THE PHILOLOGICAL SOCIETY'S EXTRA VOLUME, 1869-72. MEDIEVAL GREEK TEXTS: BEING A COLLECTION OF THE EARLIEST COMPOSITIONS IN VULGAR GREEK, PRIOR TO THE YEAR 1500, PART I

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WILELM WAGNER & CH. GIDEL

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EDITED,

WITH PROLEGOMENA AND CRITICAL NOTES,

BY

WILHELM WAGNER, PH.D.

PART I.

CONTAINING SEVEN POEMS, THREE OF WHICH APPEAR HERE FOR THE FIRST TIME.

WITH AN ESSAY ON THE GREEK VERSION OF APPOLLONIUS OF TYRE,
BY M. A. CH. GIDEL,
PROFESSEUR DE RHÉTORIQUE AU LYCÉE IMPÉRIAL BONAPARTE, PARIS.

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CONTENTS.

[An asterisk (*) is prefixed to the poems which are here printed for the first time.]

PROLEGOMENA	i.—xxi.
'Η ΑΝΑΓΝΩΡΙΣΙΣ	xxii.—xxiv.
'Η ΔΙΗΓΗΣΙΣ ΦΑΩΡΙΟΥ ΚΑΙ ΠΛΑΤΖΙΑΦΛΩΡΗΣ	1—56
THE HISTORY OF APOLLONIUS OF TYRE, ACCORDING TO THE LATIN ORIGINAL EDITED BY VELSER	57—62
*'Η ΔΙΗΓΗΣΙΣ ΑΠΟΛΛΩΝΙΟΥ ΤΟΥ ΤΥΡΙΟΥ	63—90
ETUDE SUR APOLLONIUS DE TYR, PAR M. GIDEL	91—101
ADDITIONAL EMENDATIONS ON THE POEM ON APOLLONIUS ...	102—104
*ΘΡΗΝΟΣ ΠΕΡΙ ΤΑΜΥΡΛΑΓΓΟΥ	105—109
NOTICE ON EMMANUEL GEORGILLAS	110—115
'ΙΣΤΟΡΙΚΗ ΕΞΗΓΗΣΙΣ ΠΕΡΙ ΒΕΛΙΣΑΡΙΟΥ	116—140
ΘΡΗΝΟΣ ΤΗΣ ΚΩΝΣΤΑΝΤΙΝΟΥΠΟΛΕΩΣ	141—170
*ΤΟ ΘΑΝΑΤΙΚΟΝ ΤΗΣ ΡΟΔΟΥ	171—190

It was impossible to observe anything like chronological order in the present collection of these Poems, many works remaining as yet uncopied. The Editor earnestly requests Greek residents in Paris and Vienna to follow the example so generously set them by M. Gidel, by copying one or another of the works enumerated in the Prolegomena, and hitherto unpublished. He begs to assure the readers of the present volume, both Greeks and others interested in the subject, that the whole has been a labour of love, not intended to reimburse the Editor for his expenses and time, or calculated to bring any gain to the Society which liberally undertakes its publication. Communications should be addressed to Dr. W. WAGNER, *am Johanneum zu Hamburg, Germany.*

PROLEGOMENA.

AVIA PERAGRO LOCA.

Though it is not my intention here to enter into a discussion of the question—so difficult and so much ventilated by scholars—as to the exact relations of quantity and accent to each other in ancient Greek, it cannot be avoided to state here in a few words the results of a careful and unprejudiced investigation into the historical process of the gradual development of a metrical system, based on quantity, into one having accent as its substratum and neglecting all quantitative rules; and, in so doing, it appears desirable to abstain entirely from theoretical fancies and hypotheses, however ingenious, and rely on facts alone.

We must, therefore, at the very outset, leave aside Ritschl's assertion,[1] that the ditty of the Lesbian woman on Pittacus (*ἐπιμύλιος ᾠδή*)[2] should be measured according to the accent, and not as quantitative verse. We pass on to a remarkable passage in Dionysius of Halicarnassus, in his work *de compos. verb.* c. 4 (p. 48 Schäfer), and in order to enable the reader to form his own judgment, we subjoin the text. Dionysius is discussing the importance of the order of words, and expresses himself as follows: *λαμβανέσθω δὲ πρῶτον ἐκ τῶν Ὁμηρικῶν τουτί* (Il. M. 433),

ἀλλ' ἔχον ὥστε τάλαντα γυνὴ χερνῆτις ἀληθής,
ἥτε σταθμὸν ἔχουσα καὶ εἰρίον ἀμφὶς ἀνέλκει
ἰσάζουσ', ἵνα παισὶν ἀεικέα μισθὸν ἄροιτο.

[1] Opusc. Phil. 1,298 sq.

[2] The song is given by Plutarch, Sept. Sap. Conv. c. 14, and runs thus:—

ἅλει, μύλα, ἅλει,
καὶ γὰρ Πιττακὸς ἁλεῖ
μεγάλας Μιτυλάνας βασιλεύων.

Ritschl proposes to read *καὶ Πίτταχος γὰρ ἅλει*, in iambic rhythm, in order to keep more closely to the peculiarities of the Lesbian dialect. See also Mullach, Gramm. der Vulgärspr., p. 81.