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Authors: Willem Frederik Bakker, Dia Mary L. Philippides

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The Sea in the *Erotókritos*

Wim F. Bakker and Dia M. L. Philippides

It may surprise the reader of the *Erotókritos* to learn that the poem does not contain many actual mentions of the sea. The Western prototype on which the Greek romance is based (the Provençal romance *Paris et Vienne*, transmitted either through the verse translation into Italian by Albani or through an Italian prose translation)¹ contains, as is usual in such adventure stories, extensive travel on the sea.² Furthermore, the *Erotókritos* is the work of a Cretan poet, Vitséntzos Kornáros. Living in a town close to the coast, would he not have been likely to refer often to the medium surrounding his island? Words for the sea, however (θάλασσα, πέλαγος, γαλός, βυθός, τα βάθη, and τα βαθιά) occur in the approximately 10,000 verses of the *Erotókritos* a total of less than fifty times.³ These occurrences are clustered together in fewer than thirty passages, and most of them contain imagery of the sea used figuratively in connection with battles or the major theme of the love story. The real sea actually appears in only two passages.⁴ In fact, the rarity with which the real sea appears in the *Erotókritos* contrasts sharply with its more frequent presence in other works of the Cretan Renaissance.⁵ Did the poet of the romance have his reasons for using this element so sparingly?⁶ This short study attempts to ascertain the function of the motif of the sea in relation to the structure of the entire work.

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The first time that the sea is mentioned is in A 639–644. After being charmed by Erotokritos' singing to her at night, Aretousa learns of his skill in combatting ten of the king's men sent to discover the hidden identity of the singer. According to the narrator, she confesses to her nurse, Frosini, that her mind is all at sea, in deep and murky waters (A 641–642):

πάντα 'ναι ο νούς τη στα βαθιά, πάντα στα μπερδεμένα
 και πάντα στα θολά νερά κ' εις τ' ανεκατωμένα . . .

Reference to the sea returns in A 1623–1642. At the house of Erotokritos Aretousa has just seen her picture and the verses for the songs that reveal to her the identity of her secret admirer. Frosini tries to warn her against the dangers of this love. Aretousa admits the correctness of her nurse's reasoning, but adds that it is easy to talk when you are standing safely on the shore; being in love is similar to sailing on a ship on a stormy sea; the lack of concern shown by the onlookers is contrasted to the active fear of the person on board. Who else could speak of the dangers so accurately as he?

Παιγνίδι μάσε φαίνεται, το δούμε φουσκωμένη
 από μακρά τη θάλασσα κι άγρια και θυμωμένη 1630
 με κύματα άσπρα και θολά, βρυγιά ανεκατωμένα,
 και τα χαράκια όντε κτυπούν κι αφρίζουν έναν ένα
 και το καράβι αμπώθουσι με μάνητα μεγάλη
 στη φουσκωμένη θάλασσα σε μια μερά κ' εις άλλη
 κ' εκείνους τ' ανακατωμούς και ταραχές γροικούμε 1635
 και δίχως φόβο από μακρά γελώντας τσι θεωρούμε·
 μα κείνος που στα βάθη της είναι και κιντυνεύγει
 και να γλυτώση απ' τη σκληρά ξετρέχει και γυρεύγει,
 αυτός κατέχει να σου πη κι απόκριση να δώση
 ίντά 'ναι ο φόβος του γιαλού, αν είναι και γλυτώση, 1640
 και των κυμάτων ο πόλεμος και των ανέμων η μάχη,
 και δε γνωρίζει το κακό κιανείς, α δεν του λάχη. (A 1629–1642)

Aretousa expresses herself here through the generic plural *εμείς*. Although she certainly implies that she is the person out at sea, she still keeps her distance, ranging herself with the onlookers—the *εμείς*—on the shore.⁷ When the passage continues in A 1675–1678, however, Aretousa already speaks more directly: “Love has placed me in deep waters” (. . . και μ' όλο που η αγάπη / μ' έβαλε σε βαθιά νερά . . . : A 1675–1676). There is no longer any question of keeping at a distance.

The motif of the sea reappears in B 555–562. Erotokritos arrives at the forum in his white, gold, and silver cloak to take part in the joust. Of all the warriors Aretousa has eyes only for him, seeing him through the mist of her feelings as a bright star like the one by which a sailor steers his ship, in fear and trembling, when a storm overtakes him at night (B 555–558):⁸

Κι ωσάν ο ναύτης στη χιονιά και στην πολλήν αντάρα,
 όντε τη νύκτα κυβερνά με φόβο και τρομάρα,

πάντα του ἐν' ἄστρο συντηρά, στη σπάτα την οδεύγει,
μ' εκείνο σάζει τ' ἄρμενα, μ' εκείνο τιμονεύγει . . .

After the jousting which takes up most of Book B, in Γ 151–158 Frosini tries to talk Aretousa out of her love for Erotokritos, warning her that because of their different status their affair is doomed. She says: “My child, if only you could have a dream and see on what a deep and angry sea you are entering, you would then act as bravely as possible, save yourself, and give up your love for Erotokritos” (Γ 155–158):

Παιδάκι μου, ας εγνώριζες πού πορπατείς και πηγαίνεις
και σ' ἴντα πέλαγος βαθύ και θυμωμένο μπαίνεις,
ν' αντρείευτής όσο μπορείς, μόνια σου να βοηθηθήθης
και τη φιλιά του Ρώκριτου, κερά μου, ν' απαρνήθης!

Aretousa admits that she is no longer herself: fear of her father and the new feelings of love are battling within her, but the latter are now taking over her whole mind. Her life has become like a ship on the high seas without crew, alone, rushing to its doom. Battered by the wind and the sea, the ship is helpless; similarly, Aretousa is inexorably drawn towards a rock on which she will be shattered (Γ 243–248):

ὡσάν καράβι ὄντε βρεθῆ στο πέλαγος και πλέγει
με δίχως ναύτες, μοναχό, και να πνιγῆ γυρεύγει
κι ο άνεμος κ' η θάλασσα τού 'χουν κακιὰ μεγάλη
και τρέχει πάντα στον πνιμό δίχως βοήθειαν ἄλλη-
εδέτσι ευρίσκομαι κ' ἐγώ, πλιο δεν μπορώ να ζήσω
τρέχω και πορπατώ να βρω χαράκι, να σκορπίσω.

There are no more images of the sea throughout the remainder of Book Γ, in which Aretousa and Erotokritos find each other and, speaking through the barred window, confirm their mutual feelings of love, but finally are forced into separation by the king's rejection of Erotokritos' suit and the latter's abrupt dismissal into exile.

At the beginning of Book Δ, while Aretousa sleeps the king and queen are making plans to marry her off. They blame the good looks, clothes, and manly attributes of Erotokritos for so easily catching such an inexperienced young girl as their daughter (Δ 24: κι οι νιούτσικες οι ἄγνωστες πάνουνται σαν το ψάρι—again a sea image is used). During their discussion Aretousa does exactly as Frosini has entreated her to do in Γ151–158: she dreams.⁹ It is a long and complicated dream forming a central scene and covering many verses (Δ 49–78 and 85–86). Afterwards, Aretousa and Frosini discuss it at

great length. The poet depicts Aretousa alone on a ship on the stormy seas. In attempting to save herself she grasps the helm (following Frosini's advice from vv. Γ 157–158); she sees, however, that she will eventually drown (Δ 53–56):

Σα νά 'το μεσοπέλαγα εις τ' όνειρο τη εφάνη,
 σ' ένα καράβι μοναχή και το τιμόνι πάνει
 κι αντρειεύγετο να βουηθηθή κ' εκείνη δεν εμπόρει
 και τον πνιμό της φανερά στον ύπνο της εθώρει.

As may be seen clearly from the discussion of the passages above, however, imagery of the sea so far has been used throughout in connection only with Aretousa. The sea imagery describes what she is undergoing; it does not affect or include Erotokritos.

What can be the significance of the accumulation of these images of the sea in connection with Aretousa? In these scenes, the sea is the stormy sea of love; it depicts her struggle with '*Erotas* (Love), that whirling mass of strange feelings, unknown to her until then, that upset and shock her so much that she becomes an altogether different person.¹⁰ Her first feelings of love set her mind at sea, in swirling and cloudy waters (cf. A 641–642); when she learns the identity of her lover, she compares herself with someone who enters the stormy sea alone on a ship threatened by white-capped waves (cf. A 1629–1642). When she sees Erotokritos at the joust in his shining armor, she feels herself again out on the open sea surrounded by darkness and mist, and thinks it best to steer her ship toward the bright star shining before her (B 555–558). After the joust, when Frosini warns her against the dangers of love, she herself starts talking in sea images: “a deep and raging sea” (Γ 156: πέλαγος βαθύ και θυμωμένο). But her warnings arrive too late: Aretousa has succumbed to the power of '*Erotas*; she is no longer *on* a ship, she *is* a ship with no one on board, floating rudderless and on the point of sinking (Γ 243–246). Finally, in the dream (Δ 51–56) the poet concisely presents Aretousa's struggle against '*Erotas* in its inevitable outcome.

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The dream does not end here. The poet shows his knowledge of the nature of dreams with their sudden changes of situation. In Δ 57–58 the sea turns into a wild river which drags along stones, rocks and trees:

Κ' εφάνιστή τη κι ο γιάλος εις ποταμός εγίνη,
 πέτρες, χαράκια και δεντρά σύρνει την ώρα κείνη.

The river must therefore be included as well in this study of the sea. Aretousa is drowning in the river (Δ 59–60), but the other vision persists: in her mind she sees her ship go down in the waves before her eyes (Δ 61: Το ξύλο πού 'τον στο γιαλό εβούλησεν ομπρός τση). Her struggle at sea is over: 'Erotas has won, she has given herself up totally to her love. After her ship vanishes she is quite alone, struggling in the river, and, lost in the darkness that suddenly covers the sky, she screams for help (Δ 62–64). Suddenly, a bright light appears, held by a person who tells her not to be afraid (note that he says μη φοβηθής—not μη φοβάσαι, as one would have expected); he brings her to shallow water that rises only to her knees (note again: he does not lead her to the safe shore) and then disappears (Δ 65–70):

όντες θωρεί πως ήλαψε στου ποταμού την πλάτη
 μια λαμπυρότατη φωτιά κι άθρωπος την εκράτει·
 φωνιάζει της “μη φοβηθής” κ' εσίμωσε κοντά της
 κι από τη χέρα πιάνει τη, σύρνει τη και βουηθά της.
 Πάει τη σ' ανάβαθα νερά κι απόκει την αφήνει
 κ' εχάθηκε σαν την ασκιά, δεν είδε ίντα να γίνη.

There she stays in the shallows, not daring to move, for she does not know where the deeper waters may be. She remains immobile and terrified until she wakes up, crying and screaming, “I am drowning in the river” (Δ 86: ο ποταμός με πνίγει).

Now, what does the river represent? To answer this question we must go back to a passage, hitherto omitted, that concerns a river, not the sea—A 2123–2138:

Ήμοιασεν ο Ρωτόκριτος κεινού του στρατολάτη
 πού 'λαχε εις ποταμιά θολή κ' είναι νερό γεμάτη
 κι ως τήνε δη φοβάται τη, δειλιάνα την περάση, 2125
 μα βιάζεται κι αποκοτά να μπη, να δικιμάση·
 κι αγάλια-αγάλια πορπατεί, ζάλο και ζάλο κάνει,
 να δη το βάθος του νερού, βέργα κρατεί και βάνει·
 πάντα τση βέργας ακλουθά κ' εκείνη τιμονεύει,
 την πλιαν ανάβαθη μερά και πλιά 'φκολη γυρεύγει 2130
 κι απειτίς δη και καλοδή και λίγο βάθος έχει,
 περνά, ξαναπερνά τηνε και φόβο πλιο δεν έχει.
 Έτσι αυτεινού τα μέλη του ετρέμαν κ' εδειλιούσα
 την πρώτην οπού στράφηκε κ' είδε την Αρετούσα·
 κι αγάλια-αγάλια αρχίνισεν αποκοτιά να παίρνη, 2135
 να συχνοπηαίνη στου ρηγός και να σπουδογιαγέρνη·
 και δικιμάζοντας κι αυτός το βάθος των κυμάτω,
 ηύρεν ανάβαθα νερά και πλιο δεν εφοβάτο.

Here the central person is not Aretousa but Erotokritos. He has just

returned from a trip and learns that Aretousa, on a visit to his house in his absence, has discovered the texts of the songs he had sung to her and his painting of her. He is terrified that the princess may feel insulted and thus at any moment disclose to her father his serious offense. Courageously, instead of immediately fleeing the country he starts visiting the palace and with the greatest possible caution and discretion tries to find out what the princess is thinking and possibly might be planning to do. In this passage the narrator depicts Erotokritos as a στρατολάτης or traveler who, encountering a riverbed (ποταμιά) full of water and trying to find the shallowest spot (A 2130: την ανάβαθη μερά) as a ford, uses a stick (A 2128: βέργα) as his steering device (A 2129: πάντα τῆ βέργας ακλουθὰ κ' ἐκεῖνη τιμνεύγει). Finally, on finding shallow water (A 2138: ανάβαθα νερά), he crosses over.¹¹

Is it a mere coincidence that Erotokritos is compared with someone knowledgeable about rivers, a specialist in finding shallow waters (ανάβαθα νερά), using his stick as a τιμόνι? One of the jousting-scenes in Book B that we have omitted so far while following Aretousa's sufferings at sea, B 1473–1478, contains the fight between Erotokritos and Drakokardos, the lord of Patras. Erotokritos, however, is not merely fighting Drakokardos, he is also fighting a river! Consider B 1476–1477:

ὡσάν το κάνει ο ποταμός, θολός, ὄντε φουσκώνη,
κι ἀπό χαράκια και δεντρά σύρνη, καταθρουλίζη . . .

The wording is significant: ο ποταμός, θολός (cf. A 2124: ποταμιά θολή) and κι ἀπό χαράκια και δεντρά σύρνη (cf. Δ 58: πέτρες, χαράκια και δεντρά σύρνη). It is apparent that Erotokritos is intentionally depicted as an expert in the handling of rivers: he knows how to feel his way about in order to locate the shallow spots, but he also knows how to fight rivers when they turn wild.

So, if one had not already sensed it, the poet has made clear the identity of the person who, in Aretousa's dream, enters the wild river and takes her to safer shallows. If more proof is needed that he is indeed Erotokritos, the person in question holds in his hand a brilliantly blazing light (Δ 66: μια λαμπυρότατη φωτιά). One may then take into account the legend of the emblem decorating the helmet of Erotokritos during the joust (B 531–532):

Τη λαμπυράδα της φωτιάς ορέχτηκα κ' εθώρου
κ' εἰμῶσα κ' ἐκάηκα, να φύγω δεν εμπούρου.¹²

Erotokritos himself is often described as a single blazing light:

—When he enters the field before the joust, the narrator says of him (B 520): και μέσα σ' όλους ήλαμπεν ωσάν τση μέρας τ' άστρο.

—Aretousa also sees him like the sun (B 545–546):

έτσι κι αυτείνη εχάρηκε, με γνώση, να λογιάση
τότες τον ήλιο ανάδια τση, οπού της δίδει βράση.

—and, as stated above, Aretousa had found her way in the mist and darkness of the stormy sea with the guidance of the bright star (B 557–558):

πάντα του έν' άστρο συντηρά, στη σιράτα την οδεύγει,
μ' εκείνο σάζει τ' άρμενα, μ' εκείνο τμονεύγει.

What is the explanation of Aretousa's dream? Its true significance can be gained only by ignoring the explanations given by both Aretousa and Frosini (Δ 103–218).¹³ The person who saves Aretousa is Erotokritos. The words κ' εχάθηκε σαν την ασκιά (Δ 70) must refer to his being exiled by the king, Aretousa's father. The fact that he saves Aretousa, bringing her not to the shore but merely to a place where the water is shallow so that she will not drown, must be regarded as her being cast into jail by her father when, a little later, she refuses to marry the husband he has chosen. The meaning of the river itself is rather more complicated. First, it denotes Aretousa's high status, which entails great dangers for Erotokritos (cf. A 2123–2138 where he carefully tested the depth of that river in order to find the shallow spots, that is, to discover the feelings and intentions of the princess). Further it refers to the danger from Aretousa's parents and their wishes regarding their daughter's future. As pointed out before, Aretousa sees her dream on the same night as they are planning her wedding to another man. In her dream the sudden transition from one situation to the other denotes a crucial point in her life. Her secret betrothal to Erotokritos (Γ 1453 ff.) means that *'Erotas* has won and she has surrendered: she is vanquished by the sea (her ship sinks). In the sense that she is sure both of her own feelings and of those of Erotokritos her sufferings are over (see Frosini's explanation of her dream in Δ 159–160 using the same words, but intending quite another outcome). Yet the outlook is none too bright: Erotokritos has been sent into exile and very soon she herself will be thrown into jail. Finally one understands why in her dream Erotokritos told her in such an odd way not to be afraid. By saying μη φοβηθής instead of μη φοβάσαι (which is usually said by people who come with good intentions; see Luke 1:13 and 30) he pointed not to the dire situation of the moment but to the dark

future, telling her not to be afraid then, notwithstanding the hopelessness of the circumstances.

Shortly afterwards Aretousa is being imprisoned and at last she really understands the meaning of her dream. After a long prelude describing how cherished she has been by her parents, how protected her life has been and how fortunate she has been as an only child, not having to share the wealth and privileges of royalty with anyone, she compares it all with the treatment she is currently undergoing and concludes (Δ 633–636):

Κ' εκείνη η βρύση π' όλπιζα να πω, να με δροσίση,
 εγίνη ποταμός θολός και πλιο δεν είναι βρύση·
 κ' έχει νερά φαρμακερά, κύματα του θανάτου,
 βράζου, όχι να δροσίζουσι, σήμερα τα νερά του.

She has understood what the river represents. Her high status, the fountain (βρύση) she expected to be drinking from for the rest of her life, which she now thinks forever lost, has become a murky river, a ποταμός θολός (θολός again!—see above), which will cause her death.

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When the narrator describes Aretousa's state of mind as she enters jail, he once more pulls her out to sea (Δ 651–668):

Ωσάν το ναύτη όντεν ιδή κακό καιρό κι απχίση
 η θάλασσα ν' αρματωθή να τότε πολεμήση,
 κ' έχη άνεμον εις τ' άρμενα άγριο και θυμωμένο
 και το γιαλό άσπρο και θολό, βαθιά ανακατωμένο, 655
 και πολεμούν τα κύματα και δίδουσί του ζάλη,
 μπαίνοντας απ' τη μια μερά, σκορπώντας εις την άλλη,
 κι ώρες στο νέφος τ' ουρανού με το κατάρτι γγίξη
 κι ώρες στα βάθη του ο γιαλός να θε να τον ρουφήξη,
 να χαμηλώνη η συννεφιά, να βρέχη, να χιονίζη,
 ν' αστράφτη, να βροντά ουρανόσ κι ο κόσμος να μουγκρίζη, 660
 κ' εκείνος ν' αρματώνεται βλέποντας έτοια μάχη·
 και το τιμόνι μοναχάς όχι άλλη ολπίδα νά 'χη,
 απάνω κάτω να βοηθά, σαν άντρας να μαλώνη
 και νά 'ρθη κύμα με βροντή, να πάρη το τιμόνι,
 ν' αποριχτή κι ολτίδα πλιο κιαιμά να μηδέν έχη, 665
 να χάση ό,τι κι αν ήμαθε κ' εκείνα οπού κατέχει·
 έτσι κι ό,τι ειπέ η Αρετή στη σιδερή θυρίδα,
 ωσάν εμπήκε στη φλακίν, εχάσε την ολπίδα.

He compares her with a ναύτης, a sailor on the high seas, suddenly

surprised by a vehement storm. In Δ 654, for instance, familiar words recur: θολό and ανακατωμένο (cf. Α 642, the first passage where the sea occurs). But a new vocabulary is also introduced, including words having to do with battle: (Δ 652 αρματωθή, πολεμήση, Δ655 πολεμούν. It seems as if all the elements join in the battle (Δ 659–660). The sailor, Aretousa, fights back: κ' εκείνος ν' αρματώνεται βλέποντας έτοιμα μάχη (Δ 661). She too has changed. This is not the helpless girl previously seen floating along on the waves (Γ 243–246): this is a much more resourceful Aretousa, a glimpse of whom was given in the beginning of her dream (Δ 54–55). She grasps the rudder, her only hope, and fights like a man (Δ 662–663). But catastrophe hits: a huge wave snatches away the rudder (Δ 664–666). With the rudder gone, all hope is lost: the only possible reaction is to sit and wait. At the moment when Aretousa enters jail, the narrator depicts her as completely helpless, unable to take action: she has lost το τιμόνι, the rudder.

Frosini, who knows Aretousa through and through, seeing her pitiful state, chimes in with the words of the omniscient narrator and tries to encourage her by impressing upon her the necessity of behaving like a courageous sailor on the stormy sea (Δ 699–712):¹⁴

Κι όντε μανίζη η θάλασσα και το καράβι τρέχη κι αγριεύουσι τα κύματα, στράφη, βροντά και βρέχη,	700
ο ναύτης άνε φοβηθή και το τιμόνι αφήση, και δεν ποθήση ν' αντρειευτή κ' η τέχνη να βουηθήση, γή σε χαράκια ριζιμία οι άνέμοι το σκορπούσι γή στο βυθό τη θάλασσας κύματα το ρουφούσι.	
Μα αν είν' ο ναύκληρος καλός κ' οι ναύτες δε φοβούνται, μα στο τιμόνι στέκουσι κ' εις τ' άρμενα βουηθούνται, τη θάλασσα, τον άνεμο, τήν ταραχή νικούσι, το ξύλον τως φυλάσσοσι, πλιο φόβο δε γροικούσι· γλυτώνου κι αναπεύγουν το, οπού αν το θέλα αφήσει, κέινες του άνέμου οι μάνητες εθέλαν το βουλήσει.	710
Γιαύτος κ' εσύ μηδέ χαθής, μην είσαι απολπισμένη κι άρρωστος σαν αποριχτή, γιατρός δεν τότε γιάνει.	

“If he gives up and lets the rudder go, the ship is lost. But if the captain is good and his men without fear, they grasp the rudder and come through to safety.” Indeed, Frosini’s words sound like an echo of those of the narrator in the preceding passage,¹⁵ but there is an important difference between them. The narrator concludes pessimistically whereas Frosini ends on an optimistic note. This is only natural: the narrator describes Aretousa’s state of mind; Frosini, on the other hand, tries to give her courage and patience in these dire circumstances. The more important difference consists in that—for

the first time in all the sea-passages so far mentioned—Frosini does not speak of one sailor but of many. In the first verses (Δ 699–704) she still speaks of a single ναύτης, but from Δ 705 on, she introduces the new concept of the ναύκληρος, the captain, together with οι ναύτες, the sailors. Subsequently she continues to use the plural (Δ 705 φοβούνται, Δ 706 στέκουσι, βοηθούνται, Δ 707 νικούσι, Δ 708 φυλάσσοσι, γροικούσι, Δ 709 γλυτώνου, αναπεύγουν, θέλα), which can only mean one thing: Frosini is now allied *with* Aretousa; she has given up her resistance to her choice and stands at her side. A question that will have to be answered later is who might be that new person, the ναύκληρος (captain).

At this point in the poem, what does the sea represent? The struggle of Aretousa with *'Erotas* has ended, so when she is found “out at sea” again, a new interpretation must be sought. The first thing to be kept in mind is that what is going on at sea is no longer a struggle but has become a battle (see, above, the words of the narrator taken from the battlefield); the second thing is that Frosini speaks with especial emphasis, in plural forms, of the battle waged in common by Aretousa *and* her associates. One of these associates, of course, is Frosini herself.¹⁶ Is it perhaps possible to identify Erotokritos with the new person of the captain (Δ 705)? How can the poet, who has introduced Erotokritos as the man who knows everything about rivers, make him enter the sphere of the sea? Up to this time, there have been many passages where the sea plays a role, but they have always been connected with Aretousa. An even stronger datum is that, although the action has already reached Book Δ and Erotokritos has spoken of many things, he has not even once used the word “sea.”

The poet now gives Erotokritos his cue in Δ 816. He makes him use the word “sea” for the first (and only) time when, being informed in his land of exile about what has happened to Aretousa and why, he says of her (as related by the narrator): κ' εμπήκε σ' έτοιμο πέλαγος και πάλι δεν έχάθη . . . It is impressive that Erotokritos, on hearing that his love is in jail, uses the word “sea” exactly as did both the narrator (Δ 652, 654, 658) and, after him, Frosini, at the moment of her entering jail (Δ 699, 704, 707).

It has already been said that at no point in the story was Erotokritos actually at sea.¹⁷ In Aretousa's thoughts, however (cf. B 555–562 above), he entered the sphere of the sea in the shape of the bright star (άστρο λαμπρό, B 561) on which Aretousa sets her course (cf. B 558: μ' εκείνο τιμονεύγει).

The concept τιμόν/τιμονεύγει (“rudder,” “to steer”) seems to be of some importance in the story. The first time it occurs is not in the present passage, but in Book A where Erotokritos crosses the river

following his βέργα, his “stick,” κ’ εκείνη τιμονεύγει, “and the stick shows him where to go” (A 2129), a striking way to use the word τιμονεύγει, “to steer.” The second time this word occurs is in B 558 (see above). After that, one has to wait until Aretousa’s dream in Book Δ, at the beginning of which she is all alone at sea and takes hold of the rudder: και το τιμόνι πιάνει (Δ 54). Finally the rudder becomes very central. At the moment of Aretousa’s being cast into jail both the narrator and Frosini use the term twice: the narrator in Δ 662 (the rudder is Aretousa’s only hope) and in Δ 664, where suddenly a huge wave snatches it away; Frosini in Δ 701: “the sailor should never lose hold of the rudder” and in Δ 706: “if the sailors stand firm at the rudder, they will get home safely.” After all this it cannot be far-fetched to see in the rudder, which remains Aretousa’s only hope once she is thrown into jail and is, as it were, removed from action, the person of Erotokritos, especially since the words of the narrator make it quite obvious that all hope is lost when the rudder is taken away, that is when Erotokritos is sent into exile.

Thus, first through Aretousa’s thoughts, secondly through the accumulated imagery of the rudder, and finally through his own words (in Δ 816), Erotokritos himself is gradually pulled into the sphere of the sea. And on entering the sea he enters battle (cf. the combination of sea and battle vocabulary in the passages connected with Aretousa, especially Δ 651–663, Δ 679 and Δ 687–712, discussed previously). At last *he* can take the lead since Aretousa is in jail and therefore out of action (earlier the initiative had been taken by her, e.g. in Γ 601 ff., where in the window scene she is the first to break the lovers’ silence, and in Γ 691 ff., where again *she* suggests to Erotokritos that he make his father approach hers with a proposal of marriage).¹⁸

In the rest of Book Δ the sea and Erotokritos are connected three times. First, in the fourth year of Erotokritos’ exile the kingdoms of the Vlachs and the Athenians come into conflict (Δ 857: Εμπαινούν εις τα βαθιά). As the clash intensifies, with Erotokritos rushing (in disguise) to the defense of Aretousa’s father and battling fearlessly amidst the mounds of the dead, the forward and backward sallies of the two armies are described as similar to the rolling waves of the stormy sea that at times the winds push swirling onto the shore and that at others return to the depths of the sea (Δ 1105–1108):

Σαν του γιαιού τα κύματα σ’ καιρού ανακατωμένου,
 οπού οι ανέμοι τα φυσού και προς τη γη τα πηαίνου,
 κι ώρες αφρίζου και σκορπούν όξω στο περιγιάλι
 κι ώρες στο βάθος του γιαιού ξαναγιαγέρνου πάλι . . .

Then, in Δ 1673–1678, when the battle of the armies is to be

determined by the single-handed combat of Aristos and Erotokritos, these two warriors (as they deliver their first blows) are paralleled with two winds rising suddenly on the high seas, accompanied by thunder, battling with the sea, tossing and swelling it, raising the spray to the clouds as they blow from opposite directions of the horizon:

Σαν όντε μεσοπέλαγα δυο ανέμοι σηκωθούσι
αξάφνου, και με τη βροντή φυσώντας πολεμούσι,
μάχονται με τη θάλασσα, μανίζουν και φουσκάνου,
τοι ψυχάλιδες του γιαλού στα νέφαλα σηκώνου,
ένας φυσά απ' ανατολή κι άλλος από τη δύση,
πάσκει ο Βορράς και μάχεται το Νότο να νικήση . . .

Near the end of the combat of Aristos and Erotokritos an incident is related which brings one again to the sea. The narrator relates that many women have gathered round, watching with great concern. A simile in Δ 1821–1832 describes their fear as like to that of pigeons who, when they see the sea look stormy and the other elements of nature in disarray, tremble and crouch low. Through the presence of these women it is as if Aretousa too were there as an onlooker (Δ 1825–1830):

Σαν περισσότερες όντε δου τη θάλασσα αγριεμένη
και την ανατολή θαμπή, τη δύση γρινιασμένη
και κάμη αντίρα και βροχή κι ο ουρανός μαυρίση
κι από φωλιές και κοίτες τως άνεμος τσι ξορίση
και τα στοιχειά ανακατωθού και τ' αστρικά μανίσου
κ' εκεί που παν να φυλαχτού τρέμου και κουκουβίσου . . .

This image recalls Aretousa watching the joust in Book B, terrified and trembling because, although she had considered jousting a game (B 1495: που το κονταροκτύπημα εκράτειε για παιγνίδι), she now saw Erotokritos being wounded in earnest.¹⁹

At this point one is momentarily led back from the real combat of Aristos and Erotokritos to the παιγνίδι of the joust in Book B. Here are three passages connected with the sea which had originally passed in silence. Now their function becomes clearer. Three times in the joust Haridimos meets opponents connected with the sea (incidentally of course he himself is from an island). In B 1107–1118 he clashes with fierce Spithiolontas, who, seeing his own blood flowing, tries to exact vengeance, raging more fiercely than the sea in a January blast shattering the waves on the shore. In B 1997–2004 Haridimos is pitted against Nikostratis; their meeting is described as the upheaval of the wind that adds white-caps to the

swollen waves of the sea. Finally, in B 2145–2152, facing Tripolemos of Sklavounia, he topples him from his horse as if he were a large rock falling from a height into the sea as far down as its floor.²⁰

From another study it becomes clear that Haridimos is the “alter ego” of Erotokritos.²¹ These early confrontations of Haridimos with the sea foreshadow the later confrontations of Erotokritos. Therefore, Erotokritos is not actually found at sea for the first time in the battle of Book Δ, because this fight was anticipated by three fights of his “alter ego” in the joust.²²

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Thus, as has been demonstrated, in Book Δ the sea changes its function from Aretousa’s solitary struggle with *'Erotas* to the common struggle of Aretousa and Erotokritos to obtain a new life together. It remains to be examined whether the sea will remain stormy throughout the story or the struggle will have an auspicious outcome.

The sea returns in the final book, at E 485–490. This is the first and only time that the motif of the sea occurs in a dialogue between Aretousa and Erotokritos. Erotokritos has saved the kingdom, won the approval of Aretousa’s father of his suit for her hand and entered her jail cell to try to persuade her to marry him (during all of this he remains in disguise). She turns him down at once, without even sparing him a glance, listing a series of *adynata* (all from the sphere of nature) that would have to take place before she would ever agree to marry “this stranger.” Among these she includes: θάλασσα δίχως τα νερά, γιαλός με δίχως άμμο (E 489), a statement that later turns out to have been prophetic, no matter how far-fetched when it was made.

As Erotokritos is to reveal himself at long last to Aretousa, the day dawns full of joy. Nature participates in all her facets in the upcoming celebration (E 769–790). The picture is one of Paradise and of the new life dawning for the long suffering pair. Their struggle has come to its end and the sea, although not exactly δίχως τα νερά (cf. E 489), is sleeping (E 773: Τα περιγάλια ελάμπασι κ’ η θάλασσα εκοιμάτο). For the first time the sea is mentioned in connection with a positive attribute.²³ The story is over, a happy ending has been reached, the storms have passed, the struggle is at end, and the sea has been lulled to (peaceful) sleep. Aretousa can marry the “stranger” she had vowed never to accept, and from then on the sea of her life and their life together will be safe.

The story has also ended for someone else: the narrator. In E 1527–1532 his ship approaches shore and seeks a safe mooring as sky and earth smile upon him:

Εσίμωσε το ξύλο μου, το ράξιμο γυρεύει:
 ήρθε σ' ανάβαθα νερά και πλιο δεν κιντυεύει.
 Θωρώ τον ουρανό γελά, τη γη και καμαρώνει
 κ' εισέ λιμνιώνα ανάπαψης ήραξε το τιμόνι.
 Σ' βάθη πελάγου αρμένιζα, μα εδά 'ρθα στο λιμνιώνα,
 πλιο δε φοβούμαι ταραχή ουδέ μάνητα χειμώνα.

Here he makes use of a κοινός τόπος,²⁴ but in this case it gains new functionality. Throughout the romance much struggle, mirrored in the sea, has taken place: first of Aretousa alone, then of Aretousa and Erotokritos together (each of them as well had to endure a struggle with a river). It was a dangerous sea-voyage for them in the course of realizing their love. The same voyage was difficult also for the narrator. The dangers he went through are mirrored in A 1637–1642, where in retrospect it is now obvious that the *κείνος που στα βάθη της είναι και κιντυεύει* / . . . / *αυτός κατέχει να σου πη κι απόκριση να δώσει/ίντά 'ναι ο φόβος του γιαλού, αν είναι και γλυτώση* refers not only to Aretousa in the throes of her love but also to the narrator who has labored equally to bring his story (cf. E 1525, E 1540, E 1546) through storms and bad weather (E 1532).²⁵

It is important to note the expressions he uses in describing the difficulties of his voyage (see above): it is his rudder (το τιμόνι) that has moored in the harbor of rest (E 1530). This reference to the rudder is a strange use of a *pars pro toto* but one knows the reason for which it has been chosen: it is a clear reference to Erotokritos, who is the hero of the story and also its title, and thus to the whole story. Here in this final passage one also meets the two lovers: Aretousa, the maiden of the sea, in βάθη πελάγου (E 1531, cf. Γ 156 and elsewhere) and Erotokritos, the expert in rivers, in ανάβαθα νερά (E 1528, cf. A 2138).²⁶

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In Cretan literature in general the sea is not depicted very positively.²⁷ In reading the *Erotókritos* one gains the impression that Kornaros' dislike extends to the point where it seems that he has no love for the sea at all. Now, however, as a result of this analysis, the matter is clearer. The contents of the story and the poet's decision to make the sea reflect the trials of the two lovers are what create this impression.²⁸ Kornaros had his reasons: he needed an unfavorable sea for the special demands of the plot and theme.

Furthermore, from reading of the prose and the verse Italian versions of the *Paris et Vienne*, one can attest that the introduction of

the sea imagery into the story in this manner is an original creation of Kornaros. The few places in which the sea is found in the prototypes²⁹ give brief references to stock situations such as “a warrior standing in the sea as firmly as a rock.” The full parallel development of the love struggle through the stormy (and changing) sea is new to the Cretan poet.

Yet, whether Kornaros was a θαλασσινός or not, a notion tentatively rejected by George Seferis in his essay on the *Erotókritos*,³⁰ is an issue to be evaluated at another time; it can be decided only once the analysis and interpretation of the *Erotókritos* has been concluded. (Then, too, it should be possible to answer with greater security the question of which images are more χωνεμένες than others.) For the moment it would seem that the motif of the sea plays a very important part in the structure of his poem.

NOTES

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¹ For the discussion as to which of the two versions (cf. *Paris et Vienne* under *References Cited*) is the prototype, see Mavromatis 1982 and Evangelatos 1985.

² On his journeys the hero traverses the entire Mediterranean from Genoa to the Middle East, on his way passing Constantinople (prose version 117.4–5, Albani VII.1.6–7), Cairo and Tyrus (id. 117.6–8, id. VII.4.4–5), even reaching India (id. 123.1–2, id. VII.23.2–3), from there returning to Damascus and Jerusalem (id. 123.27, id. VII.24.1–5), and finally arriving in Alexandria (id. 133.20–21, id. VII.26.1–2).

³ In the *Erotókritos* the word θάλασσα appears a total of 16 times (A 1630, 1634, B 271, 276, 472, 474, 2150, Γ 245, Δ 652, 699, 704, 707, 1675, 1825, E 489, 773); πέλαγος 7 times (B 1111, Γ 156, 243, Δ 53, 816, 1673, E 1531); γιαλός 13 times (A 1640, B 270, 632, 1999, 2148, Δ 57, 61, 654, 658, 1105, 1108, 1676, E 489); and ο βυθός, τα βάθη and τα βαθιά appear in connection with the sea 11 times (A 641, 1637, 1676, Γ 152, Δ 75, 105, 151, 165, 658, 704, 857).

⁴ In B 632 (the incidental excursions of Haridimos and his lady love σ' γιαλού λιμνιών) and E 773. A passage where the travel and adventures of the hero are described (A 1233–1246) does not even mention the sea. In another place a harbor is mentioned (in Δ 1021 Erotokritos meets the armies of the Athenians and the Vlachs στο λιμνιών) but without concomitant reference to the sea.

⁵ Rough examination of the references to the real sea in other much shorter

contemporary works results in the following counts: *Fortunátos* 13, *Panória* 9, *King Rodolinos* 6, *Erofilí* 5, *Státhis* 4, *Katzúrbo* 3.

⁶ Of course, the imagery used by Kornaros is taken from many other sources besides the sea. For instance (to take examples from Book A), in describing the growing feelings of love sensed by Erotokritos and Aretousa he refers to fire (φωτιά A 104, 116, 180, 198, etc.), a furnace (καμίνι A 180, 306, 465, 632, etc.), coal (κάρβουνα A 258, 734, etc.), a tree (δεντρό A 176), a bird (πουλί A 307), a net (δίχτυ A 773), a noose (βρόχι A 327, 951), a well (πηγάδι A 222), a baby seeking the breast (το μωρόν οπού . . . να βρη βυζί γυρεύγει . . . A 2199–2208).

⁷ For who is meant by αυτός που κατέχει να μας τη see 563–570.

⁸ Cf. Hortatsis' *Erofilí* Αφιέρ 59–64.

⁹ Cf. the dream in *Erofilí* 2.133–136.

¹⁰ For the transfiguration of Aretousa by the power of 'Erotas see Sherrard 1978.

¹¹ And crosses back again! See A 2132: περνά, ξαναπερνά τηνε και φόβο πλιο δεν έχει. Apparently the narrator has lost sight of the traveler who had to cross a river in order to get on, but has eyes only for his hero, who, in order to probe Aretousa's feelings thoroughly has to cross that river very often (see A 2135–2136: αρχίσιεν . . . να συχνοηαίνη). In introducing the image of Erotokritos crossing a river, Kornaros may have been influenced by the river-crossing in his prototype *Paris et Vienne* (prose version 67, Albani V.24–26) where, however, it is not Paris who crosses but his servant (who drowns).

¹² Speaking of emblems, which are meant to indicate something characteristic of their bearer (which is certainly true in the case of Erotokritos), there are two emblems which have a connection with the sea. The first is worn by Tripolemos, who comes from Sclavounia (B 269–278). It depicts a rocky island battered by the onrushing waves of the sea. Its legend runs as follows (B 277–278):

Φόβοι, τρομάρες, μάνητες, κύματα κι α φουσκώσου,

δεν ημπορού μια μπιστική φιλιά να ξεριζώσου.

The second one is borne by Drakokardos, Lord of Patras (B 471–480). It shows a fisherman standing on the beach with his net, ready to go out fishing, but stopped from doing so by the stormy sea. Its legend reads:

Αν έχω την απομονή και να μηδέν οκνέπω,

σα σιγανέψουν οι καιροί, ολπίζω να ψαρέψω.

There is something incongruous about these two emblems and their legends: they do not suit their bearers! In the first place, nowhere in the description of the joust does the poet make clear what he means by relating a μπιστική φιλιά to Tripolemos with the great importance that this hero allegedly attributes to it. On the contrary, Tripolemos is depicted as a person who does not value either friendship or love (cf. B 262–264 and 267–268). In Drakokardos' case, at least, the legend fits: he is in love with a girl who rejects him, but he hopes to win her through persistence and patience (B 462–470). Yet in B 1473–1474 the same man is said to hate everybody and to love no one:

Ήξαψε κι ο Δρακόκαρδος, που τού 'δωκεν η φύση

το' ανθρώπους όλους να μισά κι ουδ' ένα ν' αγαπήση.

As one does not regard Vitsentzos Kornaros as a poet unconscious of his actions and their effects, in these two cases the emblems should not be regarded as expressing something in particular about their bearers, but rather as having more general purport. These two men enter the story in the first place to fight against Haridimos and Erotokritos, destined of course to lose to them, and in the second place as μαντατοφόροι, bearers of a message—that of their emblems and legends. It is not difficult to surmise that both emblems and legends indeed have a close connection with the trials of Aretousa and Erotokritos.

¹³ Kornaros seems to make a point of demonstrating that the persons most involved are the least able to see the truth. By listening to their explanations, however, one learns a great deal about their personalities and motivations. Aretousa, for instance, sees dangers only for her beloved (see Δ 103–108) and Frosini almost makes a fool of herself by interpreting everything according to her sense of what is fitting and proper. In Δ 159–160, for example, she interprets the sinking of Aretousa's ship as a sign that Aretousa's troubles will soon be over:

Το ξύλον οπού αρμένιζε κ' εφάνιστή σου εχάθη
σημάδ' είν', Αρετούσα μου, πως σου περνούν τα πάθη,

In Δ 169–170 she shows that the shining light which Aretousa saw when she struggled for her life in the river is Aretousa's hope for a wedding:

Κ' εκείνη η λαμπυρή φωτιά πού' πού' φέγγε φεγγε σαν ημέρα
είν' η ολπίδα της καρδιάς οπού 'χεις, θυγατέρα·

One may be sure, however, that Frosini has someone in mind other than Erotokritos. That becomes perfectly clear in her explanation of the significance of the shallow waters: Erotokritos is unworthy! (Δ 175–176):

Κι αν είδες πως στ' ανάβαθα τα πόδια ήσα χωσμένα,
σημάδι κι ο Ρωτόκριτος άξος δεν είν' για σένα.

But there are other things to be learned. In Δ 155 Frosini speaks of Εκείνα τα θολά νερά που ώς τα βυζά σ' εχόνα, although the word θολά does not occur in the poet's rendering of Aretousa's dream. But it does appear in the passage where Erotokritos is crossing the river (A 2124 ποταμιά θολή) and in the description of Erotokritos' fight with Drakokardos (B 1476 ωσάν το κάνει ο ποταμός, θολός . . .), so the poet causes Frosini unconsciously to make the connection between these three passages. Further on he also puts the word in the mouth of his narrator when relating what Frosini really thinks (Δ 183: εκείνα τα θολά νερά).

¹⁴ Cf. *Erofili*, where Panaretos speaks of a similar *exemplum* (Γ 47–58).

¹⁵ Cf. Δ 659–660 and 700; see also τμόνι in Δ 701 and 706 (and 662 and 664), αποριχτή in Δ 712 (and αποριχτή in 665). This last word is the central one of Frosini's homily: she uses it four times (Δ 688, 693, 695 and 712).

¹⁶ Except for the fact that Frosini has stopped cautioning Aretousa about the big mistake she has made by falling in love with someone of low status, the first substantial piece of evidence that she has wholeheartedly chosen the side of Aretousa and Erotokritos is given in Δ 821–826, where one learns that it is through Frosini that Aretousa, although in jail, hears messages about the doings of Erotokritos in exile.

¹⁷ Not even during his two journeys to Euboa in Book A and Book Δ; at least there is no mention of it. See also Note 4.

¹⁸ The particular bravery shown by Aretousa in the affairs of the heart is briefly alluded to by Seferis (1981: 502 [note 1 to p. 291]); for a more general picture of the strength of character exhibited by certain heroines of Cretan Renaissance literature see Bancroft-Marcus (1983: 19–38).

¹⁹ Here one may also recall Aretousa telling Frosini (in A 1629 ff.) that what she herself is going through, as a lover caught in the toils of love and hence an observer of the matter from the inside, is not a παιγνίδι, as an onlooker might have thought, viewing the situation from afar.

²⁰ In the wording of this passage concerning Tripolemos (esp. B 2147–2150) a pun might be intended with reference to the description of his emblem earlier in the book (B 269–278). Compare the phrasing of the later passage: ωσάν από ψηλό βουνό χοντρό χαράκι πέση . . . εις του γιαλού τη μέση . . . κάμη αφρούς κυμάτων . . . γενή μεγάλη ταραχή στις θάλασσας τον πάτο with that of the earlier: νησι γουραφισμένο . . . στη μέση του γιαλού βαθιά θεμελιωμένο . . . το κύμα ήσκα κι άφριζε . . . στην ταραχή . . . η θάλασσα.

²¹ In his paper on the organization of the *Erotókritos*, David Holton states: “Είναι φανερό ότι και στο κοντρατοκτύπημα ο τρίτος πρωταγωνιστής, ο Κρητικός, δεν είναι άλλο από το alter ego του ήρωα” (Holton, in press)

²² Kornaros has to connect these sea images with the jousting feats of Haridimos and not with those of Erotokritos, as Erotokritos is pictured in the first half of the story as a man connected with the concept of a river and not with that of the sea.

²³ The positive view of the sea is prefigured, however, in the pastorale of Haridimos and his beloved (B 631–638) as they seek their pleasure in idyllic setting, including ο’ γιαιλού λιμνιώνα (B 632).

²⁴ For seeing the writing of a literary work as a sea voyage cf. *Erofili* Αφιέρ. 57–64, *Fortunátos* Αφιέρ. 9–16, and *Κρητικός Πόλεμος*, Αφιέρ. στο Μάρκο Καγιάνη 1–22. See also Albani V.1.3–5 (the poet speaks to the “Benigna Musa”): “Fà che la barca mia non fia sommersa/Da l’ onda sempre si ritrovi in cima . . .”

²⁵ Only now, when putting A 1639 next to the last two verses of the introduction of the story (A 17–18):

Αφουκραστήτε το λοιπό κι ας πιάνη οπού ’χει γνώση,
για να κατέχη αλλού βουλή κι απόκριση να δώση

does it become plain how experienced the poet actually wants one to think his narrator is and how much experience one will gain by reading his story.

²⁶ Actually, each of them has been found in the opposite situation, too; cf. Aretousa in Δ 69 and Erotokritos in Δ 1108.

²⁷ For “negative” (or unfavorable) references to the sea in Cretan literature see, for instance: Hortátsis’ *Erofili* Αφιέρ. 57–64, A 285–286, 325–326, B 129–132, Γ 7–8, 47–54, 219–220, Δ 457–460, Ε 1–2, 325–326, and his *Panória* A 375; Foskolos’ *Fortunátos* Ιντ. Δ 95, 99, 103, 140; the work *Státhis* A 1–14, 303–308, B 1–12, 275–280, Γ 385–400; and Tróilos’ *King Rodolinos* p. 25, vs. 23–p. 27, vs. 10, p. 35, vs. 1, p. 39, vs. 10, p. 45, vss. 7–12, p. 47, vss. 15–20, p. 72, vss. 7–22, p. 80, vss. 23–24, p. 94, vss. 20–24, p. 117, vs. 8, p. 128, vs. 12. For “positive” (or favorable) references: *Erofili* A 11–12, 49–52, 319–324, Γ 339–340, *Panória* B 257, *Katzúrbo*s 469–470, *Státhis* Γ 524, *King Rodolinos* p. 17, vss. 1–4, p. 25, vss. 1–4.

²⁸ Besides the accumulation everywhere in the *Erotókritos* of “negative” words in connection with the sea (to give a small sample: άγρια A 1630, B 472, Δ 653, ανακατώνω/ανακατωμός A 642, 1631, B 2002, 2149, Δ 654, 1829, αφρίζε/αφρός A 1631, B 272, 1112, 2149, Δ 1107, θολός A 642, 1631, Δ 183, 654, θυρωμένη A 1631, B 472, Γ 156, Δ 653, το κακό A 1642, Γ 245, μπερδεμένα A 641, πνιμός/πνιγούμαι Γ 244, Δ 56, 86, παραχή A 1635, B 274, 1113, 2001, 2150, Δ 707, φουσκωμένη/φουσκώνω A 1629, 1634, B 277, 1999, Δ 1675), one might choose to take as an example the words φόβο/φοβούμαι (other synonyms, such as τρέμει, δειλιάζει, are present too) and examine their collocations with the sea: A 1636 δίχως φόβο, A 1640 ο φόβος του γιαιλού, B 277 φόβοι, τρομάρες, B 556 με φόβο και τρομάρα, Γ 153 αν τύχη να φοβήθηκες, Δ 182 αμ’ εφοβήθηκε κι αυτή, Δ 701 ο ναύτης άνε φοβηθή, Δ 705 κ’ οι ναύτες δε φοβούνται, Δ 708 πλιο φόβο δε γροικούσι.

²⁹ In the account of the travels of the hero Paris and his future father-in-law Dolfino, both prototypes mention the real sea frequently (see Note 2). Figurative use of the sea is found only in Albani’s poem (Paris ét Vienne 1628), that is, in I.94.6 “Saldo starò come in mare lo scoglio” (about Paris), II.77.2–4 “A gridar cominciò con grand’ orgoglio,/Tanta fortuna l’ ampio mar non mena./Quando batte hor questo, hor quello scoglio”, VI.5.5–8 (the poet here speaks to Vienna about Paris) “Qual m’ hà tra l’ onda l’ indurato scoglio/Che percosso si trova in ogni lato,/Onda sei tu che sempre lo percuoti./Lui scoglio forte a li tuoi dolci moti”, VI.92.5–6 “Non è Vienna come foglia al vento,/Ma scoglio forte al tempestoso mare” (in a letter to Paris from his friend Odoardo). See also Note 24.

³⁰ See Seferis 1981: 509 (Note to p. 307): Στο μεταξύ, αν μπορούσα να εκφράσω μια προσωπική εντύπωση, θα έλεγα πως οι λιγότερο χωνεμένες εικόνες του ποιήματος είναι, τις περισσότερες φορές, εκείνες που χρησιμοποιεί όταν περιγράφει μάχες (γι' αυτό λέω πως το κονταροκτύπημα μολονότι το πιο θεαματικό και με σίχους συχνά αξιοθαύμαστους δεν είναι το πιο σημαντικό μέρος του ποιήματος. Ωστόσο θά 'λεγα ακριβώς το ίδιο για τη μονομαχία Ερωτόκριτου—'Αριστου) και εκείνες που αναφέρονται στη θάλασσα. Πραγματικά, όταν παραβάλλω ορισμένες αγροτικές εικόνες του με τις "θαλασογραφίες" του πάω να πιστέψω πως ο ποιητής του "Ερωτόκριτου" δεν ήταν θαλασσινός.

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UNIVERSITY OF AMSTERDAM
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