

FRENCH AND ITALIAN ELEMENTS IN THE EROTOCRITOS

In 1935, Cartojan¹ 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.

Cartojan 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) Cartojan, N. «Poema cretana Erotocrit în literatura românească și izvorul ei neconoscute». (Academia Română, *Memoriile secțiunii literare*, seria III, tomul VII, mem 4). București 1935, and later in «Le modèle français de l'Érotokritos, poème crétois du XVIIe. 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. «Μελέματα περὶ 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 'Ερωτόκριτος, 'Εκδοσις κριτική. 'Εν 'Ηρακλείῳ 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' ἤρξε 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 Βασιλεὺς πολλοὺς μὲ φρόνεψι καὶ πλοῦτη,
 συμβουλάτοροι νιου 'σανε οἱ μπιστεμένοι τοῦτοι
 μ' ἀπ' ὅλους εἶχεν ἀκριβό, πάντα σιῇ συντροφιάν του
 ἔναν, ὅπου Πεζόστρατον ἐκράζαν τ' ὄνομά νιου
 τοῦ παλατιοῦ ἦτο θαρρετός, ξεχωριστός παρ' ἄλλο,
 καὶ δίχως του ὁ Βασιλεὺς 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 βγῇ ἀπὸ τέτοια μάχη·
κ' ἤβανε μέσ' στὸ λογισμόν νὰ φεύγῃ ὅχ τὸ παλάτι,
μὰ σφαλε, δὲν τὸν ἤρην' ὁ καημός, ποὺ τὸν ἐκράτει.

ἔτσι κι αὐτὸς ὅτι 'κανε τὴν παίδα ν' ἀλαφρύνῃ,
καὶ νὰ βοῇ ἄερα καὶ δροσά, πλιὰ ἄφρει τὸ καμίνι.

A 110 - 112, 119 - 120

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

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

«Μὲς στὸ λογισμόν» — «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 κουρφα τὰ ξύλα στὸ καμίνι.

4. Κι ὀληνυχτὶς ἀνάπαυι δὲν εἶχε νὰ λογιᾶζῃ,
ποιοὺς εἶν' αὐτός, ποὺ τραγουδεῖ, καὶ βαρυνασθενιάζει,
καὶ μέρα νύχτα ἡ πεθυμιὰ πληθύνει νὰ τ' ἀκούῃ,
μὴ γινώθοντας, κι ὁ ἔρωτας ὄντ' ἐγέλῃ, μᾶς κροῦει·

Καὶ μὲ τὴ Νένα τῆς συχνὰ ἐμίλειε τοῦτα κεῖνα,
πάντα γιὰ τὸν τραγουδιστὴ 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 può 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 πεθυμιὰ πληθύνει*», must be compared with «*Croissoit la volonte et le desir*».

5. *Κινοῦν καὶ πάσι τὸ ζιμιὸ κ' οἱ δέκα ἀρματωμένοι,
καθένας τὸν τραγουδιστὴν ἥστικε καὶ ἀνιέπει.
Εἰς ὧραν ὀλιγούτισκῃ, ὅπου ὅσανε χωσμένοι,
θωροῦν το μ' ἓνα σύντροφο ἀξάφνου καὶ προβαίνει,
καὶ ἀρχίζει πάλι τὸ σκοπὸ τὸ γλυκοζαχαρένιο,
κ' ἐχτύπα τὸ λαγοῦτόν του σὰν τό 'χε μαθημένο.
'Η γλῶσσά ντου παρὰ ποτὲ ἐγίνηκεν ἀηδόνι,
καὶ τὸ μεσάνυχτο περνᾷ, τὸ φῶς τσ' ἀγῆς 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. *Ἐτότιες ὁ Ρωτόκριτος ἀρχοντικὰ μιλεῖ τως
καὶ φρόνιμα, ὥς ἐγνώρισε κ' εἶδε τὴν ὄρεξιν τως.
Ἀέει τως: «Φίλοι καὶ 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. σὺν τοῖς ἀποχαιρέτισε καὶ ἐμίσσειγε, θωροῦσι,
 πὼς δὲ γρικᾷ μὲ τὸ καλόν, καὶ 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
 faudra venir pour force». Quant Paris les entendit, il se
 tira aryere 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

Ἐμίσειγε — «seguendo 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. Ἀπὸ πῆγα καὶ εἴπασιν τοῦ το ἀπὸ τοῖ πονεμένους,
 καὶ ἐθωρεῖν τοῖς ὁ Βασιλὶς 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 βασιλὶς» — «Vedendo questo il Dolfino».

9. Μέσα μου λέ' ὁ λογισμός, πὼς τοῦτος ὁ ἀντριωμένος
 εἰσὲ φωλιάν ἀρχοντικὴ θέ νά ν' ἀναθρεμμένος, A 701 - 702

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

Not in F.

10. Ἐπέρασσε καὶ ἡ δεύτερη [νύχτα] καὶ ἡ τρίτη κατακρούει,
 καὶ οὐδὲ τραγούδι οὐδὲ σκοπὸ οὐδὲ λαγοῦν' ἀκούει.

Ὅσον ἐπέραν' ὁ καιρὸς, καὶ οἱ νύχτες ἐδιαβαῖνα,
 τόσον οἱ λογισμοὶ κρουφὰ τὴν ἐψυγομαραῖνα. A 785 - 788

*... a lei pareva cento anni, che non havesse 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' ἄργα ἤβανε νὰ βιγλίσου
πολλοὺς νὰ τότε πιάσουσι, γῆ νὰ τότε γνωρίσου·
καὶ οὖν οἱ δέκα ἡγάσασι καὶ καταντροπιασθήκα,
κ' ἐπῆρεν ὀγιά λόγου ντως πολὺ καημὸ καὶ πρίκα,
τριάντα πέμπει κάθ' ἄργα, καὶ τάσσει τως καὶ δῶρα,
λέει τως νὰ γυρίζουσι ὀληνυχτὶς τῇ 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 provvisione, 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 τώρα,
καὶ νὰ μακρύνω δὲ μπορῶ μπλιὸ μ' ὄξω ἀπὸν τῇ Χώρα,
Ποῦρι δὲν ἔχ' ἄλλο παιδὶ σὶδὸν κόσμο παρὰ σένα,
κ' ἐσὺ θὲ νὰ τὰ χαίρῃσαι ὅ τ' ἔχω κοπιασμένα.

Τῇ μάννα σου μὲ λογισμό πολλὰ βαρὺ τὴν κοίνεις
θυμῶντάς σε, πῶς ἤσουνε, βλέποντας πῶς ἐρίνης.

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 copassione 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 ἐμακρύνασαι, κ' εἰς μέρη ἄλλα σῶσα,
 ῥέφαλα μαῦρα σκοτεινὰ τὰ μάτια ῥιου κονκλώσα,
 κ' ἐμούλλωσε τὴν κεφαλὴν, καὶ τὸ κορμὶ ἀπορρίχτει,
 κ' ἤκλαιγε καὶ ἀνεσιτέναζε ὅλο 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. καὶ ὁποῦ νικῆσῃ, ὅχ τὸ λαὸν ῥά 'χῃ τιμὴ μεγάλην,
 κ' ἔνα στεφάνι ὀλόχρυσον ῥὰ βάνῃ σιτὸ κεφάλι,
 ἔνα στεφάν' ὀλόχρυσον καὶ μαργαριταρένιον,
 ἀποῦ τοῖς 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 parles et de pierres fines a grant foyson . . . et pourtant je vous fais assavoir que celuy qui mieulx se portera en ceste journee 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 «ἀποῦ τοῖς θυματέρας του τὰ χέρια καμωμένο» and «fatta per le sue mani» have no equivalent in F.

15. γιὰτ' ἔρχονται γιὰ λόγου ἔξι μεγάλοι καβαλλάρου,
 ῥὰ κονταροχτυπήσουσι καλὴν καρδιά ῥὰ πάρε [ἢ Ἀρετοῦσα]
 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 «καλὴν καρδίᾳ ἡ πάρη» is matched in F and not in I.

16. Παρηγοριὰ καὶ ἀλάφρωσι ἐπῆρε ἡ τ' ἀκούση. A 1393

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

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

«Ἀκούση» — «Vedendo», «παρηγοριὰ καὶ ἀλάφρωση» — «li piacque assai».

17. Μέσα σὲ τοῦτον τὸν καιρὸ εἰς ἀρρώστια μεγάλη
ἤπρεσεν ὁ Πεζόστρατος μὲ κάηλα καὶ μὲ ζάλη·
ἐμπαινοβγαῖναν οἱ γιαιοί, καὶ ὅλοι τὸν ἐφοβοῦντα,
.....
πέμπον καὶ τοῦ Ρωτόκριτου σπουδαχτικὸ μανιᾶτο.

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 ἐδρόκετο χτισμένη
μιὰ κατοικιὰ μὲ μαστοριὰ μεγάλη καμωμένη·
τοῦτ' ἦτον τοῦ Ρωτόκριτου, καὶ χώρια τὴν ἐκράτει,
μὲ σιόλισες βασιλικὲς ὥσὰ Πηγὸς παλάτι.
.....

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

Ἡ μάννα ντου ἔχε τὰ κλειδιά, κ' εἶχεν του κι' ἀμνομένα,
 νὰ μὴν ἀφήσῃ ἑκεῖ νὰ μπῇ 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 entrèrent 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 σόθμα, κι ὅ τι ἦσαν' ἐκεῖ μέσα,
 ὅλα τὸ μυριορέγουντιαν, περὶσσα τῶς ἀρέσα,
 μ' ἀπ' ὅλες πλιὰ τὰ γέγετο τοῦτ' ὅλα ἡ 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. Κουρφὰ 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 σίχος πὼς ἀλλόσσει,
 κι χίλιοι χρόνοι φαίνονται ἡ νύχτα νὰ περάσῃ,

 Ἐπόνησεν εἰς τὴν καρδιά δαμάκ' ἡ 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 μπλὶ' ὁ Ρωτόκριτος καιρὸ' ἄλλο ν' ἀνιένῃ,
μὰ φανερώνει τοῦ κυροῦ τὸ προᾶμα, καθὼς; πηγαίνει. 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 αἷμα χάθη,
κι ὁλότυφος 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 σὺν σπίνῃ του γιὰ γέρονται,

καὶ τὸ μαντάτο τὸ πρὶν εἰς τὸν ὑγιὸν του φέρει,

Γ 937, 941 - 942

Et lors messire Jacques, tout honteux...se party de la, et s'en vint a son hostel, ou il trova 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

Tornd Messer Giacomo a casa sua molto dolente, e disse a Paris l' aspra risposta, che'l Dolfino gli havea fatto.

56

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

27. "Ωρεῖς ὁ Πῆγας τὸ ζιμιὸ κάνει καὶ φέρουσιν του
ροῦχ' ἀποφόρια καὶ παλιά, καὶ ντύνει τὸ παιδὶν του,
κόβγει τα ὡς τὰ γόνατα καὶ κούντουρα τ' ἀφίνει,
κι ἀσοῦσουμη κι ἀνέγνωρη ἡ Ἀρετοῦσα γίνῃ.
Μὲ τὴν παλέτσα τὴ χοντρή καὶ μ' ἄχερα τοὶ κάνει
σιρῶμα, . . .

.
Στὴν πλιά χειρότερη φλακὴ στὴν πλιά σκοτεινιασμένη,

.
μ' ὀγκιὰ ψωμὶ κι ὀγκιὰ 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 χώρες ὅπ' ὀρίζω,
καὶ νὰ ᾽σαι πάντα μετὰ μὲ κι ἀπότης ξεψυχήσω,
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 vogliate 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 πῶς στή φυλακὴ βρίσκεται τὸ παιδί σου,

.

ἔτσιτο 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 serement 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 dimandasse...Paris gli disse, ritornate à lui, e ditegli, che gli piaccia 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. Ἀγκαλιασὶτὴ τήνε κρατοῦν ὁ κύρις μὲ τὴ μάννα
τὴν ὦρα, ποῦ τὰ χεῖλη ντῆς ἔτσιτ' ἀνεθιβάνα'
μ' ἀγάπη τὴ γλυκοφιλοῦ, μὲ σπλάχνος τὴν ἐδκοῦνται,
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,
ᾗς ἔγνοια μεγάλη καὶ καημὸ τοῖ 'βαν' αὐτὸ τὸ προᾶμα'
κάθβουννο μέσ' στὰ σωθικὰ τοῖ 'βραζε νύχτα μέρα,
μὴν ἔχοντιας κλερονομιά, σιμώνοντιας 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 sainte 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 perciò 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 «σιμώνοντιας τὰ γέρα», which states an idea only implied in the other versions.

⁹) Examples 4, 5, 15, and 26.

32. γιατί 'βαλα ἕνα λογισμό, καὶ στέκω ν' ἀφορμίσω·
'ς τόπον ψηλὸν ἀγάπησα,... A 148 - 149

*Et aussi Paris... avoit en grant souscy, panssant que
trott 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. 'Ο Πῆγας μιὰ ἀπὸν τοὶ πολλὰς ἐθέλησε νὰ μάθῃ,
ποιὸς εἶν ἀδῖος, ποὺ τραγουδεῖ τῆς ἐρωτιᾶς τὰ πάθη
ἔτσι γλυκιὰ καὶ νόστιμα, ποὺ ταῖρ' ἄλλο δὲν ἔχει,
κ' ἐβάλθηκε νὰ τόνε δῇ καὶ νὰ τότε κατέχη.
Καὶ μιὰν ἡμέρα κάλεσμά ἤκαμε στὸ παλάτι, A 507 - 511

*Et moult avoit grant desir le douchin de savoir qui
estoit 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, πού 'σανε καλεσμένοι,
πὼς νὰ 'ρθῇ κι ὁ τραγουδιστής,...

ἂμ' ἡσφαλέν του ὁ λογισμὸς γιὰ τότες, καὶ κομπώθη,
κι οὐδένα 'ς κείνα πού 'ρχισεν, ὄφελος δὲν ἐδόθη,
γιατὶ ποτὲ ὁ Ρωτόκριτος δὲ θὲ νὰ τραγουδήσῃ
στὸ φανερό, μὴν τόνε 'δῇ κιανεὶς νὰ τὸ γνωρίσῃ,

A 513 - 514, 517 - 520

*...pansant en son cuer que ceulx qui telles aubades luy
fesoient, 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 Πῆγας βάνει λογισμό, πολλὰ 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 δῇ, πλιότερην ἔγνωιαν ἔχει.
 Καὶ κράζει μιὰν ἀγατινὴ δέκ' ἀπὸν τὴν Αὐλήν του,
 ὅπου πλερώνουνταν καλὰ νὰ βλέπουν τὸ κορμὶν του.
 Ἀέει τως, Πιάστε τ' ἄρματα χωσιὰ καὶ μὴ μιλῆτε,
 κι ἀμέτε σὲ παράχωστο τόπο, καὶ φυλαχτῆτε,
 κι ὥς ἔρῃ' αὐτός, ποὺ τραγουδεῖ, καὶ παίζει τὸ λαγοῦτο,
 γλήγορα φέρετέ τονε εἰς τὸ Παλάτι τοῦτο. A 547 - 556

Ung jour se pansa qu'il faillloit qu'il sceust ceste chouse. Le dauphin 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'environ 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 viennent 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 force, e menarli dinanzi à lui. 5

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

36. Ἡ Ἀρετιοῦσα τὰ 'κουγε ἔτιοῦτα, ποὺ μιλοῦσα,

 κ' εἰς ἔγνωια μεγαλύτερη καὶ παῖδα τὴν ἐβάνα, 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

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

37. Καβαλλικέσθουσι κ' οἱ δυνὸ 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 τῇ μάνναν του ἐθέλησε νὰ κοίξῃ,
τοὶ κατοικιδῆς του τὰ κλειδιά το' ἤδωκε νὰ φυλάξῃ.
Λέει τοι· «Μάννα, ἃ μ' ἀγαπᾷς, ἀθρώπου μὴν τὰ δώσῃς,
'ς τόπο κορυφὸ ἄμε βάλε τα, καὶ κάμε νὰ τὰ χώσῃς,
γιατ' ἔχω μεσ' σι' ἀρμάρι μου κάποια χαρτιὰ γραμμένα,
ὁποῦ δὲ θέλω νὰ τὰ δῇ ἄλλος· δίχως μου 'μένα.
'Ἡ μάννα ὁποῦ τὰ μάτια ἰζι εἶν τὸ παιδὶ ἐκεῖνο,
τοῦ λέει, Γιέ μου τὰ κλειδιά ἀθρώπου δὲν τ' ἀφίνω,
καὶ 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. 'Εθέλησε κ' ἡ Πήγισσα νὰ πάῃ μιὰν ἡμέρα,
μ' ἄλλες πολλὰς τοῦ παλατιοῦ καὶ μετ' τῇ θυγατέρα.
καὶ ἀπονῶρις τ' ἀπόγισμα συντροφιαστὲς κινουῦσι,
σιτοῦ Πεζοσιτράτῃ 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. *μῖαν πορτοπούλλ' ἀπόχωση ἐξάνοιξεν ἡ κόρη,
κ' ἔσαν κλειδί ἐκρέμουντο μ' ἔνα χρυσὸ βαστάτ
ἐκεῖ κοντὰ σιὴν ἀνοίξει τοὶ πόρτας στό 'να πλάτ
τούτη τον τοῦ Ρωτόκριτου ἡ ἀκριβοκάμερά νου,
'Η 'Αρετοῦσα τὸ κλειδί πιάνει ζιμιὸ, κι ἀνοίγει,
ς' κεῖνον τὸν τόπον ἤκαμε πολλὰ ὁμοῖο κυνήγι.
'Εμπῆκε μέσα μοναχή, καὶ τ' ἀρμαριοῦ σιυώνει,*

A 1458 - 1461, 1467 - 1469

*... Vienne trova la porte de la garderobe. Et elle voutl
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. Aretousa and Vienne do not make their discovery until they see the poems and the trophies respectively

41. *... δείχνει πῶς πινεῖ, κι ἀποκουμπᾷ σιὴν κλίνη.
'Εζήτηξε νὰ κοιμηθῇ λίγο τὴν ὥρα κείνη,
γιὰ νὰ πρῶτος ὁ πόνος τοῖ, μὴν πὰ νὰ τοὶ πληθύνῃ
ὄλως ἀπόξω τὸ 'ἥβγαλε, καὶ τὴ Φροσύνη μόνο
μέσσι 'θελε γιὰ συντροφιὰ, νὰ τοὶ βουηθᾷ σὶὸν πόνο.
Δείχνει τοῖ κ' ἐμαντάλωσε...*

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 da-
me 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 ζγουριὰν ἐκείνη
καὶ τὰ χαοιὰ τῶν τραγουδιῶν, κλέπτει τοῦ πόθου γίνῃ,
A 1571 - 1572

*Τὴν πόρτα ξεμαντάλωσε, καὶ βγαίν' ἡ Ἀρετιούσα,
καὶ τότες γιὰ τὸν πόνο τῆς ὄλης τὴν ἐρωτοῦσα.
Λέει τως, «Δίγος ἦιονε, κι ὡς παρρακοιμήθη,
ἐπέρασε, κ' ἐσκόρπισε, καὶ μιλιοῦ δὲν ἐγκοιμήθη.»
Ἦμοιξε μὲ τὴ μάνα τῆς, 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, avecques 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 τοῦ καλύτερα ἡῤορηκε δίχως βάρος,
γιὰ δὲ δὲν ἐφοβοῦντονε νὰ τόνε πάρη ὁ Χάρος,
Ἐπῆραν ὅλοι ντως 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

«ηῦρθηκε» — «trova».

44. Πάν' τὰ μαντάτα 'δῶ καὶ 'κεῖ, καὶ ἀνεβοκατεβαῖνα,
πὼς ἦρθεν ὁ Ρωτόκριτος, ἀπὸς λειπε σὶὰ ξένα,
καὶ φέρνει ἀέρας τῇ λαλιὰ τούτῃ στήν 'Αρειοῦσα,
χαρὰ μεγάλην ἤδειξε, τ' αὐτιά τζ' ὄντε τ' ἀκοῦσα,

A 1821 - 1824

... les nouvelles allerent 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 τῇ μάνναν του ζιμιό, ρωτᾷ, ξαναρωτᾷ τῇ
σὰν κείνη, π' ὅλα τὰ κλειδιά σὶὰ χέρια νιης ἐκράτει
'Εκείνη μ' ὄρκους φοβεροὺς τοῦ λέει,...
... μὴδ' ἤρινα ποτέ μου
κιανένα νά μπη δίχως σου, νὰ ζήσης καλογιέ μου.
Μιὰν ὥρα μόν' ἡ Πήγισσα ἦρθε κ' ἡ 'Αρειοῦσα
νὰ δοῦσινε 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. "Ωρισ' ὁ Πῆγας νὰ γενῇ ἓνα ψηλὸ πατάρι,
ἐκεῖ πὸν θὲ νὰ μαζωχιοῦ νὰ τρέξουν οἱ καβαλλάρτοι.

'Εκεῖ 'τονε κ' ἡ Πήγισσα, ἐκεῖ κ' ἡ θυγατέρα, (σὶὸ πατάρι)

B 97 · 98, 119

*Et (le dauphin) fist fayre pluseurs 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 «multi 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. 'Εξάμωσ' ὁ Ρηγόπουλλος σιά μάτια νά τοῦ δώσῃ,
μὰ τ' ἄλογόν του σιάθηκε, . . .
. . . 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. κι ὁ Ρῆγας ἐκατέβηκε κάτ' ἀπὸν τὸ πατάρι
δμάδι μὲ τῇ Ρήγισσα καὶ μὲ τῇ 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. 'Εβάλθηκ' ὁ Ρωτόκριτος, κι ὁ πόθος τότε βιάζει,
καὶ τοῦ κυροῦ νιου νὰ τὸ πῇ γοργὸ γοργὸ λογιάζει·
ἢ προξενεῖα νὰ μιλῇθῇ . . . Γ 719 - 721
Si se pensa que il se descovryroit 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. κι ἀρχίζει νὰ παρηγορεῖ μὲ σπλάχνος τὸ γονεῖ νιου. Γ 983
Paris le renconforta le myeulx qu'il peut. 491

Not in I.

51. «γιά δέ, παιδί μ' εἰς κουζουλὸς πόσα μπορεῖ νὰ φέρῃ»
γρίκῃσε μιὰν ἀποκοιτιά κι ἀδιαντροπιὰ μεγάλη
τοῦ Πεῖσοστράτη τοῦ λωλοῦ, πού 'ρθε ν' ἀναθιβάλλῃ,

γιά τὸν υγιὸν του προξενειὰ ἄφοβα νὰ μιλήσῃ,
νὰ μὴ δειλιάσῃ νὰ τὸ πῇ, μὰ νὰ τ' ἀποκοιτήσῃ. Γ 1024 - 1028

«Belle filhe, voules vous que je vous compte de novel?
Cest mauveys 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 Ρώκριτος 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 προκαμένα,
πὼς βροίσκεται ἡ Ἀρειτὴ στὴ φυλακὴ κ' ἡ Νένα,
καὶ τὰ κανεν ὁ κύρις τῆς, 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 ὁμπρὸς στὴ φυλακὴ νὰ κόπιαζες, νὰ πῆγες
νὰ τήνε δῆς, ... Ε 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 συβαστῇ, κάμε τη νὰ θελήσῃ,
νὰ πῇ τὸ ναὶ σὺ γάμο σας, τὴν ὄργιτα νὰ σβήσῃ»

στὸν πόλεμο μου βοήθησες, κι ἄ μου βοηθήσης πόλι,
 χάρι πολλή κι ἀρίφρητη εἶναι κι ἡ μιὰ 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 joyeux que de riens qui
 me peust advenir.* 604

Not in I.

56. . . . ἀπόκουρφα βγάνει τὸ δαχτυλίδι,
 μὲ πονηριὰ κατὰχωστα στὴ χέρα τοῖ τὸ δίδει.
 Λέει το' [Φροσύνης]. Ἐγὼ δὲ θέλω μπλιὸ νὰ στέκω νὰ πειράζω,
 μιὰν πρ καμένη σὰν κι αὐτὴ μὲ λόγια νὰ κουράζω.
 Τὸ δαχτυλίδι σου δοκα, δῶς τοί το νὰ τὸ πιάσω,
 κι ἄς δῇ ὀλημέρα σήμερο, κι ἄς τὸ καλολογιάσω,
 κι ἀνὲ μὲ θέλ', ἄς τὸ κρατῇ, ἀλλιῶς ἄς τὸ γιαιέισῃ,

 Ἐτρομάξεν ἡ Ἀρετὴ, ἔτοιμο γνοιμὸν τ' ἀκούσῃ,
 καὶ μάνει το στὸ χέριν της, τὰ μάτια τὸ θωροῦσι,
 πὼς εἶν τὸ δαχτυλίδιν τσι μὲ τ' ἀκριρὸ ζαφεῖρι,
 πού δοκε τοῦ Ρωτόκριτου ἀπὸν τὸ παραθύρι.
 Τὰ μάτια σταματήξασι, καλὰ νὰ τὸ θωροῦσι,
 κι ἀλλοῦ δὲν ἐστραφήκασι, πρᾶμ' ἄλλο μπλιὸ νὰ δοῦσι.
 Ἀσπρίσανε τὰ χεῖλη ντης ἡ ἀναπνιά τζ' ἐχάθη,
 καὶ τὸ κορμί τζι κορύγιανε, 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 regar-
 der, 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 foyz 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 questo
 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 πῶς εἶναι,
 καὶ ὦρες πῶς ἐξεψύχησε καὶ ζωντανὸς δὲν εἶναι,
 ὦρες πῶς τὸν εὐρήκασιν σφαιμένο 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 Πηγὸς γονατιστὸς σιμῶναι,
 καὶ ὁ τι καὶ ἄν εἶχε στήν καρδιά τότες τοῦ φανερώναι.
 Λέγει τ', «Ἀφέντ' ἃ 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 ὅπου κόπιασε, ἄς τὸν καληνωρίζον,
 καὶ ἄς συμπαθοῦ τὰ σφάλματα ἐκεῖνοι, πού γνωρίζον.
 Θωρῶ πολλοὺς καὶ πενθυμοῦ, κ' ἔχω το γρικημένα,
 νὰ μάθου τίς ἐκόπιασε εἰς τ' ἀπαλωγραμμένα,
 κ' ἐγὼ δὲ θέ νὰ κουρφευθῶ, καὶ ἀγνώριστο νὰ μ' ἔχον,
 μὰ θέλω νὰ φανερωθῶ, καὶ ὅλοι νὰ με κατέχον.
 Βιτζέντζος εἶν ὁ ποιητὴς κ' εἰς τὴ γενιὰ Κορνάρου,

πὸν νὰ βρεθῇ ἀκριμάτιστος, ὄντι τὸν παρ' ὃ Χάρος.
 Στῇ Στείαν ἐγεννήθηκε, στῇ Στείαν ἐνεθράφη,
 ἐκεῖ καμε κ' ἐκόπιασε εἰσῶτα, πὸν σᾶς γράφει.
 Στὸ Κάστρον ἐπαντρεύτηκε, σὰν ἀρμηγεύ' ἡ φύσις·
 τὸ τέλος τ' ἔχει νὰ γενῇ, ὅπου ὁ Θεὸς ὀρίσῃ.
 Οἱ στίχοι θέλου διόρθωσι καὶ σάσιμ' ὅσο μποροῦσι
 γι' αὐτοὺς πὸν τοὺς διαβάζουσι, καλὰ νὰ τοὺς γρικοῦσι.

E 1525 - 1526, 1539 - 1550

*Si veul requerir et supplier a tous ceulx qui cestuy li-
 vre liron que ce ilz y trouvoyent 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 Cype-
 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 remem-
 bered that at this time there were strong conventions both of
 including one's name in a poem, and of apologizing to the rea-
 ders 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 edi-
 tions) is rather an exception:

*«Voi Donne, che havele udita questa degna, et bella
 Historia, prego che non impuliate lo Scrittore, se in alcu-
 na cosa havebbe fallito, pregovi bene che gli vogliate per-
 donare...*

IL FINE

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

a) The Plague of Rhodes¹¹.

ἀλλά γε καὶ τὸ ποίημα καὶ ὅσα διὰ στίχων
 ἐγράφησαν βαβαὶ *παπαι*, διὰ τὸ θανατικὸν τῆς Ῥόδου,

¹¹) The first three extracts are taken from Wagner Wilhelm, Ph.
 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 μεγάλον κόπον
τοῦτα τὰ δίστιχ' ἔβγαλλα διὰ θοῆνον τῶν ἀνθρώπων.
Ὡς ἔδεπ' αὖ 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 ὅταν εἶχαν τίποτε, σὲ μέναν εἶχαν θάρος.* 364 · 365

d) The Cretan War.¹³

*Μ' ἄ ῥέγεσαι κι' ἐπιθυμᾷς νὰ μάθης τ' ὁνομά μου,
πᾶς ἀρετὴν ἐστόλισες τ' ἀδέλφια τὰ δικὰ μου.
Μαρίνον μ' ἔβαπτίσασι, Τζάνες εἶν' ἡ γενιά μου
καὶ Μπουνιαλῆ μὲ κράζουσι κι' εἶσι εἶναι τ' ὁνομά μου.* 20, 27 · 30

e) The Dream of Love¹⁴.

*Ὡς ἔδεπ' αὖ τελειώθηκεν 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*», «*Κρητικὰ 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: *Πηγὴς καὶ ἐπιδράσεις 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.

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