

## REVIEWS

Paschalis M. Kitromilides (ed.), *Η Κοπριακή Συλλογή Πετραρχικών και άλλων Αναγεννησιακών Ποιημάτων*, Introduction: Elsi Mathiopoulou-Tornaritou, Accompanying texts: Giovanna Carbonaro, Eirini Papadaki. Athens: National Hellenic Research Foundation, 2018. Pp. 335  
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A new edition of the Cypriot Canzoniere of the sixteenth century has long been a desideratum: the last version of Siapkaras-Pitsillidès's edition is more than forty years old.<sup>1</sup> In recent years, two new editions have appeared, neither with an apparatus criticus: the one under review here, and one produced by Giovanna Carbonaro in 2012<sup>2</sup> (which includes a brief Introduction, text with Italian translation, a three-page 'Nota critica', list of Italian models of the poems, and Bibliography).

The initial aim of Paschalis M. Kitromilides, editor of the series *Sources of Cypriot Literature and History*, was a new edition by the late Elsi Mathiopoulou-Tornaritou; as this edition did not materialize, he proceeded with a small compilation of papers by three scholars, which represent successive stages of research on the Canzoniere. K.'s brief Preface (pp. 7-12) highlights the value of the anonymous sixteenth-century anthology of Petrarchan poems from Cyprus, summarizes an unpublished lecture by Mathiopoulou-Tornaritou, and describes how the present book came about. It is followed by another, 40-page paper by Mathiopoulou-Tornaritou (first published in 1993), which serves as an Introduction to the new edition (pp. 15-58). The next part of the book (pp. 59-176) contains the poetic texts. As stated in the Prologue (p. 11), the text of the Canzoniere is mainly based on Siapkaras-Pitsillidès (<sup>2</sup>1975), with 'most of the corrections which Carbonaro recommends in her own recent revision of the text', plus 'a few more corrections' which are not, however, attributed to any of the authors in the volume. Footnotes to the poems mostly refer to their Italian models,

1 Th. Siapkaras-Pitsillidès, *Le Pétrarquisme en Chypre. Poèmes d'amour en dialecte chypriote, d'après un manuscrit du XVI<sup>e</sup> siècle*, Paris and Athens: Les Belles Lettres, <sup>2</sup>1975. Her first edition, with the same title, goes back to 1952 (Athens: Collection de l'Institut d'Athènes). The Greek version (not a critical edition) appeared in Athens in 1976: *Ο Πετραρχισμός στην Κύπρο. Ρίμες αγάπης*.

2 *Liriche d'amore petrarchesche fra l'Oriente e Occidente. Il Canzoniere cipriota del cod. Marc. Gr. IX, 32 (=1287)*, a cura di Giovanna Carbonaro, Soveria Mannelli: Rubbettino 2012.

which are presented in a different section of the volume. Between the 156 Cypriot poems and their Italian models (pp. 197-244), we find the ‘Critical note’ by Carbonaro (pp. 177-196), which reproduces (in Greek) the main part of the ‘Introduzione’<sup>3</sup> and ‘Nota critica’ of her 2012 edition. Carbonaro has also provided the current volume with a Greek glossary, a new feature, since her own edition offered only a translation in Italian, as mentioned above. The glossary is a useful complement: it includes textual references for all the entries, as well as etymological information for a substantial part of them.

The next chapter (pp. 289-323), specially written by Eirini Papadaki for the present volume, is the only new contribution; it offers an overview of the literature on the Cypriot *Canzoniere* and of future research directions. Papadaki’s well-structured and illuminating 35-page chapter deserved to stand as the Introduction to this volume. Mathiopoulou-Tornaritou’s undoubtedly rich and significant – but older and quite well-known – paper could have served as a useful Appendix. Papadaki leads the reader through the central topics with clarity and offers insightful information on the manuscript; the poet/s; theories about its origin and formation; the sources and models of the poems; the use of Cypriot dialect; metrics; the practice of translation/adaptation from the Italian, and finally addresses the question of whether the anthology is a *Canzoniere* or not.

The volume closes with a note on the illustration, a manuscript index and a general index. The absence of a bibliography is notable and regrettable.

The fact that the volume brings together scholarship from various sources, independently written for different purposes, makes it difficult to avoid repetition and overlap. This could have been prevented with more careful editing, especially the similarities in the three papers (all of an introductory character) that discuss aspects of the *Canzoniere*: this is more than obvious, for instance, in the overlap between the chapters by Papadaki and Carbonaro (pp. 299, 301, 308-9, and 187, 187-8, 182-5 respectively). In addition, repetitions are observed even within the same chapter: the discussion of poem n. 141 (Letter to Manogilis) by Carbonaro on p. 185 is repeated on the next page, and, correspondingly, n. 18 is repeated in n. 25. Inconsistencies in bibliographical references should have been corrected: e.g. Carbonaro’s 2012 edition is listed, on pp. 61 and 290, with and without reference to the publisher; in nn. 3, 13, 14 and 29 of Carbonaro’s chapter, references to Mathiopoulou’s paper use the present volume’s page numbers (albeit erroneously), while in n. 20, the page references are to the 1993 version.

To conclude: the volume under review indeed ‘incorporates different layers of research on this emblematic monument of Cyprus’s cultural history’ by combining material from previous editions and publications, while Papadaki’s chapter ‘represents a step forward’ (p. 11). One cannot deny the usefulness of the undertaking; it is a welcome attempt to make the Cypriot *Canzoniere* once again accessible to a wider Greek-speaking audience. At the same time, the need for a new critical edition, with a

3 With the exception of the ‘Osservazioni metrico-ritmiche’ and ‘Le fonti’ sections.

new reading of the manuscript and much-needed commentary on the poems, remains a serious challenge to be met.

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*Ερωτος Αποτελέσματα (1792): Τα στιχοιργήματα*. Φιλολογική επιμέλεια Ναταλία Δελιγιαννάκη, γλωσσάρι Peter Mackridge. Athens: Μορφωτικό Ίδρυμα Εθνικής Τραπέζης, 2018. Pp. 309.  
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Posterity has been unkind to the Phanariots and their urban song culture: too much hiatus, too many Turkish loanwords, too sentimental. Not reminiscent of folk poetry, not like anything written by Solomos, not Greek enough. In short: very, very bad poetry.

However, things are starting to look up for the Phanariots. There is growing interest in their songs and in the collections in which they are contained: the so-called *μισμαγιές*, the oldest of which date from the 1760s. Most of the Phanariot songs survive in manuscript, but some, such as the anthology of Zisis Daoutis published in 1818 (and republished in 1993 by Anteia Frantzi) or the metrical treatise of Charisios Megdanis, *Καλλιόπη Παλινοστούσα* (1819), found their way to the printing press. And some are found embedded in prose works, such as Rigas Velestinlis' translation of Restif de La Bretonne (*Σχολεῖον των ντελικάτων εραστών*, 1790), Antonios Koronios' translation of Florian (*Γαλάτεια*, 1796), and an original, anonymous collection of three stories, *Ερωτος αποτελέσματα* (1792) – henceforth *EA*. While Rigas has 13 songs and Koronios 26, *EA* offers the texts of no fewer than 132 Phanariot songs. The book under review is a scholarly edition of these 132 lyrics, with a thorough introduction and extensive commentary by Natalia Deliyannaki and a very useful glossary by Peter Mackridge.

Though the insertion of song texts in prose narratives is not uncommon in other European literatures (the best-known examples are probably Cervantes' *La Galatea* and Goethe's *Wilhelm Meisters Lehrjahre*), *EA* is unusual in having so much poetry (either presented as actual songs or love letters exchanged by the protagonists). The only parallel from a comparative perspective I can think of is that of Oriental popular storytelling with its abundant use of verse to either illustrate the effects of love or hammer home a moral lesson to be drawn from the story. Given the popularity of the *Thousand and One Nights* and similar collections of stories in the Ottoman empire, it is reasonable to assume that if there is a link here, it is with the Orient rather than with Europe. On the other hand, if one turns to the stories of *EA*, one is immediately reminded of the sentimental novel of the later eighteenth century (Sterne, Rousseau, Gessner). The songs themselves are quite similar to pre-romantic European poetry, especially those in pastoral mode or Anacreontic garb, but the motifs are again oriental: the secluded garden, the rosebuds, the