

FRENCH AND ITALIAN ELEMENTS IN THE EROTOCRITOS

In 1935, Cartoian¹ drew attention to the fact that the plot of the *Erotocritos* was drawn from the old French romance of «Paris and Vienne», of which the standard critical edition is that of Kaltenbacher². This romance is extant in seven manuscripts, of which the earliest is dated 1438, and several editions from 1487 onwards. In Italian there exist in manuscript three different translations, and no less than twenty-two printed editions, of which the first was published in 1482. Versions in Italian verse were composed by Mario Teluccini, of whose work there are two known editions, dated 1571 and 1577, and by Angelo Albani d'Orvieto, whose poem was printed in Rome in 1621. The evident popularity of the romance is further shown by its translation into other tongues—Spanish, Catalan, English, Flemish, Swedish, Latin, Armenian, and German.

Cartoian concludes rather doubtfully that the poem by Albano di Orvieto is «la source la plus directe du poème néogrec», but goes on «nous disons la plus directe parce que, sans doute, il y en a eu aussi d'accessoires, telle la version italienne en prose».

Kriaras³, entirely repudiates the Italian poem as the immediate source of the *Erotocritos*, and after an exhaustive comparison of the Greek with Kaltenbacher's text concludes that «the Cretan poet had to hand . . . the French romance itself, either in French or in an Italian translation». If this were true it would have the additional merit of settling finally the disputed authorship of the *Erotocritos*⁴.

¹) Cartoian, N. «Poema cretana Erotocrit în literatura românească și izvorul ei neconoscute». (Academia Română, Memoriile secțiunii literari, seria III, tomul VII, mem 4). București 1935, and later in «Le modèle français de l'Érotocritos, poème crétois du XVIIIe. siècle». (Revue de littérature comparée, (Avril - Juin 1936).

²) Kaltenbacher, R. «Der altfranzösische Roman Paris et Vienne», (Romanische Forschungen XV, Erlangen, 1904).

³) Kriaras, E. «Μελέτημα περί τὰς πηγὰς τοῦ Ἑρωτοκρίτου», (Texte und Forschungen zur Byzantinisch - Neugriechischen Philologie, Nr. 27, Athens, 1938).

⁴) See κατωτέρω.

This apparently well-founded conclusion ignores one difficulty. Kaltenbacher divides our existing sources into two groups. The first consists only of five French manuscripts, on which he bases his text: the second of all other material, including the Italian translations. The differences between the two groups are quite distinct, and those that affect the present question are as follows:

a) Group II is much more direct, omits the description of five dreams that occur in Group I, and generally curtails the narration of Paris' journeys and tournaments.

b) Group II omits the long prologue of Pierre de la Cypede, in which he states that he is the author of the work.

This study is intended to examine more closely the relation between the Paris et Vienne and the Erotocritos, and to try to resolve whether the Cretan poem is so closely affiliated to the Group I version as to overcome the inherent unlikeliness that a poet of Venetian Crete, undoubtedly bilingual, would base his work on French rather than Italian: and if it is so affiliated, whether any Italian elements in the Greek are strong enough for us to postulate the existence of a hitherto unknown Italian translation of the Group I text.

In the following section, references to the Erotocritos are given by book and line as in the Xanthoudides edition:⁵ to the French text by page of Kaltenbacher's edition in *Romanische Forschungen*; and to the Italian by page of the Verona edition of 1603⁶. As this is not paginated, I have taken the page headed «La Dilettevole et Bella Historia...» to be page 1.

Since the Italian editions vary only in orthography and punctuation, I have used (of those available in the British Museum) the one nearest in time to the presumable date of the Cretan poem.

Dealing first with those places where the Erotocritos is closer to the Italian than to the French, we find the following examples, varying widely in their cogency.

⁵) Xanthoudides, S. Βιτζέντζου Κορνάρου Ἐρωτόκριτος, Ἐκδοσις κριτικὴ. Ἐν Ἡρακλείῳ Κρήτης 1915.

⁶) Paris, e Viena, Innamoramento bellissimo, nel quale si contiene il felice fine del loro Amore. Adornato di bellissime figure... In Verona, Per Francesco dalle Donne, MDCIII. (Br. Mus. 12403a 18).

1. Περονῶν οἱ χρόνοι κ' οἱ καιροί, κ' ἡ Ρήγισσα γαστροῶθη,

 μιὰ θυγατέρα κάμασι, κ' ἤφρεξε τὸ παλάτι. A 47, 51

. . . ilz eurent une fille, qui fut de tres souverayne beaute.
 394

*Nè stette troppo tempo, che M. Diana fù gravida, et al
 tempo debito partorì una bella figliuola.* 2

F¹ does not mention the queen's pregnancy.

2. Εἶχεν ὁ Βασιλιὸς πολλοὺς μὲ φρόνευσι καὶ πλοῦτη,
 συμβουλατόροι νιου ἴσανε οἱ μπιστεμένοι τοῦτοι
 μ' ἀπ' ὄλους εἶχεν ἀκριβό, πάντα σιτῆ συνιροφιάν του
 ἔναν, ὁπὸν Πεζόστρατον ἐκράζαν τ' ὄνομά νιου
 τοῦ παλατιοῦ ἦτο θαρρετός, ξεχωριστός παρ' ἄλλο,
 καὶ δίχως του ὁ Βασιλιὸς δὲν ἦκαν' ἔνα ζάλο. A 71 - 76

*En cely temps avoit au Douphine ung noble et gentil
 homme de grant parage qui s' appelloit messire Jacques.
 Jasoit ce qu'il estoit baron, toutesfoiz estoit il homme lie-
 ge au dauphin. Et si estoit chevalier de grant parente et
 renom et estoit moult puissant d' argent et avoit pluseurs
 chasteaulx et villes, si qu' il ne tenoit gueres moins de ter-
 re du douphin. Ledit messire Jacques estoit moult saige
 chivalier et le dauphin l' amoit moult.* 395

*Era in quel tempo nella Città di Viena un nobile Ba-
 rone, ilqual era molto ricco di Castelli nel Paese del Dolf.
 chiamato per nome M. Giacomo . . . Questo M. Giacomo
 era amato molto dal Dolfino, e non faceva alcuna cosa in
 governare il suo Reame senza suo consiglio.* 3

«Δὲν ἦκαν' ἔνα ζάλο» has no parallel in F. However, a very similar phrase is found (referring to the Dauphin) in F,

*Tant l' amoit ledit roy, que en celuy temps ne faisoit
 riens sans son conseil...* 393

and the equivalent, in I

*...ne 'l Re faceva cosa alcuna nel Reame senza il suo
 consiglio.* 1.

¹) Erotocritos — G.; French text — F; Italian text — I.

3. κ' ἤπασκεν ὅσον τὸ μπορεῖ νὰ βγῆ ἀπὸ τέτοια μάχη·
κ' ἤβανε μέσ' στὸ λογισμὸ νὰ φεύγη ὄχ τὸ παλάτι,
μά σφαλε, δὲν τὸν ἤριν' ὁ καημός, ποὺ τὸν ἐκράτει.

ἔτσι κι αὐτὸς ὅτι 'κανε τὴν παίδα ν' ἀλαφρόνη,
καὶ νὰ βροη ἀέρα καὶ δροσά, πλιὰ ἄφρει τὸ καμίνι.

A 110 - 112, 119 - 120

*Paris serchoit chemin de soy eslonyer de Vienne, mes
riens ne luy valoit la longnyer, quar quant plus la lon-
gnoit, et plus ardoit le feu d' amours.* 397

*Abenche molte volte Paris havesse fatta ferma delibe-
ratione di non voler più seguitare questo amore, et dar
luoco à tanti affanni, tuttavia non potesta; ma quanto più
cercava nella mente sua abandonar Viena tanto più gli
cresceva l'amore verso di lei, et credendo amorzare il fuo-
co gli aggiungeva più legne.* 4

«Μὲς στὸ λογισμὸ» — «deliberatione», «nella mente». Compare
also A 306, one of the Erotocritos' many metaphors of love as a
fire, which is closer to I than to F:

κ' ἤβαν ὁ ἔρωτας κουρφὰ τὰ ξύλα στὸ καμίνι.

4. Κι ὀληνυχτὶς ἀνάπασι δὲν εἶχε νὰ λογιαῖζη,
ποιὸς εἶν' αὐτός, ποὺ τραγουδεῖ, καὶ βαρυναστενάζει,
καὶ μέρα νύχτα ἢ πεθυμιὰ πληθένει νὰ τ' ἀκούη,
μὴ γνώθοντας, κι ὁ ἔρωτας ὄντ' ἐγέλῃ, μᾶς κοροῦει

Καὶ μὲ τὴ Νένα τζι συχγιὰ ἐμίλειε τοῦτα κείνα,
πάντα γιὰ τὸν τραγουδοιστὴ ἀθιβολὲς ἐκίνα.

A 465 - 468, 475 - 476

*...et tousjours luy [Vienne] croissoit la volonte et le de-
sir de scavoir qui ceulx estoient, entant qu' elle mostroit
a en porter grant poine et douleur.* 398

*...e pure più volte Viena diceva con la sua nutrice Isa-
bella. Come pud essere, che quasi ogni notte si sentino quì
sì maravigliosi canti, et instrumenti? (se ben come giova-
ne pura, et innocente, che ancora non havea sentito che co-
sa fossero le fiamme d' Amore pur li piaceva, conescendo,
che per amor suo gli erano fatti tanti suoni) et stando più*

*volte in tali pensieri tutta si consumava per voler sapere
qui fussero quelli che così mirabilmente sonavano.* 5

This section is difficult to analyse; G, although it expands greatly, puts the singing - contest and the ambush immediately together, while F and I separate them by a description of Vienne's growing excitement. The general impression is that G is closer to I, and this is strengthened by the bringing in of a conversation with the Nurse, (Isabella). But possibly «*ἡ πεθνυμιὰ πληθέρει*», must be compared with «*Croissoit la volonte et le desir*».

5. *Κινοῦν καὶ πᾶσι τὸ ζιμιὸ κ' οἱ δέκα ἀρματωμένοι,
καθένας τὸν τραγουδιστὴν ἤστοκε κι ἀνιένει.
Εἰς ὄραν ὀλιγούτσικη, ὀπού ὄσανε χωσμένοι,
θωροῦν το μ' ἓνα σύντροφο ἀξάφνου καὶ προβαίνει,
κι ἀρχίζει πάλι τὸ σκοπὸ τὸ γλυκοζαχαρένιο,
κ' ἐχτύπα τὸ λαγοῦτόν του σὰν τό 'χε μαθημένο.
'Η γλῶσσά ντου παρὰ ποτὲ ἐγένηκεν ἀηδόνη,
καὶ τὸ μεσάνυχτο περνεῖ, τὸ φῶς τὸ ἀγγῆς σιμώνει.* A 557-564

*Quant ilz armes et ordenes, ilz salirent hors du palays
et s' en alerent cacher environ la chambre du Dauphin.
Après matines Paris et Edoardo vindrent . . . ; quant ilz
furent desoubz la chambre du dauphin ilz commensserent
a chanter et a sonher, ainsi comme ilz avoient a coustume . . .* 399

*Venuta la notte seguente Paris con Odoardo . . . secondo
l' usanza, sotto la camera del Dolf. sonando più maravigliosamente,
che mai havessero fatto.* 5

G and I agree that at the last serenade the heroes sang more beautifully than ever. However, «*κίνοῦν καὶ πᾶσι*» must be compared with «*Ilz salirent...et s' en alerent*», which has no equivalent in I.

6. *'Ετότες ὁ Ρωτόκριτος ἀρχοντικὰ μιλεῖ τως
καὶ φρόνιμα, ὡς ἐγνώρισε κ' εἶδε τὴν ὄρεξίν τως.
Λέει τως: «Φίλοι κι' ἀδερφοί, . . . »* A 599 - 601

Paris . . . s' en vint aux chivaliers et leur dist tielx paroles: «Messeigneurs . . . » 400

*Paris . . . si volto à quelli dieci huomini benignamente,
e disse. Signori, e fratelli . . .* 6

ἀρχοντικά—benignamente; Φίλοι καὶ ἀδελφοί—Signori e fratelli.

7. οὐκ ἄποχαιρέτισε κ' ἐμίσησε γε, θωροῦσι,
πὺς δὲ γρικᾶ μὲ τὸ καλό, κ' εἰς τὸ κακὸ θὰ μποῦσι.
'Ἐφήκασι τὸ' ἀθιβολές, σι' ἄρματα βάνον χέρα, A 607 - 609

*Les chivaliers respondirent: «Seigneurs, ne vous des-
plaise, quar se vous ne voules venir pour amour, il vous
fauldra venir pour force». Quant Paris les entendit, il se
tira arriere et mist le main a son espee...* 401

*Pur seguendo [Paris] la sua via, questi dieci huomini
si misero dinanzi a loro, e dissero. Fabisogno ò per amore,
ò per forza che veniate al Dolfino, et in questo parlare mes-
sero mano alle spade...* 6

'Ἐμίσησε γε — «segundo la sua via»: and in F, Paris draws first, while in G and I it is the guards who put their hands upon their swords.

8. Ἀνὸ πῆγα κ' εἴλασιν τοῦ το ἀπὸ τοῖ πονεμένους,
κ' ἐθωρεῖν τοῖς ὁ Βασιλιὸς ἄσκημα λαβωμένους. A 641 - 642

*... les chivaliers, qui foyz s' en estoient, vindrent de-
vant le dauphin et luy compterent tout leur fait et la desa-
venture, qui leur estoit advenue, dont il fut moult dolant
et courosse...* 401

*... i quali andorno la mattina con sua gran vergogna
avanti al Dolfino, mostrandoli le ferite c' havevano sopra
la persona. Vedendo questo il Dolfino comandò...* 7

«'Ἐθώρειεν τοῖς ὁ βασιλιὸς» — «Vedendo questo il Dolfino».

9. Μέσα μου λέ' ὁ λογισμός, πὺς τοῦτος ὁ ἀντριωμένος
εἰσὲ φωλιὰν ἀρχοντικὴ θέ γά ν' ἀναθρεμμένος, A 701 - 702

*... erano fatte queste cose per amor suo; et da persone
gentile, e valorose.* 7

Not in F.

10. Ἐπέρασε κ' ἡ δεύτερη [νύχτα] κ' ἡ τρίτη κατακρούει.
κι οὐδὲ τραγούδι οὐδὲ σκοπὸ οὐδὲ λαγοῦτ' ἀκούει.
'Ὅσον ἐπέραν' ὁ καιρός, κ' οἱ νύχτες ἐδιαβαῖνα,
τόσον οἱ λογισμοὶ κρουφὰ τὴν ἐψυγομαραῖνα. A 785 - 788

*... a lei pareva cento anni, che non avesse udito so-
nare, e cantare, perch' ella non trovava altro rimedio al
suo dolore, e non pensava in altra cosa.* 8

I's distinction between music sung and music played has no equivalent in F.

11. Καὶ πάλ' ὁ Πῆγας καθ' ἀργὰ ἤβανε νὰ βιγλίσου
πολλοὺς νὰ τότε πιάσουσι, γῆ νὰ τότε γνωρίσου'
καὶ οὐκ οἱ δέκα ἡγάσασι καὶ κατατιροπιασῆκα,
κ' ἐπῆρεν ὀργὰ λόγου ντως πολὺ καημὸ καὶ πρῖκα,
τριάντα πέμπει καθ' ἀργὰ, καὶ τάσσει τως καὶ δῶρα,
λέει τως νὰ γυρίζουσι ὀληνηχτις τῆ Χώρα.

Μὰ ὁ Ρώκριτος σὰ φρόνιμος δὲν πιάνεται σὶδὸ δίχτυ,
καὶ τὰ λαγοῦτα καὶ σκοποὺς παράμερα τὰ ῥίχτει.

A 805 - 810, 813 - 814

. . . et disoit ensoy mesmes (les chevaliers) que a l' autre
nuyt il y mettroit tant de gens, que ceulx, qui ceste chouse
avoient faicte, seroient prys. Mes il faillit a son compte,
car despuys Paris ne Edoardo n' y vindrent. 401-402

Vedendo questo il Dolfino comandò che la notte seguen-
te andassero venticinque huomini armati, acciò non potes-
sero scampare, ma niente valse questa provisione, perche
mai più non se tornar a cantare, tenendo il fatto suo se-
creto . . . 7

F has only the suggestion that more men should be set in
ambush the following night; G and I expand this to a fact.

12. Θωρεῖς με ποῦρι, καλογιέ, γέροντας εἶμαι τῶρα,
καὶ νὰ μακρύνω δὲ μπορῶ μπλιὸ μ' ὄξω ἀπὸν τῆ Χώρα,

Ποῦρι δὲν ἔχ' ἄλλο παιδὶ σὶδὸν κόσμον παρὰ σένα,
κ' ἐσὺ θὲ νὰ τὰ χαίρῃσαι ὅ τ' ἔχω κοπιασμένα.

Τῆ μάνα σου μὲ λογισμό πολλὰ βαρὺ τὴν κρίνεις
θυμῶνάς σε, πῶς ἤσουνε, βλέποντας πῶς ἐγίνης.

A 835 - 836, 839 - 840, 847 - 848.

. . . hormai non posso più viver lungamente, per la
grave infermità...io non hò altro figliuolo...habbi almeno
qualche copassion alla tua misera, e dolente madre, la
quale de gli' occhi suoi hà fatto due fonti di amare lagri-
me...anzi sempre ringratia il Cielo, ilqual ti ha fatto here-
de di tanta robba quanto tu aspetti dietro a me, come tu
poi vedere. 14 - 15

These points from the father's appeal are not mentioned in F.

13. μ' ἀπήτης ἔμακρύνασι, κ' εἰς μέρη ἄλλα σῶσα,
 τέφαλα μαῦρα σκοτεινά τὰ μάτια νιου κουκλώσα,
 κ' ἐμούλλωσε τὴν κεφαλὴ, καὶ τὸ κορμὶ ἀποροῖχει,
 κ' ἤκλαιγε κὶ ἀνεσιτέναζε ὄλο τὸ μερονύχτι. A 1351 - 1354

Et benche Paris havesse tanti honore, et piaceri per amor di Odoardo, pur nel suo cuore stava molto tristo, non mostrando di far più stima, nè conto alcuno di Viena, ma il cuore lo molestava giorno, e notte à tornar à vederla, et un hora gli pareva mille anni. 32

F has no suggestion of Paris' sadness during his stay in Brabant.

14. κὶ ὀποὺν νικῆσῃ, ὄχ τὸ λαὸν νὰ ᾿χη τιμὴ μεγάλη,
 κ' ἔνα στεφάνι ὀλόχρυσο νὰ βάνῃ σιτὸ κεφάλι,
 ἔνα στεφάν' ὀλόχρυσο καὶ μαργαριταρένιο,
 ἀποὺν τοῖ θυματέρας του τὰ χέρια καμωμένο. A 1381 - 1384

Et celluy qui myeulx se porteroit en celuy tournoyement gaigneroit ledit escut et chapeau d' or. . . Le roy d' Angleterre y envoya une corone d' or, ou il avoit de perles et de pierres fines a grant foyson . . . et pourtant je vous fais assavoir que celuy qui mieulx se portera en ceste journée gaignera les troys banyeres et les enportera, et les joyaulx qui y sont, et au surplus la royne luy donra en seigne de victoire une belle couronne d' our. 403, 418, 420

. . . et che più valorosamente portarà le sue arme nel torniamento, haverà una bellissima ghirlanda fatta per le sue mani . . . Onde il Rè d' Inghilterra mandò . . . una bellissima corona tutta fornita di perle . . . Et il Dolfino mandò per la sua figliuola Viena un capello francese coperto di perle, e bellissime zoglie . . . et la Regina gli donarà una bella corona in segna di victoria. 9, 17, 19

G, in combining the two tournaments which in F and I take place at Paris and Vienne, also combines the descriptions of the many prizes offered by the various kings and lords. It seems clear, however, that «ἀποὺν τοῖ θυματέρας του τὰ χέρια καμωμένο» and «fatta per le sue mani» have no equivalent in F.

15. γιαι' ἔρχονται γιὰ λόγου τζὶ μεγάλοι καθάλλαροι,
 νὰ κονταροχτυπήσουσι καλὴν καρδιά νὰ πάρῃ [ἢ Ἄρετοῦσα]
 A 1389 - 1390

. . . en celuy tournoyement vindroyent plusieurs jeunes homme pour l' amour de Vienne, pour laquelle chose Vienne y prandroit aucun plaisir. 402

. . . da tutte le parte del suo Reame et altri luochi dovessero venire molti nobil Baroni, et Cavalliere per acquistar l' honore, il pretio, e l' amore di così gentil damigella. 8

It seems that «μεγάλοι καβαλλάροι» is «Baroni, e Cavallieri», but «καλήν καρδιά νὰ πάρη» is matched in F and not in I.

16. Παρηγοριά κι ἀλάφρωσι ἐπῆρε νὰ τ' ἀκούση. A 1393

Ceste feste attendoit Vienne en grant devotion de cuer ct en grant volunte. 402 - 403

Vedendo Viena l' ordine dato per il padre, in far si solenne festa, li piacque assai. 8*

«Ἀκούση» — «Vedendo», «παρηγοριά κι ἀλάφρωση» — «li piacque assai».

17. Μέσα σὲ τοῦτον τὸν καιρὸ εἰς ἀρρωστιά μεγάλη
ἤπεσεν ὁ Πεζόστρατος μὲ κἀήλα καὶ μὲ ζάλη·
ἐμπαινοβγαῖναν οἱ γιατροί, κι ὄλοι τὸν ἐφοβοῦντα,
· · · · ·
πέμπου καὶ τοῦ Ρωτόκριτου σπουδαχτικὸ μανιάτο.

A 1413 - 1415, 1420

. . . il advint que messire Jacques, pere de Paris fut malade en la cite de Vienne d' une fivre continue . . . dont il fut en grant perilh de mort. 443

. . . avenne, che M. Giacomo suo padre gli mandò una lettera, notificandogli, come egli era fortemente aggravato d' una terribil febre, per la quale gli Medici dubitavano molto della sua vita;... 32

In F there is no mention of a letter and of the doctors.

18. Στὴν τέλειωσι τοῦ περβολιοῦ ἐθρόσκετο χτισμένη
μιὰ κατοικιά μὲ μαστοριά μεγάλη καμωμένη·
τοῦτ' ἦιον τοῦ Ρωτόκριτου, καὶ χῶρια τὴν ἐκράτει,
μὲ στόλισες βασιλικὲς ὡσὰ Πηγὸς παλάτι.
· · · · ·

* In the editions up to that of 1543, «vedendo» is replaced by «inteso», or «intese».

Ἡ μάνα ντου ἔχε τὰ κλειδιά, κ' εἶχεν του κι' ἀμνομένα,
 νὰ μὴν ἀφήσῃ ἄκεῖ νὰ μπῆ ποτὲ ἄθροωπο κιανένα.
 Μὰ τότες τὸ λησμόνησε, κ' ἐθέλησε ν' ἀνοίξῃ,
 καὶ τοῦ σπιτιοῦ τὴν ὁμορφιά καὶ στόλισι νὰ δείξῃ.

A 1441 - 1444, 1447 - 1450

Puis entrerent en la chambre de Paris qui moult richement estoit adornee de belles tantes, et y avoit ung beau lit, richement couvert de beau drapt de soye, dont il souffroyt bien au roy de France. 445

Poi la madre di Paris tolsi le chiave della sua camera (che gli haveva lasciate) et apersela, e come furono aperti li balconi, tutta quanta riluceva di gran splendore, con un bello, et trionfante letto, che certamente non erà più ricco quello del Rè di Franza, nè così ben adornato. 34

At this point F does not mention the fact that Paris' mother has the keys to his room.

19. Τὸ στόλισμα τὸ σόθεμα, κὶ ὅτι ἦσαν' ἐκεῖ μέσα,
 ὄλα τὸ μυριορέγουντιαν, περίσσα τῶς ἀρέσα,
 μ' ἄπ' ὄλες πλιὰ τὰ ὀέγετο τοῦτ' ὄλα ἢ Ἀρετοῦσα, A 1453-1455

Queste donne guardavano quelle cose per una gran meraviglia, con grandissime piacere, in tal modo che non si poteano satiare, vedendo così mirabile cose; e massimamente Viena... 34

Not in F. In particular, line 1455—«massimamente».

20. Κορυφὰ καταρδινιάζει τον... B 93
 ... et quanto più secretamente puote, si mise in ordine... 10

Here, as in other places, a slight similarity of words is greatly strengthened by the similarity of position. Not in F.

21. Κιὰ κ' ἐπόνησε πολλῶ, ὁ στίχος πὼς ἀλλίσει,
 κὶ χίλιοι χρόνοι φαίνονται ἢ νύχτα νὰ περάσῃ,

 Ἐπόνησεν εἰς τὴν καρδιά δαμάκ' ἢ Ἀρετοῦσα,

B 1201 · 1202, 1205

Viena aspettava con gran desiderio di sapere qual fosse quella donna....che un' hora gli pareva mille anni;... 23

This passage is not in F. It is interesting to see that the equi-

valence of «χίλιοι χρόνοι» and «mille anni» is almost unconscious, as although they occur so close together, in G it is Roto-critos who is referred to, and in I, Viena.

22. Δὲ θεὸς νὰ χάινω τὸν καιρὸ κι ἄγνωστο νὰ μὲ πῆτε
νὰ λέγω κεῖνα,... Γ' 617 - 618

*Molte altre parole disse Viena à Paris, lequali fariano
troppe lunghe à narrare.* 52 - 53

F regrettably makes no such assertion.

23. Κι ὁ κύρις σου τὴν προξενειὰ κάμε νὰ τὴ μιλήσῃ
τοῦ Πῆγα, καὶ μὲ τὸν καιρὸ ὀλπίζω νὰ νικήσῃ.
Γιατὶ πολλὰ τὸν ἀγαπᾷ, . . . Γ' 691 - 693

*Et pour ce je veulh que vous me faictes requerre a mon-
seigneur mon pere en nom de mariage, et puis nous verons
qu' il s' en ensuyvra.* 484

*Si che voglio che facci dire a mio padre che me ti deb-
ba dare per moglie... Et parmi, che tuo padre debba esser
quello che parlì di questo fatto, il quale, come tu sai, è
molto caro amico di mio padre...* 51 - 52

In G and I it is Aretousa and Viena who suggest that their lovers' fathers should make the proposal to the king. In F, although some intermediary is implied, it is not until afterwards that Paris decides to ask Messire Jacques to do him the service.

24. Δὲ στέκει μπλι' ὁ Ρωτόκριτος καιρ' ἄλλο ν' ἀνιεύνη,
μὰ φανερώνει τοῦ κυροῦ τὸ προᾶμα, καθὼς παῖνει. Γ' 759 - 760
Je le dy . . . que j' ay ame Vienne, la filhe du dauphin...
486

*All' hora Paris incominciò a dire, come già molto
tempo havea portato grandissimo amore a Viena.* 53 - 54
«Δὲ στέκει μπλιὸ» — «All' hora».

25. Σὰν ἤκουσεν ὁ γέροντας προᾶμα, τὸ δὲ λογιάζει,
τοῦ φάνη μαῦρο νέφαλο, τὸ φῶς του σκοτεινιάζει·
τὰ μέλη ντου τρομάξασι, τὸ λίγον αἶμα χάθη,
κι ὀλότυφλος ἐπόμεινε τὴν ὥρα κ' ἐβουβάθη. Γ' 763 - 766

*Messire Jacques, qui entendit la folle requete de son
filz, fut tant esbay qu'il ne scavoit que devenir...* 486

*Inteso M. Giacomo il parlare del figliuolo, hebbe tanto
dolore, che non pote rispondere cosa alcuna...* 54

The word «ἐβουβάθη» is far closer to I than to F's «ne sca-voit que devenir».

26. *Μὲ φόβον ὁ Πεζόστρατος μισσεύγ' ὄχ τὸ παλάτι,*

.
καὶ μὲ τρομάρα κ' ἐντροπὴ σιὸ σίτιν του γιἀγέρονει,
καὶ τὸ μαντᾶτο τὸ πρικὸν εἰς τὸν ὑγιόν του φέρνει,

Γ 937, 941 - 942

*Et lors messire Jacques, tout honteux...se party de la,
et s'en vint a son hostel, ou il trouva Paris...il luy compta
la responce que le dauphin luy avoit fait. Si dist que en
sa vie n'avoit receu tant de deshonneur comme a celle foyz.*

490 · 491

*Tornò Messer Giacomo à casa sua molto dolente, e dis-
se à Paris l' aspra risposta, che'l Dolfino gli havea fatto.*

56

«Τὸ μαντᾶτο τὸ πρικὸν» is equivalent to «l' aspra risposta». However, «ἐντροπὴ» obviously stems from «tout honteux», an idea which is much expanded in the French.

27. *Ἔρωσι' ὁ Ρῆγας τὸ ζιμιὸ κάνει καὶ φέρνονσίν του
ροῦχ' ἀποφόρια καὶ παλιά, καὶ ντύνει τὸ παιδὴν του,
κόβγει τα ὄς τὰ γόνατα καὶ κούντουρα τ' ἀφίνει,
κι ἀσοῦσουμη κι ἀνέγνωρη ἢ Ἀρετοῦσα γίνη.
Μὲ τὴν παλέτσα τὴ χοντροῦ καὶ μ' ἄχερα τοὶ κάνει
στοῦμα, . . .*

.
Στὴν πλιά χειρότερη φλακὴ στὴν πλιά σκοτεινιασμένη,

.
μ' ὄγκια ψωμὶ κι ὄγκια νερό,...

Δ 577 - 582, 585, 588

*. . . une petite prison, qui soit toute desoubz terre, si
que il ny puisse entrer si non ung bien pou de clarte...et
saches que il leur fasoit petitement donner a menger. 538*

*. . . una stantia, che non havesse aere sotto terra...con
gli vestimenti curti, senza letto, con un poco di paglia, si
che stavano sopra la terra, et non gli dava se non pane,
et acqua una volta al giorno. 93*

A very clear instance of the closeness between G and I.

28. θέλω καὶ νὰ μοιράσωμε τοὶ χῶρες ὅπ' ὀρίζω,
καὶ νὰ ᾽σαι πάντα μετὰ μὲ κι ἀπήτης ξεψυχῆσω,
τέκνο καὶ κληρονόμο μου εἰς ὅλα νὰ σ' ἀφήσω,

Δ 1204 - 1206

ἔσὺ ᾽σ' ὁ κληρονόμος μου, ᾽ς ὃ τι κι ἂν ἀφεντεύγω. Δ 1524

. . . *però io voglio, e intendo che dapoi la morte mia vo-
gliate accettarlo (lo Paris) per vostro Sig....* 128

Both these passages have the idea that Rotocritos and Paris will inherit the domain after the king's death. In F, the dauphin wishes to hand over his land immediately in accordance with his oath.

29. κατέχω πὼς στὴ φυλακὴ βρίσκειται τὸ παιδί σου,

.
ἔτοῦτο εἶν ὁποῦ ζητῶ, καὶ κάμε μου τὴ χάρι,
τοὶ φλακισμένης μήνυσε ἄντραν τῆς νὰ μὲ πάρη.

E 201, 203 - 204

. . . *j'ay entendu qu' il tient emprisonnee sa filhe qu' il
me doit doner a fame. Donc je le requier par son sere-
mant et sur la foy qu' il m'a promis que incontinant la
veulhe gecter hors de prison et la moy doner a fame ainsi
come il m'a promys.* 599

*Il Frate andò, et disse al Dolfino per sua parte che gli
volesse fare una gratia. Il Dolfino rispose che dimandas-
se...Paris gli disse, ritornate à lui, e ditegli, che gli piac-
cia volermi dare Viena sua figliuola, laquale egli tiene in
prigione, per mia legittima sposa, e moglie, e perdonargli,
per mio amore, il suo peccato.* 128 - 129

G and I agree that Rotocritos and Paris of their own initiative ask for the hand of the king's daughter. In F, Paris only asks for the fulfilment of the promise made in the prison of Alexandria.

30. Ἀγκαλιαστὴ τήνε κρατοῦν ὁ κύρις μὲ τὴ μάννα
τὴν ὦρα, ποῦ τὰ χεῖλη ντῆς ἔτοῦτ' ἀνεδιβάνα'
μ' ἀγάπη τὴ γλυκοφιλοῦ, μὲ σπλάχνος τὴν εδκοῦνται,
τὴν περασμένη μάννα μπλιὸ δὲν τήνε θυμοῦνται.

E 1279 - 1282

Et le dauphin dist que de Dieu et de luy soit elle par-

donnee. Si prist Paris par le main, et le baysa en la boche, et Vienne apres. 622

Figliuola mia carissima di Dio, et da me ti sia perdonato, et abbracciandola, baciolla, et poi gli dette la sua benedittione. 137

G and I preserve the same order of embrace, kiss, and blessing. It must be said however that at this point there is such divergence in the three accounts that the resemblance may be coincidental.

From the foregoing examples it will be seen that the author of the *Erotocritos* must have had the Italian text to hand. It has already been suggested however⁹, that there are some resemblances to points in the French which are not found in the Italian, and the following examples will show many more :

31. *καὶ μόνον ἓνα λογισμὸν εἶχαν πολλὰ μεγάλο,
γιατ' ἦσαν χρόνους μαζί, καὶ τέκνο δὲν ἐκάμα,
Ἵς ἔγνοια μεγάλη καὶ καημὸ τοῖ 'βαν' αὐτὸ τὸ προᾶμα'
κάθβουνο μέσ' στὰ σωθικὰ τοῖ 'βραζε νύχτα μέρα,
μὴν ἔχοντας κληρονομιά, σιμώνοντας τὰ γέρα'
τὸν Ἥλιω καὶ τὸν Οὐρανὸ συχνιὰ παρακαλοῦσα,
γιὰ νὰ το' ἀξώση καὶ νὰ δοῦν παιδί, ποὺ πεθυμοῦσα.* A 40 - 46

. . . furent ensemble par l' espaise de sept ans sans avoir nulz enfans, dont ilz estoient en grant pensemant. Et nuyt et jour faisoient ouraysons, en priant Dieu de tout leur cuer que pour sa saincte pitie leurs vouldist donner enfant, qui fust hoir et seigneur de leur terre apres leur fin. 393 - 394

. . . stettero anni sette senza haver figliuoli, et percio ne stavano molto adolorati, et dubitandosi che' l Reame dovesse rimaner senza herede facevano molte volte orationi a Dio che gli piacesse fargli tanta gratia, che avanti la sua morte havessero figliuoli. 1 - 2

I has nothing to correspond with «*νύχτα μέρα*» and «*nuyt et jour*». This common phrase would be of little importance were it not that it seems to have induced the rhyme «*σιμώνοντας τὰ γέρα*», which states an idea only implied in the other versions.

⁹) Examples 4, 5, 15, and 26.

32. γιατί ἴβαλα ἔνα λογισμό, καὶ στέκω ν' ἀφορμίσω·
 ἔς τόπον ψηλὸν ἀγάπησα,...

A 148 - 149

*Et aussi Paris . . . avoit en grant souscy, panssant que
 tropt avoir assis son cuer en hault lieu.* 397

I has no equivalent to «τόπον ψηλὸν» and «hault lieu», though of course it has the same idea.

33. Ὁ Ρῆγας μιὰ ἀπὸν τοὶ πολλὰς ἐθέλησε νὰ μάθῃ,
 ποιὸς εἶν ἀτιός, ποὺ τραγουδεῖ τῆς ἐρωτιᾶς τὰ πάθη
 ἔτσι γλυκιὰ καὶ νόστιμα, ποὺ ταίρ' ἄλλο δὲν ἔχει,
 κ' ἐβάλλθηκε νὰ τότε δῆ καὶ νὰ τότε κατέχη.
 Καὶ μιὰν ἡμέρα κάλεσμα ἤκαμε στὸ παλάτι,

A 507 - 511

*Et moult avoit grant desir le doupnin de savoir qui
 estoient ceulx qui ce faisoient, et pour en aprendre aucu-
 nes enseignes, ledit dauphin souvent fist ordener plusieurs
 festes.* 397

. . . et per questo ¹⁰ il Dolfino fece far molte feste. 4

It will be seen that G preserves almost word for word the text that I abbreviates.

- 34 κ' ἐλόγιασε μὲ τοὶ πολλοὺς, ποὺ ἴσανε καλεσμένοι,
 πῶς νὰ ῥθῆ κι ὁ τραγουδιστής,...

ἄμ' ἠσφαλὲν τοῦ ὁ λογισμὸς γιὰ τότες, καὶ κομπώθη,
 κι οὐδένα ἔς κείνα ποὺ ῥχισεν, ὄφελος δὲν ἐδόθη,
 γιατί ποτὲ ὁ Ρωτόκριτος δὲ θέ νὰ τραγουδήσῃ
 στὸ φανερό, μὴν τότε ἴδῃ κιανεὶς νὰ τὸ γνωρίσῃ,

A 513 - 514, 517 - 520

*...pansant en son cuer que ceulx qui telles aubades luy
 fasoient, estoient gens joyeuses et notables, et par ainsi ilz
 vendroient a la feste, et lors a leur chanter et a leur jouer
 il les conestroit. Mes de ceste chouse faillit a son cuider,
 car Paris et Edardo, comme gentilz hommes et saiges, et
 comme ceulz qui bien vouloient seler leur fait, n'y vin-
 drent point.* 398

I has no equivalent to this passage, and (as may be seen from this and the following passage) much curtails this part of the story.

¹⁰ i. e. because he took no pleasure in any other music.

35. Ὁ Ρῆγας βάνει λογισμό, πολλά βαθιὰ τὸν πιάνει
 εἰντά 'ναι κι ὁ τραγουδιστῆς τοῖ νύχτας δὲν ἐφάνη.
 Καὶ μ' ἄλλο τρόπο βάλθηκε, ποιὸς εἶναι νὰ κατέχη,
 κι ὥστε νὰ μάθῃ καὶ νὰ δῆ, πλιότερη ἔγνωιαν ἔχει.
 Καὶ κράζει μιὰν ἀγατινὴ δέκ' ἀπὸν τὴν Αὐλήν του,
 ὅπου πλερώνουντιαν καλὰ νὰ βλέπουν τὸ κορμίν του.
 Δέει τως, Πιάστε τ' ἄρματα χωσιὰ καὶ μὴ μιλιῆτε,
 κι ἀμέτε σὲ παράχωστο τόπο, καὶ φυλαχίητε,
 κι ὡς ἔρθ' αὐτός, πὸν τραγουδεῖ, καὶ παίζει τὸ λαγοῦτο,
 γλήγορα φέρετέ τονε εἰς τὸ Παλάτι τοῦτο. A 547 - 556

Ung jour se pansa qu' il failloit qu' il sceust ceste chouse. Le dauyphin ung autre jour fist venir ditz de ses chivaliers, et quant ilz furent venus devant luy, il leur dist :

«Messeigneurs, je veul que ceste nuyt apres matines vous alyes hors de ceste maison, et vous ales mettre a l'envyron de ma chambre; et il viendront aucunes gens desoubz nostre chambre, qui ont a coustume de nous fere aubades. Quant ilz viendront, laissez les chanter et jouer, et quant ilz auront tout fait a leur plaisir, ales a eulx et leur dictes que ilz viengent parler a moy, et si els ne veulent venir, amenes les moy, bon gre ou mal gre. 399

Onde il Dolfino fece mettere dieci huomini in posta armata, quali dovessero star attenti, e quando ch' essi havessero compiuto di sonare, gli dovessero assaltare, et pigliarli, ò per amore, ò per forze, e menarli dinanzi à lui. 5

«Βάνει λογισμό» — «se pansa» «ἀγατινὴ» — «nuyt» «δέκ' ἀπὸν τὴν Αὐλήν του» — «ditz de ses chivaliers».

36. Ἡ Ἀρειτοῦσα τὰ 'κουγε εἰτοῦτι, πὸν μιλοῦσα,

 κ' εἰς ἔγνωια μεγαλύτερη καὶ παῖδα τὴν ἔβανα, A 663, 666
 . . . Vienne, qui les parolles escoutoit, en eust tres grant
 desplaisir. 402
 . . . M. Viena, laquale sempre stava in amari dolori, e
 pensieri, considerando che pur erano fatte queste cose per
 amor suo;... 7

«Ἄκουγε» — «escoutoit». In I there is only the implication in «queste cose».

37. Καβαλλικέβουσι κ' οἱ δὲν μιὰν ταχινὴ μιὰ σκόλη,

πάνε καμπόσ' ἀπόμακρο εἰς ἓνα περιβόλι, A 1135 - 1136
 . . . ilz s'en alerent desporter tous deux hors de la ville
 sur les champs. 439

There is no indication in I of where this conversation takes place.

38. Παράχωστα τῆ μάνναν του ἐθέλησε νὰ κοίξῃ,
 τοὶ κατοικίᾳς του τὰ κλειδιά το' ἤδωκε νὰ φυλάξῃ.
 Λέει τοι «Μάννα, ἄ μ' ἀγαπᾶς, ἀθρώπου μὴν τὰ δώσης,
 ὅς τόπο κουροῦ ἄμε βάλῃ τα, καὶ κάμε νὰ τὰ χῶσης,
 γιὰτ' ἔχω μεσ' σι' ἀρμάρι μου κάποια χαρτιά γραμμένα,
 ὁποῦ δὲ θέλω νὰ τὰ δῆ ἄλλο; δίχως μου ἴμένα.
 Ἡ μάννα ὁποῦ τὰ μάτια ἴσι εἶν τὸ παιδί ἐκεῖνο,
 τοῦ λέει, Γιέ μου τὰ κλειδιά ἀθρώπου δὲν τ' ἀφίνω,
 κι ὁ κύρις σου κιαμιὰ φορὰ ἂν καὶ μοῦ τὰ ζητήξῃ,
 δὲν τοῦ τὰ δίδω, κάτεχε, ποιὲ νὰ πὰ ν' ἀνοίξῃ A 1337 - 1346

Si s'en vint a sa mere et lui dist: «Madame ma mere, vees cy les cle de ma chambre que je vous laisse: Et vous pryé que vous ne y laisses entrer personne que vous n'y soie, et que vous gardes et tenes les cle en lieu que personne ne les puisse trouver fors vous. Et vous supplie tant et si treshumblement comme je puys que entant comme vous ames mon bien et mon honeur que vous n'entres point en la petite garderobe, ne n'y laissent entrer nulle personne du monde pour chouse que peust avenir. «Sa mere luy respond que nul ne y entraroit et que in ne s'en dobtast. 443

Paris diede le chiavi della sua camera a sua madre, pregandola, per quanto amore gli portava, ch'ella non fosse ad alcuno aperta infino alla sua venuta, e così la madre gli promise si dare... 31

The whole tone of G is much closer to F than to the very compressed Italian. In particular, «ἀρμάρι» — «garderobe».

39. Ἐθέλησε κ' ἡ Ρήγισσα νὰ πάη μιὰν ἡμέρα,
 μ' ἄλλες πολλὲς τοῦ παλαιοῦ καὶ μετ' ἡ θυγατέρα.
 κι ἀπονωρὶς τ' ἀπόγιομα συντροφιαστὲς κινούσι,
 στοῦ Πεξοσιράτῃ πήγανε, πῶς βροῖσκειται νὰ δοῦσι, A 1421-1424

Quant vint a lendemain, elle [M. Diane] y ala, si mena avecques soy Vienne et Ysabeau et pluseurs aultres damoiselles. 444

Et un giorno di festa, apparecchiata con molte donne,

andò [la Viena] a visitarlo, et fù ricevuta da lui, et dalla sua donna, con grandissimo honore. 33

In G and F it is the queen (M. Diane) who goes to visit Pe-rostratos (M. Jacques) in his illness, accompanied by the princess. In I Viena goes alone.

40. μιὰν πορτοπούλλ' ἀπόχωση ἐξάνοιξεν ἡ κόρη,
κ' ἔναν κλειδί ἐκρέμουντο μ' ἕνα χρυσὸ βαστάι
ἐκεῖ κοντὰ σιὴν ἀνοίξει τοὶ πόρτας σιὸ 'να πλάτ'
τούτη τον τοῦ Ρωτόκριτου ἢ ἀκριβοκάμερά νου,
'Ἡ Ἀρετοῦσα τὸ κλειδί πιάνει ζιμιὸ, κι ἀνοίγει,
ς' κείνον τὸν τόπον ἤκαμε πολλὰ ὄμορφο κυνήγι.
'Ἐμπῆκε μέσα μοναχή, καὶ τ' ἀρμαριοῦ οἰωώνει,

A 1458 - 1461, 1467 - 1469

. . . Vienne trouva la porte de la garderobe. Et elle voult entrer dedens, mes la porte estoit ferme a une clef. Lors elle commença a cerchier la clef par leans, si la trouva a ung clavel, ont la mere de Paris l' avoit mise. Tantost s' en vint vers la porte de la garderoube et ouvrit, si entra-rent dedans, elle et Isabeau. 448

. . . et guardando trovorno un luoco, che andava in una guardacamera, con un salvarobba... 35

G preserves the mention of the key, which I has lost in a very abridged passage. It should be noted in connection with this part of the story that when Viena sees the white trappings hanging in the outer room she immediately realises the identity of the unknown champion, and goes into the inner room only for confirmation. Arctousa and Vienne do not make their discovery until they see the poems and the trophies respectively

41. . . . δείχνει πὸς πνεῖ, κι ἀποκουμπᾷ σιὴν κλίνη.
'Ἐζήτηξε νὰ κοιμηθῆ λίγο τὴν ὥρα κείνη,
γιὰ νὰ ποῦσῃ ὁ πόνος τσι, μὴν πὰ νὰ τοὶ πληθύνῃ
ὄλες ἀπόξω τὸ 'ἤβγαλε, καὶ τὴ Φροσύνη μόνο
μέσοι 'θελε γιὰ συντροφιὰ, νὰ τοὶ βουηθᾷ σιὸν πόνο.
Δείχνει τσι κ' ἐμανιάλωσε...

A 1476 - 1481

Lors s' en alla vers madame Dyaine . . . si luy dist : « Madame, saches que une si grant engoisse m' est venue si subitement au cuer... » elle voldroit ung peu reposer sur le lit de Paris. Tantost la firent mettre sur ledit lit, puis dame Dyaine salist hors de la chambre, et toutes les autres

damoiselles, fors seulement Ysabeau . . . elle dist a Ysabeau qu'elle alast fermer la porte par dedands... 447

. . . et disse à sua madre, che voleva alquanto riposarli, che gli era venuto angoscia al cuore, e che tutte andassero fuori, escetto Isabella. Andò Viena sopra il letto de Paris... 35

The locking of the door occurs only in G and F.

- 42 Πιάνει φυλάσσει τὸ ζυμὸ τὴν ζγουραφιὰν ἐκεῖνη
καὶ τὰ χαροιά τῶν τραγουδιῶν, κλέφτρια τοῦ πόθου γίνῃ,
A 1571 - 1572

*Τὴν πόρτα ξεμαντάλωσε, καὶ βγαίν' ἡ Ἀρετιούσα,
καὶ τότιες γιὰ τὸν πόνο τζι ὄλες τὴν ἐρωτοῦσα.
Λέει τως, «Δίγος ἦιονε, κι ὡς ἔπαρακοιμήθη,
ἐπέρασε, κ' ἐσκόρπισε, καὶ μιλιοῦ δὲν ἐγκοιμήθη.»
Ἦμοιξε μὲ τὴ μάνα τζι, γιὰ γέρονε στὸ Παλάτι,*

A 1601 - 1605

Tantost elle print les troys banyeres et tous les joyaulx . . . puy elle prist l'escu de cristal . . . elles saillirent hors de la chambre . . . Madame Dyaine demanda a sa filhe commant elle se sentoit, et Vienne respondy qu'elle se sentoit bien, le Dieu mercy. Apres, quant il fut temps de partir, Madame Dyaine . . . s'en revint a son palays, aveques toute sa compaignye. 453

. . . le Donne vennero alla porte della camera per vedere come Viena stava; Isabella rispose ch' ella stava molto bene . . . [Viena] tolse la bandiera bianca, ἔλε zoglie, il cappello, la corona, et la ghirlanda . . . et aperto l'uscio della camera trovò le Donne . . . Poi Viena, con sua madre se n' andorno à casa sua. 37

In G and F the actions of Aretousa and Vienne are described in their natural order, i. e. (a) the theft, (b) exit from the chamber, (c) return to the palace. In I the order is (b), (a), (c), and the queen is suddenly mentioned for the first time — obviously an oversight on the part of the adaptor.

43. Τὸν κύριον του καλύτερα ἠῦσθηκε δίχως βάρους,
γιὰ δὰ δὲν ἐφοβοῦντονε νὰ τόνε πάρη ὁ Χάρος,
Ἐπῆσαν ὄλοι τως χαρά,... A 1817 - 1819

. . . et quant ilz furent venus, Paris trova messire Jacques, son pere, qui estoit query de la maladie qu' il avoit heue, dont Paris en eust molt grant joye. 454

Tornati in Viena Paris et Odoardo, furno allegramente ricevuti dalli suoi parenti, et amici, mostrando egli grandissima allegrezza di suo padre, che era liberato dalla infirmitade. 38

«ηῦρηκε» — «τρονα».

44. Πάν' τὰ μαντάτα ἴδῶ καὶ ἴκει, κι ἀνεβοκατεβαῖνα,
πὼς ἦρθεν ὁ Ρωτόκριτος, ἀπὸ λειπε στὰ ξένα,
καὶ φέρνει ἀέρας τῆ λαλιὰ τούτη στὴν Ἀρειτοῦσα,
χαρὰ μεγάλην ἤδειξε, τ' αὐτιά τζ' ὄντε τ' ἀκοῦσα,

A 1821 - 1824

... les nouvelles allèrent pars le palays que Paris et Edoardo estoient venus de Brabant nouvellement. Les nouvelles vindrent ascavoir a Vienne... dont elle eust si grant joye, qu' om ne le vous pourroit dire. 455

Not in I.

45. Κράζει τῆ μάνναν του ζιμιό, ρωιῶ, ξαναρωιῶ τη
σὰν κείνη, π' ὄλα τὰ κλειδιά στὰ χέρια νιης ἐκράτει
Ἐκείνη μ' ὄρκους φοβεροὺς τοῦ λέει,...
... μὴδ' ἤρινα ποτέ μου
κιανένα νά μπη δίχως σου, νὰ ζήσης καλογιέ μου.
Μιὰν ὥρα μόν' ἡ Ρήγισσα ἦρθε κ' ἡ Ἀρειτοῦσα
νὰ δούσινε τὸν κύρι σου, τὸ βάρος σὰν ἀκοῦσα.

A 1873 - 1875, 1877 - 1880

Si s'en vint a sa mere et luy demanda qui estoit entre en sa chambre... A sa mere ne sovint plus de la visitation de madame Dyaine, si luy dist que personne n'y estoit entree. 455

... et la mattina si lamentò con sua madre, dicendogli, ch' ella haveva mal tenuta serrata la sua camera. La madre si scusava verso il figliuolo, dicendo, che dapoi la sua partita, non era stata persona alcuna nella camera, non si ricordando che Viena gli fosse stata. 38

In I Paris waits until the next day before he goes to see his mother.

46. Ὠρισ' ὁ Ρῆγας νὰ γενῆ ἓνα ψηλὸ πατάρι,
ἐκεῖ πὸν θὲ νὰ μαζωχιοῦ νὰ τρέξουν οἱ καρβλλάροι.
Ἐκεῖ ἴτονε κ' ἡ Ρήγισσα, ἐκεῖ κ' ἡ θυγατέρα, (στὸ πατάρι)

B 97 - 98, 119

*Et (le dauphin) fist fayre plusieurs chaffaux, et en fist
fayre ung ou Vienne devoit demorer...* 406

«πατάρι» — «chaffaut». It looks suspiciously as if the Italian translator did not know the meaning of this word, which is sufficiently rare not to occur in Fr. Godefroy's «Dictionary of Old French». Of the three occasions on which it occurs, he ignores the first completely, translates the second as «molti belli adornamenti», which bears no sense, and gets enough meaning from the context of the third—«le roy monta sur ung chaffault.. et dist ainsi.»—to translate as «il tribunale», of which the usual sense is the stand in a law - court. G, however, has the meaning exactly, as «πατάρι», «a scaffold».

47. Ἐξάμωσ' ὁ Ρηγόπουλλος σιὰ μάτια νὰ τοῦ δώσῃ,
μὰ τ' ἄλογόν του σιὰθήκε, . . .
. . . κ' ἤσφαλε τ' ἄλογόν του, B 2327 - 2329
. . . le chevalier . . . dist que se n'a pas este par faulte
de luy, mes de son cheval... 425 - 426

Not in I.

48. κὶ ὁ Ρῆγας ἐκατέβηκε κάτ' ἀπὸν τὸ πατάρι
δμάδι μὲ τῆ Ρῆγισσα καὶ μὲ τῆ θυγατέρα. B 2454 - 2455
*Le roy descendy de son chaffault, et la royne et tous
les barons.* 430

Not in I. Cf. 46 above.

49. Ἐβάλληκ' ὁ Ρωτόκριτος, κὶ ὁ πόθος τότε βιάζει,
καὶ τοῦ κυροῦ νιου νὰ τὸ πῆ γοργὸ γοργὸ λογιάζει·
ἢ προσενεῖα νὰ μιληθῆ . . . Γ 719 - 721
*Si se pensa que il se descovyroit a messire Jacques,
son pere, avant que a homme du monde et luy requeroit
que il feist la messagerye...* 485

See 24. Paris now decides to confide in his father; in exactly the same position G has a similar passage, which is in fact superfluous.

50. κὶ ἀρχίζει νὰ παρηγορεῖ μὲ σπλάχνος τὸ γονεῖ νιου. Γ 983
Paris le renconforta le myeulx qu'il peut. 491

Not in I.

51. «για δέ, παιδί μ' εἰς κουζουλὸς πόσα μορεῖ νὰ φέρῃ·
γρίκησε μιὰν ἀποκοιτιά κὶ ἀδιαντροπιὰ μεγάλη
τοῦ Πεξοστράτη τοῦ λωλοῦ, πού 'ρθε ν' ἀναθιβάλλῃ,

γιά τὸν υἱὸν του προξενεῖα ἄφοβα νὰ μιλήσῃ,
νὰ μὴ δειλιάσῃ νὰ τὸ πῆ, μὰ νὰ τ' ἀποκοιτήσῃ. Γ 1024 - 1028

*«Belle filhe, voules vous que je vous compte de novel?
Cest mauuays chevalier, messire Jacques, le pere de Paris
ha eu tant de hardiment qu'il m'est venu requerir que je
vous doye doner a son filz Paris pour fame».* 491

*«O figliuola mia non ha havuto ardimento quel Villa-
no, che ti hà fatto dimandar per moglie?»* 56

G is much closer to the spirit of F.

52. ...καλλιὰ θανάτους ἑκατὸ τὴν ὥρα θέλω πάρεῖ,
παρ' ἄλλος μόν' ὁ Ρώκοιτος γυναῖκα νὰ μὲ πάσῃ.

Γ 1445 - 1446

*Et soyes seur, quar je vous dy vrayment que je ne puis
morir que une foiz, mais s' il estoit possible que je deusse
morir cent foiz, seroye contempte de recevoir la mort pour
l' amour de vous.* 491

I has the same idea, naturally, but lacks the correspondence
of «θανάτους ἑκατὸ» and «morir cent foiz».

53. Ἦγραφεν ὁ Πολύδωρος μαντᾶτα προικαμένα,
πὼς βροίσκεται ἡ Ἀρετὴ στὴ φυλακὴ κ' ἡ Νένα,
καὶ τὰ κανεν ὁ κύρις της, ὅλα τ' ἀναθιβάει, Δ 801 - 803

*Donc pour ceste occasion monseigneur son pere l'a fai-
cte enprisonner, et Ysabeau avecques elle en une molt
estrange prison, ont elles endurent assez de travailhz et de
durtes.* 559

... gli (à Paris) fu appresentata la lettera di Odoardo.
101

In I there is no description of the contents of this letter.

54. κ' ἤθελα ὀμπρὸς στὴ φυλακὴ νὰ κόπιαζες, νὰ πῆγες
νὰ τήνε δῆς, ... E 237 - 238

*Toutesfoiz j'avoye pence que ce il plasoit à cest gentil
home d' aller en la prison...* 604

In G and F it is the king and dauphin who suggest the vi-
sit to the prison. The Italian seems badly abridged, and the vi-
sit seems to occur without preparation.

55. Ἀπιλογᾶτ' ὁ Βασιλιός, λέει του, «Καλογιέ μου,
μαγάρι μὲ τὴ γλῶσσά σου σήμερο βοσηθησέ μου,
κάμε τη νὰ τὸ συβαστῆ, κάμε τη νὰ θελήσῃ,
νὰ πῆ τὸ ναὶ σὺ γάμο σας, τὴν ὄργιτα νὰ σβήσῃ»

στὸν πόλειο μου βοήθησες, κι ἄ μου βοηθήσῃς πόλι,
χάρι πολλή κι ἀρίφρητη εἶναι κι ἡ μιά κ' ἡ ἄλλη. E 393 - 398

*Si verres se l'om pourroit tant fayre aucunement pour
bonnes parolles, que ma filhe vouldist au mariage consen-
tir, car certes, j' en seroye plus joyeulx que de riens qui
me peust advenir.* 604

Not in I.

56. . . . ἀπόκουρφα βγάνει τὸ δαχτυλίδι,
μὲ πονηριά κατάχωστα στὴ χέρα τοῖ τὸ δίδει.
Λέει το' [Φροσύνης]. Ἐγὼ δὲ θέλω μπλιὸ νὰ στέκω νὰ πειραζῶ,
μιὰν προ καμένη σὰν κι αὐτὴ μὲ λόγια νὰ κουραζῶ.
Τὸ δαχτυλίδι σου δοκα, δῶς τοῖ το νὰ τὸ πιάσω,
κι ἄς δῆ ὀλημέρα σήμερο, κι ἄς τὸ καλολογιάσω,
κι ἀνὲ μὲ θέλ', ἄς τὸ κρατῆ, ἄλλιῶς ἄς τὸ γιαιείρω,
.
'Ετρομάξεν ἡ Ἀρετὴ, ἔτοιο γνοιανὸ ν' ἀκούσῃ,
καὶ πιάνει το στὸ χέριν της, τὰ μάτια τὸ θωροῦσι,
πὼς εἶν τὸ δαχτυλίδιν ται μὲ τ' ἀκριρὸ ζαφεῖρι,
πού δοκε τοῦ Ρωτόκριτου ἀπὸν τὸ παραθύρι.
Τὰ μάτια σταματήξασι, καλὰ νὰ τὸ θωροῦσι,
κι ἀλλοῦ δὲν ἐστραφήκασι, προἶμ' ἄλλο μπλιὸ νὰ δοῦσι
ἀσπορίσανε τὰ χεῖλη ντης ἡ ἀναπνιά τζ' ἐχάθη,
καὶ τὸ κορμί τζι κούγιανε, τὸ στόμα τζι βουβάθη.

E 523 - 529, 553 - 560

*. . . le frere vint a Vienne et luy dist; «Madame, ce
gentilhomme dit ainsi, qu' il ne vouldroit nullement avoir
fait force . . . mes dist que, se il vous playt, que vous vous
veulhes encores anuyt myeulx adviser en vostre fait, et de-
main nous en savres myeulx respondre de vostre inten-
tion . . . Atant (Paris) mist la main a la bource et tira de-
hors le petit dyamant . . . et quant il l'eust en la main, il
s'aproucha de Vienne et le luy donna . . . Et puis prist
l'anel que Paris luy avoit donne et le commença a regarder,
et tantost elle le recogneust. Et lors tout le sang luy
affroy au cuer, et le cuer luy fremist dedans le ventre, si
que elle ne scavoit ou elle estoit . . . Et puy, quant elle
eust plus regarde l'aneil, elle affermoit que c' estoit celuy
que une foy elle donna a Paris en nom de mariage.*

612 - 614

. . . *et poi Paris comincio à parlare in lingua latina...
vi prego caramente che per amor mio vogliate portar que-
sto Diamante . . . Viena tolse questo anello . . . e riguar-
dando molto sottilmente gli parve conoscerlo, e Paris dis-
se «Madonna Viena, vi piace quell' anello?»* 134

Again it is the French narrative that is followed rather than the Italian, which compresses three stages of the action into one. Briefly the differences are :

In G the ring is given to the Nurse, and although it is known immediately, the idea that this may be Rotocritos is not accepted, and the recognition comes much later.

In F it is given to the Friar, and again the recognition of Paris does not take place for some time.

In I it is given by Paris to Viena, and the denouement takes place immediately.

In I, Viena shows no sign of this agitation.

57. Ὄρες σὲ σκοτεινὴ φλακὴ τοῖ φαίνεται πὼς εἶναι,
κι ὦρες πὼς ξεψύχησε καὶ ζωντανὸς δὲν εἶναι,
ὦρες πὼς τὸν εὐθὺς σφραμμένο μέσ' στὰ δάση, E 571 - 573
. . . *or vous je bien que mon songe est vray, se est que
Paris est mort...* 614

I is missing as the need for this idea has been obviated.

58. Ὁ Πεξοστράτης τοῦ Ρηγὸς γονατιστὸς σιμῶνει,
κι ὅ τι κι ἂν εἶχε σὴν καρδιὰ τότες τοῦ φανερώνει.
Λέει τ', « Ἀφένι' ἄ σοῦ φταιξα εἰς τὸν καιρὸν ἐκεῖνο,
συμπάθησέ μου, Βασιλιέ, . . . E 1461 - 1463, 1467
*Messire Jacques et sa fame se myrent a genoilz, et vont
requerir mercy au dauphin de tout ce que oncques luy
avoient mesfait.* 625

Not in I.

59. Κ' ἐκεῖνον ὁποῦ κόπιασε, ἄς τὸν καληνωρίζου,
κι ἄς συμπαθοῦ τὰ σφάλματα ἐκεῖνοι, ποῦ γνωρίζου.
Θωρῶ πολλοὺς καὶ πεθυμοῦ, κ' ἔχω το γρικημένα,
νὰ μάθου τίς ἐκόπιασε εἰς τ' ἀπανωγραμμένα,
κ' ἐγὼ δὲ θέ νὰ κουρφευθῶ, κι ἄγνωριστο νὰ μ' ἔχου,
μὰ θέλω νὰ φανερωθῶ, κι ὅλοι νὰ μὲ κατέχου.
Βιζέντζος εἶν ὁ ποιητὴς κ' εἰς τὴ γενιὰ Κορνάρου,

πὸν νὰ βρεθῆ ἀκριμάτιστος, ὄντι τὸν πάρ' ὁ Χάρος.
 Στὴ Στείαν ἐγεννήθηκε, στὴ Στείαν ἐνεθράφη,
 ἐκεῖ καμε κ' ἐκόπιασε εἰοῦτα, πὸν σᾶς γράφει.
 Στὸ Κάστρον ἐπαντροεύτηκε, σὺν ἀρμηγεύγ' ἡ φύσι·
 τὸ τέλος τ' ἔχει νὰ γενῆ, ὅπου ὁ Θεὸς ὄριση.
 Οἱ σίχοι θέλου διόρθωσι καὶ σάσμ' ὅσο μποροῦσι
 γι' αὐτοὺς πὸν τοὺς διαβάξουσι, καλὰ νὰ τοὺς γρικοῦσι.

E 1525 - 1526, 1539 - 1550

*Si veul requerir et supplier a tous ceulx qui cestuy li-
 vre liront que ce ilz y trouvoient escript aucune chouse
 que ne fust bien seant, que ilz veullent a mes defaulx par-
 donner et les reparer selon leur bon avisement, quar mon
 sans n'est pas souffisant a telle besoigne bien traictier., et
 aussi que je ne suis pas Francois de nature; ains fuz nes
 et nouris en la cite de Marcelle. Et c'il vous plaist savoir
 qui je suis : de Saint Pierre j'ay prins le non, de la Cyppe-
 de pour sournon. Et fut encomance a escrire cest livre
 l'an de grace mil CCCC trente deux le tiers jour du moys
 de septembre.*

392 - 393

Is this signature imitated from the French? At first sight the resemblances seem to show that it is; but it must be remembered that at this time there were strong conventions both of including one's name in a poem, and of apologizing to the readers for its faults. The apology, however, was more commonly for errors in the printing than for the work itself, and I's «Esortatione alle Donne» (which does not occur in previous editions) is rather an exception:

*«Voi Donne, che havele udita questa degna, et bella
 Historia, prego che non imputate lo Scrittore, se in alcuna
 cosa haveisse fallito, pregovi bene che gli vogliate perdonare...»*

IL FINE

It may be of interest to examine five such signatures from medieval Greek poetry:

a) The Plague of Rhodes¹¹.

ἀλλὰ γε καὶ τὸ ποίημα καὶ ὅσα διὰ σίχου
 ἐγράφησαν βαβαὶ *παπαι*, διὰ τὸ θανατικὸν τῆς Ῥόδου,

¹¹) The first three extracts are taken from Wagner Wilhelm, P. h. D. Carmina graeca medii aevi, Leipzig, 1874.

*Ἐμμανουὴλ ὁ γράφας ἦν, ἀκμὴ καὶ ὁ ποιήσας,
Γεωργιλλᾶς ἀκούεται, Λειμενίτης τ' ἐπίκλην.* 14 · 17

b) The Disaster of Crete.

*Μανόλης Σκλάβος μὲ σπονδὴ καὶ μὲ μέγαν κόπον
τοῦτα τὰ δίστιχ' ἔβγαλλα διὰ θοῆνον τῶν ἀνθρώπων.
᾿Ως ἔδεπᾶ τελειώνονται, *μισὸ καὶ κιντυνάρι*
τὰ βέρσα τοῦτα πῶκαμα μὲ τοῦ θεοῦ τὴν χάρι.* 279 · 282

c) Sachlikis' Counsel.

*Σαχλίκης ἤμουν Στέφανος, τῶν πολιτικῶν ὁ Χάρος,
καὶ διὰν εἶχαν τίποτε, σὲ μέναν εἶχαν θάρρος.* 364 · 365

d) The Cretan War.¹³

*Μ' ἄ ῥέγεσαι κι' ἐπιθυμᾶς νὰ μάθης τ' ὄνομά μου,
πᾶσ' ἀρετὴν ἐσιόλισες τ' ἀδέλφια τὰ δικά μου.
Μαρίνον μ' ἔβαπτίσασι, Τζάνες εἶν' ἡ γενιά μου
καὶ Μπουνιαλῆ μὲ κράζουσι κι' εἶτοι εἶναι τ' ὄνομά μου.*
20, 27 · 30

e) The Dream of Love¹⁴.

*᾿Ως ἔδεπᾶ ἐτελειώθηκεν ἡ ῥίμα τοῦ Φαλιέρον
τ' ἀφέντη, τοῦ μισέο Μαροῦ, τοῦ παλαιοῦ, τοῦ γέρον.* 339 · 340

Of these, (a), and possibly (d)¹⁴ show the threefold division of Christian name, surname, and place of origin; (c) and (e) divide the name into two parts. This may well be the natural tendency in fifteen-syllable verse.

It would be possible to have altogether more confidence in the relation here of G and F, if it were not that one passage occurs at the beginning of the work and one at the end. Of the two points of resemblance, the method of naming and the phrase «*κι ἄς συμπαθοῦ τὰ σφάλματα*», the first is part of a convention not exclusive to these two poems, and the second is so natural that it is difficult to replace by any plausible alternative.

For all the pessimistic note of the last statement, it is not possible to deny that examples 31 to 58 demonstrate quite clearly that the poet of the Erotocritos used F familiarly and free-

¹³) Buniales, The Cretan War, ed. Xerouchakis, Tergesta, 1908.

¹⁴) Zoras, «Marin Falier», «Κρητικά Χρονικά» II, 1, 1948.

¹⁴) The origin of the name Μπουνιαλῆς is still uncertain, see Tomadakis, «The Buniales family» «Κρητ. Χρονικά» I, 1947.

ly, and that therefore the source of the poem is a double one, springing from both French and Italian.

This conclusion is so surprising that it must be rigorously examined.

Is it possible that, for all Kaltenbacher's assumption of the contrary, the Verona edition of 1603 is a freak, and that some other edition of the Italian would be able to reconcile the differences of F and I? Six other editions¹⁵ show no material difference from that of 1603, and only in one place, (example 16), show any difference at all.

Is it possible that there was an Italian printed version, now lost, of the Group I text, which nevertheless included elements from Group II? While this cannot be disproved, it can at least be shown to be very unlikely. Once the 1482 translation into Italian was made, and while the law of copyright was still unknown, there was no reason whatsoever for a printer to go to the expense of commissioning a new version of an old and successful story. And it has been easily demonstrated that the poetic versions of *Paris e Viena* cannot have been used by the Greek poet¹⁶.

If we must abandon the possibility of a purely Italian source, can we find a version in another language that could avoid this difficulty of a dual origin? It is known that the French editions, although distinctly to be classed in Group II, have more affinity to F than is shown by the Italian. With this end in view, an examination was made of the Troyes edition¹⁷ contemporary with that of Verona.

If the Cretan poet had taken this to be his main source, he would have had to diverge towards F in the points mentioned in the following examples: 31, 32, 34, 36, 37, 40, 44, 45, 48, 50, 51, 52, 53, 54, 55, and 58; and towards I in these: 2, 3, 4, 6, 7, 10, 12, 17, 18, 19, 21, 25, and 27.

As these include quite major points of plot and narrative as well as mere similarities of wording, it appears that if we include the French edition among our sources we are solving no dif-

¹⁵) Venice, 1492; 1504; 1511; 1512; Milan 1515; and Venice 1543.

¹⁶) By Kriaras, *op. cit.*

¹⁷) Printed by Nic. Oudot at Troyes. No date, but probably about 1600.

ficulties, and only substituting a triple problem for a double.

We are thus left with two possibilities, neither of which is entirely satisfactory.

If the poet of the *Erotocritos* used those versions of the *Paris et Vienne* known to us, his poem can have come only from a comparison and simultaneous manipulation of two models, French and Italian. Were this true it would lead to a new and startling view of the work. Considered as manipulating, (in however masterly a fashion), a single model, the poet of the *Erotocritos* seems to approach plagiarist. When dual sources are revealed, he becomes a literary eclectic.

If however a single model was used, it would almost certainly have to be a manuscript of an Italian version, unknown to us, intermediate between Groups I and II. The date of this manuscript would be before 1482; and all the probabilities would indicate that the *Erotocritos* was written not long after this date, and before any wide distribution of the printed text. This conclusion, although inherently more likely than the other, conflicts with the accepted dating of the poem, of which by far the most convincing grounds are linguistic.

NOTE

I should have considered that Kriaras' assertion, that the Italian poetic versions could not have been the source of the *Erotocritos*, was amply proved by the portions of the text he adduces. But Cartoian has defended his original opinion twice, first in *Cercetari Literare* 3 (1939) pp. 349 ff.¹⁰, and then in *Cultura Neolatina* 4 - 5 (1944 - 5) pp. 122 - 132. This second article is known to me only by Kriaras' answer: Πηγές και επιδράσεις τοῦ «Ἐρωτοκρίτου» in «Νέα Ἑστία» 488 (Nov. 1st., 1947) pp. 1297 - 9, but it contains some quotations from I which lead Kriaras to consider that this is closer to the Greek than F is.

GARETH MORGAN

¹⁰) I am indebted to Prof. M. I. Manousakas for the loan of a translation of this article.