

SOME COMMENTS ON THE MANUSCRIPTS
OF *IMBERIOS AND MARGARONA*

It is normally accepted in the field of mediaeval Greek popular poetry that the rhymed texts are subsequent in date to the non-rhymed; the turning-point for the increasing spread of rhyme is put around 1450. The evidence for this is difficult to come by, given the notorious problem of dating the anonymous and linguistically mixed material, but writers such as Sachlikis and Georgillàs¹, who refer to contemporary events and write in rhymed political lines, provide a basis from which to start. It is certain, however, that when verse texts that had previously circulated in manuscript only came to be printed in Venice in the 1520's and later, it was usually, though not always, the rhymed version that was used²; nevertheless, the non-rhymed texts were still copied in the sixteenth century, as the many manuscripts of this period show. I would like to point to one instance, however, where a largely unrhymed text shows, in my opinion, indubitable signs of occasional awareness of a rhymed version of the same poem, and thus reverses the accepted pattern of indebtedness. The poem in question is *Imberios and Margarona*, one of the most studied of the romances, to which I turned in an attempt to test *in parvo* principles to be applied in an edition of the far longer *War of Troy*.

Imberios is a short poem of just over 800 lines (unrhymed version), that is somewhat loosely based on the fourteenth century French prose romance of *Pierre de Provence et la Belle Maguelonne*³. It survives in an unrhymed version, for which we have five manuscripts, and a rhymed, found in the printed books. It was plainly among the most widely ap-

1. Cf. K. Krumbacher, *Geschichte der byzantinischen Literatur*, Munich 1897, p. 816 and p. 141.

2. E.g. *Apollonius*, 1554; *Apokopos*, 1519 and 1534; *Belisarius*, 1548; *Theseid*, 1529: all in rhyme; Loukanis' *Homer*, 1526: unrhymed.

3. See M. J. and E. M. Jeffreys, «Imberios and Margarona: the manuscripts, sources and edition of a Byzantine verse romance», *Byzantion* 41, 1971, 122-160.

preciated of the romances, for not only are there more manuscripts surviving for it than most other popular poems, but the printed text was reproduced, with remarkably few variations, until the early nineteenth century¹, thus giving the poem an effective reading life of over 300 years.

The manuscripts have been described briefly by Kriaràs² and Schreiner³ recently, and more extensively by Bèès⁴. I give the details that follow for the sake of clarity:

N: Naples III B 27, ff. 76 ^r -99 ^r	858 lines
V: Vindob. theol. gr. 244, ff. 108 ^v -115 ^v (Schreiner: W)	817 lines
O: Oxford Misc. gr. 287, ff. 1 ^r -39 ^v (Schreiner: B)	802 lines
H: Vatican Pal. gr. 426, ff. 73 ^r -93 ^v	643 lines
G: Vatican Pal. gr. 426, ff. 65 ^r -72 ^v	394 lines
R: Rhymed version (Schreiner: V)	1046 lines

(I have followed Kriaràs' sigla, and have noted Schreiner's where different). All the manuscripts have now been edited⁵, most recently by Kriaràs⁶, and a new edition is promised⁷. The rhymed text was edited by Legrand from the 1638 printing⁸. All the manuscripts are dated by a combination of hands and watermarks to the early sixteenth century. In addition, O, through its sister manuscripts, is dated firmly to 1515-1516⁹; V has been associated with the scribe Demetrios¹⁰ and dated

1. N. Bèès, *Der französisch-mittelgriechische Ritterroman «Imberios und Margarona»*, Berlin 1924, p. 35: a list of editions from 1553 until 1812.

2. E. Kriaràs, *Βυζαντινά ἑπιποικὰ μυθιστορήματα*, Athens 1955, p. 209.

3. H. Schreiner, «Der älteste Imberioستext», *Akten XI. Intern. Byz. Kong.*, 1958, Munich 1960, pp. 556-62.

4. N. Bèès, *Ritterroman*, pp. 33-34.

5. V: W. Wagner, *Histoire de Imberios et Margarona*, Paris 1874; O (with reference to N and V): S. Lambros, *Collection de romans grecs*, Paris 1880, pp. 239-288.

6. E. Kriaràs, *Μυθιστορήματα*, pp. 199-249.

7. By H. Schreiner.

8. E. Legrand, *Bibliothèque grecque vulgaire*, I, Paris 1880, pp. 283-320.

9. Oxford Misc. gr. 282-287 (Auct. T. 5. 20-25) formed at one time a single volume; Misc. gr. 283 includes a datable ownership mark; cf., H. O. Coxe, *Catalogi codicum manuscriptorum Bibliothecae Bodleianae*, I, Oxford 1853, p. 820.

10. G. Morgan, «Three Cretan Manuscripts», *Kρ. Χρ.* 8, 1954, 61-71; H. Schreiner, «Die zeitliche Aufeinanderfolge der in Cod. Vindob. Theol. Gr. 244 überlieferten Texte des Imberios, des Belisar und des Florios, und ihr Schreiber», *BZ* 55, 1962, 214.

c.1510-20; N has the date 5 May 1520 attached to it, as at present constituted, but this is almost certainly irrelevant to *Imberios*¹. As can be seen from my list, not all the manuscripts are complete. The relationships between them are complex and can best be comprehended through a line concordance, for which this is not the place.

Schreiner has made two statements about the connections between the manuscripts of *Imberios*², and produced two stemmata, of which the second is simply a refinement of his previous observations. He considers that none of the manuscripts represents the original text (for all show copying errors); he also states³ that they fall into two broad groups: x (comprising NOV) and y (comprising HGR, with G the source for the rhymester of R), with an intermediary z⁴, to account for the resemblances between O and V, while H influences V across the group division; xyz no longer exist, but all the manuscripts indubitably descend from A, the lost archetype⁵. Schreiner also states that N represents the oldest surviving version of *Imberios* (though, of course, it is not necessarily physically the oldest manuscript extant)⁶. I agree that there is a tendency for the manuscripts to fall into the groups x and y, but there is a disturbing amount of cross-contamination. It is my contention that, while stemmata for mediaeval texts may express a discernible pattern of relationships, they rarely play a useful part in establishing a text. I wish however to take issue with Schreiner's statement that G provides the model for R.

Schreiner comments⁷ that G marks the lines taken from its source by a red capital; there are other lines (some 20 or so of the 394 surviving

1. Cf. H. Schreiner, «Die einleitenden Überschriften zu den von der gleichen Hand überlieferten Texten in Cod. Neap. Gr. III. AA. 9 und Cod. Neap. Gr. III. B. 27» *Polychordia: Festschrift F. Dölger*, Munich 1966, p. 308.

2. H. Schreiner, «Der älteste Imberio-text», p. 561; «Die zeitliche Aufeinanderfolge», p. 217.

3. H. Schreiner, «Der älteste Imberio-text», p. 556.

4. H. Schreiner, «Die zeitliche Aufeinanderfolge», p. 217.

5. H. Schreiner, «Der älteste Imberio-text», p. 560.

6. *Ibid.*, p. 561.

7. H. Schreiner, «Der älteste Imberio-text», p. 558: «In G fällt jedoch etwas auf, das ich bisher noch in keiner der volksgriechischen Handschriften gefunden habe: die aus der Vorlage übernommenen Verse kennzeichnet der Schreiber sorgfältig durch jene roten Anfangsbuchstaben; eigene Zutaten jedoch beginnt er gleich in der schwarzen Zeile und versagt den roten Anfangsbuchstaben. Dass es sich tatsächlich um eigene Zutaten handelt, beweist eindeutig deren Fehlen in H».

in G) which do not have a red capital, but are written throughout in the normal black ink. These lines are absent from H (a remark which has point because G and H fall into the group y, and have many common readings against NVO, group x); they rhyme and are found in R. Schreiner concludes that when R was cast into its rhymed form, the author had the text of G before his eyes, used the rhyming lines which G had inserted without capitals, and put the rest into a metrical and rhyming form. I feel, however, that the reverse is rather more likely, that is, G contains reminiscences of R.

G, as I implied above, is dated solely by its hand to the sixteenth century¹, a date that is therefore very imprecise and cannot be pressed too far. The earliest rhymed text of *Imberios* that we know is that produced by Christophoro di Zanetti in Venice in 1553². According to Legrand, only one copy exists; the opening lines which he quotes correspond to those of his modern edition based on the copy of the 1638 edition in the Bibliothèque Nationale. This, and the comparative stability of the textual tradition in its subsequent printing history³, lead me to suppose that the text of 1553 is virtually the same as that of the more readily accessible edition published by Legrand. It is by no means impossible that G could post-date this first known text of *Imberios*.

It would also be possible to argue for the existence of an earlier rhymed *Imberios*, now lost. The first popular Greek texts appear in Venice after 1519, under the auspices of Andreas Kounadis, Damiano de Sancta Maria de Spici and the firm of the brothers Da Sabbio⁴. The most notable secular books produced by them were the Homer of Loukanis, the *The-seid* and the *Alexander*, all illustrated from the identical series of wood-blocks⁵. From about 1550, the name of the firm of Da Sabbio ceases to appear in connection with these popular Greek texts, and Andreas

1. H. Stevenson, *Codices manuscripti Palatini Graeci Bibliothecae Vaticanae*, Rome 1885, p. 276. I have no information about the watermarks of the relevant pages.

2. E. Legrand, *B.H.*, 15-16 s., IV, 558.

3. A collation of the editions of 1638, 1647, 1778 and 1812 shows, apart from changes in orthography, only three or four variants of up to half a line in length.

4. Cf. Legrand, *B.H.*, I: 69, 75, 83, 84, 85, 89, 90, 91, etc. and III: 217, 305, etc; E. Follieri, «Su alcuni libri greci stampati a Venezia nella prima metà del cinquecento», *Contributo alla storia del libro italiano (Misc. in onore de L. Donati)*, Florence 1969, p. 119-164.

5. *B.H.*, I: 75, 83, 84; Follieri, «Su alcuni libri», p. 162; D. Holton, «A set of sixteenth century Woodcuts in Greek popular texts», *Ἑλληνικά* 25, 1972, 371-6.

Kounadis and Damiano are associated with names such as Francisco Rampazetto (for the *Alexander*) and Christophoro di Zanetti (for a mixture of texts, both religious and secular)¹. That there was a continuity of stock as well as personality is shown by the re-printing under the new names of some of the texts first published by Da Sabbio (the *Apollo-nius* and *Belisarius*, for example)² and the re-use of some of the blocks from the Loukanis Homer (in, for example, the *Apokopos*)³. There is a tendency for the quality of the printing to degenerate and the number of blocks employed to fall, presumably as they became too worn for effective use. The Zanetti *Imberios* of 1553, with its wood-block on the title page (as in other Zanetti editions, such as the *Spaneas*), need not necessarily be an *editio princeps*, but a reprint.

The question of an illustrated *Imberios* can be taken a little further. H (related textually to G and R, that is, to the printed tradition, rather than NVO) has spaces left blank for illustrations. There is also a tantalizing reference to a copy of *Imberios* with figures in, presumably in manuscript, that was owned by Soutzos in the late sixteenth century⁴. In the absence of other evidence, one can do no more than suppose that H and Soutzos' manuscript are in some way connected⁵. It is, however, interesting to note that Soutzos also possessed an illustrated copy of the *Theseid*⁶, again, according to the inventory, in manuscript. It so happens that the only illustrated texts of the *Theseid* available today are the printed ones. E. Follieri has recently shown that the manuscript of the *Theseid*, with which is now bound manuscripts H and G of *Imberios* in Vat. Palat. Gr. 426, is the one from which the printers worked, and that the references found there to illustrations are part of the instructions to the press⁷. Thus a complex pattern begins to emerge. From the inventory of Soutzos' library we learn that this contained illustrated copies of the *Theseid* and *Imberios*; our only surviving illustrated copies of the *Theseid* are those of the printed text of 1529; the printers' manuscript

1. *B.H.*, I: 129; I: 126, 240.

2. *Ibid.*, I: 130; IV: 721, 734.

3. *Ibid.*, I: 130; cf. III: 557. The continuity of the blocks is shown by their final reappearance in a blurred state in the editions of Loukanis by Spinelli in the 1640's.

4. N. Bèès, *Ritterroman*, pp. 34-35; R. Foerster, *De antiquitatibus et libris manuscriptoris Constantinopolitanis Commentatio*, Rostock 1877.

5. E. Kriaràs, *Μυθιστορήματα*, pp. 207-208; N. Bèès, *Ritterroman*, p. 35.

6. *B.H.*, I, 206-207.

7. E. Follieri, «Su alcuni libri», p. 136ff.

of this text is bound up in the Vatican Library with the two manuscripts of *Imberios* which come from the same family as the printed text of that poem — one of which has picture spaces. Would it be fanciful to suppose that these two manuscripts are in some way connected with an earlier printing of *Imberios*, which contained a number of woodcuts? These, as with other printed editions, have diminished in subsequent reprintings.

There are other arguments concerning G. Schreiner states that lines without capitals in G are not found in H, but are found in R; and in addition, rhyme¹. I agree that the lines without capitals provide the overwhelming majority of rhyming couplets to be found in G², though not all do in fact rhyme³. Schreiner is probably right in many cases, but is seriously over-simplifying the situation. Some of the lines without capitals in G can be found in H as well as in R⁴; some are found in addition in NVO as well as H⁵. Some however are unique to G and R, as Schreiner states⁶. It is very difficult, however, to distinguish convincingly and consistently between categories of lines, that is, between those that are absolutely identical (which are very few, even in the lines found uniquely in G and R), those that are nearly identical, those that diverge radically, and those that preserve the same sense in different

1. See p. 41, note 7 above.

2. Apart from the marked couplets without capitals, G 118-119, G 178-179 rhymes ἐγκόλφιν with ἐγκόλφιν; cf. G 139-140 μονοπάτην. There are a number of instances of assonance without true rhyme: G 7-8, G 68-69, G 124-125, G 137-138, etc. Otherwise G 48-49 rhymes καταντίση/ποίησθαι a couplet represented in all manuscripts and R (though NV reads κατοικήσθαι O κατηνέμισθαι), G 91-92 ἐπερπατοῦσαν ἀκοῦσαν (H unmetrical; G 92 not in NVO) cuts across the couplets in R and is not properly represented there.

3. E. g. G 79, G 236.

4. E. g. G 210 = H 546 = R 724; G 236 = H 571 = R 756; G 256 is a complex case where H 590 has part of the line from G, while G breaks across the couplet in R and rhymes differently.

5. G 79 = V 436 = H 417 exactly (= N 475 = O 453, reading θέλης for χρίζης at the line end) = R 561, without rhymes. At G 111 it is not clear whether a capital is intended or not; the line occurs at a point where NVO diverge from each other though GH agree, but not with R; all versions have the first half of the line in common. G 221-222 is found unchanged in all versions. G 244-245 is found in all versions except for the last word, where G agrees with R for rhyme.

6. E. g. G 197 = R 710; G 204 = R 718; G 208 = R 722; G 215 = R 730; G 300 = R 838; G 306 = R 742; after G 310, H is missing and the nature of G's connections is thus obscured. G 208 is particularly interesting. G reads ἀμίρα του, with φουσα in rasura, R 722 ἀμίρα του.

wording. The distinctions shade into one another¹.

It is, I feel, more helpful to consider these lines without capitals from another point of view. Two blocks of these lines, at G 203-221 and G 300-306, are particularly interesting². In each case G represents a sequence of lines rhyming in couplets, with no capital at the second line of the couplet³. The appearance of the page is quite striking: the red capitals set flamboyantly in the margin alternate with lines entirely in black, which are thus, by contrast, indented: the convention for setting out a page of couplets⁴. In each case, the second line of the couplet, without a capital, follows R either uniquely, or more closely than it does any other manuscript. I suggest therefore that when the copyist of G omitted from a rhyming line the capitals he normally placed at the beginning, he did so because he was influenced by the appearance of a page of rhyming text. This could have been either the printed text which we know today, or a manuscript now lost. The individual lines without capitals⁵ are not so easily explicable in this way, but are a comparatively small proportion of the group. The position of H in this is not clear, for in some cases its readings follow those of NVO, in others those of G and R: further work is necessary.

I hold therefore that the scribe of G whilst making his copy used from time to time a rhyming version of the poem. I would suggest that the reason for this intermixture was that he was working from memory and had recourse to a written or printed text only when he felt the need⁶.

1. One can also find in G lines with capitals that are not found in NVO, but are in H and R (e.g. G 162-166 = H 501-505 = R 663-667; G 6 = H 345 = R 461; G 171 = H 516 = R 682; G 194 = H 533 = R 706). There are however no lines with capitals that do not exist in H and are therefore unique to G and R (the examples occurring after H breaks off cannot be used).

2. See Appendix for a full discussion of these lines.

3. At G 300-306 the four couplets follow without a break; at G 203-221, the sequence is broken at G 205 (first line of a couplet) where there is uncertainty as to whether a capital is intended; at G 211 the second line of a couplet is omitted; at G 218-219 the first line of the couplet differs from R, while the second, with capital, reverts to R's reading.

4. See any of the sixteenth century editions of rhyming Greek verse; for a manuscript, cf. the *Theseid*, Vat. Palat. Gr. 426, ff. 1-62 v.

5. G 111, G 197, G 256, G 354, G 362 — all second lines of a couplet; G 79 — first line of a couplet, but found in all versions; there is a discernible, but not universal, tendency for these lines to appear in the vicinity of one of the picture spaces found in H.

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The question of the part played by oral performance and memory in the transmission of this type of text is a vexed one, on which work has as yet scarcely begun, but for which much evidence can be gathered.

Thus in this context at least, a rhymed text was available at a time when an unrhymed text of the same poem was being written. One may speculate that the Venetian printers, influenced perhaps by their awareness of current European fashion, were in advance of the taste of their market — but the dogmatic chronological sequence of unrhymed through to a rhymed version is not unquestionably tenable in all cases.

APPENDIX

In the following groups of lines, the text of G is presented with the minimum of correction; all variants are noted from the remaining manuscripts, except those that are purely orthographical. Indentation of a line represents the omission of a capital.

Group I: G 203-221 (f. 69r)

Καὶ ἀπάνω ἐκ τῶν δουκατῶν ἄλας ἀναγεμίζει,
 φουντώνει καὶ πληρώνει τα, τινὰς δὲν τὸ γρουκίζει,
 νὰ φαίνεται εἰς τοὺς ἅπαντας ὅτι ἄλας ἦν γεμᾶτα, 205
 καὶ καταβαίνει στὸν γιαλὸν καὶ στέλλει τὰ δουκάτα.
 Κ' ἠῦρεν καράβια ὅπου 'σανε νὰ πᾶ στὰ γονικά του,
 ὅτι κρυφίως ἤθελεν νὰ φύγη τοῦ ἀμιρά του,
 διότι ἐπόθην πάντοτε στῶν Χριστιανῶν τὴν πίστιν
 καὶ ἀγάπαν τὴν ὀρθοδοξίαν, πίστις ὅπου βαπτίστην. 210
 Τρεῖς χρόνους ὁ Ἰμπέριος ἔκαμεν στὴν σκλαβίαν.
 Ἔμαθεν σαρακήνικα, μᾶλλον καὶ γράμματα του
 βάνει κρυφὰ τὰ ροῦχα του, νὰ φύγη ἀπὸ σιμά τους.
 Κρυφὰ ἀπὸ τὸν ἀμιράν παγαίνει στὰ καράβια
 ἐμίσσεψεν καὶ πήγαγεν στὰ γονικά μ' εὐλαβεία. 215
 Δεκατέσσαρα μερόνυκτα ἀρμένιζεν τὸ πλοῖον,
 καὶ ἀπέκει ἐστάθη κ' ἔραζεν νησὶν τὸν ἐρημεῖον.

cant, as an indication that the scribe's eye had been attracted by an illustration.

I should like to thank the Librarians of the Institutions which house the manuscripts of *Imberios* for making available the microfilm necessary for a collation of the text.

Ἐξῆλθεν ὁ Ἰμπερίος ἔξω ἐκ τὸ καράβιν,
 νὰ ἀναπαυθῆ παραμικρὸν, μὴ νὰ ξαραθυμήσῃ.
 Βλέπει, στοχάζει, θεωρεῖ ρόδα ὠραιωμένα,
 λουλούδια πανεξαίρετα καὶ μυριανθισμένα.

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203 ἀπάνω GV: -νου HN -νον O ἄνω R || ἐκ τῶν δουκατῶν GR: βάνει (ἐβαλεν O) ὀλιγοστὸν NOV ἐβαλεν ἄλας H || ἄλας ἀναγεμίζει GR: ἄλας καὶ ἐγέμισέν (γέμ- O) τα NOV ὀλίγο καὶ ἀπογέμισε τὰ τρία βαρέλια H 204 praebent GR: om. HNOV 205 εἰς τοὺς GHNO: εἰς V στοὺς R || ἅπαντας GHNRV: πάντας O || ἦν corr.: ἦ G ἦν RV εἶναι H ἔνε O ἔν N || γεμᾶτα GHNRV: om. O 206 καὶ καταβαίνει GR: ἐκατέβην NO ἐκατεκατέβην V ἐκατέβην H || στὸν γιालὸν GR: εἰς τὸν αἰγιαλὸν HNOV || καὶ στέλλει G: νὰ βάλῃ R ὅπου ἦσαν HNOV || τὰ δουκάτα GR: τὰ καράβια HNOV Post 206 titulum praebet V Λόγια Ἰμπερίου πρὸς τὸν καραβοκύρη: om. GHNR 207 Κ' ἡῦρεν καράβια ὅπου (corr.: ἀποῦ G) ἴσαν G: ἡῦρεν καράβια ποῦτονε R καὶ ἐνὸς καραβίου καραβοκύρη ἐλάλησεν V καὶ ἐκατέβασεν τα κρυφῶς O καὶ συμβιβάζεται (συνηβάζεται H) κρυφὰ HN || νὰ πᾶ στὰ γονικά του GR: λέγει καὶ συντυχαίνει V με ἕνα καραβοκύρη (-ρη O) NO κανεὶς νὰ μὴ τὸ μάθῃ H Post 207 versum praebet V στέκει καὶ συνηβάζεται, τινὰς νὰ μὴν τὸ μάθῃ: om. GHNR 208 praebent GNORV: om. H || ὅτι κρυφίως (κρυφῶς R) ἤθελεν (ἠθέλησεν R) GR: νὰ τὸν ἐπάρῃ μυστικῶς (-κὰ N) NOV || νὰ φύγῃ τοῦ (τ' R) ἀμιρᾶ (ἀμιρᾶ et φουσα in rasura G) του GR: κανεὶς (τινὰς V) μὴ (μὴν V) τὸ γρουκῆσῃ NOV 209 διότι (διότις G) GHNOV: ὅτι R || ἐπόθη G: ἐπόθει HR ἐπόθειεν NV ἐπαθεν O || πάντοτε GR: πάντοτε NOV τότε H || στῶν G: εἰς τὴν H τῶν V καὶ R om. ON || τὴν GNOVR: om. H 210 praebent GHR: om. NOV || καὶ GH: om. R || ἀγάπαν τὴν ὀρθοδοξίαν GR: εἰς τὴν πίστιν τὴν ὀρθόδοξον H || πίστις (-τιν R) ὅπου βαπτίστην (βαπίς- G βαπτίστην R) GR: ἤθελεν νὰ γυρήσῃ H 211 τρεῖς χρόνους GHR: ἐπτά χρόνους (εὔτα OV transposuit V) NOV || ὁ Ἰμπερίος (Ἰμ- H) GHR: ἐποίησεν NV ἐποίησεν O || ἔκαμεν (ἔποιεν R) στήν (εἰς τὴν H) σκλαβίαν GHR: εἰς τὴν Σαρακηνίαν (Σαρεκ- V) NOV Post 211 versum praebet R κύριος δὲ του χάρισεν, εἶδεν τὴν λευθερίαν: om. GHNOV 212 σαρακηνικά GHNR: σαρεκ- V || καὶ GHORV: δὲ καὶ N || του G: τοὺς HNORV 213 κρυφὰ GHR: σιγὰ NOV || νὰ φύγῃ ἀπὸ σιμὰ τοὺς GR: εἰς τὸ καράβιν μέσα NOV μέσα εἰς τὸ καράβι H || Post 213 versum praebet V σιγὰ κρυφὰ ἀνόητα ἐμπαίνει εἰς τὸ καράβιν: om. GHNR 214 ἀπὸ GOVR: ἀπὸ HN || ἀμιρᾶν GHNR: ἀμιρὰ O || παγαίνει στὰ καράβια GR: μισσεύει (μισσεύει N) καὶ (om. H) ὑπαγαίνει HN νὰ σέβῃ νὰ ὑπάγῃ O || Post 214 spatium reliquit H 215 praebent GR: om. HNOV || στὰ G: εἰς R || μ' εὐλαβεία R: τὰ θάδια (sic) G 216 δεκατέσσαρα μερόνικτα (ἡμερονύκτια H) GH: ἡμέρες δεκατέσσαρες R δώδεκα μερονύκτια (ἡμερονύκτια V) NOV || ἀρμένιζεν (ἀμ- G) GHOR: ἀρμενίζει NV || τὸ πλοῖον GR: τὸ καράβιν (-βι HO) HNOV 217 καὶ ἀπέκει GH: καὶ πλήρωμα (-μαν N) NOV ἐπῆγεν R || ἐστάθη κ' ἔραξεν G: ἐστάθηκην H κ' ἔραξεν ἐκεῖ R τῶν ἡμερῶν NOV || νησίον τὸν ἐρημεῖον G: εἰσὲ νησίον ρημεῖον R εἰς ἄπορον νησάκι H ἐστάθη εἰς νησάκιον NOV 218 ἐξῆλθεν GHR: ἐξέβην NV ἐξήβην O || Ἰμπερίος GOVR: Ἰμπ- N Ἰμπ- H || ἔξω ἐκ τὸ G: μέσα ἐκ τὸ NOV ἔξω ἀπὸ τὸ H ἔξω στὸ R || καράβιν GHNV: -βι O ρημονήσι R 219 νὰ (ν' R) ἀναπαυθῆ GHNR: νὰ ἀναπαύτῃ O || παραμικρὸν GR: ὀλιγοστὸ (-στὸν N) HNOV || μὴ νὰ ξαραθυμήσῃ (ξερα- O ἐξαραθυμᾶν H) GHOR: μικρὸν νὰ ἀνασάνῃ NV Post 219 versum praebet V καὶ με ἀνθρώπους δὲ πολλοὺς τοῦ καραβίου ἐκείνου: om. GHNR 221 καὶ GHR: om. NOV || μυριανθισμένα G: μυριανθισμένα HNOVR

Group II: G 299-306 (f. 71r)

Ἄλλὰ ποσῶς οὐκ ἤξευρεν ὀδιὰ τὸν υἱὸν τῆς
 πῶς κεῖται στὸν ξενίωνα ὃν εἶχεν πολλ' ἀκριβὸν τῆς. 300
 Πολλὰ ἄρρωστος ἐκείτετον ἀπὸ τὴν δυστυχίαν του
 καὶ τράπη νὰ φανερωθῆ ἀπὸ τὴν ἀσθενεῖαν του.
 Τὸν τόπον ἤξευρεν καλὰ, πατέραν καὶ μητέραν,
 τὴν Μαργαρῶναν οὐκ ἤξευρεν, ρηγὸς τὴν θυγατέραν -
 οὐδὲ ἐκείνη πούπετε αὐτὸν ἐκ τὴν ἀσθενεῖαν του - 305
 δὲν τὸ ἐβάνει κατὰ νοῦν νὰ 'δῆ τὴν γνωριμίαν του.

Post 298 spatium reliquit H 299 ἤξευρεν GHNRV: ἤξευρε O || ὀδιὰ τὸν υἱὸν τῆς GR: ὅτι (πῶς O) ἔναι ὁ υἱὸς τῆς NO ὅτι ἔναι ὁ Ἰμπέριος μέσα στὸν ξενιῶναν V ὅτι ὁ υἱὸς τῆς ἔναι μέση στὸν ξενιῶνα H 300 praebent GNOR: om. HV || πῶς GOR: ὅτι N || κεῖται G ἔναι NOR || στὸν ξενιῶνα GR: ὁ Ἰμπέριος (Ἰμπ- N) NO || ὃν εἶχεν (corr.: ουχεν sic G) πολλ' ἀκριβὸν τῆς G: τὸν πάμπολλ' ἀκριβὸν τῆς R μέσα εἰς τὸν ξενιῶναν N στὸ ξενίωνα πέσω O 301 πολλὰ (πολλ' R) ἄρρωστος ἐκείτετον GR: ὁ (om. O) Ἰμπέριος (Ἰμπ- N) ἐντρέπετον (-έπετον N -έπεται O) NOV βάρεια ἀστενημένος H || ἀπὸ (τὸ νὰ πῆ O διὰ NV) τὴν δυστυχίαν (ἀσθενεῖαν R) GNOVR: ἐκεῖνος δὲ ἐντρέπε (sic) τον H 302 καὶ τράπη νὰ φανερωθῆ G: ἐντρέπεται νὰ φανερωθῆ R τὸ πῶς νὰ ἐξεφανερωθῆ (ξεφ- V) NV τοῦτο πῶς νὰ φανερωθῆ O διὰ νὰ τὸ φανερώση H || ἀπὸ τὴν ἀσθενεῖαν του (om. R) GR: ἀπὸ τὴν δυστυχίαν του H ὅτι ἔναι ὁ υἱὸς τῆς NOV Post 302 versum praebet H μᾶλλον καὶ ἐκ τῆς ἀσθενείας του: om. GNOVR 303 πατέραν (-ρα HV) καὶ μητέραν (-ρα HV) GHNV: om. O 304 Μαργαρῶναν GNV: Μαργαρῶνα HOR || ἤξευρεν GVR: ἐγνώριζεν NOH || ρηγὸς τὴν θυγατέραν GR: ποσῶς (καλὰ O) ἀπὸ (ἀπὲ N) τὰ ράσα HNOV 305 πούπετε GHR: ἐγνώριζεν V πάλιν εἰς N εἰς O || ἐκ GH: διὰ NOV ἀπὸ R || ἀσθενεῖαν G: ἀσθενεῖαν HNORV 306 praebent GR: om. HNOV

Comments

1. Indentation through lack of capitals in G follows R's couplets except at 211 (where the rhyming line is omitted), and 219 (where although the rhyme is used in GHO, its partner from the previous line is omitted).

2. The complex pattern of common readings emerges in these lines, but GHR agree significantly at 211 (where *τρεῖς* is read for *ἑπτὰ*) and 216 (*δεκατέσσαρα* for *δώδεκα*) on matters of plot, which are also relevant for the sources.

3. The correction at 208 supports my contention that the copyist of G had an R text in front of him; phrases involving *φουσσᾶτον* are amongst those repeated most frequently in the popular romances (and makes feeble sense here), while *ἀμιρὰς* is relatively uncommon; if the scribe were writing from memory, this is exactly the substitution one

would expect, noticed and corrected in this case because the scribe was using a written exemplar intermittently.

4. H has a space, for a picture, between the equivalent of G 214-5, i.e. in the centre of Group I; at G 298-9 H has another picture space, i.e. immediately preceding Group II. These groups of lines represent the majority of the rhyming lines in G. Could this indicate that pictures in a text attracted the scribe's eyes to the surrounding verses?

Dumbarton Oaks

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