

THREE CRETAN MANUSCRIPTS*

I. CODEX MARCIANUS XI. 19

As is well known, the codex XI. 19 (1391) of the library of S. Mark at Venice contains the greater part of extant Cretan drama. There has, however, been no satisfactory description of it, and with regard to that part of it containing the *Fortunatos* even as great a scholar as Xanthudides suffers from one notable misapprehension.

The manuscript, which was first dealt with by Mingarelli, in his catalogue of the Nanian collection¹, is an agglomeration of several separate works. The first part of it contains some religious writings: from folio 117r onwards, the contents are as follows:

- (I) 117r — 145v *Zeno*
- (II) 147r — 177v *Gyparis*
- (III) 178v — 179v *Phallidos*
- (IV) 180r — 207r *Stathis*
- (V) 210r — 231r *Abraham's Sacrifice*
- (VI) 234r — 241v *Apocalypse of the Virgin*
- (VII) 244r — 336v *Dialogue of Man and Death*
- (VIII) 338bis (a single-leaf fragment)
- (IX) 342r — 439v *Fortunatos*

The oldest of these, (with the exception of the fragment), is the *Fortunatos*. It was recognised from the beginning as being the autograph of Marcantonio Foscolo, from the number of alterations and of new lines inserted². But among the text there are notes in a quite different hand, that of Michele Foscolo, whose relationship to Marcantonio is not known. Labaste³

*) My thanks are due to Mr. M. I. Manoussakas for his ever-ready help and kindness in the preparation of this study.

¹) A. Mingarelli, *Graeci Codices Manuscripti apud Nanios Patricios Venetos Asservati*. Bononiae 1784. See no. 89.

²) M. A. Φώσκολος, *Φορτουνάτος* ed. Σ. Ξανθουδίδης, Athens 1922. This edition notes all such emendations.

³) H. Labaste, *Une Comédie Crétoise Inédite*. BZ 13 (1904) p391.

is not right in thinking that he was the poet's nephew, but has been misled by the apparent signature Jo. Michele Foscolo on folio 360r. This is in fact not a signature, but the address of a different person, and this Gianmichele Foscolo is the nephew of Michele.

The notes in this hand are as follows;

344r A di 9 Giugno 1669 S. V. (old style) <H>a n-
<n>o vegniuto i socorsi di candia per far cam-
pagnia.

347r The heading *vacuo et fallo* and some notes on criminal procedure.

348r *vacuo et fallo*

350v *vacuo et fallo* and legal notes

351r *vacuo et fallo*

354v - 355r Two attempts at a letter, completed on 392r.

360r Draft of a letter to his nephew, Gianmichele Foscolo, dated 2 June 1669.

372v Dated 15 May 1666, a poem of six lines in Greek written in Italian script. (See Appendix 1).

392r The letter of 354r in its final state. It is to an unnamed nobleman, and is apparently meant to accompany a copy of an ode on the victory of Giacomo Riva, the Venetian captain, which Foscolo has finally consented to have printed only from the agony of hearing it wrongly sung in the streets. Dated 2 June 1669, and signed Michel Foscolo. I can find no record of such a publication.

406v - 407r Draft of a dedication of an ode, presumably the same one, to a nobleman, descendant of Francesco Duodo, the hero of Lepanto.

Labaste, (and his opinion was followed by Xanthudides), saw in these various notes and letters that Marcantonio Foscolo was using for the script of *Fortunatos* some paper already partly used by someone else. The truth is exactly the opposite. In two cases Marcantonio turned over two pages at once. On the leaves thus left vacant, his successor Michele has been at pains to ensure that no interpolations in the comedy should be made, and has written *vacuo et fallo* - «blank, a mistake». All his other notes are written on the empty leaves between acts, or between the dedication and the prologue and Act I.

Michele's notes fall between 15 May 1666 and 9 June 1669.

The *F o r t u n a t o s*, therefore, must be dated not between June 1669 and the fall of Candia in the following September, but at some time during the siege before May 1666. The fact that Nicolas Demezo, to whom the play is dedicated, was born only in 1621, and came to prominence only as a member of the commission to welcome the Marquis de Ville in 1666, suggest that the end of this period is the most likely date.

The manuscript of the *F o r t u n a t o s* now passed into the hands of an unknown Cretan litterateur, presumably in the Ionian Islands, where so many of the refugees from Candia had gone. This person copied, in a small rather irregular Greek hand, *Z e n o*, *G y p a r i s*, *P h a l l i d o s*, and *S t a t h i s*. He also used the empty leaf between the first and second interludes of *F o r t u n a t o s* to write some fifty lines from the prologue of another comedy (Appendix 2). The heading of this page has been cut by the binders, and is unreadable except for the word, in Italian script, *P r o l o g o s*. The prologue is spoken by Aphrodite, who has come to earth to take revenge upon an uncomplaisant maiden. It has little poetic value, and is largely imitated (we might say plagiarised) from the second interlude of *F o r t u n a t o s*.

If we are to ask why the copying of a new play was apparently started on a single leaf, the answer may be found in the fact that prologues were interchangeable. For *G y p a r i s* we have extant two prologues⁴; and it is clear that the plot described in this piece, and breaking off at so convenient a point, could apply to very many of the comedies of the day. It could, for instance, apply to the *P a s t o r F i d o* of Guarini, of which the Greek translation was published at Venice in 1658, and whose rather pedantic prologue by the river-god Alpheius may well seem unsuitable for common performance, and is in fact omitted in the only manuscript⁵. It is not inconceivable that this prologue should be considered as a good useful stock introduction to the *P a s t o r F i d o*, and that this part of the codex was in fact a theatrical text meant to supplement the hitherto published Greek plays - *P a s t o r F i d o*, *E r o p h i l e*, *K i n g R h o d o l i n o s*, and *A b r a h a m ' s S a c r i f i c e*. The only

⁴) Γύπαρης ed. E. Κριαράς, Athens 1940. See pp. 145 - 151.

⁵) Cod. Marc. IX. 24 (1472).

known Cretan play missing from this collection is the *Katsourbos*, and when we remember that *Buniales* mentions this in the same passage (588. 10 ff) as three printed works, (*The Siege of Malta*, *Erophile*, and *King Rhodolinos*), we may easily postulate an entirely unknown edition of *Chortatzes'* comedy.

If this theory is correct, *Phallos* may easily be seen as a dramatic recitation, of the sort which, until quite recent years, was put on as an extra turn by companies of touring players in England and America. The tone of the last dozen lines, where the broken rake calls upon the «lords» to hearken and take warning from him, instead of laughing as they see him in this pitiful condition, fits very well with this supposition⁶.

What seems quite certain is that *Stathis* and *Zeno*, at least, were copied from manuscripts written in Italian characters. The Italian letters *ci* represent both *τσι* and *σι*, and many errors in both plays arise from a confusion of these two combinations, e. g. *ὁ προδότη τση*, *ὁ θάναιό τση*, for *ὁ προδότης τση*, *ὁ θάναιός τση* (*Stathis* Int. II 88); *εἶ τσ'* for *εἰς τσ'* (*Zeno* I. 98, IV. 12, 277, 307.)⁷. Other difficulties in the texts point to the same conclusion, e. g. *γβάντι* (*guanti*) for *γούάντι* (*guanti*) in *Stathis* III. 72; *ἐχάθησα* (*echathisa*) for *ἐγλάκησα* (*eglachisa*) in *Stathis* III. 429; *χρόνους* (*chronus*) for *θρόνους* (*thronus*) in *Zeno* III, 76; and *ποιοῖ* (*pui*) for *ποῦ* (*pu*) in *Zeno* IV. 268. Moreover, in *Stathis*, the copyist has failed to disentangle all of the pedant's mixture of Greek and Italian, and some of his Greek is left untouched, as in «*ορudeneghiteri*» (III. 128) for *ὁπὸν δὲν ἔχει ταῖρι*; «*chieitalicana su tone sprimerο*» (III. 295) for *καὶ ἰταλικὰ τὰ σοῦ τὸνὲ sprimerο*, and elsewhere.

The collection, which was probably not yet bound together, now came into the possession of a certain *Zaneto Avuri*. He himself copied the *Apocalypse of the Virgin*, in a sprawling hand in Italian characters, and completed a copy of *Abraham's Sacrifice*, which had been started by someone else in a much neater Italic script, and left in the middle of

⁶) Σ. Ξανθοουδίδης, Ὁ Φαλλίδος (ΕΕΒΣ 4 (1927)). See pp. 102 - 3.

⁷) This error occurs often in the *Cretan War*, with presumably the same reason.

a page (line 631). He also procured a neat copy of the Dialogue of Man and Death, of which the last twelve pages were missing, and supplied the missing portion himself; the last leaf of the original is very worn, and the replacement is on quite different paper.

We know his name, and that of his sister Donna Chierazula (*Κυρατισούλα*) Avuri, from a draft of a legal document written on 178r, between Gyparis and Phallidos. He also supplied one missing folio of Fortunatos (357), and recopied, on the preceding page marked *vacuo et fallo*, twelve lines of Act I, Scene I, which had been made difficult to read by Foscolo's alterations.

Of this man we know nothing, but the name Avuri is that of a prominent Zacynthiote family, recorded since 1500, which graduated from bourgeois to noble rank in the year 1739. Members of the family in the period relevant to our manuscript are Petros, Protopsaltes of Zacynthos, who died in 1727, and Georgios, a notary active between 1708 and 1743. The word *κυράτσα* is also recorded from Zacynthos⁸.

More exact dating is therefore impossible. The first part of the manuscript, before it was bound with the section that interests us, belonged between 1713 and 1727 to Anastasios Koutouphas and the priest Petros Koutouphas.

Folio 338 bis is a very small leaf whose provenance is unknown. It is not included in the original numbering and was probably inserted at a later binding. It may be rather older than the other texts, perhaps early seventeenth or late sixteenth century. I am dealing with this fragment elsewhere, and hope to show that, though it purports to be a prophecy, it is in fact part of a Byzantine satirical song dating from the tenth century.

II. CODEX VINDOBONENSIS THEOLOGICUS GRAECUS 244

This manuscript was described by Sathas in a letter to Wagner, published in the introduction to *Carmina Graeca Medii Aevi* (Lipsiae 1874). Its importance in the study of medieval Greek poetry makes necessary some additional remarks.

⁸) Λ. Χ. Ζώης, Λεξικόν Φιλολογικόν και Ἱστορικόν Ζακύνθου. Zacynthos 1901. S. vv. **Αβούρης, Κυράτσα*.

The codex is written, with some very small exceptions, by one scribe, whose writing, though presenting an even and pleasant impression, is not well-formed except when an obvious and conscious effort is being made. Such efforts are made in the astrological *Method of Chaloueth the Prophet* (132 - 167), and at the beginnings of the essay *On Faith*, (44), and of *S. Athanasius' Reply to a Lord of Antioch* (47): but as the hand soon relapses within the same works to its more normal form, Sathas' statement that these were written by different people cannot be upheld. The size of the writing varies greatly between the different works, and blank leaves are left between most items. This leads us to suppose that the collection as we have it was not originally intended as a single codex, but as a uniform edition of the most popular works of poetry and prose of the day. One of these, the *Flower of the Graces*, was included in the list of contents and the first (Greek) numbering, but later dropped out, leaving a lacuna of thirty-two leaves between 259 and 260.

Until lately, no comment had been made on the dating of the codex apart from the obvious terminus given by its acquisition by Ogier de Busbecq, who was Ferdinand I's ambassador to the Sultan on two occasions between 1559 and 1565. It can, however, be dated much more closely. The earliest possible date is given by Manuel Sclavos' poem on the earthquake of Crete, which took place on May 29th., 1508: it is probable that this date may be advanced four years, for although the end of *Apollonius of Tyre* is spurious, there is a strong presumption that it was written in or after 1512⁹. And Acacios, whose episcopal signature is found on 83*v, was bishop of Naupactus and Arta from 1516 to 1520¹⁰.

The scribe we may identify from his signature at the end of *Apollonius of Tyre* (78v): Θεοῦ τὸ δῶρον καὶ δημητρίου πόρος ὁ γράψας. Similar inscriptions, dated 1526 and 1547, are found on five liturgical manuscripts from Mount Athos¹¹. The

⁹) See Α. Ν. Πολίτης, Παρατηρήσεις στὸν «Ἀπόκοπο» τοῦ Μπεργαδῆ. (Προσφορὰ εἰς Στίλπωνα Π. Κυριακίδη, Salonica 1953) p. 550.

¹⁰) Π. Γ. Ζερλέντης, Θεσσαλονικέων μητροπολίται ἀπὸ Θεωνᾶ τοῦ ἀπὸ ἡγουμένων μέχρι Ἰωάσαφ Ἀργυροπούλου (1520 - 1578). (BZ 12 (1903)) p. 131.

¹¹) S. P. Lambros, Catalogue of the Greek MSS on Mount Athos, Cambridge 1895. Vol. I, pp. 256, 311.

fact that this Demetrius was a monastic reinforces the connection with Acacios, and suggests that the bishop, known otherwise only as a «harsh and vengeful man» who handed Christian preachers over to the Turks, may also have been the litterateur who commissioned the collection¹². So that while the possible range of dates is 1508 to 1520, the probable range covers only the last five years of this period. It may be noted also that Sclavos' poem, which claims to have 150 couplets, in fact contains 141. This suggests some degree of removal from its original form, and therefore from the year 1508.

The second hand present in the manuscript is important only for the love - poem scribbled on the empty pages 330 - 331, and published by Pernot¹³. Other notes in this hand include two recipes, some instructions on bloodletting, an economically interesting wagebill, and some lines malcopied from *Lybistros* and *Rhodamne*¹⁴. The identity of this scribe is probably hidden in the as yet unsolved cryptogram written twice on the last leaf: + σοσλὸς δραὸς δαυανός.

III. CODEX BAROCCIANUS 216

This manuscript of the Barocci collection in the Bodleian library is a miscellany codex containing principally theological works. On folio 179r there is a short poem, a *Lover's Complaint* (Appendix 3) with references to Canea. It is autograph, by a scribe who has contributed only two quaternions to the volume. These cannot be dated on internal grounds, but have a watermark which suggests the first years of the sixteenth century¹⁵.

The poem was first published by N. Politis¹⁶, but in a

¹²) For Acacios, see Σ. Βυζαντίου, *Δοκίμιον ἱστορικῆς τινὸς περιλήψεως Ἄρτης καὶ Προβέζης*, Athens 1884. p. 102.

¹³) H. Pernot, *Chansons populaires grecques des XVe et XVIe siècles*. Paris 1931. pp. 88 - 98.

¹⁴) See H. Schreiner's articles in *Byzantinische Zeitschrift*, (39 (1939) pp. 15 - 36, 272 - 301; 42 (1942) pp. 233 - 254).

¹⁵) M. Briquet, *Les Filigranes*. Leipzig 1907. no. 696. The mark, a jewelled ring, is a Piedmontese design, and is quoted from Genoa in 1506.

¹⁶) Ν. Γ. Πολίτης, *Ἀνέκδοτον Κρητικὸν Ποίημα*. (Κρητικὸς Λαὸς I (1909) pp. 97 - 99).

short-lived and rare periodical, and from a very inaccurate copy. It is, as he says, of less than moderate value, but has a considerable interest as one of our rare autographs of Cretan poems (if indeed it is Cretan: ἡσπίτιν (14) and μὲν for μῆν (4) seem Cypriot).

Politis drew attention to a startling similarity with the Simaetha of Theocritus' second idyll, who complains of her lover

ὅς μοι δωδεκαταῖος ἀφ' ὧ τάλας οὐδέποθ' ἔκει¹⁷
οὐδ' ἔγνω, πότερον τεθνάκαμες ἢ ζοοὶ εἰμέες. (4 - 5)

and says

βασεῦμαι, ποτὶ τὰν Τιμαγήτιοιο παλαίστραν
αὔριον, ὡς νιν ἴδω καὶ μέμφομαι οἷά με ποιεῖ. (9 - 10)

But he concludes that this is coincidence, and that the Cretan woman does not have recourse to charms and magic. Politis, however, was reading *ναῦρω* in line 15: the reading *ναὶ σύρω* suggests even more strongly that Theocritus, however unlikely it may seem, was in the poet's mind, and this may be even an attempt at adaptation of the whole idyll.

APPENDICES

1 Cod. Marc. XI. 19. Folio 372v.

*O mana venetia, pos ta pomagnis
chie isegnia dhe thoro na begnis
Ti criti polemune opu pelhi su
chie asignis nati baru igioghurhi[
Codo dhe to categhis pri to mathis 5
pos gdheghiete aposena voithia nagh[*

*(ᾠδὴ μάννα Βενετιά, πῶς τ' ἀπομένεις,
καὶ εἰς ἔγνωια δὲ θωροῶ νὰ μπαίνης;
Τῇ Κρήτῃ πολεμοῦνε ὅπου'ν' παιδί σου,
καὶ ἀφήνεις νὰ τὴν πάρου οἱ γι-ὄχουροί σου;
Κοντὸ δὲ τὸ κατέχεις ποτὶ τὸ μάθης, 5
πὼς γδέχεται ἀπὸ σένα βοήθεια νά'χη;)*

4. Cf. ὄχουθοὶ (ἐχθοὶ) in Cretan War 303.10.

¹⁷) This being the reading used by the poetaster, and not ποθείκει.

2 Cod. Marc. XI. 19. Folio 421v.

< Ἀφροδίτη >

Σήμερο ἐκατέβηκα ἴππῳ τῆς ὀφθαλμοῦ ἀπάνω,
 σὶν τόπο ἐτοῦτο ὡς βλέπε<τε>, κ' ἤρθα ὀγιά να γιάνω
 ἕνα πὸν ἴσ' τόσα κίνδυνα βρῖσκειται μπερδεμένος
 ὀγιά μνία κόρη ὀπὸν ἀγαπᾷ καὶ εἶναι ἀποθαμένος,
 καὶ ὀλημερῆς τὰ πάθη του μὲ κλάηματα δηγᾷται 5
 ἴποκατωθιὸ εἰς τὸ σπῖτι τῆς, μὰ αὐτὴ δὲν τὸ<ν> λυπᾷται.
 Καὶ ἐγὼ, θωρῶντας ἀιονιὰ σ' αὐτὴ τόσα μεγάλη,
 νὰ κατεβῶ ἐκ τοὺς ὀφθαλμοῦ σὶν τοῦ νοῦ μο<ν> εἶχα βάλει,
 γιὰ νὰ τὴν κάμω παρενθὺς σ' αὐτόνο νὰ συγκλίνη
 καὶ σκλάβα του παντοεινὴ πάρανας ν' ἀπομείνη, 10
 τὴν ὄρα νὰ μὴδὲ θωρῆ ἴποκεῖ γιὰ νὰ περάση
 νὰ τότε δῆ γιὰ νὰ χαρῆ, πολλὰ νὰ ἀναγαλλιᾷση.
 Καὶ ἴκεῖ ἀπὸν δὲν ἤθελε νὰ τὸν ἀνατρανίση,
 θὰ τὴνὲ κάμω ὀγι' αὐτὸ νὰ ἴχη περισσα κρίση,
 καὶ μέσ' <σ>τὰ φυλλοκάρδια τῆς τόση φωτιὰ μεγάλη 15
 θὲ νὰ τὴν κάμω νὰ γοικᾷ παρὰ γυναῖκα ἄλλη.
 Γιατὶ δὲν εἶναι τὸ προεπὸ σκληρότη ἕτσι μεγάλη
 μέσα τῆς νὰ ἴχη καθεμνιὰ, μὰ λύπη νὰ ἴχη πάλι.
 Κάθα κοράσο εἶναι προεπὸ τόσα νὰ μὴ συγκλίνη
 σὶν ἄ<ν>τρα ὀπὸν τὴν ἀγαπᾷ, μὰ νὰ ἴχη σπλαχνοσύνη. 20
 Καθὼς θωρεῖ πρόπει κι' αὐτὴ σ' ἕνα ὀπὸν γνωρίση
 τὸ πὼς γι' αὐτὴνε κρίνεται καὶ θὲ νὰ ξεψυχήση,
 νὰ ἕχη λύπηση σ' αὐτὸ κι' ὄσο μπορὰ βοηθήση
 σ' κεῖνο πὸν ἴκιάσσειται ὀγι' αὐτὴ νὰ κακοθανατίση,
 μὰ νὰ συγκλίνη μετ' αὐτὸ, ταῖρι γιὰ νὰ γενοῦσι, 25
 τὰ βάσανα νὰ λυώσουσι κ' εἰσὲ χαρὲς νὰ ἴρθοῦσι.
 Γι' αὐτός λοιπὸ ἤρθα ὡς ἐδῶ καὶ βρῖσκομαι ὀμπροστά σας,
 πὸν ἄλλη φορὰ δὲ μὲ ἴδασι τὰ μάτια τὰ δικά σας.
 Μὰ βλέπω πὼς πολλότατοι ποιά ἴμαι δὲ μὲ γνωρίζου,
 μὰ μὲ μεγάλους λογισμοὺς τὸ νοῦ ντως περγιορίζου. 30
 ἴγὼ ἴμαι ἐκείνη, ξέρετε, πὸν κάνω ὄλα καὶ ζοῦσι
 τὰ πράματα καὶ θρέφονται καὶ δὲν μπορὰ χαθοῦσι.
 ἴγὼ τῆς ἀνθρώπους, τὰ πουλιά, τὰ δέντρο καὶ πᾶσ' ἄλλο

2. κάμω cod.

18. μάχη καὶ ἀγάπη καὶ τὰ δυὸ deleted: μὰ λύπη νὰ ἴχη πάλι written above.

20. ηγαπα cod.

κάνω λοιπὸ καὶ σμίγουσι τὸ ἓνα μὲ τὸ ἄλλο.
 Ἐγὼ ἔμαι ἔτοια καὶ παίρονονται ὅλα τως καὶ γεννοῦσι 35
 καὶ ὡσὰ θεὰ ὅπου βρίσκομαι ὅλα μὲ προσκυνοῦσι.
 Καὶ ἀνισωστὰς κ' ἤλειπα ἐγὼ, ἡ κτίση εἶχε χαλάσει,
 ἔπο ἀθρώπους, ζῶα, κ' ἐρπειτὰ ὅλη ἤθελε ἐρημάσει.
 Μὰ μὲ τῆ θέλησή μου ἐμὲ βρίσκεται στολισμένος
 μὲ τόσες δόξες κι ὁμορφιές ὁ κόσμος γεμισμένος. 40
 Καὶ ἀπὸν τὴν ὁμορφιά μου ἐμὲ παίρονου κι αὐτοὶ τὰ κάλλη,
 καὶ καθαεὶς τὰ ρέγεται κ' ἔχει χαρὰ μεγάλη.
 Ἐγὼ ὄντας θὲ νὰ κατεβῶ, ὁ Οὐρανὸς τρομάσει
 καὶ μ' ἀστραπὲς καὶ μὲ βροντῆς τὸ <ν> κόσμο θὰ χαλάσει,
 γιὰτὶ, λογιάζει, τὸ θρονὶ τοῦ ὀρανοῦ θ' ἀφήσω, 45
 νὰ ρθῶ σιτὸν κόσμο ἐτούτουμε κάτω νὰ κατοικήσω.
 Γι' αὐτὸς συγχύζεται πολλὰ, μὰ ὅσα στραφοῦ νὰ δοῦσι
 τὸ πρόσωπό μου τ' ὁμορφο, ὅλα καταχαλοῦσι,
 καὶ τὰ στοιχεῖα τρέχουσι κι ὀπίσω μ' ἀκλουθοῦσι,
 κι ὡσὰ θεὰ τως ταπεινὰ ὅλα με προσκυνοῦσι 50
 Ἐγὼ ἔμαι τὸ λοιπὸ ἡ θεὰ πὸν τζ' ὁμορφιές δριζώ,
 κι ὅπου θελήσω δίδω τζι, κι ἄλλοῦ πάλι κρατίζω.
 Ἡ γι' Ἀφροδίτη εἶμαι ἐγὼ, τοῦ Ζεῦ ἡ θυγατέρα,
 πὸν ὁ ἥλιος λάμπει μετὰ με, καὶ φέγγει τὴν ἡμέρα.
 Καὶ τ' ἄστρη ὅπου <ν> σιτὸν οὐρανὸ μαζὶ μὲ τῆ σελήνη 55
 μὲ τζὶ ὁμορφιές μου λάμπουσι καὶ φέγγουσι καὶ κείνη.
 Τὴν ἀφορμὴ ἐγροικῆσετε πὸν ἐδῶ εἶχε μὲ φέρει
 ἀπὸν τὰ ὕψη τ' ὀρανοῦ σὲ τοῦτὰ σας τὰ μέρη.

Compare Fortunatos Inter. II. 100 - 118

. ἡ ὁμορφιά μου, 100
 ἡ ὀποιὰ ἔχει τόση δύναμι, ὅπου ὄχι μόνο σέρνει
 τὰ πράματα τὰ ἐπίγειο, μὰ τὸ ἴδιους θεοὺς φέρνει
 κάτω σιτὴ γῆ ἀπὸν τοὶ ὀρανοῦς, καὶ κάνει τσι καὶ γνώθου
 τοὶ ἀγάπης τὰ γλυκίσματα καὶ τοὶ φωτιές τοῦ πόθου.
 Ἐτούτη μόνο εἶναι ἀφορμὴ κι' ὅλα σιτὸν κόσμο ζοῦσι 105
 τὰ πράματα, καὶ στρέφονται καὶ δὲ μπορὰ χαθοῦσι.
 Τούτη τὰ χόρτα, τὰ πουλλιά, τὰ δέντρο καὶ τοὶ ἀθρώπους
 κάνει συχνιὰ καὶ σμίγουσι ἀλλήλως τως μὲ τρόπους

36. πάντα τως is written above ὅλα μὲ, and then deleted.

37. ειχιε cod.

πολλῶ λογιῶ, καὶ ἀποδεκεῖ σπέρνουνται καὶ γεννοῦσι
 σιὸ κόσμον καὶ πληθαίνουσι καὶ πάντα τως κρατοῦσι, 110
 κι ἂν εἶχε λείπει, ἐπόμενον ὁ κόσμος χαλασμένος,
 καὶ ἀπ' ὅλα τὰ ποιήματα γδυμνὸς καὶ ρημασμένος·
 Μὰ μὲ τὸ μέσο τσι ἐκείνης βρῖσκειται στολισμένος
 μὲ τσι ὁμορφιές, ὅπου θωρεῖς κ' εἶναι ὅλος γεμισμένος.
 Λοιπὸ ἂν ἐγὼ τὰ πράματα ὅλα τοῦ κόσμου ὁρίζω, 115
 καὶ τσι ὁμορφιές ἀπὸ ἴχουσι μόνια μου τῶς χαρίζω,
 καὶ ἀπὸ τὴν ὁμορφιά μου ἐμὲ παίρονου κι αὐτὰ τὰ κάλλη,
 καὶ κάθα εἰς τὰ ρέγεται κ' ἔχει χαρὰ μεγάλη,

3 Cod. Barocc. 216. Folio 179r

Ἄλεμονον ἢ τάλαινα, πῶς ἄρξωμαι τοῦ λόγου,
 τῆς τύχης μου τῆς πονηρᾶς τὸ πᾶν εἰπεῖν καθόλου;
 Τίς μου τὴν θλίψιν ἐξελεῖ, τίνας αὐτὸ θαρρέσω,
 καὶ τίς ἀκοῦσαι δύναται, καὶ τίνων μὲν ἄρῶ;
 Τὴν φλόγα, τὴν πολλὴν πυρὰν τὴν ἔχει ἢ καρδιά μου, 5
 τίς νὰ τὴν σβέσῃ δυνηθῆ, καὶ νὰ ἴναι παρηγοριά μου;
 Τίς νὰ γιαιτρεύσῃ τὴν πληγὴν τὴν ἔχω ἀπαιτός μου, (?)
 τὴν μῶδωκεν, ἀλίμονο, κ' ἔσφαξε τὰ ἐντός μου;
 Οὐδὲν ἠξεύρω ἢ καὶ ζῶ, ἢ ζωντανὴ δὲν εἶμαι,
 ἀπὸ τὸν πόνο τὸν πολὺν δὲ ξεύρω πόθεν κεῖμαι. 10
 Πληγὴν μεγάλην μῶδωκεν νέος ὅπου ἠγάπων,
 ὅπου ἴχε πάντα μετ' ἐμοῦ, καὶ τοῦτον πάντως *...*
 Δώδεκα μέρες ἀριθμῶ ἀφοῦ κεῖνος οὐκ ἦλθεν
 εἰς τὸ ἡσπίτιν τὸ ἐμὸν καὶ φαίνεται κι ἀπῆλθεν.
 Πορεύσομαι λοιπὸν ἐγὼ ἐκεῖνο νὰ σύρω τῶρα, 15
 νὰ ῥοθῆ σιὸ σπίτι τὸ καλὸν εἰς τῶν Χανιῶν τὴν χώρα,
 καὶ νὰ δῶ τοῦτον νὰ μεμφθῶ καὶ νὰ κατηγορήσω
 εἰς ἅ μοι κάμνει ὁ ἄθλιος, καὶ νὰ τὸν ὄνειδίσω.

9. Οὐκ οἶδεν. *υ οι* deleted.

11 - 12. ὅπου ἠγάπων...πάντως is written above *τινάς ὅπου'δα, ἄψε καὶ σφάζομαι λοιπὸν εἰς τῶν χανιῶν τὴν σούδα*, of which only *ἄψε καὶ σφάζομαι* is deleted.

13. *γίνονται* deleted, and *ἀριθμῶ* written above. *πληγώθη δλη* deleted and *κεῖνος οὐκ ἦλθεν* written above.

14. *καρδιὰν καὶ τὴν κεφάλην καὶ τὰ νεφρὰ* deleted.

GARETH MORGAN