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Dreams and the Spatial Aesthetics of Narrative Presentation in *Livistros and Rhodamne*

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In memory of Ole L. Smith (1943–95)
*You only live twice, or so it seems:
one life for yourself and one for your dreams.*
–Leslie Bricusse

Critical interpretation is to a substantial degree the definition of the internal operative principles governing the composition of a text or an image.¹ In cultures where rhetoric and mimesis play an overwhelming role in the production and reception of texts and images, the critic must unavoidably concentrate on matters concerning imagery, style, language, structure, and so on.² This applies especially to longer, literary or visual, narrative compositions that arguably operate within the expectations of the reader or the viewer.³ Sustaining, rejecting, inverting, subverting, or even canceling the schemata of conventional composition in narrative are essential parts of the artist's game with his clientele, particularly in the opening sequences of a narrative, where the artist needs to impress and captivate his audience in order to keep them interested in his work.⁴ In this sense, the Komnenian novels and the Palaiologan romances⁵ are excellent cases for studying the narrative function of rhetorical patterns. More specifically, the analysis of space provides the opportunity to investigate how the narrative presents itself at its most visual moments and how it establishes its own aesthetic concepts.

¹R. Ingarden, *Das literarische Kunstwerk*, 4th ed. (Tübingen, 1972), 25–196, and H.-G. Gadamer, *Wahrheit und Methode: Grundzüge einer philosophischen Hermeneutik*, 5th ed. (Tübingen, 1985), 107–74.

²See, for example, the fruitful comparative analysis of text and image in H. Maguire, *Art and Eloquence in Byzantium* (Princeton, N.J., 1981).

³On the interaction between the author and the reader as a governing principle, see W. Iser, *Der implizite Leser: Kommunikationsformen des Romans von Bunyan bis Beckett*, 2d ed. (Munich, 1979), and idem, *Der Akt des Lesens: Theorie ästhetischer Wirkung* (Munich, 1976). For an application of Iser's method to the ancient novels, see, indicatively, J. J. Winkler, *Auctor and Actor: A Narratological Reading of Apuleius' The Golden Ass* (Berkeley, Calif., 1984), and S. Bartsch, *Decoding the Ancient Novel: The Reader and the Role of Description in Heliodorus and Achilles Tatius* (Princeton, N.J., 1989).

⁴See, for example, the intelligent analysis of Heliodoros by J. J. Winkler, "The Mendacity of Kalasiris and the Narrative Strategy of Heliodoros' *Aithiopika*," *YCS* 27 (1982): 93–158.

⁵The terms *novel* and *romance* are used here in order to distinguish the 12th-century works, which feign a "bourgeois antique" setting, from the later texts, which are placed in a "contemporary aristocratic" environment.

The present article examines, from a structural and a spatial point of view, the opening dream sequence in *Livistros and Rhodamne*, a vernacular romance in approximately four thousand five hundred fifteen-syllable verses.⁶ The poem was probably composed in the middle of the thirteenth century at the court of the Laskarid emperors in Nicaea.⁷ Should this date be correct, *Livistros and Rhodamne* would be the earliest of the seven surviving late Byzantine love romances, and thus constitutes a bridge between the learned novels of the twelfth century and the other vernacular poems of the fourteenth century.

I

The beginning of *Livistros and Rhodamne* is governed by a peculiar structural innovation, which, to my knowledge, has so far remained unnoticed. The anonymous poet has combined two traditions of opening a novelistic narrative. It may be useful to start this analysis with a brief summary of the romance's opening sequences (N 1–560).⁸

I (N 1–24). Prince Klitovon invites Queen Myrtane and the court of the Armenian kingdom of Litavia to listen to a wondrous story about a man who was inexperienced in matters of the world, fell in love, and suffered thereafter. The reader, alerted through

⁶The romance (hereafter referred to as *L&R*) survives in three different versions (α , E, V), of which the oldest (α) is transmitted by three manuscripts (N, P, S). My analysis is based on version α , which must have been circulating by the late 14th century, and which is closest to the lost original (on the whole question, see briefly P. A. Agapitos, "Libistros und Rhodamne: Vorläufiges zu einer kritischen Ausgabe der Version α ," *JÖB* 42 [1992]: 191–208). For a critical text of the dream sequence, see the Appendix. An English translation of the romance has been recently published, in *Three Medieval Greek Romances: Velthandros and Chrysantza, Kallimachos and Chryssorroï, Livistros and Rodamni*, trans. G. Betts, The Garland Library of Medieval Literature, ser. B, 98 (New York–London, 1995).

⁷The date and the place of composition of the romance have been a matter of great dispute. For an overview of the debate and the proposal to date the romance to the mid-13th century, see P. A. Agapitos, "Η χρονολογική ακολουθία των μυθιστορημάτων Καλλίμαχος, Βέλθανδρος και Λίβιστρος," in *Origini della letteratura neogreca*, ed. N. M. Panagiotakis, Βιβλιοθήκη του Ἑλληνικού Ἰνστιτούτου Βυζαντινῶν καὶ Μεταβυζαντινῶν Σπουδῶν τῆς Βενετίας 15 (Venice, 1993), 2:197–234. See also the reluctant acceptance of this proposal by R. Beaton, *The Medieval Greek Romance*, 2d ed. (London–New York, 1996), 219–20. Be this as it may, at least, a definite *terminus ante quem* has now been furnished by M. Manoussacas, "Le terminus ante quem pour la composition du roman Libistros et Rhodamné," *JÖB* 44 (1994): 297–306, since Leonardos Dellaportas, who composed his poems between 1403 and 1411, quotes extensively from the romance; see also M. Manoussakas, Λεονάρδου Ντελλαπόρτα ποιήματα (1403/1411): Ἐκδοσις κριτική, εἰσαγωγή, σχόλια καὶ εὐρετήρια (Athens, 1995), 74–82. On the basis of this evidence, a dating in the early 15th century, as proposed by D. Michailidis, "Νέες χρονολογήσεις μεσαιωνικῶν δημοδῶν κειμένων," in *Origini della letteratura neogreca*, ed. Panagiotakis (same as above), 2:148–55 (and supported by G. Kechagioglou, review of *Origini della letteratura neogreca*, *Hellenika* 44 [1994]: 530), is ruled out; see also the cautionary remarks by N. M. Panagiotakes, "The Italian Background of Early Cretan Literature," *DOP* 49 (1995): 282 n. 4.

⁸Summaries of *L&R* are provided by H.-G. Beck, *Geschichte der byzantinischen Volksliteratur*, HAW 12.2.3 (Munich, 1971), 122–23, and Beaton, *Medieval Greek Romance*, 114–16. Unfortunately, both summaries are too brief and in some cases contain errors; see P. A. Agapitos and O. L. Smith, *The Study of Medieval Greek Romance: A Reassessment of Recent Work*, Opuscula graecolatina 33 (Copenhagen, 1992), 62. It should be pointed out here that, though Beaton has published a revised version of his study, only minor errors have been removed from the main text. Therefore, the methodological criticisms of Agapitos and Smith stand as before.

this signal, which evokes the tradition of Achilleus Tatios and Eustathios Makrembolites,⁹ expects Klitovon to go on with his personal tale.¹⁰

II (N 25–100). The reader is immediately thwarted. Klitovon inserts an internal title to his story (N 25–26: Λοιπὸν καὶ τὴν ἀφήγησιν ἄρξομαι τῆς ἀγάπης | Λιβίστρου τοῦ πολυπαθοῦς καὶ κόρης τῆς Ροδάμνης)¹¹ and reveals himself as the romance's secondary male character. He then embarks on an *in medias res* narration, now picking up the tradition of Heliodoros and Theodore Prodromos.¹² Klitovon's narration runs as follows. He sees a young man wandering along a narrow path that crosses a beautiful meadow; the man is a warrior, crying and sighing in despair (N 27–43). Klitovon remarks that he also was chased away from his country because of a love affair.¹³ He then tries to make friends with the warrior and prompts him to tell his story (N 44–67). After some hesitation, the stranger is convinced to tell Klitovon his sorrowful tale; they swear friendship to each other (N 68–91). The reader must accommodate himself to meet the new situation, expecting some introductory action that will now truly lead to the story of the secondary character, this being the conventional pattern in the older novels.¹⁴ However, the author surprises the reader again by omitting any such action. The narrative changes direction (N 77–100), since the unknown warrior gives a brief overview of his present desperate situation (N 93–99) and then in his turn inserts an internal title to his story (N 100), thus introducing his *ab ovo* narration (N 100a ff).

All these narrative shifts occur within the first hundred verses of the romance.¹⁵ By the time the young warrior has embarked on his story as a first-person narrator, the

⁹On the narrative frame in Tatios (dialogic setting between a first and a second narrator) and Makrembolites' subversive use of it (switch to an epistolary dialogue), see P. A. Agapitos, *Narrative Structure in the Byzantine Vernacular Romances: A Textual and Literary Study of Kallimachos, Belthandros and Libistros*, MiscByzMonac 34 (Munich, 1991), 131–32.

¹⁰The fact that Klitovon is the main narrator is established by the two rubrics framing the romance's prologue (N 1–2: Στίχοι πολλὸ ἐρωτικοί, ἀφήγησις Λιβίστρου, | πῶς ὁ φίλος Κλιτοβῶν διηγεῖται τῆς Μυρτάνης; and N 26a: Ἦρξατο τὴν ἀφήγησιν ὁ Κλιτοβῶν ὁ φίλος). This situation shows that the rubrics, contrary to recent opinion, were part of the original composition, whatever their present state of transmission; on this matter, see P. A. Agapitos and O. L. Smith, "Scribes and Manuscripts of Byzantine Vernacular Romances: Palaeographical Facts and Editorial Implications," *Hellenika* 44 (1994): 66–71. Their proposal has been accepted by C. Cupane, *Romanzi cavallereschi bizantini* (Turin, 1995), who reintroduced in her text of the Naples *Achilleid* the rubrics omitted by D. C. Hesselning in his edition, *L'Achilleide byzantine* (Amsterdam, 1919).

¹¹On this device, see Agapitos, *Narrative Structure*, 79.

¹²On the openings of Heliodoros, Prodromos, and Eugeneianos, see P. A. Agapitos, "Narrative, Rhetoric and Drama Rediscovered: Scholars and Poets in Byzantium Interpret Heliodoros," in *Studies in Heliodoros*, ed. R. Hunter, Cambridge Philological Society, suppl. 21 (Cambridge, 1998), 125–56.

¹³At a much later point in the romance (S 1467–1520), Klitovon will tell his own story. The reader will then discover that the young prince was in fact the lover of Myrtane, who was, however, married to a Persian nobleman. It was because of this adulterous relation that Klitovon finally had to flee from Litavia. This more "down-to-earth" relation between Klitovon and Myrtane is typical of the behavior of the secondary couples in the romances.

¹⁴In Heliodoros, Prodromos, and Eugeneianos, the opening sequences are structured through a schema of "introductory action—story of a secondary character—beginning of the main character's story."

¹⁵This is a further subversion of the conventional pattern in the older novels. In the *Aithiopika* it takes the reader quite some time until he understands at what point in the plot he actually is (Kalasiris's narration begins at 2.23, some 75 pages after the novel's famous opening scene). In the two Byzantine novels, the waiting time has been considerably reduced (25 pages in Eugeneianos and 16 pages in Prodromos), but a sense of suspense is still present.

reader has lost certainty about how the narrative will progress, while the poet has successfully blended the two novelistic traditions in order to present his “strangely made tale of love” (N 17: ξενοχάραγον ἀφήγημα ἀγάπης). The possibility that the poet of *Livistros and Rhodamne* had a reading familiarity with, or at least knew of, these two traditions represented by Tatios and Heliodoros and developed by the twelfth-century authors is not as far-fetched as it seems. Besides the quite obvious literary relations between *Livistros and Rhodamne* and the twelfth-century works,¹⁶ it is worth noting that nine of the most important manuscripts preserving the ancient and the medieval novels were written in the thirteenth century,¹⁷ and in two cases an ancient and a Byzantine novel were transmitted side by side.¹⁸ Moreover, one of these manuscripts, the Laurentianus Conventi Soppresi 627, also preserves the surviving letters of the emperor Theodore II Laskaris (1254–58) and his teacher Nikephoros Blemmydes (1198–1269). The codex is thus related to the Nicaean court,¹⁹ exactly the milieu where *Livistros and Rhodamne* was in all probability produced.²⁰

III (N 100a–118). The young warrior reveals that he is Livistros, ruler of the Latin kingdom of Livandros (N 100a–103).²¹ As a youth he did not know what love was (N 104–14) and, in fact, scorned anyone who admitted having fallen in love (N 115–18).²²

IV (N 119–85). One day he goes with his companions on a hunting expedition (N 119–26); toward dusk he kills with his arrow a male turtledove, and its mate commits suicide by falling from the sky onto a rock (N 127–36). Livistros is profoundly shocked by this incident and asks a close relative of his for advice (N 137–39). In a complex speech, the Relative discloses to Livistros the power of Eros (N 140–77). Livistros returns to his abode with disturbed emotions (N 178–85).

¹⁶See Agapitos, “Χρονολογική ἀκολουθία,” 101–17.

¹⁷Ven. Marc. gr. 409, early 13th century (Heliodoros, Tatios); Ven. Marc. gr. 410, first half of 13th century (Heliodoros); Ven. Marc. gr. 412, 13th century (Eugeneianos); Vat. gr. 114, 13th century (Makrembolites, Tatios); Vat. gr. 121, 13th century (Prodrornos); Vat. Barb. gr. 29, 13th century (Makrembolites); Oxon. Baroc. 131, ca. 1250–80 (Makrembolites); Laur. conv. sopp. 627, ca. 1270–85 (Longos, Tatios, Chariton, Xenophon); Vat. gr. 1390, late 13th–early 14th century (Heliodoros, Makrembolites).

¹⁸For the Heliodoran and Tatian manuscripts, see briefly the respective introductions in *Héliodore: Les Éthiopiennes (Théagène et Chariclée)*, ed. R. M. Rattenbury and T. W. Lumb (Paris, 1934–40), 1:xxiv–xlvi, and *Achilles Tatius: Leucippe and Clitophon*, ed. E. Vilborg, *Studia Graeca et Latina Gothoburgensia* 1 (Stockholm, 1955), xvii–xxxii. On the textual history of the three Komnenian novels in question, see M. T. Cottone, “La tradizione manoscritta del romanzo di Teodoro Prodromo,” in *Miscellanea* (Padua, 1979), 2:9–34; A. C. Palau, “La tradition manuscrite d’Eustathe Makrembolitès,” *Revue d’histoire des textes* 10 (1980): 75–112; F. Conca, “Per una nuova edizione critica del romanzo di Niceta Eugenio: Collazione dei codici Vat. Urb. gr. 134 e Laur. Acquisti e Doni 341,” in *Graeco-latina Mediolanensia*, Quaderni di Acme 5 (Milan, 1985), 161–205.

¹⁹On Laskarid manuscript production, see briefly N. G. Wilson, “Nicaean and Palaiologan Hands: Introduction to a Discussion,” in *La paléographie grecque et byzantine*, Colloques internationaux du Centre National de la Recherche Scientifique 559 (Paris, 1977), 263–67.

²⁰A similar connection seems to be reflected in the Oxon. Baroc. 131, on which see N. G. Wilson, “A Byzantine Miscellany: MS. Barocci 131 Described,” *JÖB* 27 (1978): 157–79.

²¹On the function of the romance’s Latin color in accentuating a “historical-exotic” setting, see Agapitos, “Χρονολογική ἀκολουθία,” 109–11.

²²Livistros suffers from a syndrome typical of medieval romance characters. Though a highly sexual being, he consciously negates his own erotic nature; Rhodamne suffers from it as well. This attitude to love is described in the romance as “haughtiness” (N 242: τὸ ἀγέρωχον [Livistros]; S 208: τὸ ἡπτημένον [Rhodamne]). On this symptom as suffered by the protagonist couple in the *Achilleid*, see O. L. Smith, “Some Features of Structure and Narrative in the Byzantine *Achilleid*,” *Hellenika* 42 (1991–92): 75–94, in particular 85–87.

V (N 186–270).²³ Night falls, Livistros goes to sleep, and a dream comes to him (N 176–89a). While riding across a beautiful meadow he is arrested by a group of winged and armed beings (N 190–223). As he is led, bound by the neck, to the palace of Eros, one of these warrior cupids gives Livistros sound advice on how to entreat the angry ruler, pointing out that it is inappropriate for a beautiful person not to submit to the power of the Realm of Eros, the dreaded *Erotokratia* (N 224–70).

VI (N 270a–P 2757). Outside the courtyard gates of the palace of Eros, Livistros is confronted by a terrifying guard holding an inscribed sheet of paper that urges men to become slaves to Eros (N 270a–80 + P 2702–11). They enter, and Livistros is led through a triumphal arch (τροπικὴ) whose interior is covered with mosaics and marble reliefs. These depict birds singing and flying amidst thick foliage, Aphrodite giving birth to Eros, and the Judgment of Paris-Alexandros (P 2712–35). Speaking statues adorn the four corners of the arch's exterior cornice (P 2736–57).

VII (P 2758–N 431). Exiting the arch with his escort cupid, Livistros meets a beautiful man—he is Desire (Πόθος)—who sternly reproaches him for his rebellious conduct. Livistros admits that he will swear vassalage to Eros (P 2758–63 + N 433–53). At that moment, a beautiful tall woman appears. She is Love (Ἀγάπη), and Livistros's escort advises him to fall at her feet. She wonders at the young man; Livistros then falls in *proskynesis* in front of her, and begs her and Desire to become his mediators with Eros (N 454–65 + P 2796–97 + N 398–417). The two of them magnanimously accept and leave for the Hall of Judgment, having assured Livistros that he shall even obtain the noble love of a chaste maiden (N 418–31).

VIII (N 432–N 395). Livistros and his escort leave as well. They first pass by a low terrace decorated with statues of cupids (N 432 + N 359–66). Next to the terrace is a pool with a fountain basin, at the top of which stands the statue of a man tormented by snakes because he has rebelled against Eros. The statue warns Livistros about the fate of rebels (N 367–95).

IX (N 396–P 256). Finally, Livistros and his escort enter the crowded Hall of Judgment; in its center Eros holds court on a throne (N 396–97 + N 292). Livistros describes in detail the three-faced ruler (N 293–309). When he is summoned before Eros, he falls in *proskynesis*, begs for mercy, and declares that he will swear vassalage (N 310–27). Eros replies that he will ignore Livistros's previous behavior and will give him the hand of the princess Rhodamne, daughter of the emperor Chrysos (N 328–35 + P 217–23). Livistros then notices two women, one dressed in white and the other in red, flanking Eros; he is informed that they are Truth (Ἀλήθεια) and Justice (Δικαιοσύνη). Eros addresses Livistros again and tells him to go with Desire and Love and swear his oath (P 224–56).

²³It will become obvious to the reader who studies the text of the romance in the appendix that the textual situation of N 186–560 is in a sad, though not irreparable, state. The narrative sequence in manuscript N is totally disturbed due to (a) the exemplar from which the scribe was copying, and (b) two major lacunae. Moreover, the disorder was made worse by the first editor (Wilhelm Wagner) who rearranged a number of passages and then numerated his text. At the same time, manuscript P also presents a serious disorder, because two quaternions from the beginning of the manuscript were by mistake bound at the end, which its first editor (Demetrios Maurophrydes) did not notice. The correct order of the text can be reconstructed with the help of versions E and V. When one leaves smaller lacunae aside, the main sequence of the disordered passage is as follows: N 186–280, P 2702–63, N 433–66, N 398–432, N 359–97, N 281–316, N 466a–b, N 317–35, P 217–302, N 336–58, N 467–560.

X (P 257–311). The three of them go to the Room of Oaths; Livistros describes a painting of Eros and various inscriptions that are mounted on the door (P 257–70). He enters the room, finds a paper attached to the bow of Eros, reads the text of the oath describing the inescapable power of the mighty ruler, and swears by it (P 271–96). Immediately a prophet appears and announces to Livistros his fate, which is a brief summary of the romance's plot. As soon as the prophet finishes, Livistros wakes up (P 297–302 + N 336–47 + P 311).

XI (N 347a–P 360). Livistros is in a state of shock, remembering the wondrous things that he saw in his dream and believing that they were real (N 347a–58 + P 322 + N 467–72). He calls for the Relative who prompts him to tell his dream (N 473–82). As he names Rhodamne, the Relative interrupts him and gives him specific information about the unknown princess, advising Livistros to go out in search of her; they pass the whole day in such conversation (N 483–98 + P 359–60).

XII (N 499–560). Night arrives, and the Relative leaves; Livistros dines with his companions, then falls asleep, and sees a second dream (N 499–503). It appears to him that he is walking in a garden decorated by Eros, Desire, and Love. As he wanders in astonishment, he sees from a distance Eros, now in his form as Cupid, holding the wondrous Rhodamne by her hand (N 504–29 + P 390–93). Eros calls out to Livistros to join his company; the latter is amazed at the sight of the young woman, wondering if she is a female cupid or even Aphrodite herself (N 530–39 + P 404–12). Eros explains to him that this is Rhodamne and hands her over to him. Livistros reaches out his hand, rushes toward the maiden, and wakes up in sheer agony, desiring to see the lost dream, hating the morning light, and wishing for the return of night (P 413 + N 540–60).

II

Before I examine more closely Livistros's two dreams and their spatial aesthetics, it is necessary to consider some theoretical points concerning the nature and use of space in narrative, and in the Byzantine romances in particular. In contrast to the "objective" notion of time, space in ancient and medieval literature is perceived as something "subjective," for, while the cyclical arrival of day and night appears as a phenomenon external to the subject, space is anchored in the concrete world of the subject's existence. This difference explains, at least in the case of ancient and medieval texts, the absence of a fully developed system of spatial formulas that would structure the narrative process, as opposed to the obvious presence of temporal formulas. (One needs only to remember the formulaic appearance of "rosy-fingered dawn" in the Homeric poems.)²⁴

Space manifests itself in narrative primarily through oppositions—here and there, above and below, left and right, closed and open, inside and outside. These spatial oppositions are often connected to the notions of movement or immobility. At the same time, space can be used to create an "atmospheric" setting. In any case, in whatever form space might appear in a narrative, it is part of the narrative situation, namely, a defined unit within the narrative process, which consists of time, space, and action.²⁵

²⁴For a more detailed exposition, see Agapitos, *Narrative Structure*, 272–75; on temporal formulas in the romances and their history in Greek literature, see *ibid.*, 227–35.

²⁵On space in narrative, see G. Hoffmann, *Raum, Situation, erzählte Wirklichkeit: Poetologische und historische Studien zum englischen und amerikanischen Roman* (Stuttgart, 1978), 1–53, with further bibliography.

In the Byzantine vernacular romances, some of which are based to a large extent on the rhetorical patterns developed in the Komnenian novels,²⁶ space is used in a number of ways. For example, spatial notions are conveyed through the various signals that introduce the descriptive mode.²⁷ Moreover, in *Livistros and Rhodamne* space assumes a particular coloring, because the romance is written in the first-person perspective, with space thus acquiring maximum subjectivity. Verbs of seeing (εἶδα, ἐφάνη με) or being (ἦτον), employed by the characters as narrators, signal for the reader a visual (*qua* spatial) component in the narrative situation,²⁸ and similar phrases also indicate the conclusion of such a visual section.²⁹

A more complex formula for the conveying of spatial notions is what can be termed “passage of space,”³⁰ which is closely related to a similar “passage-of-time” formula.³¹ The passage-of-space device is a phrase consisting of an adverb, a verb of motion, and a space signifier.³² In *Livistros and Rhodamne* this phrase is mostly combined with some notion of time: either the adverb is temporal, or another sentence that includes temporal signifiers is added to the phrase (N 268–70: Καὶ μὲ τὰς τόσας τὰς πολλὰς ἐρωτονουθεσίας | ὁκάμποτε εἰς τοῦ Ἐρωτος ἦλθαμε τὴν κατοῦνα | καὶ τὴν αὐλὴν ἐσέβημεν τῆς Ἐρωτοκρατίας).³³

A prominent device of the author in indicating the passage of space in the romance is the “spatial bridge”: the traversal of space is conveyed by inserting into the narrative mode various types of the discursive mode,³⁴ such as monologues, dialogues, speech-

²⁶See Agapitos, *Narrative Structure*, 141–93 (the three modes of narration), and idem, “Χρονολογικὴ ἀκολουθία,” 101–28 (structural, typologic, and stylistic aspects of the vernacular romances). To view the Palaiologan romances as completely separate from the Komnenian novels (as does C. Cupane, review of *Narrative Structure in the Byzantine Vernacular Romances*, by P. A. Agapitos, *JÖB* 43 [1993]: 455–62), or to count them as part of early Modern Greek literature in order to study them from the perspective of *Apollonios* and *Erotokritos* (as does G. Kechagioglou, review of *Narrative Structure in the Byzantine Vernacular Romances*, by P. A. Agapitos, *Hellenika* 44 [1994]: 200–213), shows, in my opinion, a lack of understanding of the socio-political and cultural context in which these works were produced and read.

²⁷The descriptive mode signifies the sections of text in which the whole range of rhetorical ekphrastic devices is employed in a clearly defined manner and embedded in the narrative process. Signals of the descriptive mode are verbs of seeing or being that introduce or conclude a descriptive passage; see, for example, *Kallimachos and Chryssorroë* (hereafter *K&C*) 808 (Ἦν γὰρ ἡ κόρη πάντερπνος, ἐρωτοφορουμένη), or *Velhthandros and Chrysantza* (hereafter *V&C*) 292 (Εἶδε, παρεξενώθην τα, ὑπερεθαύμασέν τα); see further Agapitos, *Narrative Structure*, 177–93.

²⁸See, for example, N 189–90 (the beginning of the first dream) or P 2722 (the triumphal arch). On the group εἶδα/ἐφάνη με, see also N 271, N 371 + 374, N 292, N 504, N 513; on the group ἦτον, see also P 2729, P 2737, N 361, N 367, N 513.

²⁹See, for example, P 2746 (connecting to P 2722 and ending the description of the triumphal arch). See also N 195 (< N 190), N 380 (< N 374), N 383–84 (< N 371), N 305 (< N 292), N 558 (< N 504); in the parentheses the introductory verse is given to which the concluding verb connects.

³⁰Agapitos, *Narrative Structure*, 275–76, and 279–80 on *L&R* in particular.

³¹The “passage of time” refers to a set of phrases that function as clearly defined joints between various narrative situations with the purpose of propelling the action forward in time. See, for example, *K&C* 918–19 (Ἐφθασεν, ἦλθε τὸ λοιπὸν καὶ τρίτος ἡ ἡμέρα, | ἀνέτειλεν ὁ ἥλιος, ἦλθε πρὸς μεσημβρίαν), *V&C* 851 (καὶ διέβη ὥρα περισσὴ τὸν νοῦν των νὰ συμφέρον), *L&R* S 1197 (καὶ μετὰ ὠρίτσαν ὀλιγὴν ἦλθεν ὁ Βερδερίχος).

³²See, for example, *K&C* 173–74 (Καὶ μετὰ τὴν παραδρομὴν καὶ τοῦ τοσοῦτου τόπου | εἰς κάστρον κατηντήσαμεν μέγα, φρικτὸν καὶ ξένον). The phrase καὶ μετὰ τὴν παραδρομὴν καὶ τοῦ τοσοῦτου τόπου is modeled on the passage-of-time formulas, such as μετὰ καιροῦ παραδρομὴν (*K&C* 147).

³³For further examples in the dream sequence, see P 2712, P 2722, P 2758, N 434, N 454–55, N 432, P 246, P 257, P 271 (without a temporal notion), P 297.

³⁴The discursive mode encompasses the clearly delineated succession of constructed monologues and dialogues between the characters, integrated into the narrative process (see Agapitos, *Narrative Structure*,

frame formulas,³⁵ and narratorial statements.³⁶ Thus, while the romance's characters talk to themselves or to someone else, they have moved from one place to another. This motion is framed by appropriate signals (N 195–202: Ἐβλεπα τὸ ἀναλίβαδον . . . μόνος καὶ μόνος ἔλεγα . . . Καὶ ἐνόσω τὸ ἐπαράτρεχα).³⁷

However, the most obvious carrier of spatial notions in the descriptive mode is description itself, the time-honored *ekphrasis*.³⁸ In the vernacular romances *ekphrasis* is employed chiefly in two ways, as a “compact” or as a “broken” description.³⁹ The description is compact when it is framed by specific signals and usually concentrates on one person or object, giving to the described subject a sense of formality and importance.⁴⁰ The description appears as broken when the *ekphrasis* is divided into smaller units and intertwined with the narrative and the discursive modes. In this way, description, narration, and dialogue are inextricably combined, creating an amalgam that lends a sense of fluidity to the rhetorical structure of the text. Such an extended broken description is Livistros's first dream, with a total of some 460 verses (N 190–347 + P 311), which is introduced (N 188–89a) and concluded (N 347a–58 + P 322 + N 467–72) with all the necessary signals of the descriptive mode. The dream itself includes various fully signaled compact *ekphrasesis*⁴¹ and shorter descriptions,⁴² all of them embedded in a fluid sequence of action and dialogue that is held together by passage-of-space formulas and spatial bridges.

159–76). For a splendid example from the dream sequence, see N 434–65 + P 2796–97 + N 398–415 (the conversation among Livistros, his escort cupid, Desire, and Love).

³⁵Within the discursive mode, the “speech frame” represents the signaling system, originally a device from the oral epic tradition, by means of which a speech is introduced and concluded (see Agapitos, *Narrative Structure*, 64–73). For two examples from the dream sequence, see N 229–30 + N 268–70 (the speech of the escort cupid), N 405 + N 416–18 (Livistros's petition to Love).

³⁶On authorial-narratorial statements, see Agapitos, *Narrative Structure*, 74–90. Two excellent examples from the passage under consideration here are N 227–30 and P 2714–21 (both cases combine an interjection in the form of a question and an intervention in the form of an explicative statement).

³⁷See also N 224–70 (Livistros and the cupids cross the meadow and reach the camp of Eros), P 2758–63 + N 433–34 (the escort cupid leads Livistros away from the triumphal arch), N 454–65 + P 2796–97 + N 398–400 (Love arrives while Desire and Livistros talk to each other), N 432 + N 359–97 (Livistros passes by the terrace and the pool on his way to the Hall of Judgment), N 473–75 + P 331 (a case of abstract space traversal: Livistros calls for the Relative), N 513–37 (a complex case with a set of inner delays: Livistros meets Eros and Rhodamne in the garden; he twice breaks the narration and addresses Klitovon).

³⁸On *ekphrasis* in general, see E. Mitsi and P. A. Agapitos, “Εἰκὼν καὶ λόγος: Ἡ περιγραφή ἔργων τέχνης στὴ βυζαντινὴ λογοτεχνία,” *Χρονικὰ Αἰσθητικῆς* 29–30 (1990–91): 109–26, and L. James and R. Webb, “To Understand Ultimate Things and Enter Secret Places: Ekphrasis and Art in Byzantium,” *Art History* 14 (1991): 1–17.

³⁹For a detailed analysis of the stylistic and formal aspects of descriptions in the *Digenes Akrites*, the Komnenian novels, and the Palaiologan romances, see C. Jouanno, “L'ekphrasis dans la littérature byzantine d'imagination” (diss., Sorbonne, 1987), 63–142. I take here the opportunity to thank Dr. Corinne Jouanno for making a copy of her unpublished dissertation available to me.

⁴⁰For example, the description of the pool (φυσκίνα) in Rhodamne's garden (*L&R* S 1311–71), or the description of Chrysantza (*V&C* 677–99); on compact descriptions in the romances, see Agapitos, *Narrative Structure*, 179–80, 184, 186–88.

⁴¹P 2720–52 (the triumphal arch), N 359–95 (the terrace, the pool, and the basin), N 291–311 (Eros).

⁴²N 190–97 (the meadow), N 218–20 (the escort cupid), N 271–73 (the guardian at the door), N 435–37 (Desire), N 455–64 (Love), P 224–33 (Truth and Justice), P 259a–67 (the door of the Room of Oaths).

III

Let us now return to the protagonist's first two dreams. Their chief narrative function is to introduce Livistros to the Realm of Eros and make him fall in love. In other words, they depict a conversion from rebellion and unfaithfulness⁴³ to submission and faithfulness.⁴⁴ This conversion is part of a larger initiation process into the "religion" of love, a process that starts with this sequence and ends much later, when Livistros finally marries Rhodamne and enters her father's castle. Livistros's conversion at the beginning of the romance is carried out in three stages.

The first stage is the mental preparation of the initiate, necessary before he is confronted with the power of Eros. The preparation is achieved through the turtledove episode. The sad incident provokes in Livistros a sense of wonder, which he describes as a μυστήριον φοβερὸν (N 132).⁴⁵ In seeking out the Relative, Livistros voluntarily wishes to find out about this awe-inspiring mystery (N 137–39, N 148–50). This voluntary act is of extreme importance, since it reflects a desire for knowledge that the initiate must display in order to exit from his state of "senselessness" (ἀναισθησία).⁴⁶ The speech delivered by the Relative on the all-encompassing power of Eros, which freely uses material from the older novels,⁴⁷ is a *didaskalia* into the mysteries of Eros, as Livistros candidly acknowledges (N 151–52: καὶ ἐκεῖνος ἐπεχείρησε τοῦ νὰ μὲ ἀναδιδάξη | τοῦ ἔρωτος τὰ μυστήρια καὶ τὰ δεσμὰ τοῦ πόθου) and as the Relative emphatically points out (N 173–74: καταλεπτὸν ἂν ἄρξωμαι τοῦ νὰ σὲ ἀναδιδάξω | τοῦ ἔρωτος τὰ μυστήρια τὰ δείχνει εἰς τὴν ἀγάπην). At the end of this lesson, Livistros finds himself contemplating Eros, deeply anxious that he might get entangled in the sorrows of love (N 178–85).

With the initiate's mind and heart prepared, the second stage begins when night falls and Livistros has his first dream. Night as the time when the mind liberates itself and

⁴³See the phrases used to describe Livistros as a "rebel against desire" (P 2742: ἀντιστάτης τοῦ πόθου) and a "slave to unfaithfulness" (P 2743: τῆς ἀπιστίας ὁ δούλος).

⁴⁴See the core of Livistros's oath, where he offers servitude to Eros, vassal allegiance to Desire, and faithfulness to Love (P 295–96: δουλώνομαι εἰς τὸν Ἐρωτα, λιζιώνομαι εἰς τὸν Πόθον, | πιστός της νὰ εἶμαι ἀπὸ τοῦ νῦν τῆς Ἐρωτικοαγάπης).

⁴⁵The phrase also appears twice within the dream sequence, at P 2739 (μυστήριον εἶδα φοβερὸν) and P 218 (εἶδα φρικτὸν μυστήριον), where it characterizes first an architectural feature and then Eros's tripartite voice. In this sense, the phrase expresses an aspect of the author's poetics, since the semantic field of φοβερὸς, φρικτός, παράξενος, and ξενοχάραγος is applied in the romance to works of art, the dream, and narration itself. It is unfortunate that studies of poetic concepts and terms in Byzantine literature have not been undertaken at all.

⁴⁶Throughout the first part of the romance Livistros is described as insensible (or insensitive) to love (N 175: ἀναισθητότερος; N 250: ἄμνηστος; N 321: ἀπὸ ἀναισθησίας μου). This concept is connected to inexperience in erotic affairs, which is described by the notions of boorishness and peasantry (N 23: ἄνθρωπον ἄγροικον εἰς τὸν κόσμον; N 411: ἄνθρωπος ἦτον χωρικός; N 324: ἤμουν χωρικός)—notions that clearly reflect the aristocratic social perspective of the author.

⁴⁷The speech consists of the list of four *exempla*—three taken from nature's paradoxes and one from myth—that illustrate the power of Eros. Such lists appear in Tatios 1.17–18, Eugeneianos 4.135–49, and Manasses frag. 21–21a (O. Mazal, *Der Roman des Konstantinos Manasses: Überlieferung, Rekonstruktion, Textausgabe der Fragmente*, Wiener Byzantinistische Studien 4 [Vienna, 1967]); the list in *L&R* is identical with the one in Manasses' novel (see Agapitos, "Χρονολογικὴ ἀκολουθία," 107, and Agapitos and Smith, *Medieval Greek Romance*, 77).

dreams visit the sleeping person is, of course, an old convention in Greek literature.⁴⁸ What is interesting in the case of our romance is that the first dream of Livistros represents a complex narrative sequence, with a number of *topoi* incorporated but rearranged. In his dream Livistros, being a rebel against imperial authority, experiences the terrifying power of the *Erotokratia*. This sense of anxiety and fear, established already from the first stage, forces Livistros to accept a second *didaskalia*, now offered to him by his escort cupid (N 232–67). The monologue, which picks up some of the images in the Relative’s speech,⁴⁹ concentrates on the offense of rebellion (N 240–48), on the need for Livistros, whose sexual beauty is extolled, to learn about the affairs of love (N 249–58), and, lastly, on the cardinal virtue of humility in erotic servitude (N 259–63).

From this point on and for the rest of the dream, Livistros sees persons and objects, reads texts, and hears voices with growing astonishment.⁵⁰ The various speaking statues, the numerous inscriptions, the triumphal arch with its mosaics and marble reliefs, the admonitions of Love and Desire, and all other elements add up to a *didaskalia* on the vassalage of love. A closer look at the text of the first dream reveals that the author has used a repetitive pattern⁵¹ to underline the didactic function of what Livistros sees, reads, and hears. Four times a tripartite schema of “figure holding text—inscription read—text explained” is repeated: the guardian at the gate of the courtyard of the *Erotokratia* and his inscription explained by the escort cupid (N 271–80 + P 2702–8); the tormented man in the pool basin and his inscription again explained by the escort cupid (N 373–82); the painting at the door of the Room of Oaths and its inscription explained by Desire (P 260–267); and the bow of Eros and the text of the oath of love explained by the prophet (P 273–91).⁵² Livistros himself accentuates this didactic aspect of the narrative when, confronted with the three-faced Eros, he exclaims: “Who is the creator and what is this strangely made being I see, what is it really? Who will tell me what I see, who will inter-

⁴⁸On dreams and dream theory in antiquity, see the collective volume, D. I. Kyratas, ed., Ὀνις ἐνυπνίου: Ἡ χρήση τῶν ὀνείρων στὴν ἐλληνικὴ καὶ ρωμαϊκὴ ἀρχαιότητα (Herakleion, 1993), with full bibliography; on dreams in the ancient novels, see Bartsch, *Ancient Novel*, 80–108; and on the learned novels, see S. MacAlister, “Aristotle on the Dream: A Twelfth-Century Romance Revival,” *Byzantion* 60 (1990): 195–212, and eadem, *Dreams and Suicides: The Greek Novel from Antiquity to the Byzantine Empire* (London–New York, 1996), 115–52.

⁴⁹These images are the four *exempla* on the power of Eros (N 233–39 ≈ N 161–77).

⁵⁰The astonishment of a character confronted with unfamiliar situations, especially in the first part of the romance, is a major concept used to convey the “didactic” function of narrative (Agapitos, *Narrative Structure*, 48–54). In this way, a romance becomes an explanation of and a guide to the mysteries of the ἐρωτικὴ ἀσχόλησις, the “worries of love.” In *L&R*, this sense of astonishment to be experienced by the characters and the readers (and expressed through the verbs θαυμάζω, ἀπορῶ, ἐξαπορῶ, and ξενίζομαι) is extremely prominent; from the dream sequence alone, note N 196, P 2721, P 2746, P 2747, P 2756, N 291, N 292, P 245, N 467, N 537, N 541. The concept of *aporia* forms, together with the notion of μυστήριον φοβερόν (see above, note 45), one of the romance’s key poetic concepts.

⁵¹On such patterns and their importance in *L&R*, see P. A. Agapitos, “Ἡ ἀφηγηματικὴ σημασία τῆς ἀνταλλαγῆς ἐπιστολῶν καὶ τραγουδιῶν στὸ μυθιστόρημα Λίβιστρος καὶ Ροδάμνη,” *Thesaurismata* 26 (1996): 25–42, in particular 38–40.

⁵²On the importance of the written word in the form of a document for Byzantine mentality, see H. Hunger, “Die Herrschaft des ‘Buchstabens’: Das Verhältnis der Byzantiner zu Schrift- und Kanzleiwesen,” *Δελτ.Χριστ.Ἀρχ.Ἐτ.* 4.12 (1984): 17–38, esp. 30–33, with reference to the romances. Obviously, the written text held in the hand of a figure also reflects the iconography of prophets, saints, and bishops in Byzantine art, shown holding similar scrolls of wisdom (I owe the suggestion to the kindness of Ioli Kalavrezou).

pret it for me, what friend of beauty will teach me about this being?" (N 306–9).⁵³ When, finally, Livistros has been brought into the Room of Oaths to swear, he has voluntarily accepted the power of Eros. The prophet, in yet another *didaskalia*, instructs him about his future fate and the woman Eros promised to give him. And, just as at the end of the first stage, so too now, when Livistros wakes up from the dream, he is only concerned, in amazement and fear, with what he saw during the previous night. He is again in need of his *erotodidaskalos*, who, knowing very well who the princess Rhodamne is, begins to direct Livistros's thoughts to love through words of comfort and the suggestion that he should go in search of her.

The initiate has by now understood the power of Eros and has accepted it as a governing force of his life, but he has not as yet experienced love. At this point, we enter the third stage in the process of conversion; for, now that Livistros is a vassal of Eros, he can be converted body and soul to his new religion. This happens in the second dream, when Livistros actually meets Rhodamne in Eros's magnificent garden—the garden being the female erotic setting *par excellence*.⁵⁴ The passage wherein Livistros falls in love with Rhodamne—a process described by him in a complex series of exits from and entrances onto different narrative levels (N 515–29 + P 390–93 + N 530–32)—captures all of the mental uncertainties involved in the process of conversion, which, however, once concluded, is unalterable and complete. Thus, Livistros exits his dream in a passage from perfect delight (N 551: ἀπὸ τὴν τόσην ἡδονήν) to total agony (N 553: ὀδύνας ἀμετρήτους). The only things left to him are a sense of sorrow and desire (N 557–58), exactly the feelings that he feared and wanted to avoid at the beginning of his initiation (N 552–60 ≈ N 184–85). The Relative appears again, giving his final advice to the young king on how to set out from Livandros in search of Argyrokastron, the seat of the emperor Chrysos (N 561–606).⁵⁵ Here ends Livistros's conversion. It has been structured by the author with admirable clarity through the threefold repetition of the tripartite sequence of "appearance of external causative agent—releasing of disturbed emotions—provision of instructive teaching."

The world of dreams, simultaneously external and internal to the protagonist,⁵⁶ then forms the medium through which the chief concern of the romance—the act of searching for one's lover—is established at the beginning of the narrative and subsequently sustained in its further development.⁵⁷ From the moment when Livistros wakes up, converted to love but suffering because of it, he tries to superimpose his two dreams—

⁵³On the complex figure of Ἔρως τριμορφόπρόσωπος, see C. Cupane, "Ἔρως βασιλεύς: La figura di Eros nel romanzo bizantino d'amore," *Atti dell' Accademia di scienze, lettere e arti di Palermo*, ser. 4, 33.2.2 (1973–74): 243–97, in particular 290–91, and Beaton, *Medieval Greek Romance*, 156–58, with the cautionary remarks by Agapitos and Smith, *Medieval Greek Romance*, 84–85.

⁵⁴A. R. Littlewood, "Romantic Paradises: The Rôle of the Garden in the Byzantine Romance," *BMGS* 5 (1979): 95–114, and Smith, "Some Features," 88.

⁵⁵See Agapitos, "Χρονολογική ἀκολουθία," 105–6, on the Relative's function as a "helper," which is a term used in the analysis of wonder-tales (C. Bremond, *Logique du récit* [Paris, 1973], 282–94).

⁵⁶On this aspect of erotic dreams in the romances, see Smith, "Some Features," 93–94.

⁵⁷There are three further dreams in the romance: Eros appears to Livistros assuring him that he will instill love in the heart of the young princess (N 690–706); Eros pierces Rhodamne's heart with his arrow (S 197–219); and Klitovon sees a prophetic dream on the happy outcome of Livistros's quest for Rhodamne in Egypt (S 1535–76).

in other words, the inner world of desire—on reality, that is, the outer world of obstacles.

IV

Absent or present, the most impressive figure in Livistros's dreams is Eros, "lord emperor, master of all the earth, commander of the inanimate world, ruler of animate beings, examiner of every soul, judge of the law of desire, helper of love, friend of respect" (N 317–20). This is how Livistros, in proper Byzantine form, addresses the mighty ruler, having fallen on the ground in front of his throne and begging for mercy. By the time the reader has reached this point in the dream, the image of Eros as a Byzantine emperor has fully established itself. The realm of the *Erotokratia* with its warriors, the concept of rebellion, Eros's palace, the triumphal arch, the ruler as judge, the mediating figures of Desire and Love, the strictly observed protocol, and the act of *proskynesis*—these are all elements derived from Byzantine imperial imagery.⁵⁸ Their function is to present for a Byzantine readership the terrifying and "autocratic" power of Eros. But once Livistros has begged for forgiveness, Eros shows his magnanimity, which is a chief virtue of the imperial monarch (N 329–35).⁵⁹ Only then does Livistros notice the figures of Justice and Truth flanking the ruler's side.⁶⁰

Carolina Cupane was the first to point out that the dream sequence in *Livistros and Rhodamne* stands in close relation to the opening sequences of Makrembolites' *Hysmine and Hysminias*, although she perceived the relation as one of intelligent imitation.⁶¹ I would like to suggest that a more profound and creative dialogue is carried out between the two texts.

The situation in the Komnenian novel is as follows.⁶² Hysminias meets Hysmine in her parents' house; she falls in love with him, but he is insensitive to this feeling. The setting for this and subsequent flirtation is the house's beautiful garden, described by Hysminias at the very beginning of the novel (1.4–6). The next day, he and his cousin Kratisthenes go to the garden where they find a magnificent pavilion filled with paintings (2.1–11). These depict the four cardinal virtues in the form of four women, as a verse

⁵⁸On these elements, see Agapitos, *Narrative Structure*, 189–90, 192 n. 149, 325 n. 137; P. E. Pieler, "Recht, Gesellschaft und Staat im byzantinischen Roman der Palaiologenzeit," *JÖB* 20 (1971): 189–221, esp. 205–11.

⁵⁹H. Hunger, "Philanthropia: Eine griechische Wortprägung auf ihrem Wege von Aischylos bis Theodoros Metochites," *AnzWien* 100 (1963): 1–21.

⁶⁰On these figures, see Agapitos, *Narrative Structure*, 325 n. 138; Cupane, "Ἐρως βασιλεύς," 246 n. 15; Jouanno, "Lekphrasis," 250–56. See also the depiction of John II Komnenos and his son Alexios crowned by the enthroned Christ who is flanked by Mercy and Justice in Vat. Urb. gr. 2, fol. 19v of A.D. 1122 (V. Lazarev, *Storia della pittura bizantina: Edizione italiana rielaborata e ampliata dall'autore*, Biblioteca di storia dell'arte 7 [Turin, 1967], pl. 251) and the representation of David between Wisdom and Prophecy in Vat. Pal. gr. 381, fol. 2r of the 13th century (D. Talbot Rice, *The Art of Byzantium* [New York, 1959], pl. 177).

⁶¹Cupane, "Ἐρως βασιλεύς," 286. In a similar vein are the remarks on the relation between the two texts by Jouanno, "Lekphrasis," 232–35.

⁶²For a more detailed summary of the novel's plot, see H. Hunger, *Die hochsprachliche profane Literatur der Byzantiner*, *HAW* 12.5.2 (Munich, 1978), 2:137–41. The novel has received a most sympathetic interpretation by M. Alexiou, "A Critical Reappraisal of Eustathios Makrembolites' *Hysmine and Hysminias*," *BMGS* 3 (1977): 23–43. See also Beaton, *Medieval Greek Romance*, 79–87, and Agapitos and Smith, *Medieval Greek Romance*, 39–40, 42–44, 81–82.

inscription discloses; Hysminias attempts a bold—and wrong—interpretation of the fresco. Next, they see a painting of a naked youth sitting on a throne, flanked by two women. Hysminias makes another—equally wrong—interpretive attempt. At the enthroned youth's feet stand thousands of people, commoners, rulers, and soldiers, men and women. Hysminias is bewildered, until a second verse inscription discloses the identity of the youth: it is Eros. Kratisthenes instructs Hysminias that the fresco depicts the all-conquering power of Eros, while the two women represent Night and Day. Then, at night, Hysminias is visited by a terrifying dream: Eros, as he was depicted on the fresco, appears to Hysminias, accompanied by a crowd of people holding torches. A terrible voice summons Hysminias the rebel; Hysmine as a suppliant asks for the ruler's mercy, and Eros crowns Hysminias with a garland of roses. As the god tells Hysmine that she now has her lover, the dream disappears, an oppressive weight falls on Hysminias's heart, and he wakes up in fear (3.1–4). He goes to sleep again and sees another dream, this time of a purely erotic character (3.5–7). He and Hysmine engage in playful sexual combat, which is about to lead to its final climax. Hysminias senses a languishing and sweet pain, but at that moment Hysmine flies from his hands, and sleep from his eyes.⁶³

It has been argued that, although one is confronted with various Byzantine elements, the chief source of inspiration for this sequence is to be found in Western medieval, French in particular, romantic poetry.⁶⁴ Be this as it may, I would like to point out the following in connection with this sequence. In the first instance, its imagery is placed in a clearly ancient Greek context, while Achilleus Tatios's erotic garden and erotic painting function as important structural guides of the narrative.⁶⁵ But for a twelfth-century Byzantine reader this ancient setting is “exotic,” in the sense that it represents a literary construct unrelated to social reality.⁶⁶ At the same time, this “antique” world is suffused with Byzantine cultural associations, some of which, in my opinion, derive from Christian

⁶³On the novel's dreams, see Alexiou, “Critical Reappraisal,” 40–42, and MacAlister, *Dreams*, 135–40, 144–46.

⁶⁴Cupane, “Ἔρως βασιλεύς,” 261–81; eadem, “Il motivo del castello nella narrativa tardobizantina: Evoluzione di un'allegoria,” *JÖB* 27 (1978): 229–67; eadem, “Topica romanzesca in oriente e in occidente: ‘Avanture’ e ‘amour,’” in *Il romanzo tra cultura latina e cultura bizantina: Testi della III settimana residenziale di studi medievali (Carini, Villa Belvedere, 17–21 Ottobre 1983)*, ed. C. Roccaro, Biblioteca dell'Enchiridion 5 (Palermo, 1986), 47–72; Beaton, *Medieval Greek Romance*, 154–63. Objections have been voiced against this approach and some of its results; see, in particular, E. Jeffreys, “The Komnenian Background to the *romans d'antiquité*,” *Byzantion* 50 (1980): 455–86; P. A. Agapitos, “The Erotic Bath in the Byzantine Vernacular Romance *Kallimachos and Chrysorrhoe*,” *ClMed* 41 (1990): 259 n. 11, 268–69; idem, *Narrative Structure*, 189–90; Agapitos and Smith, *Medieval Greek Romance*, 81–90; Agapitos, “Χρονολογική ἀκολουθία,” 97–99, 133. Thus, Roderick Beaton (*Medieval Greek Romance*, 211–12, 216–17, 219–20) has retracted or modified some of his views. Since the dates of composition for both the learned and the vernacular works are still open to debate (see above, note 7), exact lines of dependency between the Western and the Byzantine works are very difficult to demonstrate. On the Komnenian novels, see S. MacAlister, “Byzantine Twelfth-Century Romances: A Relative Chronology,” *BMGS* 15 (1991): 175–210, and the cautionary remarks by P. Magdalino, “Eros the King and the King of *Amours*: Some Observations on *Hysmine and Hysminias*,” *DOP* 46 (1992): 197–204.

⁶⁵On Tatios's opening sequences, see Bartsch, *Ancient Novel*, 40–79.

⁶⁶Agapitos, “Χρονολογική ἀκολουθία,” 110. Already in the ancient novels one is confronted with “historical” settings (Chariton, Heliodoros) that may evoke or even criticize the classical Greek world from a Hellenistic or late antique perspective. Indicatively, see T. Hägg, “Callirhoe and Parthenope: The Beginnings of the Historical Novel,” *Classical Antiquity* 6 (1987): 184–204; J. R. Morgan, “History, Romance and Realism in Heliodoros,” *Classical Antiquity* 1 (1982): 221–65.

iconography rather than directly from imperial imagery.⁶⁷ The image of Eros as a βασιλεύς on the throne owes some structural and stylistic debts to Byzantine depictions of the Last Judgment and of Christ in his glory as the King of Kings.⁶⁸ And most importantly, Hysminias's first dream makes use of two famous Gospel scenes: the thunderous voice descending from heaven and stopping the rebel is inspired by the conversion of Paul on the road to Damascus (Acts 9:1–9); and the handing over of Hysminias to Hysmine by Eros reflects Christ handing over Mary to John at the cross (John 19:25). Moreover, even though Eros is characterized as βασιλεύς, he is always referred to in the novel as the painted image of a god worshiped by his believers.⁶⁹ In this sense, the divine character of Eros is brought out by Makrembolites through a suffusion of the two images of rulership that his culture revered, namely, Christ as the heavenly ruler and the emperor as the earthly one.

Turning now to *Livistros and Rhodamne*, one can discern both the similarities and the differences between the two texts. The anonymous poet has introduced two major changes in Makrembolites' schema—one structural and one iconographic. Iconographically, Eros is not a god any more, but is consistently described as a ruler of a state, with all the accompanying apparatus. In *Livistros and Rhodamne*, therefore, Eros is secularized. Moreover, he has been removed from the world of representative art and thus given animated substance, since he is not a painted image but a real person. Yet, at the same time, his power has been restricted, since he now appears only in the world of dreams, functioning as a causative agent and a projection of the protagonist couple's emotions, but decidedly not as a *deus ex machina*.⁷⁰ Furthermore, in *Livistros and Rhodamne* the overpowering presence of Eros stands in inverted relation to the depiction of sexuality, which is limited to the use of specific imagery rather than fully represented,⁷¹ as is the case in the later romances⁷² (though not without the imposition of certain rules of conduct, especially concerning premarital sex).⁷³

⁶⁷When bringing Christian iconography into the discussion, I do not in the least mean to imply that the Byzantine novels should be read as Christian allegories, as has been suggested for Makrembolites by K. Plepelits, *Eustathios Makrembolites: Hysmine und Hysminias*, Bibliothek der Griechischen Literatur 29 (Stuttgart, 1989), 29–69. On the other hand, Byzantine readers are not precluded from supplying Christian allegorical interpretations of the ancient novels and the later romances, though the subject is far from seriously studied (Beaton, *Medieval Greek Romance*, 190–92; Agapitos and Smith, *Medieval Greek Romance*, 106–8). See the forthcoming study by P. Odorico, “Ένας μοναχικός αναγνώστης του Καλλίμαχου,” in Μνήμη Ἀντωνίου Σιγάλα: Πρακτικά τῆς 8ης ἐπιστημονικῆς συνάντησης τοῦ Τομέα Μεσαιωνικῶν καὶ Νεοελληνικῶν Σπουδῶν τοῦ Ἀριστοτελείου Πανεπιστημίου Θεσσαλονίκης, ed. V. Katsaros (Thessalonike, forthcoming).

⁶⁸See, for example, the Last Judgment in the famous Par. gr. 74, fol. 51v, dating from the third quarter of the 11th century (Lazarev, *Storia*, pl. 194).

⁶⁹3.1.2: τὸν γεγραμμένον Ἐρωτα; the phrase is repeated at 3.8.2 and at 7.18.2 (Eros's final appearance in Hysminias's last dream).

⁷⁰Contrast Hysminias's dream at 7.18, where Eros actually saves Hysmine from drowning in the sea storm.

⁷¹Agapitos, “Ἀφηγηματικὴ σημασία,” 40–42, and idem, “Χρονολογικὴ ἀκολουθία,” 133.

⁷²The study of sexuality in the vernacular romances still has to be undertaken (see Agapitos, “Erotic Bath,” 268–70). The lengthy article by L. Garland, “Be amorous, but be chaste . . .: Sexual Morality in Byzantine Learned and Vernacular Romance,” *BMGS* 14 (1990): 62–120, is in many points oversimplifying and misleading (Agapitos and Smith, *Medieval Greek Romance*, 61 n. 148; Smith, “Some Features,” 93 n. 71), *pace* Beaton, *Medieval Greek Romance*, 216–17.

⁷³The prevailing opinion on the matter, as summarized by Beaton, *Medieval Greek Romance*, 109, is that “the taboo on sex before marriage, rigorously maintained throughout all the earlier medieval romances, is

Beyond that, however, the structural, and ultimately symbolic, change between the two texts is quite revealing. Everything that takes place in Makrembolites' account is connected to the novel's narrative reality. Hysminias and Hysmine are seeing each other, the garden and its artistry are present, the frescoes are painted inside a real pavilion, the dreams stand in immediate relation to experienced reality,⁷⁴ and the various stages of Hysminias's conversion fluctuate between reality and dream. This is not the case in *Livistros and Rhodamne*. First, the stages of conversion are much more clearly defined through the tripartite repetitive pattern I have described here. Second, while everything connected with the protagonist's conversion is apparently external to him, at the same time the whole process takes place within his mind. He does not see anything in reality since everything appears to him in dreams. To give but one example, even though Rhodamne appears in Livistros's second dream, it takes both the protagonist and the reader some eighteen hundred verses after the dream sequence to actually see Rhodamne, as Livistros enters her father's castle and describes the beautiful princess in a formal *ekphrasis* (S 1271–1300).

Within the dreams themselves, the various images have shifted, and everything related to the allegory of love has become animate. Eros, Love, Desire, Justice, Truth, the guardians, the warrior cupids, and the prophet are living beings and not painted images of an exotic scenery. Art, however, is still very much present in Livistros's dreams; but it has become the testimony of the μυστήριον φοβερὸν (P 2739) that has to be explained step by step to the ignorant protagonist by his "teachers." The architectural features, the decorative frescoes and mosaics, the mythological reliefs, the statues, and the gardens make the setting of a fantastic world that has been created by what to Livistros seems to be the wondrous art (P 2730: ἐκ τέχνης παραξένου) of a painter (N 193: χέρια ζωγράφου). The complex relation between τέχνη and reality (or φύσις in Byzantine terms)⁷⁵ is most vividly illustrated in the case of the three-faced Eros. Livistros initially perceives the enthroned ruler as yet another work of art (N 296–97: ἐὰν τὸ εἶδες, νὰ εἶπες ἐκ παντὸς χέρια καλοῦ ζωγράφου | τεχνίτου τὸ ἐστόρησαν, ψέγος οὐδὲν βαστάζει) and, as we have seen, asks for an interpreter to explain to him this wondrous creation (N 306–9).⁷⁶ However, no

flouted, frequently with gusto" (so also H.-G. Beck, *Byzantinisches Erotikon* [Munich, 1986], 182–83, and Cupané, "Topica romanzesca," 64–66). However, in those vernacular romances where premarital sex is to be found (*K&C*, *V&C*, *Achilleid*, *Byzantine Iliad*), it is carried out only by the protagonist couples, and in such a manner as to suggest that the lovers perceive their relation as a private marriage (see O. L. Smith, "Literary and Ideological Observations on the N Version of the *Achilleid*," in *Origini della letteratura neogreca*, ed. Panagiotakis [as in note 7], 2:182–87; idem, "Some Features," 87–94; Agapitos, "Χρονολογικὴ ἀκολουθία," 112–13).

⁷⁴MacAlister, "Aristotle on the Dream," 198–205, and eadem, *Dreams*, 158–64.

⁷⁵On the issue, see Beaton, *Medieval Greek Romance*, 28, 65–68, with the objections of Agapitos and Smith, *Medieval Greek Romance*, 40–44.

⁷⁶This, in miniature form, is the motif of the interpreter of a work of art, as it is used in the novels, for example, Longos explaining the painting at the Grotto of the Nymphs on Lesbos, Kleitophon appearing to the anonymous narrator in *Tatios*, or Kratisthenes interpreting the frescoes for Hysminias in *Makrembolites*. The motif has also been used by Manasses in an *ekphrasis* of a mosaic in the imperial palace depicting the figure of Earth (O. Lampsides, "Der vollständige Text der Ἐκφρασις γῆς des Konstantinos Manasses," *JÖB* 41 [1991]: 189–205), where suddenly a connoisseur of art appears and gives vital technical information to the astonished narrator: Ταῦτά μου λέγοντος ἕτερος ἐγγύτερον παρεστὼς (ἦν δὲ δεινὸς πολυπραγμονεῖν τὰ τοιαῦτα καὶ τὰ μυστηριωδέστερα κατανοεῖν τῶν τεχνῶν) "ἔτι πλέον," ἔφη, "θαυμάσεις τὸν ταῦτα διαμορφώσαντα, εἰ καὶ τὴν ὕλην τῶν τυπωμάτων ἐξακριβώσῃ· οὐ γὰρ ὑγρότης ἐπιτριμμάτων οὐδὲ βαφῶν ἀνακερασμοὶ οὐδὲ χρωμάτων

such person appears, since Livistros immediately discovers that Eros, unlike the previous speaking statues, is a real being (N 310–35 + P 217–23). In his second dream, therefore, Livistros interrupts his narrative (P 391–93) to refer back to his omission of the *didaskalia* expected after N 309, and makes a note to Klitovon that the latter should remind him to furnish for him—and for the reader—an explanation of the nature of Eros. This Klitovon duly does at N 711–15, and then Livistros promptly delivers his explanation (N 716–24 + P 577–84 + N 725–29). In sum, the poet of *Livistros and Rhodamne* has created out of Makrembolites' antique reality a modern fantasy in which spaces are presented as “landscapes of the mind.”

V

The imaginary landscapes in Livistros's two dreams consist of three larger spaces: a meadow and the palace of Eros in the first dream, and the garden of Eros in the second.⁷⁷ To a certain extent, the meadow and the garden, which open the two dreams, are described in similar vocabulary (N 190–203 ≈ N 504–14), though their narrative and symbolic functions are very different. The meadow, an open and undefined space, creates a setting where Livistros aimlessly rides alone. The brief description of the meadow gives the reader a feeling of the setting but does not allow him to form a clear picture of it, since it is seen through the protagonist's distracted gaze.⁷⁸ At the same time, the meadow is traversed from two opposite directions. On the one hand, Livistros, in a typical spatial bridge, talks to himself and moves through the meadow (N 195–202); on the other, the warrior cupids appear from the distance, flying across the meadow and attacking the narrator (N 202–11). This combination of space as an atmospheric setting—what I would term “space presented”—and space as a three-dimensional notion, in other words, “space activated,” is something new in Byzantine novelistic tradition.⁷⁹ The garden in the second dream—this time a closed and defined space into which Livistros enters (N 504)—is again an atmospheric setting that is created by Eros as an artist (N 506). Here the protagonist himself activates spatial notions by consciously exploring the garden (N

συμφύρασις, ἀλλὰ λεπτῶν ψηφίδων εὐφύης ἀρμογῆ τῶν εἰκονισμῶν τούτων ὅλων ἐξωογράφησε” (ibid., 196.45–50). One should note the similarity of vocabulary used to describe the didactic process (μυστηριωδέστερα, θαυμάσεις) to that in *L&R*; see above, notes 45 and 50.

⁷⁷On the three spaces, see also Agapitos, *Narrative Structure*, 322–28.

⁷⁸A concomitant result of the author's insistence on *aporia* as a key concept to the narrative's progress in the romance (see above, note 50) is what can be termed the motif of the “distraction-in-amazement” gaze. A character walks through a space, and his gaze distractedly falls on various parts of the setting, thus evoking for the reader a puzzling picture that he has to piece together himself. See, for example, passages within the dream sequence: N 195–97, P 2751–52, N 310, N 469–72, N 509–11 + P 374, N 555–60. This motif does not seem to be of any importance in ancient Greek and Latin literature, where one only finds a viewer's gaze oscillating between two persons or objects (e.g., Theokritos 1.36–38, Heliodoros 7.4.2, Ovid *Metamorphoses* 5.164–67, Seneca *Thyestes* 707–11).

⁷⁹Compare, for example, the way in which space is “presented,” rather than “activated,” in similar situations in the three Komnenian novels: Eugeneianos, *Drosilla and Charikles*, 4.325–5.171 (Charikles finds Drosilla sleeping in a garden; she wakes up, and a long conversation ensues); Prodromos, *Rhodanthe and Dosikles*, 3.43–78 (Dosikles and Rhodanthe enter a vineyard where they have an amorous conversation); Makrembolites, *Hysmine and Hysminias*, 2.1–11 (Kratisthenes and Hysminias enter Sosthenes' garden, where they see and describe the frescoes painted on the pavilion's walls). In all three cases, both movement in space and description of space are included, but they are clearly separated, so that the reader cannot perceive space as three-dimensional. Obviously, the subject needs further study.

514), only to come upon Eros and Rhodamne.⁸⁰ The difference between the meadow and the garden, a spatial opposition of open versus closed, is of primary importance for understanding Livistros's state of mind in the two dreams.

The central space in the romance's dream sequence is, of course, the palace of Eros. The atmospheric aspect of this space is very prominent, since what Livistros sees causes him to voluntarily acknowledge the power of the *Erotokratia*.⁸¹ The walled palace has a gate with a guard (N 271–75). Once in the courtyard (αὐλή),⁸² Livistros offers the reader yet another brief description of the setting seen through his astonished gaze (P 2714–17). In a narratorial intervention of the “garrulity” type (P 2718–21),⁸³ he decides to focus on one architectural feature of the courtyard, namely, the impressive triumphal arch (P 2722–52), which is a three-dimensional version of the decorative porticoes used for the Eusebian canon tables in Byzantine Gospel manuscripts.⁸⁴ Having passed through the arch, Livistros first meets Desire and then Love. He is then led past a marble terrace and a pool, next enters the crowded Hall of Judgment, and faces Eros on his throne. After his judgment he is taken to the Room of Oaths, the innermost space in the palace of Eros. Thus in his first dream Livistros moves from an open space (the meadow) to an enclosed space (the courtyard), then to a closed but large space (the hall), and finally to a closed and small space (the room). Through this spatial motion from open to closed, the poet has depicted Livistros's growing anxiety and receding power of resistance as he finds himself gradually submitting to Eros.⁸⁵

What at first appeared as an atmospheric setting ultimately proves to be, in narrative terms, a highly active space. The spatial opposition “open versus closed” is correlated to an opposition “freedom versus subjugation”—a point that is underlined throughout the dream, for example, in the inscription held by the guardian at the palace's gate (N 274–80 + P 2702–6).⁸⁶ Moreover, this opposition is connected to the opposition “movement versus immobility,” since movement does acquire in certain instances the meaning of “freedom (*qua* rebellion) from love” (N 190, P 280–81), while immobility is similarly correlated to the idea of “subjugation (*qua* submission) to love” (N 214, P 286). By looking back at the opposition “open versus closed” as expressed by the meadow of the first dream and the garden of the second, we may now conclude that this reflects in spatial terms the initial free state of Livistros as opposed to his final subjugated state at the end of the sequence.

⁸⁰Note, in particular, the splendid traversal of space at N 530–36, with its dense verbal indentation (συναπαντῶ . . . συναπαντᾶ, βλέπει . . . βλέπει . . . βλέπω, στά . . . στήκω).

⁸¹See above, notes 28–29, for the references to “seeing.”

⁸²N 270, N 271, N 278, P 2708, P 2712, P 2715.

⁸³On this device, see Agapitos, *Narrative Structure*, 78–81.

⁸⁴Indicatively, see Athen. Bibl. Nat. 2364 of the 11th century (A. Marava-Chatzinikolaou and C. Toufexi-Paschou, *Κατάλογος μικρογραφιών βυζαντινῶν χειρογράφων τῆς Ἑθνικῆς Βιβλιοθήκης τῆς Ἑλλάδος* [Athens, 1978], 1: pls. 122–26); Athous Meg. Laur. A 42 of the 11th century (S. M. Pelekanidis et al., *Οἱ θησαυροὶ τοῦ Ἁγίου Ὁρους*, ser. 1, *Εἰκονογραφημένα χειρόγραφα* [Athens, 1979], 3: pls. 29–30); and Vat. gr. 1158 of the 13th century (H. Buchthal and H. Belting, *Patronage in Thirteenth-Century Constantinople: An Atelier of Late Byzantine Book Illumination and Calligraphy*, DOS 16 [Washington, D.C., 1978], pls. 18–20).

⁸⁵This device of growing anxiety joined to the traversal of an unfamiliar space has also been used in *V&C* and *K&C*, in a similar position within the narrative (Agapitos, *Narrative Structure*, 326–27).

⁸⁶Being outside the courtyard of the *Erotokratia* suggests freedom from love (N 249–52), while being inside the courtyard implies subjugation to love (N 256–64).

In concluding, I would like to suggest that the landscapes of the mind in *Livistros and Rhodamne*, far from being mere conventional patterns, are meaningful spatial entities that are firmly placed within the narrative process. The poet has succeeded in establishing his own, innovative spatial aesthetics of simultaneous formality and fluidity, where space is both presented and activated, where dreams are both realistic and fantastic, and where love's instruction is both explicitly and implicitly inculcated. The peculiar sensation and the narrative importance of these dreams can be fittingly summarized by a phrase of the Canadian novelist Robertson Davies: these are "dreams in which something significant is told, not in bold Civil Service narrative, but in a puzzle of ambiguity and omission."

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Appendix

A Preliminary Critical Edition of the Dream Sequence in *Libistros and Rhodamne*, Version α (= N 186–560)

Since no critical edition of the romance exists and none of the available printed editions of the individual manuscripts (S, N, P) or versions (E)¹ is satisfactory,² the foregoing analysis has been based on a preliminary edition of version α , of which I am preparing a full critical edition. The editorial method employed has been presented in a series of studies, to which the reader is referred for further information.³ In general, for the first 1,300 verses of the romance the text is based on manuscript N, whose lacunae are supplemented from P whenever there is an agreement between P, E, and V. An attempt has been made to keep as closely as possible to the wording of the manuscripts, without “smoothing out” grammar, syntax, or metre. Editorial corrections are restricted to passages where none of the manuscripts offers any solution.

¹The printed editions are as follows: J. A. Lambert, *Le roman de Libistros et Rhodamné publié d'après les manuscrits de Leyde et de Madrid avec une introduction, des observations grammaticales et un glossaire*, Verhandelingen der Koninklijke Akademie van Wetenschappen te Amsterdam, Afdeeling Letterkunde, n.r., 35 (Amsterdam, 1935), for manuscripts N, S, and for version E; W. Wagner, *Trois poèmes grecs du Moyen-Age* (Berlin, 1881), 242–349, for manuscript N; D. I. Maurophrydis, Ἐκλογή μνημείων τῆς νεωτέρας ἑλληνικῆς γλώσσης (Athens, 1866), 1:324–428, for manuscript P. Corrections to the text of manuscript N by D. C. Hesselning are recorded in the apparatus of Lambert's edition. Further corrections have been suggested by E. Kriaras, Λεξικὸ τῆς Μεσαιωνικῆς Ἑλληνικῆς Δημώδους Γραμματείας (Thessalonike, 1969–).

²See the detailed, but far from exhaustive, criticism by M. K. Chatzegiakoumis, Τὰ μεσαιωνικὰ δημῶδη κείμενα: Συμβολὴ στὴ μελέτη καὶ τὴν ἔκδοσή τους, vol. 1: Λίβιστρος, Καλλιμάχος, Βέλθανδρος (Athens, 1977), 35–79.

³P. A. Agapitos, “*Libistros und Rhodamne*: Vorläufiges zu einer kritischen Ausgabe der Version α ,” *JÖB* 42 (1992): 191–208; idem, “Ἡ ἔμμεση παράδοση τοῦ δημώδους μυθιστορήματος Λίβιστρος καὶ Ροδάμνη,” *Hellenika* 42 (1991–92): 61–74; idem, “Ἐνα ἀκόμη σπάρραγμα τοῦ μυθιστορήματος Λίβιστρος καὶ Ροδάμνη: Ὁ βατικανὸς κώδικας Barb. gr. 172,” *Hellenika* 43 (1993): 337–59; idem, “Πρὸς μιὰ κριτικὴ ἔκδοση τοῦ μυθιστορήματος Λίβιστρος καὶ Ροδάμνη: Προβλήματα μεθόδου,” in *Prosa y verso en Griego medieval: Rapports of the International Congress “Neograeca Medii Aevi III,”* ed. J. M. Egea and J. Alonso (Amsterdam, 1996), 1–16; P. A. Agapitos and O. L. Smith, “Scribes and Manuscripts of Byzantine Vernacular Romances: Palaeographical Facts and Editorial Implications,” *Hellenika* 44 (1994): 61–80.

Sigla Atque Breviata

E	Escorialensis Ψ-IV-22, saec. XV exeuntis
N	Neapolitanus III-Aa-9, saec. XVI ineuntis
P	Parisinus graecus 2910, saec. XV medii
V	Vaticanus graecus 2391, ca. a. 1500

Ch	Chatzeziakoumis	Lt	Lambert
Hs	Hesseling	Ma	Maurophrydis
Kr	Kriaras	Wa	Wagner

< >	addenda
{ }	delenda
[]	supplenda in lacuna codicis
† †	locus corruptus

a.c.	ante correctionem	iter.	iteravit
add.	addidit	om.	omittit, omittunt
cf.	confer	p.c.	post correctionem
codd.	codices	praeb.	praebet
coll.	collato, collatis	put.	putat
coni.	coniecit	scr.	scripsit
corr.	correxit	secl.	seclisit
del.	delevit	suppl.	supplevit
dist.	distinxit	tempt.	temptavit
edd.	editores	traic.	traiecit
i.e.	id est	transp.	transposuit

ΑΦΗΓΗΣΙΣ ΛΙΒΙΣΤΡΟΥ ΚΑΙ ΡΟΔΑΜΝΗΣ

Ὅκαποτε ἐκάλεσεν ἡ ἐσπέρα τὴν ἡμέραν
καὶ ἔκλινεν ὁ ἥλιος καὶ ἐσέβηκεν ἡ νύκτα·
ἐνύσταξα ἐκ τὴν μέριμναν τὴν εἶχεν ἡ ψυχὴ μου,
ἔπεσα νὰ ἀποκοιμηθῶ, καὶ ἄκουσε τί μὲ ἐφάνη.

N 186

Ὁνειρώτος ἀφήγησις Λιβίστρου πολυπόνου.

N 189a

Ἐφάνη με ὅτι μόνος μου περίτρεχα λιβάδιν,
λιβάδιν πανεξαίρετον μυριοανθισμένον
καὶ κρύον νερὸν γλυκόβρυτον, χιλιόδενδρα γεμάτον·
χέρια ζωγράφου νὰ ἴλεγε, ἂν εἶδες τὸ λιβάδιν,
τὸ ἐποίκαν χιλιόμορφον, μυριοχρωματισμένον.
Ἔβλεπα τὸ ἀναλίβαδον, ἐπρόσεχα τὰ δένδρη,
ἐπιτερπόμεν τὰ φυτὰ, ἐθαύμαζον τὰς βρύσας,
εἰς τὰ ἄνθη ὁ νοῦς μου ἐκρέμετον τὰ ἐγράμμιζαν τὸν τόπον,
μόνος καὶ μόνος ἔλεγα καὶ ἐνόσφ περιεπάτου:

N 190

N 195

“Ὅπου εἰς τέτοιον ἄνθρωπος λιβάδιν κατουνέψει
καὶ ζήσει εἰς τέτοιας χάριτας ζωῆς του τὰς ἡμέρας
καὶ χρήζει τὸν παράδεισον, λοιπὸν οὐκ ἔν’ στρατιώτης.”

N 200

Καὶ ἐνόσφ τὸ ἐπαράτρεχα τὸ ἔμνοστον λιβάδιν
καὶ ὑπήγαινά το ἐνήδονα καὶ ἐσκόπιζα εἰς ἐκεῖνον,
ἀπὸ μακρὰ ἀνετράνισα καὶ ἐβλέπω ἄρματομένους,
ἄνθρωπους ὅλους πτερωτοὺς καὶ ἔρχονται εἰς ἐμένα,
μετὰ θυμοῦ ἐπέτοντο, ἔτρεχαν τὸ λιβάδιν·

N 205

καὶ ὡς τοὺς ἐνετράνισα πολλὰ ἐψυχοφοβήθην,
ἐκ τὸ ἄλογόν μου ἐπέζευσα καὶ σύρω τὸ σπαθὶν μου·
καὶ ὡς οὐ νὰ σύρω τὸ σπαθὶν, ἐκεῖνοι ἐπέπεσάν με
καὶ τριγυρία μου ἐστάθησαν καὶ ἀγριογλωσσοφωνίζου
καὶ λέγουσιν: “Ρίψε τὰ ἄρματα, μὴ τώρα ὀκάτι πάθης.”

N 210

Καὶ ἐγὼ ὡς τοὺς εἶδα περισσοὺς, ὅλους ἄρματομένους,
τοὺς ὅλους νὰ ἔχουσιν πτερὰ καὶ νὰ ἀνασαίνουσι φλόγα,
περιεστάθην ἄπειρα, σχεδὸν ὅτι ἀπὲ τώρα
εἰς ἄδην ἐκατήνησα καὶ τὴν ζωὴν ἀφείθην·

N 215

N 186–92 lacuna in P N 188 ἐνύσταξα Hs (cf. ἐνύσταξα E V) : -ξεν N N 189a πολυπόνου Lt : πόνου N N 192 χιλιόδενδρα scripsi (cf. μυριώδενδρον E : μυριοδενδρὰ V) : χεῖλη δενδρῶν N : χίλια δενδρὰ Wa N 193 γὰρ νὰ ἔλεγε, ἰστόρισεν τὸ λιβάδιν P N 196 ἐπιτερπόμεν] περιεπόθου P βρύσεις P N 197 ὁ νοῦς ἐκειτον P τὰ² om. N ἐγράμμιζαν con. Ch coll. ἐγράμιζα E : ἐγράμμισεν P : ἐζάληνα N τὸν τόπον N : ὁ πόθος P N 198 καὶ μόνος] ἐκεῖνος P καί² om. P N 199 ὡσάν ὅπου N P : ὡσάν del. Wa ἄνθρωπος om. P N 200 τὰς Wa : τῆς N τῆς ζωῆς του ἡμέρας P N 201 om. P N 201 καὶ Lt : χαὶ N N 202 τὸ¹ om. P ἔμνοστον] ἀνθόμνοστον P N 203 καὶ ἀπήγενα τῆς ἡδονῆς καὶ ἐσκίρτουσιν εἰς ἐκεῖνον P ἐσκόπιζα Wa : ἐσκόπισα N N 204 ἀνέβλεπα καὶ βλέπω P N 205 ἤρχοντο πρὸς P N 206 ἐπέτοντο P : καὶ ποταποῦ N ἔτρεχαν Wa : ἔτρεχα N : καὶ ἔτρεχον P N 207 om. P N 207 πολλὰ ἐψυχοφοβήθην scripsi : πολλοὺς ἐψυχοφοβήθην N N 208–11 hos versus post N 215 transp. P N 209 ὡς οὐ] ὡσπερ P σύρω P : ρίσω N ἐπέπεσαν Wa : ἐπόπεσαν N : ἐπέσαν P N 210 τριγύρου γὰρ με ἔσθησαν καὶ με θυμοῦ με λέγουσιν P N 211 κρίψαι P ὀκάτι τώρα παθεῖν θέλεις P N 211 post hunc versum ἐγὼ ὡς σε εἶπα σύντροφε καλὲ συνοδοιπόρε, τοὺς ὅλους εἶδα σοβαροὺς ὅλους ἄρματομένους graeb. P N 213 ἄλλον νὰ ἔχουσι P φλόγαν P N 213 post hunc versum τώρα γὰρ νὰ βαστάζουσιν, σπαθία γεγυμνωμένα graeb. P N 214–15 περιεστάθην ἄπειρα καὶ εἰς ἄδην ἐκατήνη· καὶ ἀπῆλπισα τοῦ ζῆν με ἔλεγα μόνος καὶ κατανοῦν μου· τίνες καὶ πόθεν ἔρχονται καὶ τί τὸσαύτην τὴν σπουδὴν ποιοῦσιν πρὸς ἐμένα· καὶ ἐν ὧσιν ταῦτα εἰς μέριμναν μόνος μου ἐλογιζόμην P N 214 περιαντιστάθην ἄπειρας

- παρέξω ρίπτω τὸ σπαθίν, παρέξω τὸ δοξάριν,
 δένω τὰ χέρια, λέγω τους: “Δούλος σας {εἶμαι}, μὴ ἀποθάνω.”
 Καὶ εἷς ἀπ’ ἐκείνου, ἄνθρωπος πανεύμορφος εἰς εἶδος,
 πολλὰ ἔμμορφος, καλόκοπος εἰς σύνθεσιν καὶ σχῆμα,
 εἶχεν περὰ εἰς τοὺς ὤμους του, ἦτον ἀρματομένος, N 220
 ἦλθεν ἐκεῖνος ἡμερα, κρατεῖ με ἀπὸ τὸ χέριν,
 δένει με ἀπὸ τὸν τράχηλον καὶ λέγει με: “Ἀκολουθεῖ,
 καὶ ἄφες τὸ θράσος τὸ πολύν, τίποτε οὐκ ὠφελεῖ σε.”
 Ἦρξάμεθα νὰ τρέχωμεν ἐκεῖνο τὸ λιβάδι,
 ἀπέδω μου καὶ ἀπέκει μου καὶ ὀπίσω μου καὶ ὀμπρός μου N 225
 εἶχα τοὺς ἀδιάκριτους τοὺς ἐρωτοδημίους.
 Καὶ πῶς νὰ εἶπω, φίλε μου, καὶ πῶς νὰ σὲ ἀφηγοῦμαι
 τοῦ καθενὸς τὰς ἀπειλὰς καὶ τοὺς φοβερισμούς του;
 Ὅμως τὰ νουθετήματα τοῦ ἐνὸς νὰ σὲ συντύχω,
 τοῦ ἐνὸς ὅπου ἐκ τὸν τράχηλον ἔδησεν κ’ ἔσυρνέ με: N 230

Λίβιστρον ἔρωσ νουθετεῖ καὶ ποθοπαραγγέλλει.

- “Ἄνθρωπε, θέλεις νὰ σὲ εἰπῶ καὶ δέξου το ὡς θέλεις.
 Ἄν οὐκ ἐπλάστης ἐκ τὴν γῆν καὶ οὐκ ἦσουν ἐκ τὸν κόσμον,
 καὶ ἦσουν σπορὰ ἐκ τὸ σίδηρον καὶ ἀπόκομμα ἐκ τὴν πέτραν,
 οὐ μὴ τὸ εἶχα παρᾶξενον ποσῶς ἂν οὐκ αἰσθάνου N 235
 τὴν δύναμιν τὴν ἄπειρον τῶν ἐρωτοκρατόρων·
 διότι καὶ πέτρα καὶ δενδρὸν καὶ σίδηρον καὶ λίθος
 καὶ πᾶσα φύσις ἄψυχος καὶ ἐμψυχωμένη πᾶσα
 ἐκτὸς ἐρωτοὑπολήψεως οὐκ ἐνὶ ὁδοῦ νὰ ζήση.
 Καὶ σύ, ὁ τοσοῦτος ἄνθρωπος, ὁ ἐξαίρετος καὶ νέος, N 240
 ἀναισχυντεῖς τὸν Ἔρωταν καὶ Πόθον οὐ ψηφίζεις;
 Ἄρτι ἂν μὲ ἀκούεις, συγκλίθησε, ρίξε τὸ ἀγέρωχόν σου,
 τράχηλον κλίνει εἰς τὸν ζυγὸν τῆς ἐρωτοδουλείας,
 ἔμπα εἰς τοῦ Πόθου τὸν δεσμόν, δέθησε εἰς τὴν Ἀγάπην,
 πρόσπεσε εἰς τὴν Ἀσχόλησιν, τὸν Κρεμασμόν ἰδέ τον, N 245
 καὶ αὐτοὶ κἂν νὰ εἰποῦν τὸν Ἔρωταν, νὰ τὸν παρακαλέσουν,
 καὶ ἀπὲ τὸ τόσον μανικὸν τὸ κατ’ ἐσοῦ ἐκακώθην,
 νὰ μεταπέση, νὰ ἀλλαγῇ καὶ νὰ σὲ συμπαθήση.

N 216 τὸ κοντάριν P N 217 ἔδυσσα καὶ τὰς χεῖρας μου, καὶ λέγω μὴ ἀποθάνω P εἶμαι secl. Wa N 218 τῶ εἶδη P N 219 εὔμορφος P καὶ σχῆμα] εἰς πλάσιν P N 220 καὶ ἀράσματα ἐβάσαν P N 221 om. P N 222 δύνει P N 223 πολὺ P N 224 ἀρξάμεθα P N 225–26 ἀπέδω μου καὶ ἀπέκει μου καὶ τοὺς ποιηλατιστάς μου P N 226 ἀδιάκριτους Wa (cf. P 2705) : ἀδικόκριτους rut. Ch : ἀδικρίτους N N 227 πῶς νὰ] τί νὰ σε P εἶπω P : εἰπῶ N N 229 νουθετήματα P N 230 om. P N 230 κ’ ἔσυρνέ scripsi : καὶ συρνέ N N 231 atramento in N, sed minio exaratus in P λύβιστρον P : λύβεστρος N νουθετεῖ καὶ ποθοπαραγγέλλει N : παρενεῖ ἔρωσ καὶ παραγγέλλει P N 232 θέλεις! om. P νὰ σὲ εἰπῶ scripsi coll. V : ἂν σε εἶπω τίποτε P : νασιωπῶ N N 233 ἐπλάστης Wa : ἐπλάσθης P : ἐπλάστην N τοῦ κόσμου P N 234 ἦσουν ἀπὸ τὸ σίδηρον P ἀπόκομμα Wa : ἀπόκομαν P : ἀπίκομα N ἐκ πέτρας P N 235 εἶχον . . . ἐὰν . . . ἰσθάνου P N 237 δενδρὸν P : δρενδρὸν N σίδηρος P N 238 ἄψυχος Wa (cf. ἄψυχος V et ἄψυχον E) : ἔμψυχος P : ἄπασα N N 239 χωρὶς ἔρωτος, ὑπόληψιν οὐκ ἔχει P ἐρωτοεπόληψεως N N 240 ὁ νέος P N 241–43 ἂν εἶχες καὶ σύ τὸν ἔρωτα αὐθέντην εἰς τὸν κόσμον, τοῦ πόθου ἂν ἦσαι δουλευτῆς λύζιος τῆς ἀγάπης· ἐὰν ὅλως εἰσακούσης μου δούλωσιν ὑπογράψης, οὐκ ἀστοχᾶσε τὸ ἐπιθυμεῖς, μᾶλλον μὲν οὖν οὐ χάνεις P N 242 συγκλίθησε scripsi (cf. συνκλήθησε E et κλήθησε V) : συνθλίβησε N N 244 ἔμπα] ἐλθὲ P δέθησε P : δέθητε N N 245 πρόσπεσον P N 246 αὐτοὶ κἂν νὰ Ch : αὐτοίκανα N : αὐτοὶ νὰ σε P N 247 ἀπὸ P N 248 νὰ μεταπέση τὴν ὀργὴν P ἀλλαγῇ Wa : ἀλγῇ N

- Καὶ ἂν σὲ εἰπῶ, τὸν ἄνθρωπον, θεὸς ὅτι οὐδὲν νὰ πάθῃς,
 ἄμνηστος νὰ εἶσαι ἀπὸ ἔρωταν, οὐδὲν νὰ τὸν ψηφίζῃς; N 250
 Τί λέγεις νὰ εἶσαι παρεκτὸς ἐρωτικῆς ἀγάπης;
 Πρέπει σε, ἰδέ το μόνος σου, σκόπει τὸ σὲ ἀρμόζει.
 Μὰ τὸ σπαθὶν τὸ δίστομον τῆς Ἐρωτοκρατίας,
 οὐ λέγω σέ το τίποτε διὰ τρόπον κολακείας·
 ὅσον καὶ ἂν εἶσαι ἐξαίρετος εἰς σύνθεσιν καὶ πλάσιν, N 255
 ἂν οὐκ ἐμπῆς εἰς τὸν ζυγὸν τοῦ πόθου νὰ πονέσῃς,
 νὰ παιδευθῆς τὰ ἐρωτικά καὶ μάθῃς τα ὡς ἀρμόζει,
 εἶσαι οὐδετίποτε, ἀπὸ ἐμὲν πληροφορέθησέ το.
 Καὶ παραγγέλλω σε ἀπεδὰ καὶ λέγω σε καὶ ἄκουσέ μου·
 ἄρτι ἂν ὑπᾶς εἰς Ἐρωταν καὶ θέλῃς προσκυνῆσαι, N 260
 ἔμπα κλιτὸς τὸν τράχηλον καὶ χαμηλὸς τὸ σχῆμα,
 ποῖσε δεινὸν τὸ βλέφαρον ὡσὰν φοβερισμένος,
 δέσε τὰ χέρια σου σφικτὰ καὶ πέσε εἰς γῆν ὀμπρὸς του
 καὶ ἀπὸ καρδίας σου στρίγγισε καὶ παρεκάλεσέ τον.
 Πλὴν ὅταν ἔμπῃς, πρόσεξε ἀπάνω εἰς τὸ ἀνώφλιν N 265
 τῆς πόρτας, ἐλεφάντινον ἂν ἴδῃς πινακίδιν,
 ἀνάγνωσε τὰ γράμματα τὰ γράφουν εἰς ἐκεῖνον.”
 Καὶ μὲ τὰς τόσας τὰς πολλὰς ἐρωτονουθεσίας
 ὀκάποτε εἰς τοῦ Ἐρωτος ἤλθαμε τὴν κατοῦνα
 καὶ τὴν αὐλὴν ἐσέβημεν τῆς Ἐρωτοκρατίας. N 270
- Ὁ Λίβιστρος εἰς ὕπνον του τὰς χάριτας τὰς εἶδεν,
 καταλεπτὸν ἐκφράσσει τας, λέγει τας μετὰ πόνου.* N 270a
 N 270b
- Καὶ εἰς μὲν τὰς πόρτας τῆς αὐλῆς ἐφάνη μου ὅτι ὀκάτις N 271
 ἄνθρωπος ἦτον σοβαρὸς, γυμνός, ἐξεσπαθισμένος,
 ἄγριος πολλὰ τὸ πρόσωπον, δεινὸς ἀπὸ τὸ σχῆμα·
 Εἶχεν χαρτὶν εἰς τὸ χέριν του τὸ ἕναν ἀπλωμένον,
 ἔγεμεν ὅλον γράμματα, καὶ ἄκουσον τί ἐλαλοῦσαν: N 275
 “Πᾶς ἄνθρωπος ἀδοῦλωτος εἰς Ἐρωτοκρατίαν,
 πᾶς ποθοακατάκριτος νὰ μὴ ἐγνωρίζῃ ἀγάπην,
 ὡς ἔν’ παρέξω ἐκ τῆς αὐλῆς τῆς Ἐρωτοκρατίας·
 ἂν δὲ καὶ θέλῃ νὰ ἐμπῆ νὰ ἰδῇ καὶ τὴν αὐλὴν του,

N 249 ἂν σε εἰπῶ καὶ ἀνθρώπινα, θεὸς ὅτι οὐδὲν ἐπήρθῃς P οὐδὲν νὰ Wa : οὐδένα N N 250 ἀμνήμων νὰ εἶσαι τοῦ ἔρωτος οὐδε ἔν νὰ σε ψηλαφήσῃ P τὸν ψηφίζῃς scripsi (cf. ἀνεψιφήσις E) : σε ψηφίζει N N 251 τί] σὺ P καὶ post εἶσαι add. P N 252 σκέψου το ἐὰν ἀρμόζῃ P N 253 ἐρωτοκρατείας P (cf. ὀρωτοκρατορίας E et ἐρωτοκρατόρων V) : ἐρωτομανίας N N 254 οὐ λέγω σοι τοῦτο P N 255 ὅσον P (cf. ὅσα E V) : ὡσὰν N καὶ¹ om. P καὶ²] εἰς P N 256 ἐμπῆς] ἐμπέσης P N 257 ὡς ἔχει νὰ τὸ μάθῃς P N 258 πληροφορήθησai ἀπ’ ἐμὲν ὅτι τίποτε οὐκ ἦσαι P N 259 σε . . . σε] σοι . . . σοι P καὶ² om. P N 260 ὅταν ἐμπῆς P ὑπᾶς Wa : υπάγεις N ἔρωτα P προσκυνῆσιν P N 261 ἔμπα] σέβα P χαμηλὸς] ταπεινὸς P N 262 ποιῆσαι P βλέφαρον ὡσὰν] πρόσωπον καθὰ P N 263 δεῖσαι P πέσε καὶ εἰς τὴν γῆν ἐμπρὸς του P N 264 καρδίας P : καρδία N σου om. P παρακάλεσε P N 265 ἔμπῃς] σεβῆς P πρόσεξον ἐπάνω εἰς τὸν κοσμήτην P N 267 ἀνάγνωσον P γράμματα P : γράμμα N εἰς ἐκεῖνον] πρὸς ἐκεῖνην P N 268 πολλὰς] φορὰς P τὰς ante ἐρωτονουθεσίας add. P N 269 ὀκάποτε P ἤλθομεν τὴν κατοῦναν P N 270 καὶ εἰς τὴν αὐλὴν ἐφθάσαμεν P N 270b καὶ ante λέγει add. P πόνου] πόθου P N 271 μὲν P : ἐμὲν N μου] με P ὅτι ὀκάτις om. P N 272 ἦτον om. P ἐξεσπαθισμένος P : ξεσπαθισμένος conit. Wa N 273 εἰς post πολλὰ add. P σχῆμα] βλέμαν P N 274 εἶχεν εἰς χέριν του χαρτὶν P N 275 ἔγεμεν om. P ἄκουσον P : ἄκο N : ἄκω conit. Wa N 276 ἐρωτοκρατείας P N 277–78 om. P N 279 ἂν δὲ θελήσῃ νὰ ἐμπῆ P καὶ² om. P

- ἄς ὑπογράψῃ δοῦλος του καὶ ἄς γίνεται ἐδικός του, N 280
καὶ τότε νὰ ἰδῇ χάριτας ἄς ἔχει ὁ ποθοκράτωρ· P 2702
ἂν δὲ μουρτεύσῃ νὰ ἐμβῆ, μὴ ὑπογράψῃ δοῦλος,
ἄς ἐγνωρίσῃ δῆμιος του γίνεται τὸ σπαθὶν μου,
καὶ ἐγὼ πικρός του τύραννος, μετὰ ἀδιακρισίας P 2705
νὰ κόψω τὸ κεφάλιν του, νὰ λείψῃ ἀπὸ τὸν κόσμον.”
Καὶ παρακάτω ἔγραφεν ἐκ τὴν γραφὴν ἐκεῖνην:
“Αὐλῆς πορτάρης εὐμορφος καὶ πόρτα τῆς Ἀγάπης.”
Καὶ ὁποῦ τὰς πόρτας ἔβλεπε, λέγει με: “Ἀνάγνωσέ τα.”
Ἐνέγνωσα τὰ γράμματα καὶ σφόδρα ἐθλιβόμην, P 2710
λέγω: “Ἀπεδὰ δουλώνομαι εἰς τοῦ Ἔρωτος τὸ τόξον.”
Καὶ τότε ἀπέσω εἰς τὴν αὐλὴν ἐσέβημεν ἀντάμα,
ἐγὼ καὶ ὁ δῆμιος ἔρωσ μου καὶ οἱ ποινηλατισταί μου.
Καὶ τί νὰ σὲ εἶπω, φίλε μου, καὶ τί νὰ σὲ ἀφηγοῦμαι,
τὴν σύνθεσίν τε τῆς αὐλῆς, τὰ ζῶα ἅπερ εἶχεν, P 2715
τὰ κρύα νερά, τὰ δένδρα <της>, τὴν ζωδιοφισκίαν,
τὴν ἱστορίαν τοῦ τοίχου της, τὰ ζῶα τὰ περιεπατοῦσαν;
Καὶ τέως <τὸ πᾶν> καταλεπτὸν ἂν σὲ τὸ θέλω λέγειν,
θέλω καιροῦ παραδρομὴν καὶ πλάτος ὅλου χρόνου·
καὶ ἄφες τοῦτα τὰ πολλὰ καὶ ἕναν νὰ σὲ εἶπω, P 2720
τὸ εἶδα εἰς τὸ ὀσπίτιν τοῦ Ἔρωτος, <φίλε>, καὶ ἐξενίσθην.
Τὰ πρῶτα ἐσέβην τροπικὴν καὶ ἦτον ὁ πάτος ὅλος
ἀπὸ χρυσολιθώματος ἐρωτοῖστορισμένος,
νὰ ἐνὶ διάφορα δενδρά, εὐμορφα καὶ ὠραῖα·
καὶ εἰς τοὺς κλώνους τῶν δενδρῶν τοῦ καθενὸς πρὸς ἕναν, P 2725
πουλία τὰ μὲν νὰ κάθηται, τὰ δὲ <νὰ> ὀρμοῦν πετάσαι,
καὶ ἄλλα νὰ χαμαιπέτουνται ἀπὸ κλαδὶν εἰς ἄλλον.
Καὶ μέσα εἰς τὸ μουσῖωμα τὸ ἐρωτοῖστορισμένον
μάρμαρον ἦτον πράσινον καὶ ἦν λελατομημένον
τοῦ Ἔρωτος τὰ γενέθλια ἐκ τέχνης παραξένου, P 2730
πῶς ἢ Ἀφροδίτη τὸν γεννᾷ τὸν Ἔρωτα τῶν τόξων
καὶ πῶς αὐτὸς ἐδόξευσεν ἄλιν τὴν Ἀφροδίτην.
Καὶ εἶχεν ἀπάνω ἐνύστερον τῆς τροπικῆς ἢ τέχνη
τὴν κρίσιν τὴν ἐδίδασκεν Ἀλέξανδρος τοῦ μήλου,
καὶ ποῖαν ἐκατεδίκαζεν καὶ ποῖαν τὸ μῆλον δίδει. P 2735
Καὶ εἰς τὰ τετρακογχώματα τῆς τροπικῆς ἐκεῖνης
ἦσαν ἐκ τέχνης ἔρωτες ἀπὸ ψιλοῦ γυψίνου,
νὰ στέκουν καὶ εἰς τὰ χεῖλη τους νὰ κείτεται καλάμιν·
<μυστήριον> εἶδα φοβερὸν κᾶν ἀπὸ πνοῆς ἀνέμου,

N 280 ἐδικός του om. P P 2702–63 om. N P 2704 δημίος P, corr. Ma P 2707 ἐκ scripsi (cf. ἐκ E) : ἄκ P P 2708–9 minio exarati in P P 2711 ἀπεδὰ scripsi (cf. ἀπεδὰ E V) : γὰρ ἀπάρτη P P 2713 δῆμιος Ma (cf. δῆμιος E) : δέσμιος P πυναλησταί P, corr. Ma P 2716 της addidi τὴν ζωδιοφισκίαν scripsi (cf. τὰ ζῶδια τῆς φησκύνας E) : τῆς ζωοπτικιδίας P P 2718 τὸ πᾶν supplevi ex E V P 2721 φίλε addidi (cf. E V) P 2722 τὴν post ἐσέβην praeb. P, quod deleui προπικὴν P, corr. Ma P 2724 ἐνὶ scripsi (cf. ἕναν E) : βλέπει P P 2726 νὰ add. Ma P 2728 τὸ μουσῖωμα Ch coll. E V : τὴν μουσικὴν P P 2731 ἀφροδίτης P τῶν τόξων] an τοξότην? (cf. τοξότην V et ἐρωτοδοξήτην E) P 2733 ἐνύστερον scripsi (cf. ἐνύστρον E et ἦστρον V) : ἱστορισθὴν P ἢ τέχνη scripsi (cf. τῆς τέχνης E V) : τὸ γένος P P 2738 πρὸς ἐσέναν post κείτεται praeb. P, quod deleui καλάμιν e versu sequenti huc traieci P 2739 μυστήριον supplevi ex E V

- κἄν ἀπὸ ἀνάβασιν νεροῦ, κἄν ἄλλως πως οὐκ οἶδα. P 2740
 Εἷς μὲν παρ' εἷς ἐφώναζεν καὶ ὁ πρῶτος εἶπε τοῦτο:
 “Φεῦγε τὸν τόπον τὸν πατεῖς, τοῦ πόθου εἶσαι ἀντιστάτης”·
 καὶ ἄλλος ἐλάλει: “Νὰ σφαγῆ τῆς ἀπιστίας ὁ δοῦλος”·
 καὶ ἄλλος: “Τὸ πῦρ ἀμηχανεῖ καὶ οὐδὲν τὸν καταφλέγει”·
 καὶ ὁ τέταρτος ἐφώναζεν: “Δουλώθηκε καὶ στέκου.” P 2745
 Ἔβλεπον ἐγὼ τὴν τροπικὴν, ἐθαύμαζα τὰ πάντα,
 ἐξενιζόμεν τὸ εὐτεχνον τὸ μάρμαρον ἐκεῖνον,
 τοῦ στέγους εἶχα φοβερὸν τὴν ιστορογραφίαν
 καὶ τῶν τεσσάρων τὰς φωνὰς ἐκεῖνων τῶν ἐρώτων,
 ὁ νοῦς μου ἐπερικρέματο, ἔφριζεν, ἔτρεμνεν τας· P 2750
 καὶ εἶχα τὸν νοῦν μου εἰς αὐτὸν καὶ εἰς τοῦτο καὶ εἰς ἐκεῖνο,
 καὶ ἀπλῶς τὸ ποῖον οὐδὲν εἶχα πρῶτον νὰ ἐπαινέσω.
 Ὡραν ἐποίησα περισσὴν νὰ στέκω καὶ νὰ βλέπω
 τὸ τοιοῦτον τὸ παράξενον τοῦ Ἑρωτος τὸ ὅσπιτιν
 καὶ ὅπου μὲ ἐμηνύσασιν, νὰ στέκω νὰ τοὺς βλέπω· P 2755
 καὶ ἐγὼ χασμένος νὰ ἴσταμαι καὶ ὁ νοῦς μου νὰ θαυμάζῃ
 τὰς τοιαύτας μυριοχάριτας ἃς ἔβλεπον ἐν ὄνειρῳ.
 Καὶ τέως μετὰ ὥρας ἄπειρον ἐξέβην καὶ ἐκεῖνος,
 ἐκεῖνος ὅπου μὲ ἔσυρνεν τραχηλοδεσμομένον·
 παίρνει γοῦν πάλιν τὸ σχοινὶν μετὰ τῆς μιᾶς χειρὸς του P 2760
 καὶ ἡ ἄλλη περιέπλεκε διὰ νὰ μὲ συχνοτερίσῃ·
 καὶ ἄρτι μὲ λέγει: “Πρόσεχε, τὰ σὲ ἤλεγα εἰς τὸν δρόμον
 νὰ τὰ φυλάξῃς, ἄνθρωπε, μὴ νὰ σὲ συμπαθήσῃ.” P 2763
- Εἷς ὕπνον του ἐσυνήνητησεν ὁ Λίβιστρος τὸν Πόθον.* N 433
- Ἄμα τὸ ἐβγῆν τὴν τροπικὴν συναπαντᾶ με ὁ Πόθος,
 ἄνδρας πολλὰ πανεύμορφος, ἄσπρος, ξανθὸς τὴν τρίχαν, N 435
 εἶχεν εἰς τὸ κεφάλιν του στεφάνιν ἀπὸ δάφνης,
 εἶχεν καὶ εἰς τὰ χέρια του κλαδὶν οἶον τὸ στεφάνιν·
 καὶ εὐθὺς ὡς μὲ ὑπήνητησεν, ἤρξατο νὰ μὲ λέγῃ
 λόγους ὡς δικασίματος δῆθεν καὶ νουθεσίας:
 “Θαυμάζω ἀπάρτι τὸν θυμὸν τῆς Ἑρωτοκρατίας, N 440
 τὸ πῶς εἰς ἓνα ἄνθρωπον μακροθυμεῖ τοσοῦτον,
 τὸ πῶς οὐκ ἦσυν δοῦλος του, πῶς τὸν ἀναισχυντήθης,
 τὸ τόξον του ἤργεν εἰς ἐσὲν καὶ οὐκ ἐτόξευσέν σε·
 φρίττω τὸ πῦρ τὸ καυστικὸν τὸ εἰς χεῖρας του βαστάζει,
 πῶς ἀκόμη οὐκ ἐφλόγησεν τὴν ὄλην σου καρδίαν.” N 445

P 2740 κἄν Ma : ἐάν P ἀνάβασι B, corr. Ma **P 2742** τόπον Ch coll. E V : πόθον P **P 2744** τὸν Ma (cf. τὸν V) : τὸ P
P 2748 φοβερὰν con. Ma **P 2755** μέναν post με praeb. P, quod delevi : με ἀνεμήγνυσεν Ma **P 2760** παίρνει Ch coll. ἐπέρνη
 E : φέρνει P μιᾶς con. Ma : ἐνὸς P **N 433** atramento exaratus in N του P : τὸν N ἐσυνήνητησεν P : ἐσυνέντησεν N
 λύβεστρος N **N 434** ante ἄμα add. καὶ P εὐγῆ N **N 435** ἀνὴρ πολλὰ εὐμορφος P ξανθὸς] λαμπρὸς P **N 436** εἰς τὴν
 κεφαλὴν του ἐκεῖτο στέφανος P **N 437** τὰς χεῖρας P ὁμοιον ὡσπερ στεφάνιν P **N 438** ὡς] καθὼς P **N 439** δικασίματα P
N 440 ἀπάρτι Ch : ἀκόμη P : μάρμη N **N 441** πῶς εἰς ἐσέναν ἄνθρωπε P τοσοῦτον] τοσαῦτα P **N 442** τὸ πῶς] πῶς ὡς P
 ἐνεσχυντήθη P **N 443** τὸ τόξον του ἤργεν] οὐκ οἶτον τὸ τόξον P ἤργεν scripsi (cf. ἤρχισεν E) : εἶργεν N : οὐκ οἶτον P καὶ
 ἐκατετόξευσαι P **N 444** του βαστάζει scripsi coll. P E V : σου βαστάζει N φρίττω εἰς τὸ πῦρ τὸ βαστάζει εἰς τὰ χέρια του
 P **N 445** πῶς οὐ φλογίζει ἀκόμη P

- Τέως λέγει μου: “Εγνωρίζεις με;” καὶ εἶπα τον: “Ὅχι” ταῦτα·
 “Εγώ μαι ὁ Πόθος,” λέγει με καὶ εἶπα τον: “Προσκυνῶ σε,
 τρέμω τὴν ἐξουσίαν σου, φρίττω τὴν δύναμίν σου,
 δουλώνομαι εἰς τὸν Ἔρωταν, λίζιος του νὰ ὑπογράψω.”
 “Ἐδὲ ἂν φρονῆς καὶ δουλωθῆς,” ἐκεῖνος με ἀπεκρίθην, N 450
 “καὶ πέσης εἰς τὸ ἔγγραφον τῆς Ἐρωτοκρατίας,
 χρόνον γλυκὺν παρέτρεχες, ἡμέρας ἀνωδύνους,
 ζωὴν πολλὰ παράξενον ἔζησες ἀπὲ τῶρα.”
 Ἐνόσφ ἐσυντύχαινα τὸν Πόθον καὶ ἔβλεπά τον,
 ἔφθασεν ἄλλη ἐρωτικὴ γυναῖκα ἐξηρηγμένη, N 455
 εὐμορφος, καλοχάραγος, ἀσκεπάστος, μακρέα·
 τὸ χρῶμα τῶν μαλλίων τῆς ἦτον ξανθὸν ὀλίγον,
 εἰς δύο πλεμμένα χαμηλὰ καὶ εἰς τόπους νὰ σγουρίζουν,
 στεφάνιν εἰς τὸ κεφάλιν τῆς εἶχεν ἀπὸ μυρσίνην,
 μυρσίνη ἦτον σύγκαρπος καὶ εἰς τόπους εἶχεν ἄνθη, N 460
 ροῦχον πανευμορφότατον ἐφόρει ἀποκάτω,
 χρυσόασπρον δίχα ζώσματος, ἐπάνω μετὰ γούνας·
 καὶ εἰς τὸ ἐν τὸ χέριν τῆς τριαντάφυλλον ἐκράτει
 καὶ εἰς τὸ ἄλλον τῆς χαρτόπουλον καὶ τὸ ἔγραφεν οὐκ οἶδα.
 Καὶ ἐκεῖνος ὅπου με ἔσυρνε: “Ἡ Ἀγάπη εἶναι,” με λέγει, N 465
 “καὶ ἄρτι προσκύνησον αὐτήν, δουλώθησε εἰς αὐτήν, P 2796
 καὶ εἰπὲ αὐτήν νὰ γένηται μεσίτης ὡς διὰ ἐσένα, P 2797
 ὁμόνοιαν εἰς τὸν Ἔρωταν νὰ ποίση με τὸν Πόθον, N 398
 νὰ εἰποῦσιν τίποτες διὰ ἐσὲν καὶ νὰ σὲ συμπαθήσῃ.”
 Ἦλθεν ἡ Ἀγάπη, ἐσίμωσεν καὶ ἐστάθη με τὸν Πόθον N 400
 καὶ λέγει ὡς πρὸς τὸν Ἔρωτα τάχα καὶ πρὸς τὸν Πόθον:
 “Διὰ τοῦτον ἐθυμῶνεται προχθὲς ὁ ἐρωτοκράτωρ,
 διὰ τοῦτον ἦτον ὁ βιασμὸς καὶ ἡ ἐκστασις ἡ τόση;”
 Καὶ εἶπα την: “Ναί,” καὶ τὸ εἰπεῖν ταῦτα ἐπροσκύνησά την,
 ἔπεσα εἰς τὰ ποδάρια τῆς καὶ τέτοια τὴν ἐλάλουν: N 405
 “Ἀγάπη, δούλη τοῦ Ἐρωτος, γνήσια του συγγενίδα,
 καὶ Πόθε, δούλη τοῦ Ἐρωτος καὶ γνήσιε συγγενῆ του,
 οὐκ ἤξευρα τὸν Ἔρωταν νὰ δουλωθῶ εἰς ἐκεῖνον, N 408
 τόσον μὴ με κακίσητε, μὴ με ἐξορισθῆτε, P 2807

N 446 τέως ἐὰν σε εἰπῶ γνωρίζεις με καὶ ὄχι ταῦτα εἶπον P N 449 βουλώνομαι P λίζιος P : ζηλιός N ὑπογράψω P : γένω N N 450 ἐδὲ ἂν] ἐὰν P ἐπεκρίθην P N 451 ἔγγραφον Wa : ἔγραφον N : πρόγραφον P N 452 παρέτρεχες scripsi : ἐπέτρεχες N : ἐπαρέτρεχες P N 453 καὶ ante ζωὴν add. P πολλὰ P : πολλὴν N ἔζησας ἀπὸ τότε P N 454 καὶ ante ἐνόσφ add. P καὶ post Πόθον om. N N 455 ἐξηρηγμένη P N 456 μακρέα] ὠραῖα P N 457 ξανθὸν ὀλίγον scripsi (cf. ὑπὸξανθῆζι ὀλίγον E) : ὡσὰν τὸ γάλα N : ὡς καστανούχον P N 458 πλεμμένα scripsi : πλεμένη N : πλεγμένη P σγουρίζουν P : γυρίζουν N N 459 εἰς om. P εἶχεν] ἦτον P μυρσίνης P N 460 μυρσίνη P : σμυρσύνη N καὶ ἐνὶ ἡ μυρσίνη σύγκαρπος νὰ ἔχη καὶ εἰς τόπους ἄνθη P N 461 πανευμορφότατον] λατινοκόκοπον P N 462 χρυσόασπρον scripsi : χρυσὸν ἄσπρον N : χρύσαπρον P ἄνευ γούνης P N 463 sic praeb. P : καὶ εἰς τὸ χέριν τῆς ἐβάσταζεν τριαντάφιλα ἢ κόρη N N 464 χαρτὴν P τὸ²] τὰ P N 465 καὶ om. P ὅπου scripsi : ὅπου N : ὅπου P εἶπε μοι ὅτι ἀγάπη ἐνὶ P P 2796/7 καὶ ἄρτι δουλώθησε καὶ αὐτὴ μεσίτης ὡς διὰ ἐσένα N P 2796 αὐτήν Ma : αὐτὸν P P 2797 ὡς διὰ ἐσένα N : εἰς ἐσέναν P N 398 ποίση με] ποιήσωμεν P N 399 τίποτε εἰς ἐσέναν P καὶ] εἰς τὸ P N 400 ἐστάθη εἰς τὸν τόπον P N 401 om. P καὶ scripsi (cf. καὶ E) : ὡς N N 403 om. P διὰ τοῦτον Wa : διετοῦτον N τόση Wa : τῆς N N 404 τη¹ om. P καὶ προσκυνῶ την P N 405 τοιαῦτα P N 406 γνήσια P N 407 ἂν ἦσουν οὐκ ἐγνώριζα καὶ ὀλοχωρικευόμην P Πόθε Wa : πόθεν N συγγενῆ Wa : συγγενό N του scripsi coll. E : τῆς N edd. N 408 καὶ ante οὐκ add. P P 2807 praeb. P E V : om. N

- ποιίσετε τίποτε εἰς ἐμέν, Ἀγάπη μου καὶ Πόθε, N 409
 συντύχετε τὸν Ἔρωτα, παρακαλέσετέ τον: N 410
 “Ἄνθρωπος ἦτον χωρικός, τίς εἶσαι οὐκ ἤξευρέ σε,
 {καὶ} δι’ αὐτὸν οὐκ ἐδουλώνατο εἰς τὸ ἐξουσιαστικόν σου.”
 Δι’ ἐμέναν ποιίσετε ἐγγυηταί, λόγους καλοὺς εἰπέτε,
 καὶ ἐγὼ νὰ ἴμω εἰς τοῦ Ἔρωτος τὸ τόξον καὶ τὴν φλόγαν,
 νὰ εἶμαι ἀπὲ τῶρα δούλος του καὶ τοῦ θελήματός του.” N 415
 Πλὴν ὡς ἐλάλουν, φίλε μου, καὶ τοὺς ἐπαρεκάλουν,
 ἂν εἶχον φύσεις τῶν ληστῶν νὰ μὲ ἐψυχοπονοῦσαν.
 Καὶ ἀφότου ἐπαρεκάλεσα μετὰ πολλῶν δακρῦων,
 σκύπτει ἡ Ἀγάπη, ἀπὸ τὴν γῆν σηκώνει με καὶ λέγει:
 “Πόθε μου, διὰ τὸν ἄνθρωπον τοῦτον νὰ τὸν εἰπούμε
 τὸν ποθοερωτοκράτορα μὴ νὰ τὸν συμπαθήσῃ.” N 420
 Καὶ ὁ Πόθος μὲ εἶπεν: “Σώπασε, τίποτε μὴ λυπάσαι·
 ἐπεὶ ἀπεδὰ δουλώνασαι καὶ ὀμνύεις νὰ μὴ ἀπιστήσῃς,
 ἔχεις καὶ κόρης ἠθικῆς εὐγενικὴν ἀγάπην
 καὶ ἀπὸ Ἐρωτα συμπαθείαν καὶ τὴν ἐμὴν φιλίαν.” N 425
 Καὶ εἶπεν ὅπου μὲ ἐφύλαττεν τὸν ἔρωτα ἐκεῖνον:
 “Ἄς ἔλθῃ τῶρα μετὰ ἐσὲν ἐδῶ ὅπου δικάζει,
 νὰ γένηται συμπαθείος του, νὰ ἴμω εἰς τὸ πτερόν του,
 καὶ τῆς ἀγάπης τὸν δεσμὸν νὰ ἐπάρῃ διὰ τὴν κόρην.”
 Ἐμετεστάθην ἀπ’ ἐμέν ἡ Ἀγάπη μὲ τὸν Πόθον, N 430
 ἀλλήλως νὰ χειροκρατοῦν καὶ νὰ κρυφομιλοῦσιν.
 Καὶ ἀφότου ἐκεῖ ἀπεσώθημεν εἰς τὴν ἐρωτοδίκην, N 432
- Πάλιν λαλεῖ καταλεπτὸν ὁ Λίβιστρος ὁ ξένος* N 359
τὰς τῆς φισκίνας συμφορὰς τὰς εἶδεν ἐν ὄνειρῳ. N 360
- ἦτον χαμόγειος ἠλιακὸς κτιστὸς ἀπὸ μαρμάρου,
 γύρου του λεφτοκάλαμα λατομημένα στήκουν,
 καὶ τὸ καθέναν ἔμπροσθεν εἶχεν ἱστορισμένα
 ζωδία ἐρωτιδόπουλα ἔμμορφα ἔεστανωμένα†,
 καὶ ζῶα μικρὰ ἐκαθίζονταν εἰς τὸ στηθαῖον τριγύρου, N 365

N 409 ποιῆσεται P τίποτε P : τίποτες N Πόθε] πότε P N 411 ἦτον P : ἦμον N καὶ ante τίς add. N N 412 καὶ
 seclusi (cf. E 346) αὐτὸ P ἐδουλώνομου N N 413 καὶ ante δι’ add. N ποιίσετε] πέσεται P N 414 νὰ ὁμῶς εἰς τὸν
 ἔρωτα P N 415 ἀπὸ P δούλος] φίλος P N 416 καὶ τοὺς] καὶ ὡς τὸν P N 417 εἶχον scripsi (cf. ἦχα E) : ἦτον N P φύσεις
 scripsi (cf. φύσιν E) : φύσις N P edd. τοῦ ληστοῦ N ἐψυχοπονοῦσαν scripsi (cf. ψυχοπονέση με ἦχαν E) : ἐψυχοπονέθην N
 P N 418 ἀφότου] ἀφ’ οὐ τὸν (τοῦ p.c.) P N 419 πίπτει ἐπὶ τὴν γῆν ἡ ἀγάπη P N 420 νὰ] ἄς P N 421 τὸν ποθοερωτοκράτορα
 scripsi coll. V : τὸν ἐρωτοποθοκράτορα P : τοῦ πόθου ἐρωτοκράτορος N N 422 καὶ εἶπε μοι ὁ πόθος P λυπήσαι P N 423
 καὶ ὀμνύεις] ὀμοσας P N 424 κόρην ἠθικὴν P εὐγενικῆς N N 425 καὶ! om. P ἀποερωτοσυμπάθειαν P ἐμὴν φιλίαν
 Ch coll. E V : ὀμοφιλίαν N P N 426 καὶ om. P ὅπου N ἐφύλασσε P N 427 με post τῶρα add. N μετασὲν P σε post
 ὅπου add. P δικάζω N N 428 νὰ γένηται scripsi (cf. ναγύνετε E) : νὰ γένη εἰς P : καὶ γένη ἡ N συμπάθειος του]
 συμπάθεια P μώσης P N 429 ἐπάρης P N 430 ἀπ’ P : διὰ N N 431 ἀλλήλων P κρυφομιλοῦσιν Wa (cf. κριφομιλοῦσιν
 E et κριφὰ νὰ σπητηχένουν V) : κρυφοφυλάσσουν N : κριφοφιλοῦνται P N 432 ἀπεσώθημεν P (cf. ἐπέσαμεν
 E) : ἀπεσώσασιν N τὴν om. N N 359 λύβεστρος N N 360 om. P N 361 ἠλιακὸς χαμόγειος N : χαμαίγιος ἠλιακὸς P
 ἀπὸ μαρμάρου scripsi coll. ἀπὸ μαρμάρου V : ἀπὸ τριγύρου P : ὑπὲρ μερσίνη N N 362 γύρου του N : τριγύρου P λεπτοκάλαμα
 λελατομημένα ἰσθήκουν P N 364–65 om. P N 364 ζωδία N ἐρωτιδόπουλα Wa : ἐρωτειδόπουλα N ἐστανωμένα N (cf.
 παράξενα τῆ θέσει E) : ἐστανωμένα Wa : αἰστανωμένα Hs N 365 στηθαῖον scripsi : στήθος et supra lineam τ add. N : στήθος
 τὸν con. Wa

- ὅλα νὰ πτύουσιν τὸ νερὸν ἀπὸ τὰ στόματά τους,
 Καὶ παρεκτὸς τοῦ ἡλιακοῦ φισκίνα ἦτον κτισμένη,
 νερὸν νὰ γέμη ὀλόγλυκον καὶ κρύον ὡς ὁ πάγος,
 καὶ εἰς τὴν φισκίαν ἔσωθεν ἰστήκετον ἀνάγων
 καὶ ἀπάνω εἰς τὸν ἀνάγοντα μάρμαρον ὡς λεκάνη, N 370
 καὶ εἰς τὴν λεκάνην ἔσωθεν ἄνθρωπος με ἐφάνη·
 ἔμψυχος ἦτον ἔλεγε, νὰ ζῆ καὶ νὰ κινῆται,
 τὰ δύο του χέρια νὰ βαστοῦν ὀμπρὸς του εἰς τὸ στήθος
 τάχατε ἐφάνη με χαρτὶν καὶ εἶχε γραμμένα ταῦτα:
 “Ἄς με πονῆ ὅπου με θεωρεῖ καὶ ὅπου με βλέπει ἄς πάσχη,
 ἄς θλίβεται ὅπου τὰ ὀμμάτια του γυρίζουν πρὸς ἐμέναν,
 τούτην τὴν καταδίκην μου τὴν ἔχω καὶ τὴν ἀσχω,
 τὴν ὑπομένω ἀπὸ Ἐρωταν, τὴν ἐκατεδικάστην,
 διατὶ τὸν οὐκ ἐγνώριζα καὶ οὐδὲν τὸν ἐφοβούμην.”
 Καὶ τὰ μὲν γράμματα ἔβλεπα καὶ τάχα ἀνάγνωσά τα, N 380
 καὶ ἐσείουν τὸ κεφάλιν μου νὰ μὴ καὶ ἐμέναν οὕτως
 καταδικάσῃ ὁ φοβερὸς ὁ ποθοερωτοκράτωρ.
 Ἐκεῖνον ὅπου ἐβάσταζεν τὰ γράμματα ἐπρόσεχά τον,
 καὶ ἔβλεπα ἀπὸ τὰ ὀμμάτια του τὸ δάκρυον νὰ σταλάσσει
 καὶ νὰ χοχλάζῃ ὡς τὸ θερμόν, νὰ καίῃ ὡς τὸ καμίνιν· N 385
 ἀπάνου εἰς τὸ κεφάλιν του νὰ κείτεται ὡς ὀφίδιν,
 ὅλην νὰ περιπλέκεται τάχα τὴν κορυφὴν του,
 νὰ ἔναι τὸ στόμα του πυκνὸν εἰς τὸ μέτωπον τοῦ ἀνθρώπου.
 Καὶ ἐνόσω τὸν ἐπρόσεχα, νὰ εἶπα ἐφώναξέ με:
 “Φοβοῦ μὴ πάθῃς τὰ ἔπαθα καὶ μυριοτυρανῆσαι.” N 390
 Καὶ τὴν φωνὴν ὡς ἤκουσα, νὰ εἶπες ὑπεπάγην,
 νὰ συνθρηνῶ ἐπεχείρησα τὸν ἄνθρωπον ἐκεῖνον,
 νὰ κλαίω τὴν καταδίκην του καὶ νὰ τὸν ἀντιπάσχω·
 καὶ λέγει μοι ὁ ἔρωσ μου τὸν εἶχα μετὰ μέναν:
 “Ὡς διὰ τὸ πταῖσμαν τὸ ἔποικεν διὰ τοῦτο τυραννεῖται.” N 395
 Καὶ μετὰ ὠρίτσαν ὀλιγὴν εἶδα ἀνοικτὰς τὰς πόρτας
 ὅπου ἡ Ἀγάπη ἐσέβηκεν ἀπέσω με τὸν Πόθον· N 397

N 366 ὅλα] ἀλλὰ P πτύουσιν P : πίνουσιν N τοῦ στόματός του P N 367–68 καὶ παρεκτὸς τοῦ ἡλιακοῦ καθάριον ὡσπερ
 πάγος P N 368 πάγος P : πάγων N edd. N 369 ἐστήκετον P ἀνάγων P (cf. E) : ἀνάγων N N 370 ἐπάνω P τὸν ἀνάγοντα
 scripsi coll. E : τὸν ἀνάγονα P : τὸ ἀνάγειον N τὸ post μάρμαρον add. P λεκάνην N N 371 με] ὡς ἐμέναν P N 372 νὰ
 ζῆ καὶ νὰ κινῆται] ζῆ καὶ ἀνακινεῖται N N 373 τάχα ante τὰ δύο add. N βαστά ἔμπροσθεν πρὸς P N 374 χαρτὶν καὶ
 ἔγραφεν οὗτοι ἔγραφον στίχοι N γραμμένα scripsi coll. E V : γράμματα P N 375 ἄς] ὡς P ὅπου¹ scripsi : ὅπου N : ὅπου P
 ἄς πάσχει ὅπου με θέλει P με² om. N πάχει N, corr. Wa N 376 νὰ θλίβεται ὅπου ὀμμάτια (ὀμμάτια a.c.) γυρίζει εἰς P
 N 377 μου om. N N 378 τὴν²] τὸν N ἐκατεδικάστην p.c. P N 380 γράμματα ἔβλεπα P : γράμμα ἔγραφα N καὶ² om.
 N ἀνέγνωθέ P N 381 ἔσιον P μὴ καὶ ἐμέναν ποιήσει P N 382 με post καταδικάσει add. P ὁ ποθοερωτοκράτωρ
 P : ἐρωτοκράτης ἔρωσ N N 383 ἐκεῖνον scripsi (cf. ἐκεῖνος E) : ἐκεῖνα P : εἰς δὲ τὸν N ὅπου scripsi : ὅπου N : ὅπου P
 ἐπρόσεχά τον] προεῖχον P N 384 καὶ om. P τὸ δάκρυον P : τὰ δάκρυα N σταλάσσει scripsi : στάζει P : σταλάσουν N
 N 385 καὶ P (cf. E) : τοῦ N χοχλάζῃ scripsi (cf. χοχλάζῃ E) : κοχλάζῃ P : χοχλάζουν N νὰ καίῃ ὡς τὸ καμίνιν P (cf. E) : νὰ
 βράζουν ὡς τὸ κακάβην N N 386 πάνω P κῆτε P ὀφίδιν P : τὸ φίδιν N N 387 ὅλην] ἄλλον P N 388 εἰς τὸ μέτωπόν του
 πυκνὸν τὸ στόμα του ἀνθρώπου P πυκνὸν P : πικτὸν N N 389 καὶ om. P νὰ εἶπα] ἵππος (i.e. εἶπ' ὡς) P ἐφώναξέ P
 N 390 φοβοῦμαι P τὰ] τὸ P καὶ πικρὰ τιμωρῆσαι P N 391 νὰ P : ὡς N λέγῃς P ὑπεπάγην P : ὑπετάγην N : ἐπεπάγην
 temp. Ch N 392 καὶ συνθρηνῆν N ἄνθρωπον P (cf. E V) : ἄγωρον N N 393 του] μου P τὸν P : τὴν N N 394 ἔρωσ με
 λέγει ὁ φύλαξ μου P μετεμέναν P N 395 ὡς διὰ] ὅλον P ἐποίησες P διὰ τοῦτο P : δι' αὐτὸν N τιμωρῆσαι P N 396
 ὄραν P ὀλιγὴν P (cf. E) : ὀλίγην N εἶδα] βλέπω P

- ἔρωσ ἐξέβην ἀπεκεῖ καὶ λέγει τον ἐκεῖνον
 ὁποῦ με ἐφύλασσαν ἐμέν: “Ἐπαρ’ τον, ἔλα ἀπέσω.”
 Καὶ ἐκεῖνος τὸν ἐρώτησεν: “Τί λέγουν ὡς διὰ τοῦτον;”
 Ἐκεῖνος ἀπεκρίθη κρυφῶς νὰ μὴ τὸ μάθω:
 “Ἡ Ἀγάπη μεσιτεύει τον, ἐγγυεῖται τον ὁ Πόθος,
 καὶ συμπαθεῖ τον ὁ Ἐρωτας, τίποτε μὴ λυπῆται.”
 Καὶ εἶπεν μοι: “Περιπάτησε, μὴ θλίβεσαι ἀπὲ τῶρα.”
 Ἐμπαίνω ἀπέσω μετ’ αὐτούς, πλήθος πολὺν εὐρίσκω,
 ἦσαν μυριάδες ἄνθρωποι καὶ ἡ δίκη τους τοιαύτη
 δι’ ἀγάπην, ἔρωτος στοργῆν, διὰ πόθου διακρισίαν·
 καὶ μέσα εἰς τούτους, φίλε μου, μάθε τὸ τί ἐξενίστην,
 τὸ εἶδασιν τὰ ὀμμάτια μου ἐξαπορεῖ το ὁ νοῦς μου.
 Ἐρωσ τριμορφοπρόσωπος κάθηται εἰς τὸν θρόνον,
 τὸ πρῶτον του τὸ πρόσωπον βρέφος μικροῦ παιδίου,
 ἀπαλοσάρκου, τρυφεροῦ, καὶ εἶχεν ξανθὴν τὴν πλάσιν,
 ἐὰν τὸ εἶδες, νὰ εἶπες ἐκ παντὸς χέρια καλοῦ ζωγράφου
 τεχνίτου τὸ ἐστόρησαν, ψέγος οὐδὲν βαστάζει·
 τὸ δεῦτερον ἐφαίνετον ὡς μέσης ἡλικίας,
 νὰ ἔχη τὸ γένιν στρογγυλόν, τὴν ὄψιν ὡς τὸ χιόνι·
 καὶ τὸ ἀπ’ ἐκεῖνου πρόσωπον γέροντος νὰ εἶδες ὄψιν,
 σύνθεσιν, σχῆμα καὶ κοπὴν καὶ πλάσιν ἀναλόγως·
 καὶ τὸ μὲν πρῶτον πρόσωπον εἶχεν ἐξ ὀλοκλήρου
 τὰ χέρια, τὰ ποδάρια καὶ τὸ ἄλλον του τὸ σῶμα,
 τὰ δὲ ἀπ’ ἐκεῖνου πρόσωπα μόνον ἀπὸ τοὺς ὤμους.
 Ἐθῶרון τα ὅτι ἐκείτονταν ὡς ἦσαν κατ’ ἀξίαν,
 ἔβλεπα τὴν τριμόρφωσιν, ἔλεγα: “Τίς ὁ πλάστης
 <καὶ> τί τὸ ξενοχάραγον τὸ βλέπω, τί ἔναι ἐτοῦτο;
 Τίς νὰ με εἶπῃ τὸ θεωρῶ, τίς νὰ με τὸ ἐρμηνεύσῃ,
 τίς ἄνθρωπος φιλόκαλος νὰ με τὸ ἀναδιδάξῃ;”
 Καὶ ἐνόσφ εἰς τέτοιαν μέριμναν ὁ νοῦς μου ἐτρικοπαῖτον,
 ὀκάποτε καὶ ἡ ζήτησις γίνεται ἡ ἐδική μου:
 “<Ὁ> ἀντιστάτης ἄς ἐλθῇ,” φωνάζει ὀκάτις ἔρωσ.
 Γίνεται τάξης μερισμὸς ἀπέδω μου καὶ ἀπέκει,
 λέγει με ὁποῦ με ἐφύλασσαν: “Ἐλα νὰ προσκυνήσῃς.”

N 282 ἐμέν] ἐμέ P καὶ ante ἔλα praeb. P N 283 καὶ om. P ἠρώτησεν P τί λέγουν ὡς] τί λέγουσι iter. P N 284 ἀπεκρίθηκεν] ὑπεκρίθη τον P κρυφὰ P μάθω Wa (cf. E): μάθη N P N 285 ἢ om. P ὁ πόθος τὸν ἐγκυῆται P N 286 ὁ Ἐρωτας] ἀπὸ ἔρωτα P N 287 εἶπε με περιπάτησεν P N 288 σεβαίνω P αὐτούς P: αὐτῆς N N 289 ἦσαν] ὡσάν P οἱ δῆκη νὰ ἔν τῶν ὄλων P N 290 στοργῆν om. P διακρισίαν P: δι’ ἀκρασίαν N N 291 μέσα] ἐμέναν P τούτους] αὐτούς P ἐξενίστην P N 292 καὶ τί εἶδασιν τὰ ὀμμάτια μου P N 293 στρωτριμορφοπρόσωπος ἐκάθητο εἰς θρόνον P N 294 ὡς βρέφος N: ὡσπερ conit. Wa N 295 ἀπαλοσάρκιν τρυφερόν νὰ ἐξανθῇ εἰς τὴν πλάσιν P τρυφεροῦ Lt coll. E: τρυφερόν P: φοβεροῦ N N 296 ἐὰν τὸ εἶδες νὰ εἶπες P: τοῦ νατὸν ἴδες N χέρια καλοῦ ζωγράφου] κάλλους καλοῦ τεχνίτου P N 297 τεχνίτου Wa: τεχνίτες N τεχνίτου τὸ ἐστόρησεν] ζωγράφου χαίρια ἱστορικοῦ P ψέγος Wa: ψίγος N καὶ ψόγον οὐ βαστάζει P N 298 ἐφαίνετο ἐκ P γένειον P τὸ χιόνι] σιτόχρους P N 300 ἀπ’ ἐκεῖθεν P εἶδεν P N 301 κοπὴν . . . πλάσιν] σκοπὸν . . . γλώσσαν P N 303 του καὶ post χέρια add. P τὸ ἄλλον] ὄλον P N 304 τὰ . . . πρόσωπα scripsi: τὸ . . . πρόσωπον N P ἀπ’ ἐκεῖθεν P θεαῶרון P τα om. P ἐκείτονταν P N 306 ἤλεγα τίς ἢ πλάσις P N 307 καὶ suppl. Ch coll. E ἐξενοχάραγον P ἔναι ἐτοῦτο] ἔνι τοῦτο P N 308 με¹ om. P εἶπῃ P N 310 καί—νοῦς μου] ὁ νοῦς μου εἰς τοιαύτην μέριμναν P ἐτρικοπαῖτον N P (cf. ἐτρικοπαῖτον E) N 311 ἰδική P N 312 ὁ suppl. Wa τὸν ἀντιστάτην P ἐλθῇ P: ἐλθῆ N N 313 τάξης scripsi: τάξις N P edd. μερισμῶς P: μέρους μου N μου om. P ἀπ’ ἐκεῖθεν P N 314 λέγει με] καὶ λόγους P ἐφύλαξεν P

- Ἐσέβην εἰς τὸν Ἔρωτα, πίπτω εἰς τὴν γῆν ὀμπρός του, N 315
καὶ ἠρξάμην μετὰ δάκρυα μου νὰ κλαίω καὶ νὰ τὸν λέγω: N 316
- Εἰς ὕπνον του τὸν Ἔρωτα ὁ Λίβιστρος προσπίπτει,
προσπίπτει καὶ παρακαλεῖ μετὰ πολλῶν δακρύων.* N 466a
N 466b
- “Ἔρωτος, αὐθέντα βασιλεῦ, δέσποτα γῆς ἀπάσης, N 317
τῶν ἀναισθητῶν ἀρχηγέ, τῶν αἰσθητῶν κατάρχα,
πάσης ψυχῆς ἐρευνητά, τοῦ πόθου δικαιοκρίτα,
καὶ τῆς ἀγάπης συνεργέ, τῆς ὑπολήψεως φίλε· N 320
ἂν ἀπὸ ἀναισθησίας μου τὴν εἶχα πρὸς ἐσέναν
κατεφρονίσθης ἀπὸ ἐμέν, δέσποτα ποθοκράτωρ,
μὴ ἐξεριστῆς τὸ πταῖσμα μου, τόσον μὴ τὸ κακώσης,
γνώρισε, ἤμουν χωρικὸς καὶ συγγνωμόνησέ το·
ἀρκεῖ τὸ μὲ ἐφοβέρισες, ἐλέησε με ἀπὲ τώρα, N 325
[ν]ὰ ὀμόσω νὰ εἶμαι δοῦλος σου ὅλος τοῦ ὀρισμοῦ σου,
λίζιος τοῦ θελήματος καὶ τοῦ προστάγματός σου.”
Καὶ τότε ἀφοῦ τὸ ἐπλήρωσα τὸν ἐπαρακάλουν,
λέγει με: “Εγείρου ἀπὸ τοῦ νῦν διὰ μεσιτείας τοῦ Πόθου·
διὰ τὴν ἐγγύησιν, γνώριζε, τὴν εἶχα ἐκ τὴν Ἀγάπην, N 330
σπλαγχνίζομαί σε ἀπὸ τοῦ νῦν, ἐλεῶ καὶ συμπαθῶ σε·
τὸ ἔπταισες οὐ ψηφίζω το, ἀμνημονῶ εἰς ἐκεῖνον,
καὶ ἀπὸ τοῦ νῦν παράλαβε ἀγάπην εἰς τὸν νοῦν σου
καὶ πόθον κόρης ἠθικῆς, ἐρωτοεξηρηγμένης,
πόθον Ροδάμνης θυγατρὸς Χρυσοῦ τοῦ βασιλέως.” N 335
Ἐπροσηκώθην ἐκ τὴν γῆν, ἐπροσεκύνησά τον,
εἶδα φρικτὸν μυστήριον, φίλε μου, εἰς ἐκεῖνον·
τὴν μίαν φωνὴν ἐμέριζαν τὰ στόματα τὰ τρία, P 217
ἐλάλει οὗτος καὶ νὰ λὲς ἐφώναζεν ἐκεῖνος, P 218
{καὶ} ἤκουες {τὸ} τέλος τῆς φωνῆς ἐκ τῶν τριῶν τὸ στόμα, P 220
καὶ ἀπλῶς οὐκ εἶχες τὴν ἀρχὴν, οὐδὲ τὸ τέλος πάλιν, P 219
τὸν λόγον τὸν ἐφώναζεν πόθεν νὰ τὸν εἰκάξης, P 221
Ἀπέδω του καὶ ἀπέκει του τοῦ ἐρωτοτριπροσώπου
δύο γυναῖκες ἴσταντο καλὲς εἰς χαρακτῆραν, N 225
<καλὲς εἰς εἶδος καὶ εἰς κοπὴν, παράξενες τὴν ὄψιν·>
ἢ μία στεφάνιν νὰ φορῆ μαργαριτάριν ὄλον,
ἄσπρον ὡς τὸ χιόνιν τὸ καλὸν τὸ ἀκόμη οὐκ ἐπατήθη·

N 315 ἐμπρός P N 316 καὶ¹ om. P μετὰ N P : μετὰ dist. Hs δακρύων P N 466a-b hanc rubricam atramento exaratum hic graeb. N P, sed post N 466 (≈ P 2797) perperam transp. Hs N 466b προσπίπτει καὶ om. P N 317 αὐθέντη P τῶν ἀπάντων P N 318 ἀναισθητῶν P : ἀνεστήμων N αἰσθητῶν P : ἀρχηγῶν N N 320 τῆς ἀγάπης] γῆς ἀπάσης P συνεργέ P : σύνεργε N N 321 ἂν om. P τῆς post ἀπὸ add. P ἀναισθησίας P : νηστείας N τὴν εἶχα πρὸς ἐσέναν] καὶ ἀπὸ χωρισμοῦ μου P N 322 κατεφρονίσθης Wa : καφρονίσθης N : κατεφρονήθης P ἀπ' ἐμοῦ P αὐτοκράτωρ P N 323 ἐξορισθῆς P κακίσης P N 324 om. P N 325 ἐλέησόν P ἀπὸ P N 326 vā suppl. Wa : om. P ὦμοσα P ὅλος N : δοῦλος P ὀρισμοῦ P : ὀρισμός N N 328 ἀφοῦ τὸ] ἀφότου P ἐπαρακάλουν P N 330 τὴν ἐγγύησιν ἐγνώριζε P ἐγγύησιν corr. Kt : ἐγγύωσιν N edd. εἶχα] οἶδα P N 331 καὶ] σε P N 332 ἔπταισες P : ἔπεσες N καὶ ante ἀμνημονῶ add. P ἐκεῖνο P N 333 καὶ om. P N 334 ἠθικῆς P : συνθηκῆς N ἐρωτοεξηρηγμένης P P 217-302 om. N P 220 huc traieci coll. E V P 221 καὶ . . . τὸ seclusi coll. V P 223 τὸν² scripsi (cf. του E et ὅπου V) : οὐκ P : ὄν conī. Ma P 224 του¹ corr. Ma (cf. E) : το P P 225 unum excidisse versum videtur in P, quem e.g. supplevi ex E (etiam cf. καλαῖς εἰς ἦδος εἰς μορφήν εἰς σύνθεσιν καὶ εἰς κάλος V) P 226 ὄλον scripsi coll. E V : μόνον P P 228 αὐτὴ scripsi coll. E V : ἄλλη P : ἄλλο conī. Ma

- ἡ ἄλλη εἰς τὸ κεφάλιν της καὶ αὐτὴ στεφάνιν εἶχεν,
κόκκινα λυχνιάρια νὰ τσούζουν ὡς ἡ φλόγα·
ὀλόασπρα ἦν τὰ ρούχα της τῆς μιᾶς ὡς τὸ βαμβάκιν,
<τῆς ἄλλης ὀλοκόκκινα νὰ λάμπουν ὡς ὁ ἥλιος·>
καὶ εἰς τὸ πρὸς ἕναν γόνατον τοῦ ἐρωτοκρατοῦντος
τῶν δύο τὰ χέρια κείτουνται ἐπάνω εἰς τὰ δεξιὰ των,
ὄρκου σημεῖον ἐρωτικὸν εἰς εὐύποληψίαν.
Ἄκουσον τί με ἐρμήνευσαν διὰ τὰς δύο γυναῖκας:
“Βλέπεις τὴν ὀλοκόκκινον ἐκείνην τὴν ὠραίαν
ὀποῦ εἰς τὸ μέρος ἴσταται ἴτου Ἔρωτος τὸ δεξιόν;
Λέγουν τὴν ἡ Ἀλήθεια, ἐκείνη ὁμνεῖ εἰς ἐτούτον
νὰ μὴ ψευσθῆ <τὰ> ὑπόσχεται διὰ πόθον εἰς τὸν κόσμον·
ὀποῦ ἴσταται εἰς τὸν ἀριστερὸν λέγουν τὴν Δικαιοσύνην,
ὁμνύει καὶ αὐτὴ τὸν Ἔρωτα τὸ δίκαιον νὰ φυλάσσει,
νὰ μὴ διὰ προσωπόληψιν πολλάκις παρακρίνη·
ἐνὶ αὐτῇ ὀλοκόκκινος καὶ ὀλόλευκος ἐκείνη,
καὶ ὡς κρύσταλλον παρείκασε ἐκείνην ἐκ τὰ νέφη,
ὡς φλόγα ταύτην ἐκ τὴν γῆν διὰ τὸ ἀψευδήγορόν του·
ἶδε, ἄνθρωπε, θαύμαζε καὶ τὰς μορφὰς τῶν τριῶν.
Ἄφου ἀπεδὼ μετασταθῆς καὶ ὑπάγης καὶ παρέκει,
θέλεις σεβεῖν εἰς τοῦ Ἔρωτος τὰ βέλη νὰ ὁμόσης
καὶ ἀπέκει νὰ τὰ διδαχθῆς, νὰ ἴδῃς καὶ τὸν μάντιν,
ὀποῦ σὲ θέλει ἀφηγηθεῖν {τὸ} τί ἔναι τὸ θέλεις πάθειν
καὶ πότε τὴν ἀγάπην σου θέλεις ἀποκερδίσειν.”
Ὅπου με συνετύχαιεν ἀφῆκε, μετεστάθη,
πάλιν θεωρῶ τὸν Ἔρωτα, πάλιν αὐτὸς με λέγει:
“Λίβιστρε, τί στήκεις καὶ θεωρεῖς; Ἄγωμε νὰ ὁμόσης.
Ἀγάπη, σύ τον ἔπαρε, Πόθε, παράλαβέ τον,
τὸ ἐγγυτικὸν του ποιήσετε, τὸ βέβαιον ἄς ὁμόση,
ἄς τοξευθῆ {ἐκ} τὸν ἔρωτα τοῦ πόθου τῆς Ροδάμνης.”
Εὐθύς τὸν προσεκύνησα καὶ ἀπέκει μετεστάθην·
ὁ Πόθος ἦτον ἀπεδὼ καὶ ἀπέκει μου ἡ Ἀγάπη,
εἰς τὸ κελλὶν ἀπήγαμεν ὅπου ἦτον τὸ ὄρκωμόσιν·
- Ἐκφρασις ἄλλη ἐρωτικὴ τῆς ποθορκομοσίας.*
- ταῦτα εἰς ἕναν δίθυρον εὐρομεν τοῦ κελλίου,
γραμμένα ἦσαν γράμματα καὶ ἄκουσον τί ἐλαλοῦσαν:

P 230 ὀλόασπρα scripsi (cf. ὀλάσπρα E V) : ὀλόλαμπρα P βαμβάκιν scripsi (cf. βαμπάγκην V) : στεφάνιν P (et E) **P 230** post hunc versum lacunam unius versus suspicor, quam e.g. supplevi (insuper cf. P 235/242 et V ad v. P 229) **P 231** fort. post hunc versum statuenda est lacuna duorum fere versuum **P 234** ἄκουσον scripsi (cf. ἄκουσε E et ἄκουσον V) : ἠκουσες P **P 235** βλέπεις scripsi coll. E V : βλέπω P **P 236** cf. ὀποῦ εἰς τὸ μέρος τὸ δεξιῶν ἦστεκε τοῦ κρατοῦντος E **P 237** ἐτούτον scripsi (cf. ἐκείνον E et αὐτήν V) : τὸν ἔρωτά μου P **P 238** νὰ Ch coll. E V : ἵνα P τὰ supplevi e V (cf. τὸ E) **P 249** τὸ¹ seclusi **P 251** an ἀφῆκε με καὶ ἐστάθη? (cf. ἀφοίκε με καὶ ἐδιέβη E) **P 253** στήκεσαι P, corr. Ma **P 255** ποιήσετε scripsi (cf. πίσεται E) : ποιήσαι P ἄς ὁμόση scripsi (cf. νὰ ὁμώσει E) : ἡ ὁμώσια ἄς γένη P **P 256** ἄς suppl. Ma ἐκ seclusi coll. E τοῦ πόθου] an τῆς κόρης? (cf. E) **P 260–62** minio exarati in P **P 261** post hunc versum lacunam aliquorum versuum suspicor, in quibus Libistrus verba inscriptionis refert; e.g., cf. ὀπόχι πόθον καὶ φιλήαν ἄς τρέχη εἰς τὸν μάντιν | στὸν ἔροταν τὸν θαυμαστὸν τὸν πόθον τῆς ἀγάπης | ἡ δε ἐκφεύγι ἀπαυτοῦς ἀλὶς ἐκίηον ἔχι V

- < >
 Πάλι ἄκουσον τὸ δίθυρον τί εἶχεν ἱστορίαν·
 εἶχε τὸν Ἔρωτα γυμνὸν ἐπάνω ἱστορισμένον,
 τὸ ἕναν του χέριν νὰ κρατῆ σπαθὶν ἠκονημένον,
 τὸ ἄλλον ὀλοκόκκινον ἀπτομένην λαμπάδα. P 265
 Ἄπεδὰ μάθε ἐκ τῆς γραφῆς τὸ ἦτον παρακάτω:
 “Ἔρωσ ἀκαταπόνετος οὐρανοβυθοφθάνος.”
 “Λοιπὸν οὐκ ἔνι ὀποῦ ἔλαθεν τὸν Ἔρωτα εἰς τὸν κόσμον,
 ἔχει ἠπληροφρήθησαι†,” πάλιν λέγει με ὁ Πόθος,
 “οὐκ ἔνι ὀποῦ ἐξεγλύτωσεν τὴν ἐρωτοταξίαν.” P 270
 Ἄπέκει ἐμετεστάθημεν καὶ ἀπήγαμεν ἀπέσω
 εἰς τὸ κελλὶν τὸ ἐρωτικὸν τῆς ποθοορκωμοσίας·
 εὕρισκω εἰς χρυσοκόκκινον ἐπάνω ἀναλόγιν
 πτερὸν νὰ κεῖται τοῦ Ἔρωτος καὶ τόξον γεμισμένον,
 καὶ μέσα εἰς αὐτὸ χαρτίν, εἶχε τοὺς λόγους τούτους: P 275
 Ὅρκος ἐρώτων φοβερὸς <τὸν ἔχουν οἱ ποθοῦντες,
 καὶ ἀπὸ ψυχῆς ὁ Λίβιστρος> ὁμνεῖ νὰ μὴ ἀθετήσῃ. P 276a
 P 276b
 “Ἐγὼ εἶμαι <ὁ> νόμος τοῦ Ἔρωτος, {καὶ} τοῦτο ἔνι τὸ πτερὸν μου
 καὶ τοῦτο ἔναι τὸ δοξάριν μου, καὶ ὁμνύετε οἱ πάντες
 λίζιοι νὰ εἴστε δοῦλοι του, νὰ μὴ τὸν ἀθετήτε.
 Τί πλανᾶσθε ἐξαπορῶ καὶ τί {ἔναι} τὸν ἀθετεῖτε· P 280
 ποῦ νὰ τὸν ἐγλυτώσετε; Φρίττω ὅτι φεύγετέ τον.
 Ἄν πετασθῆτε εἰς {τὸν} οὐρανόν, πτερὸν ἔχει καὶ φθάνει·
 ἂν καταβῆτε εἰς <θάλασσαν, γυμνὸς ὡς τὸν θεωρεῖτε,
 καὶ καταφθάνει εἰς> ἄβυσσον καὶ οὐκ ἐγλυτώνετε τον· P 283a
 P 283b
 ἂν δὲ ἴσως πάλιν εἰς τὴν γῆν κοσμοπεριπατεῖτε,
 θεωρεῖτε <καὶ> τὸ τόξον του, πολλὰ στοχὰ δοξεύει,
 καὶ οὐκ ἔνι ὁδὸς νὰ φύγετε τὴν ἐρωτοταξίαν. P 285
 Λοιπὸν ἐπιφωνοῦμαι σας ὀποῦ εἴσται ἀπὸ τὸν κόσμον,
 δουλώνεσθαι<εἰς> τὸν Ἔρωτα, καὶ ὀποῦ τὸν θέλει ὁμόσειν,
 ἃς ἔνι βέβαιον τὸ λαλεῖ, μὴ ὀρκοπαραβατήσῃ.”
 Καὶ παρακάτω ἔγραφεν τὰ ἐκ τὴν γραφὴν ἐκείνην: P 290
 “Βέλη καὶ τόπος καὶ μονὴ τῆς ποθοορκωμοσίας.”
 Ἄνέγνωσά την τὴν γραφὴν, εἶδα τὴν ἱστορίαν,
 ἀπλώνω ταῦτα εἰς τὸ πτερὸν καὶ ἐπάνω εἰς τὸ δοξάριν,
 καὶ εἶπα: “Μὰ τοῦτο τὸ πτερὸν, μὰ τὸ εὔστοχόν σου τόξον,
 δουλόνομαι εἰς τὸν Ἔρωτα, λιζιώνομαι εἰς τὸν Πόθον,
 πιστὸς τῆς νὰ εἶμαι ἀπὸ τοῦ νῦν τῆς Ἐρωτικοαγάπης.” P 295

P 267 οὐρανοβυθοφθάνους P, corr. Ma P 269 πληροφορήσαι σε con. Ma: an πληροφορήθησε? P 271 ἐμετεστάθησαν P, corr. Ma P 275 αὐτὸ Ma (cf. αὐτὸν E) : αὐτὰ P P 276a-b rubrica lacunosa atramento exarata in P, quam e.g. supplevi ex E P 277 ὁ supplevi (cf. ὀνόμοστού E) καὶ seclusi P 279 λίζιοι Ch : σύζιοι P εἴστε scripsi coll. E : ἦτε P P 280 ἔναι seclusi τὸν scripsi : τὸ P P 281 ἐγλυτώσετε scripsi coll. E : ἐγλύσετε P P 282 τὸν seclusi P 283a-b lacunam e.g. supplevi ex E P 284 ἂν Ma : ἐὰν P κοσμοπεριπατεῖτε scripsi : κόσμον περιπατεῖτε P P 285 καὶ supplevi coll. E στοχὰ P : εὔστοχα con. Ch P 287 σας . . . εἴσται scripsi coll. E V : σε . . . ἦσαι P P 288 εἰς suppl. Ma (cf. E V) P 289 ἃς rut. Ma (cf. E) P 291 βέλη καὶ τόπος scripsi coll. E : κελλὶν πόθος P : Κελλὶν τοῦ Πόθου con. Ma μονὴ scripsi coll. E : μονὴν P Ma P 295 βουλόνομαι P, corr. Ma ἀλυζιόνομαι P, corr. Ma

᾿Ωμοσα καί, ἀφότου ᾿ωμοσα, ταῦτα καὶ ὁ μάντις ἦλθεν,
ὁ μάντις τὸν <μὲ> ἐρμήνευσαν νὰ μὲ ἴδῃ εἰς τὸν ὄρκον,
καὶ ταῦτα ἐν πρώτοις λέγει με λόγους καὶ συντυχίας: P 298a

Τὰ θέλει πάθει <ὁ> Λίβιστρος ὁ μάντις τοῦ τὰ λέγει. P 298b

“Λίβιστρος, γῆς λατινικῆς ἄρχων, τοπάρχης μέγας,
πολλῶν πραγμάτων ἄνθρωπος, ρήγας πολλῶν ἀνθρώπων, P 300
μέλλει τοῦ τόπου νὰ γενῆ τοῦ γονικοῦ του ξένος
διὰ Ροδάμνην τὴν καλήν, τὴν ἐρωτικοπόθον· P 302

<δεσπότης μέλλει νὰ γενῆ τοῦ Ἄργυροῦ τοῦ Κάστρου,>
Χρυσόν, πατέρα τὸν λαμπρὸν τῆς κόρης τῆς Ροδάμνης, N 336

νὰ διαδεχθῆ ἐκ τὴν χώραν του καὶ νὰ κοσμοκρατήσῃ·
μετὰ δὲ χρόνου διάστημα νὰ χάσῃ τὴν Ροδάμνην
ὑπὸ γυναικας πονηρᾶς, τῆς κακομάγου γραίας,
καὶ νὰ ἔβγῃ εἰς ἀναζήτησιν τῆς κόρης τῆς Ροδάμνης· N 340

δίχρονον θέλει περπατεῖ νὰ ὑπάγῃ νὰ τὴν εὔρῃ·
καὶ ἀφοῦ τὴν εὔρει ἀπὸ καλοῦ φίλου του συνεργίαν,
εἰς ἄλλον ἕναν διάστημα νὰ παραδράμῃ χρόνος
καὶ πάλιν Κάστρου τοῦ Ἄργυροῦ νὰ γίνεται δεσπότης
καὶ κόρην τὴν παράξενον νὰ τὴν συναποθάνῃ.” N 345

Εἶπεν ἐκεῖνος ὁ καλὸς ὁ μάντις ὁ προγνώστης,
ἐλάλησε τὰ μέλλοντα καὶ ὀκάποτε ἀνεσπάσθη N 347

ἀπὸ τοῦ ὄνειρου τὴν πλοκὴν, φίλε μου, τοῦ τοσοῦτου. P 311

Ἐξύπνησεν ὁ Λίβιστρος τῆς ὄνειροπλασίας, N 347a
ἐξύπνησεν ὀλοζάλιστος, μυριοθορυβισμένος. N 347b

Ἄνοῦς μου εἶχεν ταραχὴν καὶ φόβον ἢ ψυχὴ μου, N 348

μέριμναν ἢ καρδίαν μου καὶ κλόνον ἄλλ’ ὅποσον·
᾿ωραν χασμένος περισσὴν νὰ κείτωμαι νὰ βλέπω N 350

τὸ πότε νὰ ἔλθῃ ὁ λογισμὸς τὸν εἶχα ἂν οὐκ ἐχάθῃ.

Ἄκάποτε ἐπανήφερα καὶ ἦλθαν τὰ λογικά μου,
ἀνέβην ἀπὸ τὸν βυθὸν τοῦ ὄνειρατος ὁ νοῦς μου,
ἔρριψα ἀπὸ τὰ ὀμμάτια μου τὸν ὕπνον παραυτίκα·

P 297 μάντις scripsi coll. E : προτομάντις P ἦλθεν e versu sequenti huc traieci coll. E **P 298** μὲ suppl. Ma ἐρμήνευσαν scripsi coll. P 234 : ἐρμήνευσε P **P 298a** λέγει με scripsi coll. E V : λέγω τον P **P 298b** atramento exaratus in P ὁ supplevi coll. E **P 299–302** minio exarati in P **P 300** ρήγας Ch (cf. κύρις E) : μέγας P **P 301** versum correxi coll. E : μέλλει τοῦ τόπου του τοῦ γονικοῦ νὰ γένηται καὶ ξένος P **P 302** post hunc versum lacunam in N P suspicor, quam e.g. supplevi ex E (etiam cf. δεσπότης ἄλος νὰ γενῆς γῆν ἀργυροῦ τοῦ κάστρου V) **N 336–39** om. P **N 337** διαδεχθῆ scripsi (cf. εὔγει E) : διαδεχθεῖς N κοσμοκρατήσῃ scripsi (cf. κοσμογυρεύσῃ E) : κοσμοκρατήσῃ N **N 338** δὲ χρόνου] διχρόνου E, an recte? (cf. S 1375–80 et S 1713–15) **N 340** εὔγει P : εὔγης N **N 341** δίχρονον] δύο χρόνους P θέλει P : θέλεις N περιπατεῖν P ὑπάγῃ . . . εὔρει P : ὑπάγῃς . . . εὔρεις N **N 342** εὔρει P : εὔρεις N του P : σου N **N 343** ἕνα P χρόνον P **N 344** γίνεται P : γύνεσε N **N 345** συναποθάνῃ P : συναποθάνῃς N **N 346** εἶπεν—καλὸς] ταῦτα εἶπεν ἐκεῖνος P **N 347** καὶ ὀκάποτε ἀνεσπάσθη (corr. Ma) P (cf. καὶ ὀκάποτε ἀντιστάθῃ E) : καὶ ἐξύπνησα εὐθέως N **P 311** praeb. P E : om. N **N 347a–b** atramento exarati in N : om. P **N 347a** ὄνειροπλασίας N, corr. Lt **N 348** εἶχεν] νὰ ἔχῃ P **N 349** κλόνον] φόβον P ἄλλ’ ὅποσον scripsi coll. ἄλλω πόσον E : ἀλλὰ πόσον P : ἀλλὸ πόθον N **N 350** χασμένος P : χαϊμένος N **N 351** τὸ ante πότε om. P ἐχάθῃν P **N 352** post N 353 praeb. P **N 352** καὶ ἦλθαν] ἦλθον P **N 354** παραυτίκα] περὶ βίαν P

- ἐκάτσα καὶ ἐκλονίζετον ὁ νοῦς μου ἀπὲ τὸν φόβον, N 355
 ἀνεψηλάφουν διὰ δεσμὸν μὴ ἔχη ὁ σφόνδυλος μου,
 ἔβλεπα ἂν εἶμαι ὡς με ἔσυρναν ἐκεῖνοι δεσμομένους.
 Ἦτον ὁ νοῦς μου εἰς Ἔρωταν τὸν τρίμορφον ἐκεῖνον, N 358
 ἐσκόπου τὰς παράξενας τὰς δύο πλαγινὰς του, P 322
 τὸν ἠλιακὸν ἐθαύμαζα καὶ τὴν καλὴν φισκίαν, N 467
 ἔβλεπα νὰ εἶπες αἰσθητὰ τὴν ποθοορκομοσίαν·
 ἤμουν εἰς τοῦτο καὶ εἰς αὐτὸ καὶ εἰς τὸ ἄλλον τὸ παρέκει,
 ἤθελα ἐκεῖνα νὰ σκοπῶ καὶ ἐτοῦτα νὰ φροντίζω, N 470
 τὸ ἄλλο νὰ ἔχω μέριμναν, νὰ μὴ με λάθῃ ἐκεῖνον,
 καί, πιστευσέ με, εἰς ἐκατὸν ἐκόπτετον ὁ νοῦς μου.
 Καὶ τέως μετὰ ὥραν περισσὴν μηνῶ τὸν συγγενῆ μου,
 ἐκεῖνον ὅπου μοῦ ἔλεγεν τὰ δύναται ἡ ἀγάπη·
- Ὁ Λίβιστρος τὸ ὄνειρον λέγει τὸν συγγενῆ του. N 475
- καὶ ἅμα τὸν εἶδα, εἶπα τον, οὐδὲ ἐχαιρέτησά τον: P 331
 “Ἰδὲς τὸ τί με ἐγίνετον τὴν χθεσινὴν ἐσπέραν. N 476
 Ἔπλασεν ὁ Ἔρωσ ὄνειρον τὸ νὰ εἶπες ὅτι ἐβλέπω,
 καὶ ἔχει ὁ νοῦς μου μέριμναν καὶ ὀδύνην ἢ ψυχὴ μου·
 ἔπλασεν ὁ Ἔρωσ, συγγενῆ, πλάσμα φρικτὸν ὀνείρου,
 τὸ ἀκόμη βλέπω αἰσθητῶς καὶ ἐντρέχει εἰς ὀφθαλμούς μου.” N 480
 Καὶ ἐκεῖνος με λέγει: “Λίβιστρε, δέσποτα, γῆς τοπάρχα,
 γῆς κοσμοκράτωρ τῆς ἐμῆς, εἰπέ, ἀφηγήσου μέ το.”
 Καὶ ἠρξάμην τὴν ἀφήγησιν, φίλε μου, νὰ τὴν λέγω
 τοῦ ὀνείρατος τοῦ ἐρωτικοῦ τὸν συγγενῆ μου ἐκεῖνον·
 καὶ ὀπότεν ἦλθα εἰς τὸ ὄνομα τῆς κόρης τῆς Ροδάμνης, N 485
 εἶπεν μοι: “Κράτει, Λίβιστρε, δι’ αὐτὴν τὴν συντυχαίνεις
 εἶδησιν ἔχω καὶ ἄκουσε, τώρα καιρὸς παρῆλθεν.
 Νομίζω ἐνὶ δίχρονον καὶ εἰς χώραν ἀπεδήμουν
 διὰ τὸν ρηγοδεσπότην τῆς καὶ κοσμοαρχηγόν τῆς,
 ὅτι ἀπεδήμην εἰς αὐτὴν τὴν κόρην ἣν με λέγεις· P 347
 καὶ σῶπασε, μὴ θλίβεσαι, τίποτε μὴ λυπῆσαι, N 488
 ἐπεὶ καὶ μάντις ἄνθρωπος προεἶπεν σοὶ τὸ μέλλον.
 Ἀλήθεια τὴν πατρίδα σου καὶ ὅλους τοὺς ἐδικούς σου N 490

N 355 praeb. N E V : om. P N 356 ἐψηλάφουν P διὰ δεσμὸν P : διαδεσμὸν N σφόνδυλος N : τράχηλος P, an recte?
 N 357 ἔβλεπον ἐκεῖ ὡς με ἔσυρναν ἂν ἦμε ἐμπλεγμένοι P δεσμομένους scripsi (cf. ἐμπλεγμένοι P) : δεσμομένον N edd.
 N 358 ἔρωτα P τρίμορφον P : τριμόρφον N P 322 praeb. P E V : om. N N 467 ἐθαύμαζον P φισκίαν P : φισκίαν N
 N 468 ἔβλεπον P αἰσθητῶς P N 469 ἤμην P παρέκει P : παρέξω N N 470 ἐκεῖνα . . . ἐτοῦτα] ἐτοῦτο . . . ἐκεῖνο P καὶ
 om. P N 471 ἐκεῖνο P N 472 πιστευσόν μοι P ὅτι ante εἰς add. P N 473 τέως om. N ὥρα P μηνῶ P συγγενῆ P
 N 474 ὅπου scripsi : ὅπου N : ὅπου P μοῦ] με P ἤλεγε P δύναται P (cf. δύναται V et δύναται E) : διέτα N N 475 om.
 P P 331 praeb. P E V : om. N N 476 εἶδες P τὸ ante τί om. P ἐγένετο P ἐσπέραν P : ἡμέραν N N 477 om. P
 εἶπες Lt coll. E : ἴδες N N 478 post N 479 praeb. P καὶ ἔχει scripsi coll. E : τὸ ἔχει P : νὰ ἔχει N μέριμναν Lt : μέριμνα
 P (cf. μέριμναν E) : ὄνειρον N N 479 συγγενῆ P : συγγενῆ (-γκ- a.c.) N πλάσμα P (cf. E) : πλάσμα N N 480 αἰσθητῶς Lt
 coll. E (etiam cf. ἐστιτὰ V) : αἰσθητῶς P : ἐστηκὸς N N 481 λέγει] εἶπε P λίβιστρε N δέσποτα om. P N 482 γῆς] τῆς
 P ἀφηγήσου με P N 484 ὀνείρου P συγγενῆ P N 485 ἦλθα Lt coll. E (etiam cf. ἦλθα V) : ἦλθον P : ἦλθεν N τὸ om. P
 N 486 εἶπε P τὴν συντυχαίνεις P : τῆς συντεχένης N N 487 ἄκουσον P ὁ ante καιρὸς add. P P 345–47 praeb. P (etiam
 cf. E V, qui vel similia vel diversa praeb.) : om. N P 346 κοσμοαρχηγόν scripsi : κόσμου ἀρχηγόν P N 488 σῶπασαι P
 τίποτε] λῶβιστρε P N 489 προεἶπε P N 490 ἰδικούς P

θλίβεις, λυπεῖς, στενοχωρεῖς, πικραίνεις, θανατώνεις, ἄν εἶσαι εἰς ἀναζήτησιν τῆς κόρης τῆς Ροδάμνης· ἀλλὰ τὴν κόρην κέρδαισε τὴν σὲ ὑποσχέθην ὁ Ἔρωσ καὶ πάλιν τοὺς ἐλύπησες νὰ τοὺς παρηγορήσῃς.”	
Ἦρξατο, φίλε, ὁ συγγενῆς ἐκεῖνος ὁ δικός μου	N 495
ὡς διὰ παρηγορίαν μου καὶ δι’ ἀνακουφισμόν μου λόγους νὰ ἐμπάζῃ ἐρωτικούς καὶ εἰς ἄλλα νὰ μὲ θέτῃ, {καὶ} ἔμνοστα λόγια νὰ λαλῇ, μὴ νὰ μὲ μεταφέρῃ,	N 498
καὶ ἐκτότε ὁ νοῦς μου ἐνοιόζετον εἰς ὃν εἶχεν ἡ ψυχὴ μου·	P 359
καὶ ἦτον ἀπλῶς τὸ διάστημα ἐκείνης τῆς ἡμέρας <μὲ ἐμέναν διὰ τὴν θλίψιν μου νὰ μὲ παρηγορήσῃ.>	P 360
Παρήλθεν καὶ τὸ διάστημα τῆς ὅλης τῆς ἡμέρας,	N 499
ἦλθεν ἡ νύκτα, ἐσκότασεν, ἐφάνη τὸ φεγγάριν, ὁ συγγενῆς μου ἐμίσσευσεν τὸν εἶχα μετὰ μέναν·	N 500
ἐδείκνησα μὲ τοὺς ἐμούς, ἐσύντυχα ὑποθέσεις,	N 502
{καὶ} ἔπεσα εἰς ὕπνον, φίλε μου, καὶ ἄκουσον πάλιν πλάσμα	P 364
τὸ ἔπλασεν Ἔρωσ διὰ ἐμὲν καὶ τὸ ἐπλεξεν ἡ νύκτα.	N 503

<Ἦνειρον πάλιν δεύτερον Λιβίστρου πολυπόνου.>

Ἐφάνη με εἰς παράξενον ἐσέβην περιβόλιν, εἰς μυριοδενδροφύτευτον, {εἰς} ὅλον ἐξηνθισμένον,	N 505
τὸ ἐκόσμησεν Ἔρωσ βασιλεὺς καὶ ἐλάμπρυνεν ὁ Πόθος καὶ ἡ Ἀγάπη ἐκατεκάλλυνεν μὲ τὰ παράξενά της· ἐπεριεπάτουν, ἔβλεπα τὸ τέτοιον περιβόλιν, ἔτρεχα εἰς τοῦτο τὸ δενδρόν, ἠκούμιζα εἰς ἐκεῖνον, ἔπεπτα εἰς τοῦτο καὶ εἰς αὐτό, μετέτρεχα εἰς ἐκεῖνον,	N 510
καὶ ἔκοπτα ἐκ τοῦτο τὸν καρπὸν, ἄνθος ἀπέκει ἐτρέγουν,	N 511
καὶ ἀπλῶς τὸ ποῖον οὐδὲν εἶχον τὸ πρῶτον νὰ χωρίσω·	P 374
ἐδῶ ὀποῦ βρύσεις καὶ νερά, νερῶν ἐκεῖ φισκίναι, ἐδῶ Χαρίτων σύναξις, ἐκεῖ χορὸς Ἐρώτων·	P 376
μέτρον οὐκ εἶχαν τὰ καλὰ τὰ εἶχεν τὸ περιβόλιν.	N 512
Ἐφάνη με ἦτον καὶ πολὺν τὸ ἐρωτοπεριβόλιν, καὶ ἐδῶ ἀνατρέχω νὰ τὸ ἰδῶ καὶ ἐκεῖ νὰ τὸ γυρεύσω,	

N 492 καλλὰ καὶ εἰς ἀναζήτησιν κινήσεις τῆς ὥραίας P N 493 κέρδαισε τὴν] κέρδησον ἦν P ὑποσχέθην P N 494 οὐς ἐλύπησας P N 495 ἦρξατο P : ἦρξα N καὶ ante ἦρξατο add. P φίλε—δικός μου] ὁ συγγενῆς φίλε μου ὁ ἰδικός μου P N 496 post N 498 praeb. P διὰ . . . δι' om. P N 497 ἐμπάζῃ] βάνη P καὶ om. P εἰς P (cf. E): om. N N 498 καὶ λόγους μετὰ στεναγμῶν ἦρξατο νὰ μὲ λέγει P καὶ seclusi coll. P P 359 praeb. P E V : om. N ἐκτότε scripsi coll. V : τότε P ἐνοιόζετον scripsi coll. E V : ἐβιάζετον P P 360 praeb. P E : om. N P 360 post hunc versum lacunam unius versus suspicor in N P, quam e.g. in E 610 nisis supplevi N 499 om. P N 500 νύκτα] νύξ P ἐσκότησεν P N 501 ὃν ἦχον P N 502 συνέτυχα P P 364 praeb. P E V : om. N καὶ seclusi coll. E V N 503 ὁ ἔρωσ δι' ἐμὲ P καὶ om. P νύκτα] νύξ P N 503 post hunc versum rubricam unius excidisse versus videtur in N (et E), quam e.g. in N 692 nisis supplevi : ὄνειρωτος ἀφήγησις λυβίστρου πολυπόνου P (etiam cf. καὶ πάλιν ἄλλον ὄνειρον τὸν λιβίστρον ἐφάνην V) N 504-P 374 minio exarati in P N 504 με] μου P N 505 εἰς secl. ἐξανθησένον P N 506 ἐκόσμηι P βασιλεὺς P : βασιλεὺ N ὁ πόθος P (cf. E) : ἐδέτσο N N 507 καὶ om. P κατεκάλλυνεν P μὲ τὰ dist. Ma : μετὰ N P παράξενός N N 508 ἔβλεπον P N 509 ἠκούμιζα] καὶ ἐγκοῦπιζα P N 510 ἐπιπτα ἐκ τοῦτου P καὶ ἐμετέτρεχον P N 511 ἔκοπτα om. N τοῦτου P ἄνθη ἐκεῖνον P P 374-75 praeb. P E : om. N P 375 ὀποῦ] ἦσαν conit. Ma νερῶν scripsi coll. νερῶν E : φυτῶν P φυκεῖναι P, corr. Ma P 376 praeb. P E V : om. N N 512 μέτρον Wa : μέτρον N : μέτρος P εἶχαν] εἶχεν P N 513 om. P N 514 καὶ . . . καὶ om. P ἀναγυρεύω P

- συναπαντῶ τὸν Ἔρωταν, πλὴν τὸ μικρὸν τὸ βρέφος, N 515
 ἐκεῖνον ὁποῦ ἐκαθέζετον μετὰ προσώπων δύο·
 εἶχεν εἰς ὄμους του περὰ, καὶ εἰς τὸ ἕναν του τὸ χέριν
 εἶχεν δοξάριν ἀργυρὸν καὶ εἰς τὸ ἄλλον του τὴν κόρην,
 τὴν κόρην τὴν παράξενην ἐκείνην τὴν Ροδάμνην.
 Εἶχεν τὴν κόρην—βάσταζε, πολύπονε καρδιά, N 520
 μὴ τῶρα πάθης καὶ ραγῆς καὶ νεκρωθῆς ἐκ πόνου·
 εἶχεν τὴν κόρην—βάσταζε, ψυχὴ, μὴ ραθυμῆσης·
 εἶχεν τὴν κόρην—πρόσεχε, ψυχὴ, μὴ ἀναισθητήσης·
 εἶχεν τὴν κόρην—λογισμέ, μὴ φύγης ἀπὸ ἐμέναν·
 εἶχεν τὴν κόρην—τῆς ἐμῆς ἀνάπαυσιν καρδιάς· N 525
 εἶχεν τὴν κόρην—φίλε μου, τὸ φῶς τῶν ὀφθαλμῶν μου·
 εἶχεν τὴν κόρην—πῶς νὰ εἰπῶ, βάστα, ψυχὴ, μὴ ἐξέβης.
 Συναπαντῶ τὸν Ἔρωταν, τὸν γέροντα, τὸ βρέφος,
 τὸ βρέφος τὸ παράδοξον τῆς μέσης ἡλικίας, N 529
 ἐκεῖνον ὁποῦ ἐκαθέζετον μετὰ προσώπων δύο. P 390
 Ἐναν πράγμα μὲ ἔλαθεν, φίλε μου, παροπίσω,
 τὸ νὰ σὲ ἀφηγήσωμαι καὶ πάλιν ἐνθύμισέ το,
 καὶ ἀφοῦ πληρώσω τὸ ὄνειρον, νὰ σὲ εἰπῶ τὸ τί εἶδον. P 393
 Συναπαντῶ τὸν Ἔρωτα, τὸν Ἔρων καὶ τὴν κόρην, N 530
 τὴν κόρην καὶ τὸν Ἔρωταν τοῦ νὰ χειροκρατοῦνται·
 συναπαντᾶ με, βλέπει με πρῶτον αὐτὸς ἐμέναν,
 βλέπει με πρῶτον, κρᾶζει με: “Λίβιστρε, σίμωσέ με.”
 Βλέπω, γνωρίζω τίς ἐνι, σιμώνω, προσκυνῶ τον·
 “Στά, μὴ φοβῆσαι,” λέγει με, “φέρε τὰ λογικά σου.” N 535
 Στήκω, θωρῶ τὸν Ἔρωταν, τὴν κόρην ἐντρανίζω,
 ἐπρόσεχα τὸν Ἔρωταν, ἐθαύμαζα τὴν κόρην,
 ἔλεγα μόνος κατὰ νοῦν: “Ἔρωσ καὶ ἐτοῦτος ἐνι,
 καὶ μόνος μεταπλάττεται καὶ γίνεται γυναῖκα. N 539
 Καὶ πάλιν δίχα τὸ περὸν· ποῦ κρύβει τὸ περὸν του; P 404
 Ἄν δὲ γυναῖκα, πίστευσον, τὸ πρόσωπον τῆς κόρης P 405
 νικᾷ τὴν πλάσιν Ἔρωτος εἰς τὴν εὐαρμοσίαν·
 γυναῖκα {καὶ} τοῦτο καὶ λοιπὸν Ἔρωτος ἐνι μήτηρ,
 πλάσις αὐτῆς πρὸς Ἔρωταν ἀνάλογος ὑπάρχει·
 νὰ ζῆ καὶ<ή> μήτηρ Ἔρωτος, τὴν λέγουν Ἀφροδίτην,
 καὶ νὰ συντρέχη μετ’ αὐτόν, φαίνεται νέον καὶ πάλιν·
 τοῦτο τὸ πράγμα τὸ θεωρῶ καὶ κοράσιν <τὸ> βλέπω, P 410

N 515 ἔρωτα P N 516 ἐκεῖνος P N 517 τοὺς ὄμους P του P (cf. E) : τὰ N τὸ χέριν] τὴν χεῖραν P N 518 δοξάριον
 ἀργυροῦν P κόρην] χειρόρη a.c. P N 519 παράξενον P N 520 εἶχεν] εἶπε P N 521 πόνου P N 522–23 εἶπεν τὴν κόρην
 βάσταζε ψυχὴ μὴ ἀναισθητέι P N 524 ἀπ’ ἐμέναν P N 525 τὴν κόρην om. P N 526–27 om. P N 528 συναπαντῶ τὸν
 γέροντα τὸν ἔρωτα τοῦ βρέφους P N 529 om. P P 390–93 praeb. P E : om. N P 393 τὸ¹ scripsi : τὸν P N 530 συναπαντῶ
 P (cf. E) : συναπαντᾶ N τὸν Ἔρων καὶ τὴν κόρην] τὸν ἔρωτα τῆς κόρης P N 531 καὶ] μὲ P τοῦ νὰ χειροκρατοῦνται] καὶ
 ἐχειροκρατούσαν P N 532 βλέπει] λέγει P πρῶτον N (cf. E) : πρῶτος P N 533 πρῶτον P (cf. E) : τόσον N λύβιστρε N
 με²] μου P N 534 om. P N 535 στά Ch coll. E : ἀσίστα N : τὰ P N 536 στήκω Ma (cf. στέκω E) : στίχῳ N : σήκω P
 θεωρῶ . . . ἔρωτα . . . ἀνατρανίζω P N 536 post hunc versum βλέπω τὸ τί ἀνάπλασεν ἢ φύσις ὡς καλίαν add. P N 537
 ἐπρόσεχα P : πρόσεχα N ἔρωτα P καὶ ante τὴν add. P N 538 ἐτοῦτος] πλοῦτος P N 539 μεταπλάνεται P P 404–13
 praeb. P E (et partim V) : om. N P 407 καὶ seclusi μήτηρ scripsi (cf. μῆρ E) : μῦρα P P 408 αὐτῆς scripsi : αὐτῆ P P 409
 ἢ supplevi coll. E μήτηρ scripsi (cf. μῆρ E) : μῦρα P P 411 τὸ addidi (cf. τὴν κόρην E)

