A | A | A | A | K | K | K |
| 64 | 14750 | A | A | A | A | K | K | K |
| 65 | 15000 | A | A | A | A | K | K | K |
| 66 | 15250 | A | A | A | A | K | K | K |
| 67 | 15500 | P | A | A | K | K | K | K |
| 68 | 15750 | P | A | A | K | A | K | K |
| 69 | 16000 | P | K | K | A | A | K | K |
| 70 | 16250 | P | K | K | K | A | A | A |
| 71 | 16500 | K | K | K | K | A | A | A |
| 72 | 16750 | K | K | K | K | A | A | A |
| 73 | 17000 | K | K | K | K | K | A | A |
| 74 | 17250 | A | K | K | K | A | A | A |
| 75 | 17500 | K | K | K | A | A | A | A |
| 76 | 17750 | K | A | K | A | A | A | A |
| 77 | 18000 | A | A | A | A | A | A | A |

| | | | | | | | | |
|-----|-------|---|---|---|---|---|---|---|
| 78 | 18250 | A | A | A | A | A | A | A |
| 79 | 18500 | R | A | A | A | A | A | A |
| 80 | 18750 | R | S | S | A | A | A | A |
| 81 | 19000 | A | S | S | A | A | A | A |
| 82 | 19250 | W | S | R | A | A | A | A |
| 83 | 19500 | W | S | R | A | A | A | A |
| 84 | 19750 | W | A | A | A | A | A | A |
| 85 | 20000 | | S | A | A | A | A | A |
| 86 | 20250 | A | A | A | A | A | A | A |
| 87 | 20500 | A | S | A | A | A | A | A |
| 88 | 20750 | A | A | A | A | A | A | |
| 89 | 21000 | R | A | A | A | A | A | |
| 90 | 21250 | A | A | A | A | S | | |
| 91 | 21500 | A | A | A | A | A | | |
| 92 | 21750 | A | A | A | A | | | |
| 93 | 22000 | A | A | A | A | | | |
| 94 | 22250 | A | A | S | | | | |
| 95 | 22500 | A | A | S | | | | |
| 96 | 22750 | A | A | | | | | |
| 97 | 23000 | A | A | | | | | |
| 98 | 23250 | S | | | | | | |
| 99 | 23500 | S | | | | | | |
| 100 | 23750 | | | | | | | |
| 101 | 24000 | | | | | | | |

There is no rule to determine which window size corresponds to the collaborative situation. In the past the window size of 5,000 words was used as a default and resulted roughly estimated in reliable attributions. One should keep in mind that the segment attributions above return only one author, but there are each time second- and third-lowest delta values as well which can be seen in the following diagram composed from 5,000-word windows and a culling value of 70 % to disclose idiosyncratic vocabulary.

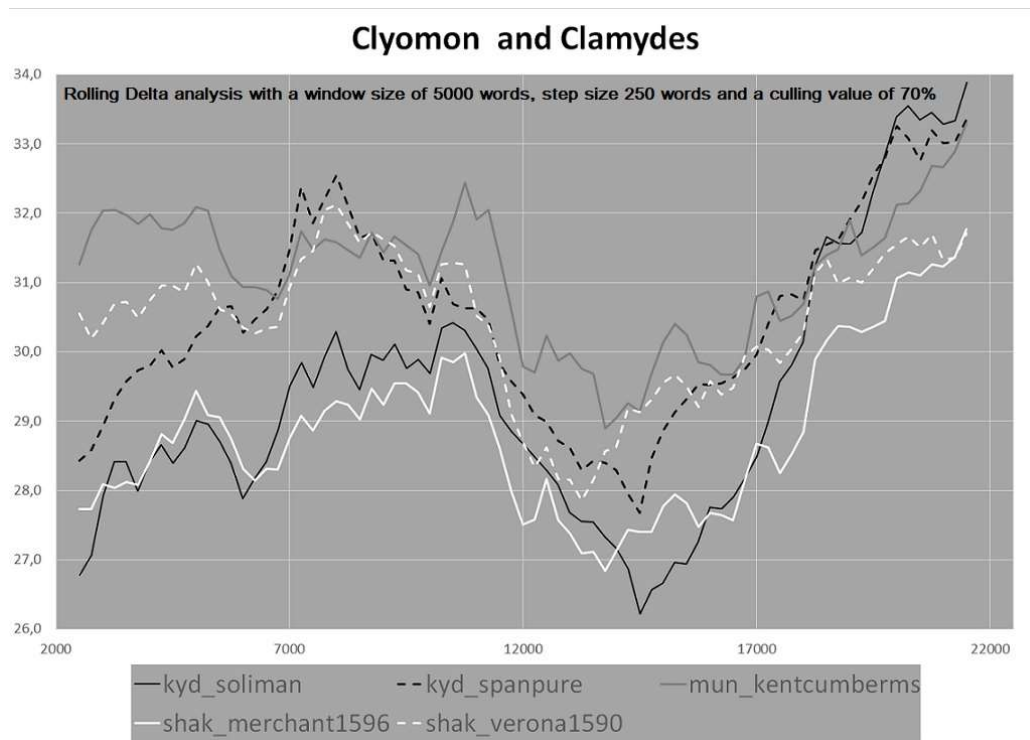


Figure 4 Rolling Delta Analysis of *Clyomon and Clamydes* with window sizes of 5,000 words and mf3c as variables.

Of the five plays with lowest delta values four belong to Shakespeare and Kyd who must be seen as collaborators. A brief look at matching n-grams confirms this impression. If we add Pervez Rizvi's summary of word pentagrams and leave out the plays that do not fit the period from 1583 to 1599 we gain more evidence of possible authorship.

Table 2 Summary of fitting word pentagrams

| SEARCH NAME | TO-KENS | MATCHING PLAY | MAT-CHING PLAY YEAR | MAT-CHING PLAY TO-KENS | N-GRAM LENGTH | NO. OF MAT-CHES |
|--------------------|---------|---------------------------------------|---------------------|------------------------|---------------|-----------------|
| Sum- mary5grams | 23951 | Andria | 1587 | 17291 | 5 | 7 |
| Sum- mary5grams | 23951 | Fair Em | 1590 | 12042 | 5 | 14 |
| Sum- mary5grams | 23951 | Mucedorus (and Ama- dine) | 1591 | 12369 | 5 | 11 |
| Sum- mary5grams | 23951 | The True Chronicle of King Leir | 1590 | 21778 | 5 | 7 |

With the exception of *Andria*, the English Macchiavelli translation, all plays with large pentagram numbers are Shakespeare's. In Table 3 the period from 1583 to 1599 is displayed and sorted according to the number of matches of word tetragrams.

Table 3 Summary of fitting word tetragrams

| SEARCH NAME | TOKENS | MATCHING PLAY | MATCHING PLAY YEAR | MATCHING PLAY TO-KENS | N-GRAM LENGTH | NO. OF MATCHES |
|----------------|--------|--|--------------------|-----------------------|---------------|----------------|
| Summary4-grams | 23951 | Fair Em | 1590 | 12042 | 4 | 53 |
| Summary4-grams | 23951 | The True Tragedy of Richard the Third | 1588 | 19426 | 4 | 35 |
| Summary4-grams | 23951 | The True Chronicle of King Leir | 1590 | 21778 | 4 | 33 |
| Summary4-grams | 23951 | Antonio and Mellida | 1599 | 13474 | 4 | 33 |
| Summary4-grams | 23951 | Richard III | 1592 | 29091 | 4 | 32 |
| Summary4-grams | 23951 | 1 Sir John Oldcastle | 1599 | 21672 | 4 | 32 |
| Summary4-grams | 23951 | Andria | 1587 | 17291 | 4 | 29 |
| Summary4-grams | 23951 | The Taming of the Shrew | 1591 | 20929 | 4 | 28 |
| Summary4-grams | 23951 | A Knack to Know a Knave | 1592 | 16691 | 4 | 28 |
| Summary4-grams | 23951 | Henry IV, Part 2 | 1597 | 26210 | 4 | 27 |
| Summary4-grams | 23951 | The Scottish History of James the Fourth | 1590 | 20661 | 4 | 26 |
| Summary4-grams | 23951 | Alphonsus, King of Aragon | 1587 | 11630 | 4 | 25 |
| Summary4-grams | 23951 | Mucedorus (and Amadine) | 1591 | 12369 | 4 | 24 |
| Summary4-grams | 23951 | 1 Edward the Fourth | 1599 | 23363 | 4 | 24 |
| Summary4-grams | 23951 | Fedele and Fortunia | 1583 | 15679 | 4 | 23 |
| Summary4-grams | 23951 | The Spanish Tragedy [without Additions] | 1587 | 21450 | 4 | 23 |
| Summary4-grams | 23951 | Locrine | 1591 | 16368 | 4 | 23 |
| Summary4-grams | 23951 | Arden of Faversham [excl. Act 3] | 1590 | 15553 | 4 | 22 |
| Summary4-grams | 23951 | The Two Angry Women of Abingdon | 1598 | 25444 | 4 | 22 |
| Summary4-grams | 23951 | As You Like It | 1599 | 21730 | 4 | 22 |
| Summary4-grams | 23951 | 2 Edward the Fourth | 1599 | 25139 | 4 | 22 |

| | | | | | | |
|----------------|-------|--|------|-------|---|----|
| Summary4-grams | 23951 | The Three Lords and Three Ladies of London | 1588 | 21272 | 4 | 21 |
| Summary4-grams | 23951 | Richard II | 1595 | 22182 | 4 | 21 |
| Summary4-grams | 23951 | Friar Bacon and Friar Bongay | 1586 | 16797 | 4 | 20 |
| Summary4-grams | 23951 | The Taming of a Shrew | 1590 | 12762 | 4 | 20 |
| Summary4-grams | 23951 | An Humorous Day's Mirth | 1597 | 16545 | 4 | 20 |
| Summary4-grams | 23951 | Henry IV, Part 1 | 1597 | 24642 | 4 | 20 |

Out of 27 entries Shakespeare accounts for 14. Kyd's *Spanish Tragedy* is also present with 23 tetragrams that are also contained in *Sir Clyomon and Sir Clamydes*. But there are also many plays by authors like Greene, Chapman, Porter, Heywood, Marlowe (*Lochrine*), Marston, and Wilson with matching tetragrams which shows that idiomatic phrases were far spread so that n-grams and collocations cannot really serve as proof of authorship. But on the other hand, they do not prove the opposite either.

Rolling Classify

However, classifications such as the very reliable svm (support vector machine), which has a high decision level and is preferable to the decisive nsc (nearest shrunken centroid), offer another option. The following table displays svm attributions, based on the variables words (mf1w), character bigrams (mf2c) and character trigrams (mf3c). As the size of windows is also decisive in the choice a whole range of sizes from 1,000 to 8,000 words at a distance of 1,000 words was chosen (see Table 4).

Table 4 Rolling Classify attributions of *Clyomon and Clamydes* with svm

| | A | B | C | D | E | F | G | H | I | J | K | L | M | N | O | P | Q | R | S | T | U | V | W | X | Y |
|----|--|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|
| 1 | Rolling Classify attributions of <i>Clyomon and Clymydes</i> | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 | window sizes: | | | | | | | | | | | | | | | | | | | | | | | | |
| 3 | classifier | 1000 | 2000 | 3000 | 4000 | 5000 | 6000 | 7000 | 8000 | 1000 | 2000 | 3000 | 4000 | 5000 | 6000 | 7000 | 8000 | 1000 | 2000 | 3000 | 4000 | 5000 | 6000 | 7000 | 8000 |
| 4 | svm | | | | | | | | | | | | | | | | | | | | | | | | |
| 5 | 0 | | | | | | | | | | | | | | | | | | | | | | | | |
| 6 | 250 | | | | | | | | | | | | | | | | | | | | | | | | |
| 7 | 500 | A | | | | | | | | A | | | | | | | | K | | | | | | | |
| 8 | 750 | A | | | | | | | | A | | | | | | | | A | | | | | | | |
| 9 | 1000 | A | A | | | | | | | A | A | | | | | | | A | A | | | | | | |
| 10 | 1250 | A | A | | | | | | | A | A | | | | | | | A | A | | | | | | |
| 11 | 1500 | A | A | A | | | | | | A | A | A | | | | | | A | A | A | | | | | |
| 12 | 1750 | A | A | A | | | | | | A | A | A | | | | | | A | A | A | | | | | |
| 13 | 2000 | A | A | A | A | | | | | A | A | A | | | | | | A | A | A | | | | | |
| 14 | 2250 | A | A | A | A | | | | | A | A | A | A | | | | | A | A | A | | | | | |
| 15 | 2500 | A | A | A | A | A | | | | A | A | A | A | | | | | A | A | A | | | | | |
| 16 | 2750 | A | A | A | A | A | A | | | A | A | A | A | | | | | A | A | A | | | | | |
| 17 | 3000 | A | A | A | A | A | A | A | | A | A | A | A | | | | | A | A | A | | | | | |
| 18 | 3250 | A | A | A | A | A | A | A | | A | A | A | A | A | | | | A | A | A | | | | | |

| | | | | | | | | | |
|----------|----|----|----|----|----|----|----|----|----|
| Rowley | 1 | | | | | | | | |
| segments | 76 | 76 | 76 | 76 | 76 | 76 | 76 | 76 | 76 |

The General Imposters Method

In 2018 Maciej Eder implemented the General Imposters Method in the R Stylo suite of stylometric tools, which made use of the classic Burrowsian delta classifier (delta), the cosine delta distance developed by the Würzburg computational stylistics group (wu) and the Ružička metrics (ru). It is seen as a second verification system and was introduced by Koppel and Winter (2014) and applied to the study of Julius Caesar's disputed writings (Kestemont et al., 2016a). The group of researchers (Kestemont, M., Stover, J., Koppel, M., Karsdorp, F. and Daelemans, W., 2016b) who had reported on the role of nearest neighbours in determining the authorship of anonymous texts, and of the metrics used "to calculate the distances between vector representations of texts in a higher-dimensional space" (246) reached the following conclusions in the evaluation of the Ružička distance: "Comparative evaluations across a variety of benchmark corpora show that this metric yields better, as well as more consistent results than previously used metrics" (246). The so far unpublished and optimised script by Jan Rybicki that was used in the procedure generates charts and table figures. It produces the values "low" and "high" that frame the area of uncertain categorisation. Values above "high" indicate secure assignments.

Table 6 GI attributions with delta, wu and ru

| | A | B | C | D | E | F | G | H | I | J | K |
|----|--|------|------|-------------|-------------|------|------|-------------|-------------|--------|------|
| 1 | General Imposters attributions of <i>Clyomon and Clamydes</i> | | | | | | | | | | |
| 2 | delta | low | high | anon | kyd | mun | row | shak | wever | wilson | var. |
| 3 | search_clyomonclamydes | 0.42 | 0.53 | 0.71 | 0 | 0.08 | 0 | 0.01 | 0.72 | 0.06 | mf1w |
| 4 | search_clyomonclamydes | 0.25 | 0.73 | 0.2 | 0.88 | 0 | 0 | 0.18 | 0 | 0 | mf2w |
| 5 | search_clyomonclamydes | 0.07 | 0.73 | 1 | 0.16 | 0.21 | 0 | 0.24 | 0.08 | 0.04 | mf2c |
| 6 | search_clyomonclamydes | 0.29 | 0.68 | 0.96 | 0 | 0.52 | 0 | 0.17 | 0 | 0.02 | mf3c |
| 7 | | | | | | | | | | | |
| 8 | wu | low | high | anon | kyd | mun | row | shak | wever | wilson | var. |
| 9 | search_clyomonclamydes | 0 | 0.99 | 0.6 | 0.05 | 0 | 0 | 0.01 | 0.89 | 0.12 | mf1w |
| 10 | search_clyomonclamydes | 0 | 0.81 | 0.98 | 0.08 | 0 | 0 | 0.01 | 0.13 | 0.02 | mf2w |
| 11 | search_clyomonclamydes | 0 | 0.73 | 0.88 | 0.02 | 0 | 0 | 0.06 | 0.46 | 0.05 | mf2c |
| 12 | search_clyomonclamydes | 0.29 | 0.67 | 0.97 | 0.02 | 0 | 0 | 0.01 | 0.3 | 0.15 | mf3c |
| 13 | | | | | | | | | | | |
| 14 | ru | low | high | anon | kyd | mun | row | shak | wever | wilson | var. |
| 15 | search_clyomonclamydes | 0.06 | 0.9 | 0.92 | 0.26 | 0 | 0 | 0.35 | 0.03 | 0.01 | mf1w |
| 16 | search_clyomonclamydes | 0.1 | 0.84 | 0.77 | 0.13 | 0 | 0 | 0.65 | 0 | 0.04 | mf2w |
| 17 | search_clyomonclamydes | 0.03 | 0.93 | 1 | 0.07 | 0.01 | 0 | 0.38 | 0.03 | 0 | mf2c |
| 18 | search_clyomonclamydes | 0 | 0.04 | 0.96 | 0.21 | 0 | 0.01 | 0.22 | 0 | 0 | mf3c |
| 19 | | | | | | | | | | | |

Values above “high” have been highlighted in bold white letters and a black background. There is a clear verdict in favour of Shakespeare’s early plays *Fair Em* and *Mucedorus* represented by “anon” in column D. Line 18 is a noteworthy example of the capacity of the Ružička metric.

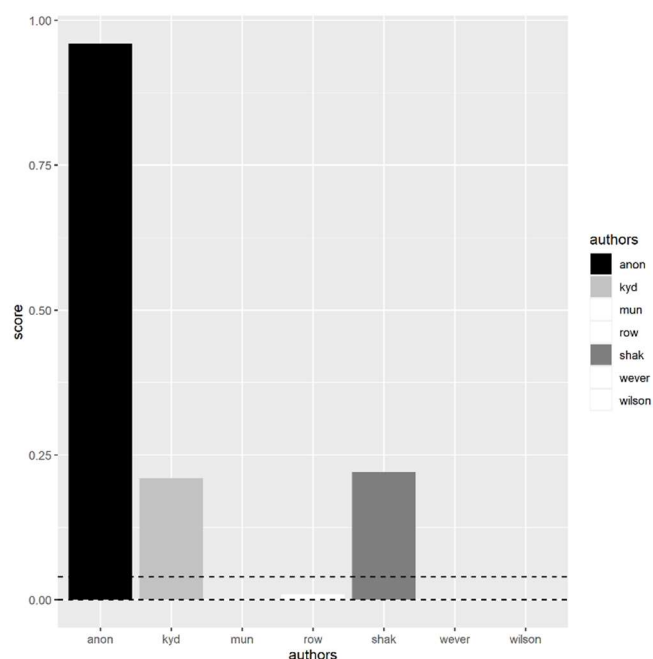


Figure 5 Diagram of Ružička metrics with mf3c

Figure 5 recalls the very small grey area of uncertain attribution, but both Shakespeare and Kyd qualify for authorship. It is the early Shakespeare plays *Fair Em* and *Mucedorus* in particular, which are closest in style to *Sir Clyomon and Sir Clamydes*.

Speech Length Frequencies

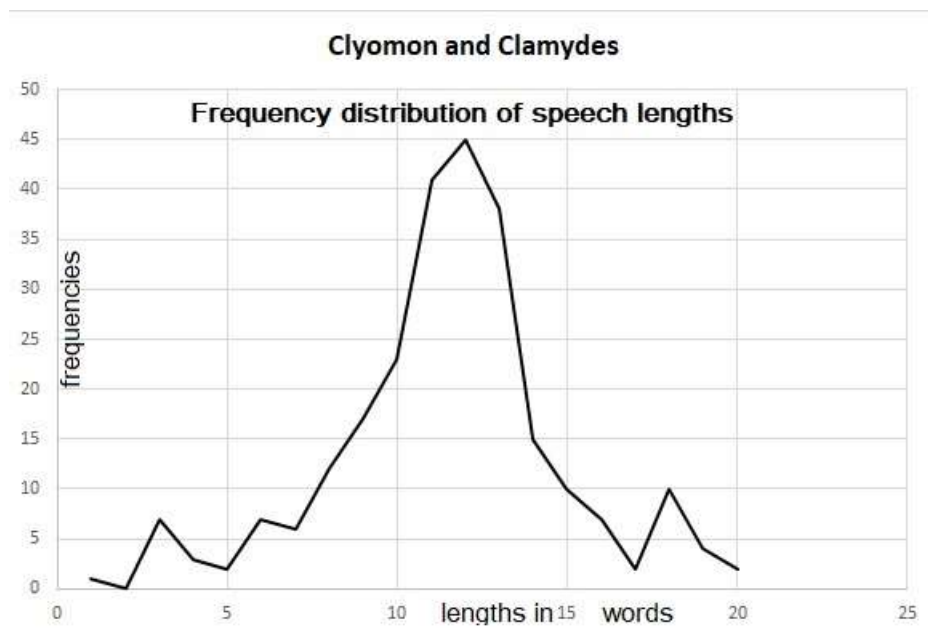


Figure 6 Frequency distribution of speech lengths in *Sir Clyomon and Sir Clamydes*

Speech Lengths play quite an important role in dating plays (Colyvas, K., Egan, G., Craig, H. 2023). Compared with the number of variations in speech lengths *Sir Clyomon and Sir Clamydes* takes on a completely independent role and, with its mode of 12 words (see Fig. 6), even surpasses the pre-1597 plays with their average mode of 8 or 9 words. As the most often used speech lengths become shorter in the course of time one has to assume that a pretext exerted its influence in the 1580s. This may well have been Sir Thomas Malory's work *Le Morte d'Arthur*.

Evaluation

The question of why 1599 is the year in which *Sir Clyomon and Sir Clamydes* was printed becomes an empirical fact because the Lord Chamberlain's Men were in a difficult financial situation. On the one hand, the construction of the Globe was costly and, on the other, income was falling. As a result, the manuscript, which was probably in Shakespeare's hands, ended up in the hands of the printer Thomas Creede. The process was repeated a year later when Shakespeare's *Henry V* was printed by Creede, this time with the author's name. The 1599 quarto is the link to the Queen's Men in the 1580s, when they performed the play that William Shakespeare and Thomas Kyd had revised in a collaborative effort. Their source, Sir Thomas Malory's principal work *Le Morte d'Arthur*, was available in the 1580s and became a well-known and influential text. Shakespeare drew on it again in the composition of *King Lear* and *Cymbeline*.

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Notes

Anonymous
*THE HISTORY OF THE TWO VALIANT KNIGHTS,
SIR CLYOMON
KNIGHT OF THE GOLDEN SHIELD,
SON TO THE KING OF DENMARK
AND CLAMYDES
THE WHITE KNIGHT,
SON TO THE KING OF SWAVIA*

Original version 1570—1583?
Acquired (and revised?) by the Queen's Men *circa* 1583
Purchased by Thomas Creede *circa* 1593/4,
Published 1599

a synoptic, alphabetical character list

ALEXANDER THE GREAT

King of Macedonia. Before the play begins, Clyomon once fought and won a great contest before Alexander. He defeated Sir Samuel and won the golden shield that has identified him ever since. Alexander is first seen in the play (at iv) returning from his conquests, anachronistically referring to his conquests of Kings and Keysars. In the

midst of his glorying in victory, his First Lord counsels against arrogance. This Alexander accepts as good advice. Throughout the play, Clyomon holds Alexander up as an example of a great man and king. Alexander's court is Clyomon's goal throughout most of the play. When the crown of the Isle of Strange Marshes is contested, Alexander declares that a trial of champions should decide the issue. Clamydes is chosen champion of Mustantius, but when no champion rises for the queen, Alexander wisely brokers a compromise: Mustantius will be king until the queen's child is born. Clyomon arrives too late to declare for the queen but begs to be allowed to fight Clamydes for his honor. Alexander wisely discovers a trick that allows Clyomon to reveal his name without having to battle Clamydes. The revelation that the Knight of the Golden Shield is Juliana's brother makes Clamydes his friend.

AMBODEXTER

Subtle Shift, who prides himself in shifting for himself, calls himself "an Ambodexter" at one point.

APOLLO

A "ghost character." Disguised as Knowledge, Subtle Shift claims that Apollo is his father.

BOATSWAIN

He sets Clyomon ashore on the Isle of Strange Marshes during the play's second tempest. He tells Clyomon that King Patranus rules this land.

BRYAN OR BRIAN SANS FOY

An enchanter. Famed for both his cowardice in battle and his great magic by which he destroys his enemies, he sees himself as a lover. He loves Juliana and through his magic has captured all the knights she has sent into the Forest of Marvels to slay the flying serpent. His plan is to enchant the knight who slays the serpent, steal the head, and present it to Juliana and claim the victory and her hand in marriage. Subtle Shift informs him that Clamydes has slain the beast. Bryan enchants Clamydes into a ten-day sleep. He then dons Clamydes's garments, shield, sword, and with the beast's head makes for Denmark. He then disappears from the play from x—xx, reappearing in xxi to say that his cowardice has forced him to journey by night and thus slowed his progress. He appears again in xxiii before the Danish court, claiming to be Clamydes and displaying the serpent's head. He claims Juliana. Clamydes arrives, however, and Bryan's cowardice betrays him as the imposter. The King of Denmark sentences him to prison forever and assigns Subtle Shift (known to all as "Knowledge") the post of guard to watch Bryan.

CLAMYDES

The White Knight and son to the King of Swavia. Juliana saves him from a sea

tempest as the play opens. She grants him safe harbor in Denmark. In return, he promises to slay the flying serpent that terrorizes the women of Denmark. Though he promises to do this, he must first go to Swavia to be dubbed a knight. In Swavia, Clyomon, the Knight of the Golden Shield, takes the King's honorable blow meant for Clamydes and so steals his knighthood. Clamydes vows revenge for the insult. His father charges him to discover the name and country of the Knight of the Golden Shield or else never return to Swavia. Only after this charge is he knighted and allowed to proceed upon his quest. He takes Subtle Shift as his servant, thinking the Vice to be Knowledge. Clamydes finds Clyomon but is persuaded to fight with him—and so learn his name—in Macedonia before Alexander the Great. In the fifteen days before their meeting, Clamydes determines to fulfill his promise to slay the flying serpent. The slaying is accomplished offstage, and he enters in *vii* with the creature's head on his sword. He has ten days remaining before he must meet Clyomon in Macedonia, and he determines to fill the time by freeing the knights that Bryan Sans Foy holds captive. Bryan enchants him into a ten-day sleep, steals his garment, shield, the sword with the beast's head on it, and puts him in his prison. When Clamydes awakes, he finds Subtle Shift pretending to free him. Like Clyomon, Clamydes fears that he will be dishonored for having missed the contest in Macedonia. He learns that the Knight of the Golden Shield is on the Isle of Strange Marshes and goes there. There he becomes Champion for Mustantius in the contest for the crown. A deal between the queen of the island and Mustantius stops the contest, but Clamydes recognizes the disguised Clyomon (champion for the queen), and begs Alexander the Great that they may be allowed to fight. Instead, Alexander orders Clyomon to reveal his name in a manner that allows him not to break his vow. Learning that Clyomon is brother to Juliana, Clamydes swears friendship to the Knight of the Golden Shield. In Denmark, he unmasks the imposter Bryan Sans Foy and is reunited with Juliana. A double wedding is then planned for Clamydes/Juliana and Clyomon/Neronis.

CLYOMON

Son to the King of Denmark. He is a lover of martial games and is known throughout the world only as The Knight of the Golden Shield. Years before the play's start, he took his leave of his father with a solemn vow that he would never reveal his name to anyone who did not first defeat him in battle. Since then, he has become famous, but because he is anonymous, his people believe he has died. He won his golden shield when Alexander the Great gave it him after his defeat of Sir Samuel in a contest. We first meet him in Swavia, where he finds Subtle Shift stuck in a mire. Thinking that Subtle Shift is Knowledge, Clyomon accepts him as a companion and servant. Together, they go to see Clamydes dubbed a knight, but he rakishly interposes himself as the King lowers his mace onto his son and takes the honorable blow himself, thus stealing Clamydes's knighthood. Clamydes pursues him and is willing to fight him to learn his name. Clyomon convinces him to delay the contest fifteen days and gain more honor by meeting in Macedonia in order to fight before Alexander the Great. On his way to Macedonia, however, Clyomon is caught in the play's second tempest and forced to land on the Isle of Strange Marshes, too seasick to continue. Like Clamydes,

he fears he will be dishonored for failing to keep his appointment in Macedonia. On the island, Princess Neronis discovers him and nurses him to health. They fall in love, and she gives him a jewel in return for his promise to return in sixty days. He is honor-bound to seek out Clamydes and so continues towards Macedonia. He meets one of the captive knights, whom Clamydes recovered, and is told that Clamydes also missed the Macedonian contest. Relieved, Clyomon decides to return to Neronis, but he learns from Rumor that the King of Norway has kidnapped her and that her father, King Patranus, has died of grief. His death has caused a power struggle on the island between his pregnant queen and his brother Mustantius. They are vassals of Alexander, and it is he who must decide the matter. Clyomon resolves to go to Norway and liberate his love from Thrasellus. He comes upon Thrasellus searching for the escaped Neronis. He fights the Norwegian king and kills him, but is himself grievously wounded in the fight. Corin discovers him, binds his wounds, and together they bury Thrasellus. He places his shield on the grave and also his sword, point downward to signify a defeated knight. However, when he later learns that the Queen of the Isle of Strange Marshes is begging for a champion, he reclaims his shield and sword and disguises himself before setting out. In disguise, he meets a page, who is actually his love Neronis in disguise. Not recognizing one another, Clyomon takes Neronis into his service. He arrives too late to fight in the queen's name, but he there begs Alexander to be allowed to fight Clamydes for his vow's sake. Alexander, wishing to avoid conflict between two such fine knights, asks him to reveal his name. Clyomon responds that a solemn vow forces him not to. But when Alexander then asks his country and his birth, he is obliged to answer that he is Prince of Denmark, and by that answer all know him. Because Clamydes is the beloved of Clyomon's sister, they become fast friends. They return to Denmark where Clyomon stands beside the real Clamydes in the face of the imposter Bryan Sans Foy. When all is resolved, "Cur Daceer" reveals that she is actually Neronis, and they are reunited. They plan a double wedding with Clamydes and Juliana.

CORIN

Also called "Father Corin," he is husband to Madge and a shepherd in Norway. His favorite oath is "Gos bones." Meeting the disguised Neronis in the forest, he takes "him" as a servant and dubs "him" Jack. He thinks this lad is unusually comely and warns him of the many lusty wenches he knows. Later, he discovers Clyomon, wounded in his fight with Thrasellus. He binds Clyomon's wounds and helps him to bury the slain King of Norway.

CORIN'S DOG

A shepherd's dog. He accompanies Corin when they find Clyomon, wounded in the forest. Corin talks at length to the dog, describing how "Jack" (Neronis in disguise) has won the hearts of the country lasses.

CUR DACEER OR CŒUR D'ACER

The name Neronis adopts in her second disguising as a page. This is her guise while in service to Clyomon. Clyomon glosses the name for the audience "Heart of Steel." In this disguise Neronis accompanies Clyomon to the Isle of Strange Marshes and, after Clyomon and Clamydes become friends, is sent to Denmark to announce to the King and Queen that Clyomon is alive and returning home.

FILCHER

A "ghost character." A neighbor of Corin who owns a farmhouse.

FLYING SERPENT

A "ghost character." A Danish beast that eats women. Whoever slays this beast will be espoused to Juliana, Princess of Denmark. Clamydes slays it (offstage), and Subtle Shift brings the news of the slaying to Bryan Sans Foy. The creature appears later as a head upon Clamydes's sword.

FRUMPTON

A "ghost character." One of Corin's neighbors who has a wench.

FRUMPTON'S WENCH

A "ghost character." Corin tells the disguised Neronis that Frumpton's wench wears a "freese sacke" and is merry with Corin at milking time.

GILLIAN OR GILIAN GIFFREY

A "ghost character." A local girl whom Corin reports as smitten by "Jack" (Neronis in disguise). She has fought with Joan Jenkin over "him."

HODGE

A "ghost character." A neighbor of the shepherd Corin whose maid "had a clap."

JACK

A disguise assumed by Neronis. Though she never calls herself Jack, the shepherd Corin dubs her thus when he takes her into his service.

JOAN OR JONE JENKIN

A "ghost character." A local girl whom Corin reports as smitten by "Jack" (Neronis in disguise). She has fought with Gillian Giffrey over "him."

JULIANA

Daughter of the King and Queen of Denmark, heir to the throne since her brother Clyomon's disappearance. As the play opens, she gives Clamydes safe harbor from a

storm in return for his promise to slay the flying serpent that terrorizes the women of Denmark. She gives Clamydes a white shield and the name "White Knight of the Silver Shield." She promises him marriage if he succeeds. Later, she has a premonition that an unknown knight will claim Clamydes's deed and valor. She is in fact later deceived into believing that Bryan Sans Foy is Clamydes when he appears in court with the beast's head. When the real Clamydes arrives, she thinks that he is the imposter (having seen Bryan in the coat and shield she gave him). When Clamydes challenges Bryan, however, and Bryan runs away, she realizes her mistake and is forgiven. Clamydes sees her refusal to believe him as commendable constancy in her. They are reunited and plan a double wedding with Clyomon and Neronis.

KING OF DENMARK

Father of Juliana and Clyomon, he sent his knightly son out into the world (before the play begins) with a solemn vow never to reveal his name to anyone who does not first defeat him in battle. The King of Denmark makes his first entrance at play's end (xxiii). He is fooled into believing that Bryan Sans Foy is Clamydes and prepares the nuptials for him and Juliana. In the midst of preparations, he is overjoyed to learn from "Cur Daceer" that Clyomon returns.

KING OF SWAVIA

Father of Clamydes. As he prepares to dub his son a knight, he charges him with the chivalric ideal: defend the poor, be true to God, King, and country, and pursue honor. Clyomon interposes himself, however, at the crucial moment in the ceremony and takes the mace's blow thus robbing Clamydes of his knighthood. The King charges Clamydes to pursue the Knight of the Golden Shield and discover his name and country or else never return to Swavia. He then dubs Clamydes a knight.

KNIGHTS, THREE CAPTIVE

Three knights whom Clamydes rescues from Bryan Sans Foy's prison. They were each enchanted (as Clamydes had been) when they attempted to slay the flying serpent for Juliana. They presumably aid Clamydes in killing Bryan's men—action that the audience only hears offstage. The First Captive Knight avows that they had come seeking Juliana's love. All three promise to redeem Clamydes's honor by telling Clyomon, should they meet him, why he was delayed in coming to Macedonia. Later, the First Knight comes upon Clyomon and explains Clamydes's delay and reports his bravery. This information much relieves Clyomon, who realizes that his own honor is thus redeemed.

KNOWLEDGE

A disguise assumed by Subtle Shift. As Knowledge, he claims to be the son of Apollo. He is called Knowledge throughout the play, and no one on stage ever learns his true identity.

LADIES OF THE ISLE OF STRANGE MARSHES

Mute characters. They are with the Princess Neronis when she comes upon Clyomon, who is seasick on their shores.

LORD OF ALEXANDER THE GREAT

He counsels Alexander against arrogance. He reminds his king that Alexander's father, Philip, hired a child to enter his chamber each morning and remind him that he was but a mortal man. Alexander accepts this as wise advice.

LORDS OF DENMARK, TWO

Mute characters. They attend the King and Queen of Denmark in the final scene (xxiii).

LORDS OF NORWAY, TWO

Advisors to King Thrasellus. They counsel him not to attempt a martial assault upon the well-defended Isle of Strange Marshes. Rather, they advise him to disguise as a merchant and trick Neronis onto his ship and kidnap her.

LORDS OF SWAVIA, FIRST AND SECOND

The King of Swavia orders them after Clyomon when he steals Clamydes's knight-hood. They cannot catch the Knight of the Golden Shield but instead return with his servant, Subtle Shift.

LORDS OF THE ISLE OF STRANGE MARSHES, TWO

Two lords who are with Neronis when she discovers Clyomon, who is seasick on their shores. They carry (or assist) the stricken knight off stage at Neronis's request.

MADGE

A "ghost character." Corin's wife, she goes on Sunday in a gray gown. Corin claims that "Jack" (Neronis in disguise) is even grander than Madge on Sunday.

MAID, HODGES'S

A "ghost character." The shepherd Corin recounts to the disguised Neronis that this maid "had a clap." He warns "Jack" not to meddle with her because she has "eaten set leekes."

MUSTANTIUS

Brother to the King Patranus of the Isle of Strange Marshes. We first learn of him when Rumor reports to Clyomon that the king has died and a power struggle has erupted between the widow-queen and Mustantius over the crown. The island is in

vassalage to Alexander the Great, and he decides that the crown's fate must rest upon a battle between champions. Clamydes becomes champion for Mustantius. When it appears none will rise for the pregnant queen, Alexander brokers a deal whereby Mustantius will rule until the child is born. If the child lives, it will take the crown. Mustantius will receive five thousand crowns recompense.

NERONIS

Princess of the Isle of Strange Marshes. While walking with some of her Lords and Ladies, she comes upon Clyomon, who is seasick almost to death and cast upon her shores. He will not reveal his name to her, but she knows him as the Knight of the Golden Shield and offers the worthy man her succor. She falls deeply but secretly in love with him and fears he hides his name because he is lowly born or else a "run-nagate." She slyly tricks him into declaring his love and gives him a jewel if he promises to return from Macedonia within "three score days." Thrasellus, the Norwegian king, kidnaps her and takes her to Norway. In Norway, she escapes by tricking him into believing she loves him and then disguising herself as a page and running into the woods. Still disguised as a boy, she gives herself in service to a shepherd, Corin, who calls her Jack. Later, bemoaning her shepherd's toil, she comes upon Thrasellus's forest grave adorned with Clyomon's arms. She believes that Clyomon has been slain. Determined to end her own life, she sings a song, and is interrupted by Providence, who descends to her. She is bidden to read the inscription on the grave and discover that Clyomon lives. She leaves Corin's service, exchanging her shepherd's disguise for the page disguise and calling herself "Cur Daceer." Dressed thus, she meets Clyomon, who is also disguised, and becomes his page (neither recognizing the other). They travel to the Isle of Strange Marshes, where Clyomon means to become the queen's champion. There Clyomon and Clamydes become friends, and "Cur Daceer" is sent to Denmark to announce the homecoming of Clyomon. When all is resolved in Denmark, Neronis takes the Danish Queen into her confidence and, with her aid, reveals her true identity to Clyomon, and they are reunited. They plan a double wedding with Clamydes and Juliana.

NICHOLS OR NYCHOLS

A "ghost character." One of Corin's neighbors who has a daughter.

NICHOLS'S OR NYCHOLS'S DAUGHTER

A "ghost character." Corin knows her as "a jolly smug whore" with fat cheeks who is sure to like the looks of "Jack" (Neronis in disguise).

PAGE, FIRST AND SECOND

There are two pages that figure in the play.

- a. The First Page lives on the Isle of Strange Marshes. He appears on the day of the Battle of Champions. He only comments in an aside that he wishes that he had Mustantius's favorable choice.
- b. The second page is actually a disguise that Neronis assumes in order to escape from Thrasellus, the Norwegian king. In this disguise she offers herself into service to the shepherd, Corin, who calls her Jack. Later, she becomes Clyomon's page, at which point she calls herself "Cur Daceer." In this last disguise, she travels to Denmark to inform the King and Queen that their son is alive and returning home.

PATRANIUS

A "ghost character." King of the Isle of Strange Marshes and father of Neronis, he has a pregnant queen. When Thrasellus kidnaps Neronis, Rumor enters to report that Patranus has died of grief. His death creates a power struggle for his crown between his queen and his brother, Mustantius. Alexander the Great must come to decide the matter.

PHILIP OF MACEDON

A "ghost character." Father of Alexander the Great. According to Alexander's Lord, Philip had a child enter his chamber each morning to remind him that he was but a mortal man.

POLICIE

A nickname, which Bryan Sans Foy bestows upon Subtle Shift.

PROLOGUE

The Prologue praises the author's work, generally treats the play's plot, and begs the audience's courtesy. He likens spectators who talk at the play to swine who have "peereles" cast before them.

PROVIDENCE

In what might be the first use of flying machinery identified on the popular English stage, Providence descends to stop Neronis's suicide. He bids her read the inscription on Thrasellus's grave to discover that it is the Norwegian king, not Clyomon, who is slain. He then ascends.

QUEEN OF DENMARK

Mother to Clyomon and Juliana. She makes her first entrance at play's end (xxiii). She is overjoyed to learn from "Cur Daceer" that Clyomon returns. She withdraws with "Cur Daceer" supposedly to hear a private communication from Clyomon. It is a ploy,

however, and they return with Neronis in her proper attire to be reunited with Clyomon.

QUEEN OF THE ISLE OF STRANGE MARSHES

Mother of Neronis and wife (later widow) to King Patranus. We first learn of her when Rumor tells Clyomon that she, pregnant and recently widowed, is in a power struggle over the crown with her brother-in-law, Mustantius. Alexander, their liege lord, decides that a contest of champions must resolve the issue. The queen cannot find a champion for her cause to stand against Mustantius's champion, Clamydes. Alexander brokers an agreement whereby Mustantius is allowed to rule until her child is born, after which Mustantius is to receive five thousand crowns to recompense him. She agrees just as Clyomon enters, disguised, and offers to be her champion. The arrangement, however, is already concluded.

RUMOR

He enters running. He informs Clyomon that Thrasellus has kidnapped Neronis, her father has died of grief, and the pregnant queen is in a power struggle over the crown with her brother-in-law Mustantius. Alexander the Great is to decide the issue of who receives the crown.

SERVANTS OF BRYAN SANS FOY, TWO

Mute characters. They help Bryan Sans Foy to carry the enchanted Clamydes to Bryan's prison. They are also presumably slain by Clamydes and the Three Captive Knights, but his action is only heard offstage.

SHIPMASTER

He is only an offstage voice. During the second tempest of the play, he is heard offstage barking orders to strike sail and cast anchor while the Boatswain deposits a seasick Clyomon on the shores of the Isle of Strange Marshes.

SIR JOHN

A "ghost character." The shepherd Corin's parish priest. Corin says that more people will look at "Jack" (Neronis in disguise) on Sunday than will look at Sir John.

SIR SAMUEL

A "ghost character." A "worthy knight of fame" whom Clyomon defeated in a contest before Alexander the Great. This victory won Clyomon the golden shield that has also become his epithet, "Knight of the Golden Shield."

SUBTLE SHIFT

Called the Vice in the *dramatis personae*. He is a spouter of proverbs who shifts only for himself and whose favorite oath is "Gogs bloud." He is first found in Swavia,

stuck (offstage) in a mire. He introduces himself to Clyomon as Knowledge, son of Apollo, and is called Knowledge throughout the play. He offers his service to Clyomon and tells him the news that Clamydes is to be dubbed a knight that day. When Clyomon steals Clamydes's knighthood, Subtle Shift is captured and threatened with death if he does not reveal his master's name. This he cannot do because the Knight of the Golden Shield tells his name to no one. He is saved when Clamydes, also thinking he is Knowledge, takes him as his servant. He runs away, however, as soon as Clamydes and Clyomon meet to fight. He is quickly reunited with Clamydes and tells him of the enchanter, Bryan Sans Foy, when he learns that his master means to enter the Forest of Marvels to slay the flying serpent. Fearing the enchanter himself, Subtle Shift goes to Bryan, tells him of Clamydes's coming, and offers to be the enchanter's servant. He also brings news that Clamydes has slain the serpent. After Bryan enchants Clamydes and takes his sword, the beast's head, shield, and garments, Subtle Shift determines to help Clamydes escape from the enchanter's prison. When Clamydes awakes from his enchantment, Subtle Shift appears with a sword and target, pretending to fight his way in and release his master. While Clamydes then frees the Three Captive Knights and slays Bryan's men, Subtle Shift breaks open Bryan's treasure chest and steals all that he can carry. This load then comically burdens him as he follows Clamydes on the remainder of their journeys. When Alexander the Great comes to judge the crown of the Isle of Strange Marshes, Subtle Shift dresses in finery and tries to insinuate himself into the court. He next enters as a "Whiffler" to say that no champion for the queen of the Isle of Strange Marshes has appeared and the day has arrived. He rashly offers to be her champion but withdraws the offer immediately. When all is resolved, the King of Denmark makes him Bryan Sans Foy's warden.

THRASELLUS

King of Norway. He complains to his Lords that he is hopelessly in love with Neronis. Her father, King Patranus, has rejected his request to marry her, and he now proposes to take her by force. His Lords counsel him to disguise himself as a merchant and steal her instead. He accepts this advice, and it succeeds. Once back in Norway, Neronis tricks him into believing that she loves him. Lulled into a false security, Thrasellus allows her enough freedom to effect her escape from him disguised as a page. Pursuing her into the woods, Thrasellus meets Clyomon. They fight, and though he wounds the Knight of the Golden Shield, he is killed. Corin and Clyomon bury him. Clyomon leaves his golden shield and sword at the grave—the point hanging down to signify that Thrasellus was conquered and lost renown. Clyomon also writes a placard describing who lies in the grave. It is this grave that Neronis later discovers and mistakes for Clyomon's. <<https://cord.ung.edu/prescly.html>>