

**Spatial Mobility as Social Mobility in the Early Seventeenth Century:  
Henry Peacham Jr.'s Picaresque Novel  
*A Merry Discourse of Meum and Tuum***

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**Abstract**

The theme of migration and travel occupies a prominent position in the literature of the Sixteenth and Seventeenth Centuries. Travelogues, travel notes, poems, and disparate accounts of the booming explorations towards the New World(s) abundantly embody the spirit of adventure of the age. The energetic spirit promoting the appropriation of new and distant lands did not, however, belong exclusively to the class of sailors, pirates, merchants. It seems, on the contrary, to define a widespread political and cultural attitude on the part of different social groups, at all levels of society.

A significant sign of this phenomenon is the rise of the picaresque novel whose sagacious protagonists travel primarily for material gain and partly for entertainment. Their spatial movement is clearly the means of a new upward social mobility. This movement is obviously very different from the present day migrations prompted by wars and political persecution, but, *mutatis mutandis*, it is somehow similar to contemporary migrations in search of economic improvement and amelioration of one's social status.

I will discuss the many implications of this kind of narratives in the XVII Century by examining Henry Peacham Jr.'s *A Merry Discourse of Meum and Tuum*, a 1639 short novel (for which no modern edition was available until I produced one in 1997, after a period of research at the Folger Shakespeare Library in Washington D.C.) (Locatelli 1998).

The protagonists of Peacham's picaresque novel, the twins Meum and Tuum, move across England from the Fenlands to Cambridge and from there to London, thus providing a rich and amusing picture of the geographical, social

and cultural situation of England in Early-modern times. Through their keen observant gaze the reader is taken to farms and universities, taverns and churches, and thus meets a rich variety of social types, and is given a unique perspective on the mores and shifting values of Jacobean England. The utilitarian purpose of the movement of picaresque heroes is certainly distant from the devotion prompting Mediaeval pilgrims; moreover, their social ambition is usually combined with their ability to provide witty and satirical comments on their surroundings. The story of their adventures is thus much more than just a lively “Michelin Guide” of England *avant la lettre*, it is a vivid illustration of social situations and a convincing anticipation of the emergent entrepreneurial mentality of the XVIII century.

**Key words:** *picaresque novel, invading nomadism, picaresque heroes, pre-Reformation art and architecture, peregrinations in space and mind, the development of the satirical mode, parodic innovation.*

### **The Shifting Purposes of Travel in the Sixteenth and Seventeenth Centuries and the Rising Genre of the Picaresque Novel**

In the Sixteenth and Seventeenth Centuries the rising genre of the travelogue to distant and unknown countries (concerning either actual, or feigned journeys) posits the crucial concept of “charter” in its double semantic value of “a mapping” of unknown lands, as well as of “a control” or “management” of such lands, under the prevalent assumption of the right of to their appropriation on the part of the newcomers. We can therefore easily detect in most of these texts the posture of what Edouard Glissant brilliantly defines the “invading nomadism” of the Conquerors (Glissant 1997:12).

The spirit promoting such appropriation has clear affinities with the spirit of entrepreneurial adventure implicit in the picaresque novel, a genre *par excellence* focusing on the motive of travel as a means of material acquisition, and as a form of simultaneous spatial and social movement. Picaresque itineraries are, in fact, primarily prompted by the need of acquiring wealth, but also by other motives, such as the need to run away from creditors or enemies,

or the desire of independence from family or from local constraints, or by pure and simple curiosity. The hero of the picaresque in many ways foreshadows the pragmatic style of the protagonists of countless XVIII century novels, and contributes to the nascent affirmation of a bourgeois ideology.

The motive of travel and peregrination is, of course, as ancient as the *Odyssey*, but it takes on new connotations in the context of XVI and XVII century explorations, which eventually find their climax in the following century, in the archetypal figure of Robinson Crusoe. This figure has become a “global icon” of bourgeois values, i.e. of the spirit of adventure combined with the practical virtues of the “self-made man”. Several decades before Defoe’s renown novel, picaresque narratives had been produced across Europe, a growing number of works which had already registered, and had in turn began to foster, a new attitude towards the meaning of travel itself.

The Picaresque clearly illustrates the new cultural *mentalité*, since perhaps more than any other genre it represents the shift from a traditionally religious view of travel (the pilgrimage) and from a scholarly conception of movement (that of the *clerici vagantes* and of the Humanists, eventually culminating in the fashion of the *Grand Tour*) to an entirely secular and utilitarian view. The transcendental, spiritual and reparative features proper to the Mediaeval religious pilgrimage are gradually, but irreversibly, shifted in the picaresque novel towards secular meanings and interests, i.e. towards economic aims and pleasurable goals. The experience of secular, as opposed to purely religious, travel had, of course, found great impulse with the early Humanists, whose peregrinations across Europe had been conducive to both the elaboration and dissemination of new forms of theoretical and practical knowledge. Their quintessentially intellectual purposes, however, remain clearly outside the scope of picaresque narratives. If the picaresque heroes come in contact with Academies, Inns of Court and Universities, it is not in order to improve their minds through knowledge in the humanities, but only in view of gaining the kind of practical knowledge needed for social and economic advancement. This is the case with the picaresque novel under discussion. The protagonists of Peacham’s novel *A Merry Discourse of Meum and Tuum* are not concerned

with forms of abstract learning *per se*. The very idea of “adventure” displayed in this kind of works bespeaks a new approach to economic and social realities, an attitude which relegates metaphysical and/or intellectual pursuits to the background, while promoting a new primary interest in material concerns. In fact, the sagacious protagonists of the picaresque novel travel exclusively, as Peacham Jr. acutely suggests, for “profit and pleasure”. This twofold purpose may have been present in previous experiences of travel, but never before had it found a full social legitimation and become the central focus of the narrative. The Mediaeval pilgrims of *The Canterbury Tales*, for example, were not, of course, driven by exclusively devotional concerns, and yet their overt motivations had to fit into a religious frame. Two hundred years later such legitimation is no longer required of travelers, and the picaresque heroes are oblivious of both genuine religious concerns, and disinterested scholarly pursuits. A renewed interest in the theme of travel and the rise of new genres in the literary context are among the significant tangible responses to the rise of bourgeois interests. The picaresque hero’s spatial movement is clearly the means and expression of a new social and economic mobility. Shifting attitudes and expectations lend unprecedented support to a utilitarian view of travel.

Although the debate on the origin and textual sources of the English picaresque is still ongoing, a prevalent scholarly opinion indicates an indisputable influence of the Spanish picaresque, particularly of the novel *Lazarillo de Tormes*, after David Rowland’s 1586 translation into English. The “native” picaresque, as a specific kind of narrative, starts in England in 1575, with Jerome Turler’s *The Traveller*, and continues with Robert Dallington’s *A Method for Travell*, a text often considered more of a *vademecum* or a historical report than a proper picaresque novel. The best known example of the genre remains, of course, Thomas Nashe’s *The Unfortunate Traveller* (1594). Peacham Jr.’s *A Merry Discourse of Meum and Tuum* does therefore valuably and significantly enrich the picture of this genre in Early Modern England.

### Henry Peacham Jr.: An Itinerant Scholar and Artist

Before examining Peacham Jr.'s picaresque novel, a few details of his life and works must be provided. Henry Peacham Jr. was born in 1578, the son of Anne Fairclough and of the minister Henry Peacham the Elder, who is remembered in English letters first and foremost for his contribution to Early-modern rhetoric. He was, in fact, the author of *The Garden of Eloquence* (1577), a normative rhetorical text providing a detailed taxonomy of tropes and figures. Both rhetoric<sup>1</sup> and ecclesiastical culture<sup>2</sup> are relevant elements of Peacham Jr.'s formation, and they leave unmistakable traces in his works (in *A Merry Discourse* we find several ecclesiastical types and Peacham Jr.'s Anglican and Royalist position is forcefully defended in several of his other works). And yet, his interest in antiquarian and artistic matters was to shape his career in a different direction from the ecclesiastical goals of his father. After a BA at Cambridge, he undertook a voyage across the country in the company of other humanists (Robert Cotton, John Selden, William Camden) who shared his antiquarian interest in pre-Reformation art and architecture. His first-hand experience of Westminster, Canterbury and Lincoln is displayed in *The Art of Drawing* (1606) and in subsequent handbooks and "travel guides". Peacham Jr.'s sharp observant eye on English social settings and their cultural connotations makes him one of the most acute "reporters" of contemporary English social life. An interesting parallel is provided by the already mentioned *A method for travell: shewed by taking the view of France*, by Robert Dallington (1598), also published (presumably) in 1606. Both Dallington (who took a classical "Grand Tour" on the Continent) and Peacham (who roamed across Britain in search of ancient and Mediaeval relics) undoubtedly belong to the category of the itinerant scholars and travelling intellectuals whose peregrinations in space and mind were part and parcel of Mediaeval and Early-Modern culture. Nearly all of his works testify to Peacham Jr.'s first-hand knowledge of specific places in Britain. A prominent position in the literary genre of the "guide book" must be assigned to his *The Art of Living in London* (1642), a practical guide to the pleasures and dangers of the booming capital. It is full of anecdotes, and not dissimilar from his *Coach and Sedan*, a lively short text debating the respective

merits of movement in either one (the coach) or the other (the sedan) means of transportation. The sections devoted to London in *A Merry Discourse of Meum and Tuum* are also worthy of attention, given the perceptive representation of the city's manners and social customs. But Peacham Jr.'s talents are not limited to travel literature: he also excelled in the art of limning and illustration, and in the production of emblems (Locatelli 2000:77-93), which cannot be discussed at length in this paper, devoted to his travel literature<sup>3</sup>. Let us then come to Peacham's contribution to the picaresque and to the 1639 text of *A Merry Discourse of Meum and Tuum*.

### **The Lived Topographies of *A Merry Discourse***

Several elements in Peacham Jr.'s picaresque narrative deserve attention and will be discussed for their innovative literary merit: in fact, not only does he provide a unique and relevant contribution to the genre in Early Modern England, but he also forcefully contributes to the so called "Rogue Literature" (Rawlings 1992) and to the development of the satirical mode which was to flourish in the XVIII century, often converging into the polymorphous genre of the novel.

The protagonists of Peacham's picaresque novel, the twins Meum and Tuum (and the theme and motive of "the double" is also relevant in this short novel), move across England from their hometown "Wrangle", in the region of the "Fennes" to Cambridge, and from there to London, and back. Their itinerary outlines salient features of the social and geographical fabric of Early-modern England. The itinerary of the two picaresque protagonists often reveals a first-hand acquaintance of the author with the places and with various social roles and professions. The narrator's topographical accuracy suggests that the author has drawn its materials from his own peregrinations and lived experience in the Fenlands, specifically in the towns of Boston, Cambridge, and London, and in their more or less immediate surroundings. Peacham's own itineraries across rural and urban England undoubtedly fed his narrative inspiration, so that his narrative strategy superimposes the voice of the narrator as eye-witness to that of the author's own views and opinions on contemporary England. His

description of Boston is exemplary. Peacham lived in Boston around 1622-1623, his daughter Elizabeth was born there. In the novel, in line with his youthful antiquarian interests, he traces the name of Boston back to the Benedictine monk St. Botholf (or Botulf) who died there in 680 c.e., and he carefully records that in the XIII century Boston was an important sea port, second only to London, while its importance regrettably waned as the sand gradually filled up the river's estuary<sup>4</sup>:

*To make a Topographical description of this Towne (by way of digression) it standeth seven miles beyond Villam Butolphi, alias Boston, at the hither end of a spacious and fruitfull Marsh, well knowne for plenty of the biggest and fattest sheepe of England; it is adjoining to that arme of the Sea, called by Ptolemy, Metaris Aestuarium; it was sometimes a Market Towne, and in time of Canutus the Dane, it had a fair haven, which since the Sea hath forsaken, and is now toward the Sea filled up with sand, and upon Land become a deep valley, wherein grasse growth, and is common for their sheepe. (p. 60)*

His knowledge of Cambridge likewise rests on Peacham's years of stay there. When Meum and Tuum reach Cambridge and plan to acquire some knowledge of the "Lawes" in order to become proficient in the art of disputation, the narrator's allusion to the curriculum is a precise indication of the knowledge Peacham had acquired in Cambridge as a student:

*...but above all others they desired to see the common Schooles, an desired to heare the Disputations, and wrangling of the Sophisters; with some of whom they had aquainted themselves, they learned all the rulkes of Arguing, with the Nature of Syllogismes, and every Fallacie, whereby they enabled themselves, for*

*reasoning pro&con in all places, and upon every occasion; and were now became able to entangle any Adversary, or Opposite in Logicall limetwigs. Now having well viewed the University and Towne, and being furnished with Latine and Logick, enough for the practice of the Law, they take their leaves, and to London forward by Trompington they goe. (p. 78)*

The naming of sites and monuments in Cambridge is also detailed, if not always entirely historically accurate. The narrator refers to the “Petit curie” (Petty Cury was a street in Cambridge), to the ruins of a Castle, to “Pythagoras Schoole” (a part of St. John’s College), to “The Round Church” (unlikely to have been a Synagogue, as the narrator suggests), to “Jesus Colledge”, and even to Erasmus of Rotterdam’s “Chamber and Study, in Queen’s Colledge”.

The description of London is rich and varied. As expected of picaresque characters, the twins take up a lodging in “Theeving-lane”, surprisingly, but no doubt ironically set close to “the upper hand of *Westminster Hall*”. The following day they visit the “Beare-biting sites” (where Meum is hit by one of the Beare-wards, for taking the city butchers’ part against the bear-keepers, and in a highly exhilarating scene loses his breeches while trying to escape the attack of a furious bull). In order to reach the “Beare-garden” the twins had to go “over the water” and this provides the lively description of the “Watermen” on the Thames, who are “railing at one another” about fares and clients to hire. Visits to quieter and more respectable and august places follow, to both the Inns of Chancery, and to Westminster Hall (the site becomes the occasion for a historical digression on Heraldry and Richard II). Peacham’s knowledge of London is, of course amply documented also in his, already mentioned “guidebook” *The Art of Living in London* (1642). But Peacham’s descriptions are not limited to places: he has a truly meticulous eye for the rich variety of people and social strata of contemporary England.



### **The Picaresque as Social Survey: Professions, Social Status, and Mores**

Through its detailed and amused attention to various professions and locations this text offers a unique perspective on the social levels, the mores, and shifting values of Jacobean England. Moreover, it achieves a meticulous and comprehensive description of the historical moment with pervasive humor, and often through a brilliant satirical voice. In their travels Meum and Tuum meet a wide spectrum of professions and social roles: an old Parson (p.62), a Proctor (p.64), a farmer (p.64), a young diligent preacher “Mr. of Arts of Cambridge” (p.66), a “Suffolke cheesemonger” (p.72), “a Baker of Chesterton” (p.72), a “Hostesse” (70), a number of Attorneys (pp.64, 86, 90, 102), Magistrates (p.122), a “Bailife”(p.68), two contending “swinheardes”(68) and Lords (68), a “Crown Promotour belonging to the Exchequer” (p.74), a Clerk of the Parish (p.80), a Vicar (p.80), the Watermen on the Thames (p.82), the Beare-wards in the Beare-Gardens (p.84), the city Butchers (p.84), students at the Inns of Chancery (who are Cornish and Devonshire Gentlemen) (p.86), a Countryman visiting London (p.88), a “Justice of Peace” now retired and comfortably living in the country (p.94), the Apprentice and the Maid working in his house (p.100), Projectors (p.p.92), a Tinker (p.98), a young “Heire” wasting his patrimony in dissolute living (p.104), a couple of quack ‘doctors’ (p.106 and p.110), a Roper (p.122) and several “Ladies, Gentlewomen, and other honest Women” (p.120).

In their peregrinations Meum and Tuum always try to fool others, often strategically pretending to take opposite sides in the quarrels they come across, which they claim to resolve disinterestedly. Moreover, they manage to profit from the quarrels which they provoke among commoners, parsons, and lords. With the typical eagerness of the picaresque hero, they also impersonate several professions, including that of Attorney (the most frequent and lucrative role), the functions of Crown Inspector, of Fortune-Teller, of “Physitian”, and even of Gipsy, always deriving material gain from people’s credulity and contentiousness. The fact that the picaresque hero revels in tricks and pranks at the expenses of others, contributes to the light and amused tone of the narrative.

**Literary Innovations in *A Merry Discourse*: Parody,  
the External Gaze and a Satirical Voice.**

At least three elements seem to anticipate, or even promote in *A Merry Discourse* the literary development towards the genre of the canonical XVIII Century “Novel”: i.e. parody, the external gaze and a satirical voice.

Parodic innovation is immediately manifest in the *incipit* of the picaresque journey. The scene of the twin’s departure connotes Peacham’s novel as an amused parody of the Mediaeval Romance. It also provides a description of the different rural activities and occupations of the Fenland summer, but, what is more important, it is a quintessentially “carnevalesque” moment, in Bakhtin’s sense (Bakhtin 1981), which reverses the meanings that are intertextually evoked in the comparison between the setting off of the picaresque hero and the traditional departure of the heroic Mediaeval Crusader:

*In brief, their Father resolved to be troubled no longer with them, but to send them into the world, to seeke their fortune, and rather forthwith while the Summer lasted, the weather was faire, the daies long, and (if extremity constrained them) while there was meanes to get something in the fields, as by Haymaking, sheepe-shearing, shocking of corne, pitching the cart, and the like hereupon, as well for lightness in hot weather, as saving his money, he clad each of them in a parchment suite, made of Bonds and Leases out of date; the large black lines served for lace, and the waxen seales for buttons; for hats they had two Monmouth Caps their Father brought out of Wales, wherein they stuck a Fen-Cats-Taile or two; weapon they had none, save each of them a broome staffe in his hand, with some small summe of money in their pockets: and thus accoustred, out of dores they goe (without either asking their Parents blessing, or once bidding them*

*farewell) on their intended voyage, bidding their sweet and native soile of Wrangle (for how long they knew not) a friendly adieu.”* (pp. 58-60)

The twins' attitude and posture recalls and mocks the dressing of the chivalric hero: each item of clothing (“Monmouth caps”, “Fen-Cats-Taile”, “a broome staffe”) is a debased version of the elements of a traditional knight's armor (helmet, plumes, spear) and the lowly goals of the protagonists are in sharp contrast to the lofty aims proposed by the Crusaders. The noble journeys of the latter are parodied in the base and immediately utilitarian purposes of picaresque travel. Meum and Tuum (whose very names connote a bourgeois interest in property and ownership) are two penniless rogues, ready to embark on morally dubious adventures, and ready to make the most of the contentions and strife of the people they meet on their way. The narrative tone is clearly that of parody, and, as already suggested, it suggests derision of the traditional Romances. The subversion of the ideal figure of virtue could not be more complete: the picaresque twins are no idealists, and their motives are far from generous or noble. The rogue has replaced the noble hero and the motivations behind their respective travels illustrate a great shift in moral values. The picaresque is as timely in the Seventeenth Century as it is incompatible with the older chivalric genre, and one is easily reminded of the fact that the two narrative modes are magisterially and unmistakably confronted in the near contemporary masterpiece *Don Quixote*. It is significant that Meum and Tuum come from the town of Wrangle (*nomen omen!*) and that the town wants to get rid of them because of their contentiousness. After being rejected as soldiers for fear of a mutiny in the Army (due to their quarrelsome personality) they embark on a picaresque journey, to the “outside world”.

Peacham's keen observation of places and people is often combined with the adoption of an external point of view in the description of social and spatial contexts. In fact, the narrator's gaze on the picaresque heroes, and their own gaze on XVII century England allow for a critique, as well as a description of places, people, and customs. The traveller's gaze becomes a powerful stylistic

device in the satirical literature of the XVIII century. The stranger's position is in fact the most adequate to promote comments on and criticism of specific social mores and context. Not surprisingly, Peacham's narrative gaze is above all satirical and his satire has a number of specific targets: first and foremost Attorneys and Magistrates, who, pretending to facilitate just and even amicable solutions to controversies cause, on the contrary, bitter and endless disputes (for the benefit of their own pockets). As Meum and Tuum explain to the retired "Justice of the Peace" who is hosting them in his house a few miles from London:

*we are dablers in the Lawes, and well knowne to all the Courts about Westminster; I pray God not for Pickpockets; we cut, nor pick no purses, quoth Tuum, but empty them after a legall way, for there is not a tryall but we have a hand in the same, and in every sute, though never so long depending;* (p. 96)

The explicit moral of the fable throughout Peacham's narrative is that quarrels and disputes are advantageous for cunning Attorneys, rather than for any one of the parties involved. According to the rules and classical features of the picaresque, the heroes of his novel are no saints or philosophers, they are literally two "rogues" who delight in strife, but who eventually become gentrified (economic and social advancement is the acknowledged purpose of their travels, as already suggested). They return to their original point of departure, after achieving a respectable and even affluent social status. Their acquisition of a specific competence in legal matters is the skill that more than any other advances their social upgrade. They often pass for trained Attorneys or "experts of the Law", since they get involved in all sorts of disputes in which something is to be gained. Their economic improvement and their rising social respectability along the picaresque journey is significantly marked by change in apparel (which starts relatively soon, when a Proctor gives Meum a "handsome blacke suit"). Their gentrification is also made explicit in the new form of

address they receive: "...and whereas before they were called by their names only, they were called now Mr. Meum and Mr. Tuum."(p.92). The success of the picaresque parable is thus fully accomplished: the bourgeois virtues of cunning and entrepreneurial courage receive their reward. The progression is worth examining: when they start out on the voyage from "the Fennes" they hardly have any decent clothes to wear. They eventually get rid of the ridiculous "parchment suit" their father had clad them in, and with keen commercial acumen and *savoir faire*, sell it "to a Taylor for Measures", as soon as a few rewarding adventures have allowed them to afford a "very handsome and civil apparel" (p.76). Meum and Tuum combine a hear-say knowledge of the law with a personal propensity to contention and with an astute mind. These entrepreneurial "qualities" bring them abundant material gain from involvement in disputes *ad infinitum*. And yet, as it becomes the picaresque hero, a rogue and spendthrift almost by definition (in contrast to the thrifty bourgeois hero of XVIII century novels), Meum and Tuum live hand-to-mouth, and are, on the whole, unable to accumulate wealth. This explains the repetitive gestures of their peregrinations and the circular and "interminable" structure of the narrative itself<sup>5</sup>. Their deliberation to return to their homeland will be short lived, despite the fact that they find "sute and strife" there: they will "returne up to London" and the picaresque voyage will presumably continue forever.

### Conclusion

I hope to have convincingly argued that spatial movement is a quintessentially social movement in Peacham's picaresque. The story of Meum and Tuum is much more than a guide book for travellers in XVII century England; it is not only a lively tale of adventure, but also a convincing illustration of the emergent entrepreneurial mentality of the age, and of the incipient bourgeois ideology of XVII century society. Not least, *The Merry Discourse* undoubtedly deserves wider critical attention and a due canonization as a very valuable literary contribution to the genre of the picaresque in English Literature.

**Notes:**

1. Peacham Jr.'s *The Valley of Variety* (1638) demonstrates his obvious acquaintance with his father's *The Garden of Eloquence* as well as with Erasmus's *De Copia*.
2. Henry Peacham Jr.'s Anglican stance and his polemical attacks against the Puritans are displayed in a number of pamphlets – *The Duty of all True Subjects* (1639), *Square Caps Turned into Round Heads* (1642), *A Paradox in the Praise of a Dunce, to Smectymnus* (1642), his active participation in the sharp controversies of the times.
3. I will briefly recall that the first known illustration of one of Shakespeare's plays is Peacham's own representation of a scene from *Titus Andronicus* in which Tamora is shown kneeling before Titus while Aaron the Moor stands in the background holding his sword. Henry Peacham Jr. both wrote and illustrated several collections of emblems: in 1603 he presented James I with fifty-six emblems from the King's own *Basilikon Doron*. In 1612 two important emblem collections were published: *Minerva Britanna* and *Graphice*. This volume was also edited with the title *The Gentleman's Exercise* and was followed by *Emblemata Varia* in 1621. Moreover, Peacham holds a significant position in the so called "Courtesy Literature", i.e. in those texts aimed at the education of the aristocracy, in the line of Baldassarre Castiglione, Niccolò Machiavelli, Stefano Guazzo, Sir Thomas Hoby and Sir Thomas Elyot. His *The Compleat Gentleman. Furnishing Him Absolute in the Most Necessary and Commendable Qualities* was indisputably successful in his own times, and was known outside national boundaries. It was printed in several editions from 1622 to 1661.
4. The River Witham is a river almost entirely in the county of Lincolnshire. At Boston it flows into The Haven, a tidal arm of The Wash, near Frampton Marsh.
5. The narrator closes his account in these terms: "I leave them wrangling, at their native Towne of Wrangle, where I first found them" (p.124).

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**Source of Data:**

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**Տարածքային տեղաշարժը որպես հասարակական  
շարժունություն վաղ տասնյոթերորդ դարում.  
Հենրի Փիչամ կրտսերի «Միլմի և Թուլմի ուրախ գրույցը»  
արկածային վեպը**

Տեղաշարժի և ճամփորդության թեման մեծ տեղ է զբաղեցնում 16-17-րդ դդ. գրականության մեջ՝ արտացոլելով այդ դարաշրջանի մարդկանց յուրահատուկ արկածախնդրությունը: Նոր և հեռավոր տարածքների տիրելու, հարստանալու, ինչպես նաև զվարճանալու նպատակով ճանապարհորդող հերոսների կյանքի նկարագրությամբ անզլիական գրականության մեջ հիմք դրվեց արկածային ժանրին, որի ակունքները սկիզբ են առնում դեռևս Հոմերոսի Ոդիսականից և հասնում գագաթնակետին 18-րդ դարում Դ. Դեֆոյի «Ռոբինզոն Կրուզո» վեպով: Հողվածում քննության է առնվում Հ. Փիչամի «Միլմի և Թուլմի ուրախ գրույցը» արկածային վեպը: Նկարագրելով երկվորյակ եղբայրներ Միլմի և Թուլմի ճամփորդություն-

ները Անգլիայում՝ Ֆենլանդից մինչև Քեմբրիջ, այնուհետև՝ Լոնդոն, հեղինակը ցույց է տալիս, որ տարածքային տեղաշարժը հասարակական շարժունություն է, քանզի հերոսների վարքագծում արտացոլվում է այդ դարաշրջանում նոր ի հայտ եկող ձեռնարկատիրական մտածելակերպը:

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