

A GREEK FOLKSONG COPIED FOR LORD BYRON

Das Wesen des Liedes ist Gesang, nicht Gemälde; seine Vollkommenheit liegt im melodischen Gange der Leidenschaft oder Empfindung.

J. G. Herder

Les chansons populaires grecques sont l'expression la plus sincère et la plus vraie du génie national.

É. Legrand

“**N**ATIONAL songs and popular works of amusement throw no small light on the manners of a people: they are materials which most travellers have within their reach, but which they almost always disdain to collect. Lord Byron has shown a better taste; and it is to be hoped that his example will, in future, be generally followed.” These words of George Ellis,¹ together with Herder’s above-quoted famous definition of the Folksong, may give the proper setting for the discussion of the Greek original of Byron’s “Translation of the Romaic Song etc.” which was first published as no. IX of the poems appended to the first edition of *Childe Harold’s Pilgrimage* (London, March, 1812). We are able to present here for the first time not only the Greek song which inspired the English poet but also the first draft of his translation of this song.²

The Greek poem (Plate XXXIII) was copied, as Byron’s note on the back (Plate XXXIV) says, by Miss Dudu Roque: “Greek Song copied out for / me in Athens April 19th 1811 / by Δουδου Roque the daughter / of a French Merchant of that / City previous to my leaving / Greece.- / B.-”

That Lord Byron knew Dudu’s father is shown by the following note on the 72nd stanza of the second Canto of *Childe Harold’s Pilgrimage* (pp. 140-1 of the first edition, 1812): “Mr. Roque, a French merchant of respectability long settled in Athens, asserted with the most amusing gravity: ‘Sir, they [the Greeks] are the same *canaille* that existed in *the days of Themistocles!*’ an alarming remark to the ‘Laudator temporis acti.’ The ancients banished Themistocles; the moderns cheat

¹ *The Poetical Works of Lord Byron* (London: John Murray, 1866), vol. III, p. 6, note 3.

² We wish to express our gratitude to Professor Chauncey B. Tinker of Yale University who kindly permitted us to publish the English manuscript, and to the Yale University Library for permission to publish the Greek manuscript. Miss Emily H. Hall has generously assisted us in the preparation of this study; we owe to her a great deal of the evidence pertaining to the history of both autographs. Professor James A. Notopoulos of Trinity College and Professors Alfred R. Bellinger and Harry M. Hubbell of Yale University helped us in the translation and interpretation of the Greek text.

Monsieur Roque: thus great men have ever been treated." A different version of the same incident is reported by Byron's companion J. C. Hobhouse:³ "A French resident, who had lived amongst them [the Greeks] many years, talking to me of their propensity to calumniate and supplant each other, concluded with this lively expression, 'Believe me, my dear Sir, they are the same canaille as they were in the days of Miltiades'." Byron and Hobhouse evidently had already made the acquaintance of the Roque family early in 1810 while Hobhouse was still with Byron. In fact, Hobhouse wrote in his diary, on January 21, 1810: "We passed a great deal of our time exploring both the environs of Athens and the neighbouring country, our constant companions being Mr. Fauvel and Mr. Roque."⁴

We owe to Hobhouse also a fine description of the French colony in Athens, which is repeated here because it may add to our knowledge of Dudu Roque:⁵ "The families of Franks settled at Athens, some of which have intermarried with the Greeks, are those of Mr. Rocque [the name is normally spelled Roque], Mr. Andrea, Mr. Gaspari, ---. These gentlemen --- chiefly support themselves by lending money, at an interest from twenty to thirty per cent., to the trading Greeks, and in a trifling exportation of oil. They add, it must be supposed, considerably to the pleasures of a residence in this city, by their superior attainments and the ease of their manners. The gentlemen amongst them, all but Mr. Andrea, wear the Frank dress; the ladies, that of the country. They have balls and parties in the winter and spring of the year, in their own small circle, to which the principal Greeks are invited ---." It is worth mentioning that Mr. Phokion Roque de Carcassone had a Greek wife, and that he was in fact the uncle of Teresa Macri, Lord Byron's "Maid of Athens."⁶ This explains

³ *A Journey through Albania and other Provinces of Turkey in Europe and Asia, to Constantinople, during the Years 1809 and 1810* (Philadelphia, 1817 [originally published in London, 1813]), vol. I, letter XXI, p. 249; see also *The Life, Writings, Opinions, and Times of . . . Lord Byron*, by an English Gentleman (London, 1825), vol. I, p. 119; J. Galt, *The Life of Lord Byron* (Philadelphia, 1830), p. 83; S. C. Atchley, *Βίος καὶ δράσεις τοῦ Βύρωνος ἐν Ἑλλάδι*, p. 34, note 1; Δ. Γρ. Καμπουρόγλου, *Ἀττικοὶ Ἑρωτες* (Athens, 1921), pp. 113-4. Fauvel, too, used to speak of "la canaille hellénique"; see Ph.-E. Legrand, *Rev. Arch.*, XXXI, 1897, p. 214.

⁴ Lord Broughton (John Cam Hobhouse), *Recollection of a Long Life* (New York, 1909), I, p. 27.

⁵ *A Journey through Albania*, etc., vol. I, p. 250; see also Sir Henry Holland, *Travels in the Ionian Isles*, etc. (London, 1815), p. 414.

⁶ See Δ. Γρ. Καμπουρόγλου, *Ἀττικοὶ Ἑρωτες*, pp. 46-47 and 54. Mr. Roque had been a French agent in Arta before he settled in Athens. Foucherot, Fauvel's friend and companion, reports that in 1781 "nous [Foucherot and Fauvel] --- arrivâmes à l'Arta dans la maison consulaire de France, où M. Grimaldy, agent de la nation, et MM. Roque et Mestral, négociants françois, nous reçurent avec toutes sortes d'honnestetés"; see C. G. Lowe, *Hesperia*, V, 1936, p. 213, note 2. In March, 1798, Roque was already residing in Athens; see Ph.-E. Legrand, *Rev. Arch.*, XXX, 1897, p. 194, note 1. Later, Roque served as commercial agent under Fauvel, until his death, in 1815; see Legrand, *loc. cit.*, p. 387. In 1816, the French colony in Athens comprised, among others, "la veuve du sieur Roque avec un garçon et une fille"; see Legrand, *loc. cit.*, p. 385, note 2. Compare P. Goessler, *Ἀρχ. Ἐφ.*, 1937, pp. 79, note 1, and 80.

the fact that his daughter Dudu had a Greek name, and that she was well acquainted with the Greek language.⁷ A certain Andreas is mentioned by Byron in a letter to Hobhouse, written on August 23, 1810, thus after Hobhouse had left Greece:⁸ "Andreas is fooling with Dudu as usual ---"; and a passage from an earlier letter reveals that this Andreas accompanied Lord Byron on his trip through the Peloponnesus.⁹ Spender assumed, therefore, that Andreas was a "Native Servant,"¹⁰ but it may well be that Andreas was none other than the Hellenized Frenchman, Mr. Andrea, whom Hobhouse mentions, and that Dudu, Andreas' sweetheart, was in fact Dudu Roque.

Dudu's name occurs, as is well known, in Byron's poem *Don Juan* (Canto VI, stanza 40 to Canto VII, stanza 76). Of the three girls mentioned there by name (Lolah, Katinka, and Dudu), Katinka's name is obviously taken from the name of one of the three Macri sisters.¹¹ The provenance of the names of Lolah and Dudu has so far not been identified,¹² but it may well be true that Byron took also these names from members of the Macri family.¹³ The elaborate description of Dudu's beauty, elaborate even for Lord Byron, conveys the impression that the poet had a certain real person in mind.¹⁴ A comparison of Kampouroglou's (*op. cit.*, pp. 54-56) description of Marianna Macri, nicknamed Dudu, with Byron's Dudu suggests that Marianna Macri was not a model for Byron's character. Perhaps it was Dudu Roque who gave her name to the girl in *Don Juan* and even, it may be, lent to her something of her personality.¹⁵

⁷ Dudu's cousin, Marianna Macri (the eldest sister of Teresa), was also called Dudu; see Καμπουρόγλου, *op. cit.*, pp. 53-56. There are four Greek poems known in which Dudu's name occurs; see D. H. Sanders, *Das Volksleben der Neugriechen* (1844), p. 200, no. 259; A. Passow, *Popularia Carmina Graeciae Recentioris*, no. 640 (1, 2, a); A. Jeannarakis, "Ἀσματα Κρητικά," no. 95; É. Legrand, *Recueil de chansons populaires grecques*, pp. 214-6, no. 99.

⁸ Reprinted by Harold Spender, *Byron and Greece*, p. 84.

⁹ See Spender, *op. cit.*, p. 80.

¹⁰ *Op. cit.*, Index, p. 331.

¹¹ *The Works of Lord Byron*, ed. by E. H. Coleridge (London, 1903), vol. VI, p. 280, note 2; compare S. C. Atchley, *Βίος καὶ δράσεις τοῦ Βύρωνος ἐν Ἑλλάδι*, 1919, p. 29, note 1.

¹² See below, note 21.

¹³ Lolah (Λούλα) was the pet name of Teresa herself, while the oldest sister, Marianna, was called Dudu (Ντούννου); see Καμπουρόγλου, *op. cit.*, pp. 53 and 58; Goessler, *loc. cit.*, p. 75, note 1.

¹⁴ It has been suggested "that the originals of Katinka and Dudu were two Circassians who were presented for sale to Nicolas Ernest Kleeman at Kaffa, in the Crimea. --- he writes, '--- La seconde (supposed to be Dudu) étoit un peu petite, assez grasse, et avoit les cheveux roux, l'air sensuel et revenant'"; see *The Works of Lord Byron*, ed. by E. H. Coleridge (London, 1903), vol. VI, p. 280, note 2.

¹⁵ H. M. Jones has rightly observed (*The Freeman*, June 7, 1922, p. 307): "that the Byronic heroine is quite as noteworthy as the Byronic hero, and often more interesting. Myrrha, Haidee, --- are more convincing than are Lara --- or even Don Juan ---. Now that we have brought in feminism, the women on the whole are against Byron; whereas the men, to whom Haidee and Dudu represent opportunities now not obtainable, continue to read him with admiration and envy for his good luck." See also I. Fischer, *Die Frauen im Leben und Werk Lord Byron's*, pp. 87-8.

It is evident from the letter to Hobhouse (see note 8) and from the note on the back of the Greek poem (Plate XXXIV) that Byron renewed his acquaintance with the Roque family after he returned to Athens in August, 1810, and he may have been invited to the parties given by the French colony during the winter of 1810/11.¹⁶ There he may have heard the Greek song which was copied for him, on April 19th, 1811, by Dudu Roque. This is, incidentally, the latest dated event of Lord Byron's sojourn at Athens. A letter from young C. R. Cockerell, written on April 11th, 1811, informs us that "Lord Byron embarked to-day on board the transport (which is carrying Lord Elgin's marbles) for Malta. He takes this letter with him, and will send it ---." ¹⁷ Yet, as the Elgin Papers show, the transport *Hydra* did not sail at once but waited several days; the ship got finally under way on April 22nd, 1811.¹⁸ Thus Dudu Roque saw Lord Byron, and copied the poem for him, only three days before he sailed home;¹⁹ this fact, too, strengthens our conviction that Byron knew her quite well during the last months he spent in Athens.

Very little is known about the later history of Dudu's copy of the Greek song. We do not know when and under what circumstances the autograph left Byron's hand, and, worst of all, we do not know who owned it before it came up for sale at Sotheby's, on April 11th, 1919.²⁰ This lack of information is particularly deplorable since the sales catalogue of Sotheby's (see note 20) contains the following puzzling remark: "There is a tradition in the owner's family that this girl was the 'Maid of Athens' to whom Lord Byron addressed one of the most famous of his lyrics, but she is generally held to have been Teresa Macri." It may be that the basis of this tradition was the fact that Dudu Roque and Teresa Macri were cousins (see above, note 7).

We next hear of the manuscript when it was sold at the American Art Association auction in New York, on April 8, 1936.²¹ In 1937, the poem was acquired by

¹⁶ On January 10th, Byron reports to Hobhouse: "we have had balls and a variety of fooleries with the females of Athens"; and on March 18th he writes, again to Hobhouse, "to-morrow evening I gave (sic) a supper to all the Franks in the place." See John Murray, *Lord Byron's Correspondence*, I, pp. 25 and 31. When the news of Lord Byron's impending departure became known in Athens, Mr. Roque was one of the first to call on him; see Καμπουρόγλου, *op. cit.*, p. 173.

¹⁷ See S. A. Larrabee, *Modern Language Notes*, LVI, 1941, pp. 618-9. This disposes of J. Murray's conjecture (*op. cit.*, I, p. 31) that Byron left Athens on the 4th of May (due to an obvious error, the date given by Murray is March the 4th); see also G. Paston (E. M. Symonds) and P. Quennell, "To Lord Byron," p. 14.

¹⁸ See A. H. Smith, *J.H.S.*, 1916, pp. 281-2; S. A. Larrabee, *loc. cit.*; compare S. C. Atchley, *Βίος καὶ δράσεις τοῦ Βύρωνος ἐν Ἑλλάδι*, p. 49; Goessler, *loc. cit.*, p. 77.

¹⁹ The sheet of paper which Dudu used is 9" by 7³/₈" (23 by 18¹/₂ cms.) and is gilt edged on the top, the bottom, and on the right; it may therefore be assumed that Dudu Roque, or Lord Byron, tore the sheet out of a note book which had a gilt edge.

²⁰ Sotheby, Wilkinson and Hodge, *Catalogue of --- Autograph Letters*, April 11th, 1919, p. 92, item 788; the poem is listed there as "Property of a Lady."

²¹ American Art Association, *First Editions*, etc., collected by the late Harry B(ache) Smith, April 8, 1936, p. 42, item no. 129. Since no record of any other sale is available, it may be presumed

Mr. and Mrs. Halsted B. Vander Poel²² who presented it on November 23, 1943 to the Yale University Library; it is now kept in the Rare Book Room of the Sterling Memorial Library at Yale.

TRANSCRIPTION

- 1 μπένω μεστῶ περιβόλει ὀρεότατη Χαηδή-
ὅπε μαζεβε τὰ ῥόδα καὶ τὰνθη καθε αὐγῇ-
ὁ ὅπεμαζεβε τὰ ῥώδα καὶτάνθη καθε αὐγῇ-
- 2 σεπερηκαλὼ ὁκώρη μεφρόνησιν πολλήν-
ἡγλώσαμου ἡκαϊμένη δύο λώγηα νάσουπη-
- 3 καὶ ἡ κορη ποῦῆτον ἄξια καὶφρόνημη πολί-
κοβη καὶ μουχαρίζη μήα λεμονιάς κλαδι-
κοβη καὶ μουχαρίζη μήα λεμονιάς κλαδι-
- 4 καὶ ἐγὼ ἀπὼ τὴν πῆκραμου λουλούδια δὲν θαηδῶ
παρὰ τὴν πῆκρο δάφνι διὰ νὰ τὴν εμασῶ
παρὰ τὴν πῆκρο δάφνι διὰ νὰ τὴν ἐμασῶ
- 5 καὶ ἀλήθηα ἡπῆκρο δάφνη εἶναι πολλὰ πεικρὰ
εἶναι καὶ πλουμησμένη εἶναι καὶ ροταργιὰ
εἶναι καὶ πλουμησμένη εἶναι καὶ ροταργιὰ
- 6 ἀνῆξετε τὲς πόρτες τοῦ ἄδου τακλειδιὰ
ναμπὶ ἡαγαπημένη ἡδόλλαμου ἡκαρδιὰ
ναμπὶ ἡ αγαπημένη ἡδόλλαμου ἡκαρδιὰ
- 7 καὶ ἀντὰ τὰ δίοσου μάττηα δύο σαητηὰς μουδόσαν
τὰμέλλημου επλειγόσαν τὰ σπλάχναμου κερά-
τὰμέλλημου επληγόσαν τὰ σπλάχναμου κερά-
- 8 μαπесμουτο φόσμου ὁσπῶται ἔχῳ νὰπεργιορίζῳ
καὶ νὰ τὰ βασανήζῳ τὰ σπλάχναμου γιὰ σέν-
καὶ νὰ τὰ βασανήζῳ τὰ σπλάχναμου διὰ σέν-

LITERAL TRANSLATION

- 1 I enter your garden, most beautiful Haidée,
Where you picked roses and flowers each dawn.
- 2 Maid, I beseech you in all modesty
That my poor tongue may speak two words to you.
- 3 And she, who was a good and modest girl,

that Mr. Smith acquired the autograph from a dealer (Manning?) shortly after it was sold at Sotheby's. The only interesting fact about the auction in 1936 is the following note which is added to the description of the poem in the sales catalogue: "Byron gave the name of Dudu to a character in Don Juan."

²² See *American Book-Prices Current*, 1937, p. 547.

- Breaks a lemon bough and favors me with it.
- 4 But I, for bitter grief, no flowers will see
Save oleander, its bitter leaf to taste.
- 5 And, truly, the oleander is bitter indeed,
Yet gaily adorned and lovely to view.
- 6 Open the gates of Death, unlock its doors
That my dear, wretched soul may enter there.
- 7 For those two eyes of yours a pair of arrows sped,
Lady; they struck my limbs and heart.
- 8 But tell me, light of my life, how long must I
Restrain and rack my heart for you?

BYRON'S TRANSLATION

Morphopoulos, who made a special study of "Byron's Translation and Use of Modern Greek Writings," had to confine his discussion to the "Translation of the famous Greek War Song" and to the "Translation of a Romaic Love Song"²³ (pp. 47 ff.). Of the Greek poem which we are publishing here for the first time he knew only the one verse which was quoted by Lord Byron in two short lines. Morphopoulos was misled by this quotation and assumed accordingly that the Greek original consisted of "trochaic octosyllabic(s) with alternate catelexis"; in fact, the first Distich and the first half of the first line of the second Distich are trochaic, while the rest of the poem is iambic. Yet Morphopoulos, although he had only one line of the original for comparison, was right in assuming that "the Greek had a less learned word than that corresponding to 'Flora,' and that its spirit would have been rendered better had more popular words been used throughout."²⁴

It is interesting to compare the rather disconnected lines of the Greek with Lord Byron's translation and to perceive both his excellent knowledge of Greek and the poetical craftsmanship which enabled him to create an integrated poem.²⁵ This task is made even more fascinating by the fact that we possess the first draft of Lord Byron's translation containing many corrections which give us an insight into the process of the poem's composition.

The commonly known version of Byron's translation is based on the text as it was printed and published as ninth of the Poems added to the first edition of *Childe Harold's Pilgrimage* (March, 1812). None of the later critical editions which we have consulted contains any variant readings of this poem, and it may therefore be

²³ *Modern Language Notes*, LIV, 1939, pp. 317-326; see also F. Maychrzak, *Englische Studien*, XXI, 1895, p. 430, no. 5.

²⁴ *Loc. cit.*, p. 322.

²⁵ See *The Life, Writings, Opinions, and Times of --- Lord Byron*, by an English Gentleman, London, 1825, vol. I, p. 129.

concluded either that no manuscript was available to the editors or that the available manuscript agreed in every detail with the earliest printed text.

Unfortunately, there do not seem to exist any direct references to the Poem in contemporary, or even in later, literary accounts. R. C. Dallas reports²⁶ a conversation he had with Lord Byron on July 16th, 1811, soon after the poet's return from Greece. At that occasion "he told me that he had occasionally written short poems, besides a great many stanzas in Spenser's measure, relative to the countries he had visited." And, some time later, when the publication of *Childe Harold* seemed assured, Lord Byron promised to Dallas "if the poem went through the edition to give me other poems to annex to *Childe Harold*."²⁷ The "Translation of the Romaic Song etc." must have been one of them. At any rate, there exists an autograph of this poem "addressed . . . to R. C. Dallas, and . . . given by him to Miss Carter, June 20, 1816,"²⁸ and this copy probably contained the text as it was printed in the first edition of *Childe Harold*.²⁹

The Manuscript which we are publishing here (Plates XXXV-XXXVII) was until 1847 in the possession of Byron's sister, Mrs. Augusta Leigh. It may be presumed that she received it, with other papers, after her brother's death; this is indicated by the fact that the poem contains no dedication but has the appearance of a manuscript working-copy. The autograph evidently belongs to the same group of manuscripts which formed part of the collection of the late Mr. W. K. Bixby of St. Louis. The Bixby manuscripts contain Nos. 12, 13, and 14 of the Poems appended to the first edition of *Childe Harold's Pilgrimage*, and No. 16 which was added in the second edition. Our manuscript, it may be recalled, is No. 9 of the same series; it is written on three consecutive pages of a four-page signature, and the page measures 12¾" by 17⅞". The Bixby manuscripts agree in every respect (size and quality of paper, handwriting) with our manuscript,³⁰ and they, too, were originally in

²⁶ *Recollections of the Life of Lord Byron*, London, 1824, p. 113; compare also G. Clinton, *Memoirs of --- Lord Byron*, London, 1830, p. 182.

²⁷ *Op. cit.*, p. 122. On August 21st, 1811, these poems were still in Byron's hand, for he speaks in a letter to Dallas of "the smaller poems now in my possession"; see A. R. C. Dallas, *Correspondence of Lord Byron* (Paris, 1825), II, p. 78. Yet, on December 14th, of the same year, Dallas was already able to report that "the shorter Poems are all placed in order"; see Dallas, *op. cit.*, II, p. 166. Finally, on December 17th, 1811, Lord Byron writes to Dallas: "I leave to you to determine whether the lighter pieces in rhyme had better be printed before or after the Romaic"; see Dallas, *op. cit.*, II, p. 168. The poems were actually printed before "the Romaic," which formed the Appendix.

²⁸ Offered for sale at Sotheby's; see Sotheby, Wilkinson & Hodge, *Catalogue of --- Autograph Letters*, December 22nd, 1919, p. 12, item 101.

²⁹ We do not know who at present owns this copy, but it cannot be identical with the manuscript which is published here, since it contains only two pages of writing and since it bears a dedication to Dallas. It was, moreover, offered for sale at Sotheby's on December 22nd, 1919, while our manuscript was at that time in the hands of Maggs Bros.

³⁰ See the fine facsimiles published by W. N. C. Carlton, *Poems and Letters of Lord Byron*, Chicago, 1912.

the possession of Mrs. Leigh.³¹ In 1848, Mrs. Leigh sold the Bixby manuscripts through the intervention of a Mr. Goddard to John Dillon, Esq. In a letter written on that occasion to Mr. Goddard, Augusta Leigh says: "I have prized these poems and admired them so much, that only hard necessity would have induced me to part with them, or any indeed but these least of all."³² Presumably Mrs. Leigh was equally attached to the poem which she presented, on December 12th, 1847 (thus only a few weeks or months before the Bixby manuscripts were sold), to Mr. Joseph Parkes, the well-known Liberal political and parliamentary solicitor. Parkes wrote on the envelope containing the poem:

Autograph Poem of Lord Byron.
Given me by the Honourable Mrs. Leigh,
his Sister, 12 Decr. 1847 in memorial of
a kindness to her; and by me given to my
Dear Daughter E. R. R. Parkes.

Joseph Parkes
Westminster
21 Great George St.
14 Dec. 1847

It would be useless to speculate as to the occasion of the "kindness" done by Mr. Parkes to Mrs. Leigh, if it were not for the fact that we know that Mrs. Leigh was involved in a Chancery suit between 1840 and 1842, and that Joseph Parkes became, in 1847, taxing-master in Chancery after he had written a history of the Chancery Court (in 1828), and after he had served as parliamentary solicitor ever since 1833.³³ It seems possible that Mrs. Leigh had received some help from Mr. Parkes during her Chancery Suit.³⁴ This supposition is rejected by Mrs. Marie Belloc-

³¹ "In the case of Childe Harold ---- as well as many of the minor poems, a second MS. copy was written either by Byron or an amanuensis before the work went to the printer"; see T. J. Wise, *A Reference Catalogue*, VII (Lord Byron, by John Murray), London, 1898. The Bixby manuscripts and our autograph accordingly contain the first drafts of the poems.

³² See W. N. C. Carlton, *op. cit.*, preface, pp. xii-xiii.

³³ See J. K. Buckley, *Joseph Parkes*, London, 1926, pp. 116-7 and 181. Mrs. Belloc-Lowndes writes in January, 1929: "My English grandfather, Joseph Parkes, a Taxing-Master in Chancery, knew Mrs. Leigh well"; see E. C. Mayne, *The Life and Letters of Anne Isabella, Lady Noel Byron*², p. 474. We should know more about the relation between Mrs. Leigh and Joseph Parkes if Parkes' memoirs and letters had been published; see *Notes and Queries*, 4th Series, VII, 1871, p. 74.

³⁴ All we know is that one of Dr. Lushington's statements pertaining to the Medora Leigh "case" was signed at "Great George Street, July (1843)," and that Parkes' house was at 21 Great George Street, in Westminster; see C. Mackay, *Medora Leigh* (New York, 1870), p. 26; Buckley, *op. cit.*, p. 117. A letter exists from Mrs. Leigh to an unnamed gentleman, dated "St. J. P. [St. James' Palace], Aug., 1838"; see A. Austin, *A Vindication of Lord Byron*, p. 54. In this letter, Mrs. Leigh says: "I write now because I would not have you think I forgot your kindness ----."

Lowndes who kindly wrote us (June 3rd, 1944): "My grandfather, Joseph Parkes, had nothing to do, I feel certain, with Mrs. Leigh's Chancery Suit, or with Medora Leigh. He was simply a friend of Mrs. Leigh, and as he was an extremely kind and very able man, he probably advised her as a friend concerning her unceasing money troubles. I have always supposed she gave him two poems of Byron's as a mark of her affection and, probably, gratitude. By far the most interesting poem she gave him, was the rough copy of 'Fare Thee Well, And if For ever—' which, you will remember, was thrown by him [Byron] at his wife during their last meeting in his house on Piccadilly. My mother [Mrs. Bessie Parkes Belloc] sold that autograph many years before the one in which you are interested. Some foolish friend advised her to do so. Another foolish friend, in 1918, advised her to sell the second one." The occasion itself for Mrs. Leigh's gift of the Byron autograph may have been Joseph Parkes' retirement from political life in 1847.³⁵

Two days after Parkes had received the Byron poem from Mrs. Leigh, he sent it to his daughter Bessie (then 18 years old) with the following note:³⁶

Westminster

14 Dec. 1847

Dearest Bessie.

I make you a valuable
present, of a literary jewel.
See the enclosed. There,
if you *are* poetical you
will love your Father,

Yours affly

Joseph Parkes.

To Miss Parkes

Bessie Rayner Parkes later married Louis Belloc and thus became the daughter-in-law of Mrs. Belloc who had written a biography of Byron. Yet we were unable to find any mention of Byron's "Translation" either in Bessie's own writings or in her biography written by her daughter, Mrs. Belloc-Lowndes.³⁷

And she concludes with the words: "— for I can never cease to feel an interest on the subject for all your kindness to your most truly obliged, Aug. Leigh." It may be a pure coincidence that Mrs. Leigh presented the Byron Poem to Parkes "in memorial of a kindness to her"; see above, p. 40.

³⁵ See *Dictionary of National Biography*, XLIII, 1895, p. 305.

³⁶ Both the envelope and the letter are now kept with the autograph.

³⁷ This is the more remarkable since "Bessie regretted far more than did Louis' mother, the

On July 24th, 1918, seven years before the death of Bessie Rayner Parkes (Belloc), Maggs Bros. bought the Byron autograph,³⁸ offered it for sale during the following years, and actually sold it in 1923.³⁹ On February 1st, 1944, finally, Professor C. B. Tinker bought the manuscript, and it is now kept in his collection.⁴⁰

TRANSLATION OF THE ROMAIC SONG

“Μπένω μες’ τό περίβόλι.

“Ὁρεότατῇ Χάηδῇ κ. the song from which this is taken, is a great favourite with the young Girls of Athens of all classes, their manner of singing it is by verses in rotation, the whole number present joining in the Chorus. — I have heard it frequently at our balls in the Winter of 1810-11. — the air is plaintive & pretty. —

1.

I enter thy Garden of Roses
 Beloved & fair Haidée!
 Each morning where Flora reposes,
 For surely I see her in Thee.
 5 Oh lovely! thus low I implore thee
 Receive this fond truth from my tongue
 Which utters its' song to adore thee
 Yet trembles for what it has sung.
 As the Branch at the bidding of Nature
 10 Adds fragrance & fruit to the tree
 Through her eyes, through her every feature
 Shines the Soul of the young Haidée.

loss of two letters of Lord Byron, as also pages of the manuscript of *Childe Harold*, which had been given to her [Louis' mother] by the John Murray of that day, after she had written her life of Byron"; see Mrs. Belloc-Lowndes, *I, too, Have Lived in Arcadia* (New York, 1942), p. 163. Bessie, describing the sack of Paris by the Prussians, states (*In a Walled Garden*³, p. 200) that "a set of Byron given by Mr. Murray" was "torn and injured." That Bessie knew Lady Byron is affirmed by her daughter who wrote, in January, 1929: "My own mother was brought into contact with Lady Byron (who, I think, then lived at Brighton) because of their mutual interest in the emigration of poor children"; see E. C. Mayne, *op. cit.*, p. 474.

³⁸ *Autograph Prices Current*, III, 1917-18, p. 40.

³⁹ Maggs Bros., *Autograph Letters* ---, etc., No. 441, Autumn 1923, p. 40, item 1366; this catalogue, incidentally, contained, on plate III, an illustration of the manuscript (only the first page).

⁴⁰ See Parke-Bernet Galleries, *Rare first Editions*, etc., February 1st, 1944, p. 6, item 8; there is an illustration of the first page of the autograph on p. 7.

2.

But the loveliest Garden grows hateful
 When Love has abandoned the bowers,
 15 Bring me Hemlock—since mine is ungrateful,
 That Herb is more fragrant than flowers.
 The poison when poured from the Chalice
 Will deeply embitter the bowl,
 But when drank to escape from thy Malice
 20 The draught will be sweet to my Soul.
 Too Cruel! in vain I implore thee
 My heart from these horrors to save.
 Will nought to my bosom restore thee?
 Then open the Gate of the Grave.

3.

25 As the chief who to combat advances
 Secure of his Conquest before,
 Thus thou, with those eyes for thy Lances
 Hast pierced through my Heart to its' Core.
 Ah tell me, my Soul, must I perish
 30 By pangs, which a smile would dispel,
 Would the Hope which thou once bad'st me cherish
 For torture repay me too well?
 Now sad is the Garden of Roses
 Beloved but false Haidée!
 35 There Flora all withered reposes
 And mourns oer thine absence with Me.—

B.

Between the text printed in the first edition of *Childe Harold's Pilgrimage*⁴¹ and that given by this manuscript three differences may be noted: the corrections "drunk" (line 19, for "drank") and "shall" (line 20, for "will") and the literal translation "gates" (line 24, for "Gate"). The significance of the Tinker manuscript lies in the alterations made by Lord Byron, which allow us an insight into his work both as poet and as translator, a study which is made more interesting, moreover, by the fact that we now possess also the Greek original which Lord Byron used for his translation.

⁴¹ Pp. 186-188, no. IX.

At first, a minor correction may be mentioned. Byron was uncertain as to the English transliteration of the Greek name *Χαΐδι* (*Χαηδῆ*); see the note on the 1st Distich, p. 53. He suggested first Haaithe, then Haithé, and finally Haaithée before he arrived at the form Haidée which he ultimately adopted. These changes must have been made before, or at the time when line 12 was written, for there and in line 34 we already find the spelling Haidée.

Instead of "receive," in line 6, Byron originally wrote "to take"; his correction relieves the text of an awkward alliteration. The change from "have" to "hast" in line 28 is a simple correction of a faulty agreement.

More revealing is the first version of lines 31-32:

Since the Hope which thou once bad'st me cherish
For these would repay me too well?

Both lines are an elaboration of the last two words of the Greek text *διὰ σέν'*, and introduce an idea which, to say the least, is not even hinted at in the Greek original. Byron's correction, which introduces the word "torture" simplified the construction and added an equivalent for the Greek *βασανίζω*.

Lines 13-17 contain the greatest amount of change, and the Greek text of these lines offered the greatest difficulty to our understanding. Lord Byron originally wrote:

But the loveliest Landscape grows dreary
And fragrance is flown from the flowers,
15 Bring me Hemlock—of Sweets I am weary,
That blackest that glooms in thy bowers.
This herb when it flows from the Chalice
Will deeply embitter, etc.

This version may be inferior to the text finally adopted regarding the logical structure of the poem, but it undoubtedly comes closer to the Greek original, since it avoids any direct link with the preceding lines. Byron must have noticed this lack of logical sequence, and he therefore changed "and" to "when" at the beginning of line 14. This change was apparently made before the rest of the line was rewritten; we can still observe that "and" was crossed out separately and that "when" was added so as to fit into the space between the deleted "and" and the following word "fragrance" which at that time could not yet have been crossed out. The change from "Landscape" to "Garden" avoids the jingle.

Line 15 contains a preliminary second version which preceded the finally adopted text: "Bring me Hemlock—of life I am weary." It is more likely that "life" was to be a substitute for "sweets" than that Byron contemplated writing "since life is ungrateful," but crossed out "life" immediately after writing it.

Similarly, line 16 contains an intermediary version: "That Herb may be found

in the bowers." The second but last word of this line was originally "thy" and was then changed to "the" before it was finally crossed out; we cannot say, however, when this correction was made. All one can say now is that the change from "bowers" to "flowers" in line 16 is closely connected with the change from "flowers" to "bowers" in line 14.

Although it is difficult to decide now which line of the earlier version seemed so unsatisfactory to Byron as to require correction, it appears that the idea originally expressed in line 16 underwent the greatest change in the new version. On the other hand, the alliterations found in lines 13 and 14 of the first version may have caused the whole rephrasing; see also the note on line 6.

Lord Byron remembered the name Haidée when he composed the poem *Don Juan*, and he introduced Haidée there in a famous episode as the daughter of the Greek pirate Lambro.⁴² Presumably Haidée was for Byron little more than a name.⁴³

There are only two passages in the Haidée episode which may be linked to the earlier Haidée poem which we are discussing here. The figure of speech in Canto II, stanza 117, lines 4-6, "for when to the view / Forth from its raven fringe the full glance flies, / Ne'er with such force the swiftest arrow flew," may be compared with lines 27-8 of the Poem: "Thus thou, with those eyes for thy Lances / Hast pierced through my Heart to its' Core," or, to offer a closer parallel, with the first line of the 7th Distich of the Greek original: *καὶ αὐτὰ τὰ δύο σου μάτια δύο σαγίπτας μοῦ δόσαν*.

The phrase "fair Haidée" (Canto II, stanza 174, line 1) is also found in the earlier poem (line 2). A third passage, at first glance, seems directly to refer to the Haidée song (Canto IV, stanza 73, lines 1-2): "But many a Greek maid in a loving song / Sigh's o'er her (Haidée's) name. . . ." Yet D. C. Hesseling has convincingly shown that these lines refer to a Greek version of the entire Haidée episode.⁴⁴

In the introduction to his translation of the Haidée song Byron remarks: "The

⁴² *Don Juan*, Canto III, stanza 112 to Canto IV, stanza 73; mentioned again in Canto V, stanzas 117 and 124. R. C. Dallas tersely remarks: "His daughter Haidee, however, an interesting maiden of seventeen, gives Juan a most hospitable reception, and he returns the favour by seduction"; see *Memoirs of the Life and Writings of the Right Honourable Lord Byron*, London, 1822, p. 339.

⁴³ The earlier Cantos of *Don Juan* are full of reminiscences of Byron's first visit to Greece, and some parts may in fact have been written at this early date. The pirate Lambro is none other than Ali Pasha, Dudù's name is probably taken from Dudu Roque (see above, p. 35), and Haidée's maid Zoe (Canto II, stanza 136) calls to one's mind Byron's poem *Ζῶη μοῦ, σὰς ἀγαπῶ* (written in Athens, 1810, and published as No. VII of the Poems appended to *Childe Harold's Pilgrimage*); see D. H. Hesseling, *Neophilologus*, XXIII, 1938, pp. 145-9; compare also I. Fischer, *Die Frauen im Leben und Werk Lord Byron's*, pp. 85-6; C. M. Fuess, *Lord Byron as a Satirist in Verse*, p. 174.

⁴⁴ *Neophilologus*, XXIII, 1938, pp. 148-9; this poem has recently been republished by Α. Ἀλέξιος in *Τὸ Κάστρο*, VIII, Kandia, 1937 (see *Byz.-Neogr. Jahrbücher*, XV, 1939, pp. 284-5).

song from which this is taken is a great favourite with the young girls of Athens of all classes. Their manner of singing it is by verses in rotation, the whole number present joining in the chorus. I have heard it frequently at our ‘*χόροι*’ in the winter of 1810-11.” This information may be supplemented by some other contemporary accounts. Hobhouse reports, speaking of the Greek women: ⁴⁵ “Their dancing they learn without a master, from their companions. The dance, called *χορος*, and for distinction, *Romaïca*, consists generally in slow movements. . . . Notwithstanding the want of education amongst the females, most of them are acquainted with a great number of songs, or recitatives.” Dr. Pouqueville to whom we owe the Greek original of another of Lord Byron’s translations (see below) gives a more detailed account of the songs which accompany the Greek dance.⁴⁶ He says (*op. cit.*, p. 272): “Ici le chef du choros, c’est-à-dire de la danse, celui qui mène le branle, entonne des strophes que répète la voix des chœurs en se confondant avec le son des lyres, le bruit des tambours de basque, et le murmure des musettes qui règlent les pas des danseurs.” Speaking specifically of the Romaïc dance, he continues (*op. cit.*, p. 276): “Outre ces danses de caractère, il en est d’autres usitées en Grèce, dont une m’a paru infiniment agréable; c’est celle connue sous le nom de *romeïka* ou *romaine*. — — Au milieu d’un vaste salon de l’Orient, ou sur un plateau émaillé de fleurs, que son début est imposant! quel charme dans le développement de cette ligne de femmes enchanteresses, qui toutes se tenant par la main, se replient sur elles-mêmes et s’enlacent en passant tour à tour sous les bras l’une de l’autre! Elle commence dans une mesure lente et grave, dont le mouvement s’accélère progressivement, au point d’étonner les yeux par sa vitesse. Des chants répétés par les danseurs règlent la mesure, de concert avec les instrumens.” Introducing the poem which we shall discuss below, Pouqueville describes it with words which may equally well apply to the song copied by Dudu Roque; he says (*op. cit.*, p. 281) that in addition to political poetry there are “d’autres chants qui exprimaient des sentimens plus doux, et une passion tendre. Les amans, d’une voix langoureuse, faisaient entendre, dans les hameaux, les strophes suivantes, — — —.” After giving the Greek text and a French “traduction littérale,” Pouqueville tries to apologize for his enthusiasm with the following personal confession (*op. cit.*, p. 286): “Ces strophes, la douceur de l’idiome, me touchèrent sensiblement quand elles frappèrent mon oreille; il est vrai que je les entendis pour la première fois de ma vie dans une de ces belles nuits, où le calme de l’air et l’obscurité disposent l’âme à s’ouvrir aux impressions mélancoliques.” We may assume that the poet Lord Byron had the same experience as the learned Dr. Pouqueville.

A more scholarly description of these choral songs is given by Π. Ἀραβαντίνας in his *Συλλογὴ δημοδῶν ἀσμάτων τῆς Ἡπείρου* (Athens, 1880), p. 10.⁴⁷ According

⁴⁵ *Op. cit.*, vol. I, letter XXXI, pp. 411 and 412.

⁴⁶ F. C. H. L. Pouqueville, *Voyage en Morée, à Constantinople, en Albanie*, etc. (Paris, 1805), I.

⁴⁷ See also E. Dodwell, *A Classical and Topographical Tour through Greece, during the Years*

to Arabantinos, the name of these songs was *λιανοτράγουδα* or *δίστιχα* (in English: light-songs or couplets). They are primarily a product of urban life and seem to have originated, or at least flourished, in Jannina. Thence they spread all over Greece and are known also under the name *Γιαννηώτικα* (songs from Jannina). The poets of these songs were, in good medieval tradition, the craftsmen of Jannina, and especially the cobblers. The main characteristic of these poems is that they epigrammatically express in two lines a complete sentiment. It is clear that the poem which we are discussing here is composed of couplets. This is not only affirmed by Lord Byron himself, but it can also be deduced from the Greek text. Each pair of lines forms one complete sentence which was sung separately, as the repetition of every second line indicates. Moreover, one whole couplet (the 6th Distich) and the second line of another (the 2nd Distich) are preserved among the *Δίστιχα* (*infra*, pp. 54, 56).

This poem is one of the three modern Greek songs which Lord Byron translated into English; the other two are the "Translation of the famous Greek War Song, *Δεύτε παῖδες τῶν Ἑλλήνων*, written by Riga . . ." ⁴⁸ and the "Translation of a Romaic Love Song." ⁴⁹

The Greek text of the "Translation of a Romaic Love Song" was first published by F. C. H. L. Pouqueville, *Voyage* etc. (1805), I, pp. 281-286. ⁵⁰ Since this publication is not easily accessible, we may be permitted to reprint here an exact copy retaining all the peculiarities of spelling and accentuation. We add, moreover, another version of the same song, different and more complete, which was published in 1826 but does not seem to have found its way into any of the better-known collections of Greek popular songs. ⁵¹

1801, 1805, and 1806 (London, 1819), II, pp. 21-23; Robert Pashley, Esq., *Travels in Crete* (London, 1837), I, pp. 246-257; D. H. Sanders, *Das Volksleben der Neugriechen* (1844), pp. 204-6; É. Legrand, *Recueil de chansons populaires grecques*, pp. viii-ix.

⁴⁸ Published for the first time as No. 8 of the poems appended to the first edition of *Childe Harold's Pilgrimage*; Byron himself printed the Greek text in the Appendix to the same edition of *Childe Harold's Pilgrimage* under the title "Greek War Song."

⁴⁹ Published for the first time in the Appendix to J. C. Hobhouse's *A Journey*, etc. (London, 1813 [we used the edition published in 1817 at Philadelphia, and the page references are taken from this edition]), II, pp. 485-6. Afterwards, it was published by Byron himself in the 7th edition of *Childe Harold's Pilgrimage* (1814), pp. 252-5, no. XXV. Cf. R. P. Basler, *Modern Language Notes*, LII, 1937, p. 503.

⁵⁰ This fact has already been noticed by Basler, *loc. cit.*, who reported that he had "not seen the original edition of Pouqueville."

⁵¹ P. M. L. Joss, *Παραδείγματα Ῥωμαϊκῆς Ποιητικῆς, Specimens of Romaic Lyric Poetry* (London, 1826), pp. 6-15, no. II. Joss remarks in the preface (p. xv) that "No. II. of the Amatory Songs has been partly translated by Lord Byron, and is to be found in his minor poems ---." Joss' own translation has little relationship to the Greek original, and he apparently did not notice that Byron had used not only a shortened but also a quite different version of the Song.

POUQUEVILLE'S VERSION

1

- 1 Ἀγάπη δὲν ἔσταθη ποτε χωρὶς καιμούς.
Μὲ βάσανα καὶ πάθη καὶ ἀναστεναγμούς
2 Βραδείαζει, ξημερώνει δὲν εἶναι βολετο'
Ἄν δὲν ἀναστενάξω τὸ ἄχάν δεν τό πῶ.

2

- 3 Γνωρίζω ὅτι εἶμαι πλέον διὰ νά χαθῶ.
Φίλον πιστόν δὲν ἔχω, τὸν πόνον μου νὰ εἰπῶ
4 Δέν ἔλπιζα νὰ ἦναι τὸσον φαρμάκερα
Του ἔρωτος τὰ βέλη καὶ τὸσον φλογερὰ

3

- 5 Ἐλεύθερα πουλάκια μὴν μπῆτε στο κλουβί
Στοῦ ἔρωτος τήν πλάνην καὶ στήν ἐπιβουλή
6 Ζητᾶ νὰ βασανίσῃ ν'α καὶ ταῖς καρδιαῖς
Ὁ ἔρωτας ὁ ψεύτης μὲ ταῖς ἐπιβουλαῖς.

4

- 7 Ἦμουν ἓνα πουλάκι χωρὶς συλλογισμούς,
Σὲ ζευφκία μαθημένο καὶ ὄχι σὲ καιμούς.
8 Θαρρόντας ν' ἀπολάυσω καλλιτέρεην χαρά
Ἐπιάστηκα σ' ἀγάπη, καὶ καίνομαι σκληρὰ.

5

- 9 Ἦσως δὲν μὲ πιστεύουν ἐκεῖνοι ὁποῦ ποτές
Δὲν ἔκαμαν ἀγάπην, οὐτ' ἔχασαν ποτές.
10 Καιμὸν μεγάλον ἔχω, πῶιον νὰ τὸν εἰπῶ;
Ποῦ μέχουν κακιωμένο τὰ μάτια π' ἀγαπῶ.

6

- 11 Λοιπὸν ἐγὼ θαρρόθθας σ'ενα διὰ νὰ χαρῶ,
Καί τώρα τὶ νά λέγω θαυμάζω καὶ ἀπορῶ.
12 Μαραῖνομαι σὰν ἄνθι, λείων σὰν τό κερι,
Κανεῖς τὴν ἀρρόστιαν μου νὰ μάθῃ δὲν μπορρῖ.

7

- 13 Νά καταλάβω, φῶς μου, πλέον δὲν ἤμπορῶ,
Πῶς μ' ἔχεις κακιωμένο τώρα τὸσον καιρὸν.
14 Ξεχωριστὴ ἀγάπη, ἐρωτικὸ πουλι,
Δεν ἔλπιζα σ' ἔσενα νὰ ἰδῶ μεταβολή.

JOSS' VERSION

- 1 ΑΓΑΪΠΗ δὲν ἔστάθη | Ποτὲ χωρὶς καῦμούς,
Μὲ βάσανα μὲ πάθη, | Καὶ μ' ἀναστεναγμούς.
2 Βραδιάζει, ξημερόνει, | Δὲν εἶναι βολετὸ
Νὰ μὴν ἀναστενάξω | Καὶ νὰ μὴν πικραθῶ.

- 3 Γνωρίζω ὅτι εἶμαι | Κοντὰ γὰ νὰ χαθῶ,
Φίλον πιστόν δὲν ἔχω | Τὸν πόνον μου νὰ εἰπῶ.
4 Δὲν τ' ὀλπιζα νὰ εἶναι | Τόσον φαρμακερὰ
Τοῦ ἔρωτος τὰ πάθη | Καὶ τόσον θλιβερά.

- 5 Ἐλεύθερα πουλάκια | Μὴ μ'μπῆτε 'ς τὸ κλουβί,
'Σ τοῦ ἔρωτος τὰ δίχτια | Κ' εἰς τὴν ἐπιβουλή.
6 Ζητεῖ γὰ ν' ἀφανίξῃ | Νὰ καίῃ ταῖς καρδιαῖς,
Ὁ ἔρωτας ὁ ψεύτης | Μὲ ταῖς ἐπιβουλαῖς.

- 7 Ἦμουν ἓνα πουλάκι | Χωρὶς συλλογισμούς,
Σὲ ζεύκία μαθημένο | Καὶ ὄχι σὲ καῦμούς.
8 Θαρρόντας ν' ἀπολαύσω | Καλλιτέρεην χαρὰ
Ἐπερδεύθηκα 'ς τὰ πάθη | Καὶ κλαίγω θλιβερά.

- 9 Ἦς ἀνθρώπου εἶμαι | Καὶ μὴ μὲ τυραννείς,
Γιατὶ θὰ ἔρθ' ἡ ὥρα | Νὰ μὲ ἐνθυμηθῇς.
10 Καῦμὸν μεγάλον ἔχω | Τινὸς νὰ τὸν εἰπῶ;
Ἦοῦ μ' ἔχουν πληγομένον | Δυὸ μάτια π' ἀγαπῶ.

- 11 Λοιπὸν ἐγὼ θαρρόουσα | Πῶς ἔχω νὰ χαρῶ
Καὶ τώρα τὶ θὰ γένω | Θαυμάζω κ' ἀπορῶ.
12 Μέσα 'ς τὰ δάση φῶς μου | Ἀσπλαγχνα νὰ χαθῶ
Γιὰ τ' ὄνομά σου μόνον | Ἐκεῖ νὰ θυσιασθῶ.

- 13 Νύχτα καὶ ἡμέρα φῶς μου | Ἐσένα λαχταρῶ,
'Απὸ τὸν νοῦν μου βγαίνω | Ὡρα, νὰ μὴ σὲ ἰδῶ.
14 Ξεχωρισμὸν ἀγάπης | Ἐρωτικὸ πουλι,
Δὲν τ' ὀλπιζα σὲ σένα | Νὰ ἰδῶ μεταβολή.

8

- 15 Χύσετε μὰτια δάκρυα, καὶ πῖτε ποταμούς.
Ποῖος ἄλλος εἰς τὸν κόσμον ἔχει τόσους καῖμους.
16 Σπλαγχνίσον με πουλὶ μου, καὶ μὴ μὲ τυραννῆς;
Τὸν πόνον μου ἱατρένεῖς, ὅποτε μου μιλεῖς.

9

- 17 Τὸ αἷμά μου θολῶναι καὶ ὁ νοῦς μου ἀπορεῖ,
Ἢ γλώσσα νὰ μιλήσῃ τίποτις δὲν μπορεῖ.
18 Ὑπομονὴ τήν ἔχω σ' αὐτήν τὴν ἀδικία,
Ἢ μὰ καρδία νὰ χαίρεται κ' ἡ ἄλλη νὰ κτικιᾷ.

10

- 19 Φαρμάκι πότισέ με καὶ κάμε ψυχικὸ,
Καὶ μὴ φοβάσαι φῶς μου, δὲν καμνεῖς φονικό.
20 Χίλιας φοραῖς τὸ εἶπα μὴν εἶχα γεννηθῶ,
Στὴν ἀδικη σου ἀγαπῇ μὴν εἶχα μπερδευθῶ.

11

- 21 Ψυχὴ μου πληγομένη, καρδιὰ μου ταπεινὴ,
Κορμὶ τυραννισμένο, ἔχε ὑπομονή.
22 Ὡς τόσο τὸ γνωρίζω, τὸ βλέπω φανερά,
Ποτέ χωρὶς τὴν λυτὴν δὲν ἔρχεται χαρὰ.

- 15 Ὅλος ὁ κόσμος μ' ἔχει | Τέλεια γὰρ τρελὸν,
Καὶ ὅλοι μ' ὀνομάζουν | Μὲ λέγουν πελελόν.
16 Πέρδικα 'πού 'σαι φῶς μου, | Ἄφες μὲ νὰ σὲ ἰδῶ,
Μὴν κρύβεσαι σ' τὰ δάση | Γιὰ νὰ σὲ κυνηγῶ.

- 17 'Ρόδ' εἶσαι πλουμισμένη | Καὶ θάνατον θὰ ἰδῆς
'Ελεμοσύνη κάμε | Καὶ μὴ μὲ τυραννεῖς.
18 Σαῖτεμένο μ' ἔχεις | Πληγιαῖς δὲν φαίνονται,
'Ιατρὸς καὶ δὲν ἐυρέθῃ | Νὰ εἰπῇ: ἱατρεύονται.

- 19 Τὰ μάτια σου μοῦ δείχνουν | Νὰ λάβω ὑπομονή
'Αλλ' ἐγὼ δὲν τοὺς πιστεύω | Γιατὶ εἶσαι δολορὴ.
20 Ὑκούω ἀνάμεσόν μου | Πῶς δὲν 'μπορῶ νὰ ζῶ,
Πῶς βρίσκομαι σ' τὸν κόσμον | Γιὰ νὰ τυραννισθῶ.

- 21 Φῶς μου παρηγοριά μου | Ἀντήσουν καὶ ἐμέ,
'Αλλὰ γιὰ πάντα ῥόδα | Μὴν ἀπελπίζης με.
22 Χαῖμένος εἶμαι, πάγω | Νὰ σώσω τὴν ζωὴν
Ζωὴν ἀπελπισμένην | Καὶ καθαρὰν ψυχὴν.

- 23 Ψυχὴ μου ἀγαπημένη | Μὴν ἀπελπίζης με
'Οτ' ὁ κόσμος εἶναι ῥόδα | Καὶ θέλει σμίξομαι.
24 Ὡραία μου σ' ὀρκίζω | Σ' ὅλην μου τὴν ζωὴν,
Νὰ μὴν σ' ἀπαραιτήσω | Μὰ ν' εἴμαστε μαζύ.

This is obviously not the place to give a detailed interpretation of this interesting poem, especially since most of the discussions of modern Greek poetry have appeared in Greek periodicals and books which are not available to us. Yet a few preliminary remarks may call attention to some of the more obvious features of this Greek song. Neither Pouqueville, nor Byron, nor Hobhouse, nor any of the moderns (save Joss) has noticed that we have here one of the so-called "alphabets d'amour," that is, a strophic poem each stanza of which begins with a different letter of the alphabet. The history of this type of acrostical poetry is long and goes back to antiquity;⁵² it is linked to the tradition of oral recitation, for the alphabetic arrangement facilitates the memorizing as well as the reciting of longer strophic poems. Following the Hebrew Psalms, "abecedarian" poems occur frequently among the religious

⁵² See Graf in Pauly-Wissowa, *Realencyclopädie*, s. v. Akrostichis, col. 1202, lines 11 ff.

songs of the Byzantine period.⁵³ The best parallels, however, to our song can be found in two late Byzantine manuscripts, now in London and Vienna, which contain four erotic poems the stanzas of which begin with different letters arranged in alphabetical order.⁵⁴ The editors of these poems correctly compare them with the numerous distichs found in recent Greek anthologies; one of the distichs published by Legrand (*op. cit.*, p. 10) gives the key to the understanding of the whole group:

Ἀρξομαι τὸν ἀλφάβητον, στιχοπλεκῶ σε, κόρη,
τὸν πόθον καὶ τὸν ἔρωτα τὸν ἔχω διατ' ἑσένα.⁵⁵

If any additional proof were needed to show that many of the so-called distichs originally belonged to acrostic (or abecedarian) songs, this proof is provided by the fact that several of the couplets of this song can be found in the published collections of distichs.

Before presenting the parallel passages from the distichs, we may notice that a song from Smyrna (P., no. 611; for the abbreviations here used, see p. 53) consists of four of our distichs; they were, however, arranged without respect to the acrostical order.

Ἀγάπη θὲν ἐστάθη ποτὲ χωρὶς καῦμούς,
Μὲ βάσανα, μὲ πόνους καὶ μ' ἀναστεναγμούς.
Νυκτὰ κ' ἡμέραν φῶς μου διὰ σένα λακταρῶ
Φίλον πιστὸν δὲν ἔχω, τὰ πάθη μου νὰ πῶ.
5 Ἥμουν ἓνα πουλάκι χωρὶς συλλογισμούς,
Ἐμπήκα στὴν ἀγάπην καὶ εἰς πολλοὺς καῦμούς.
Ἐλεύθερα πουλάκια, μὴ μπήτε στὸ κλουβί,
Στοῦ Ἐρωτος τὴν πλάνην καὶ στὴν ἐπιβουλήν.

A comparison of this song (Sm.) with the versions of Pouqueville (Po.) and of Joss (Jo.) reveals that Sm., lines 1-2 agrees with both Po., no. 1, and Jo., no. 1; it may be noticed that among the many known versions of the first distich, only those published by Pouqueville and Joss have *πάθη* in the second line, obviously in order to produce a rhyme with *ἐστάθη* in the first line (Joss, incidentally, prints the half lines

⁵³ See K. Krumbacher, *Gesch. d. Byz. Litteratur*², pp. 812-4; compare D. N. Anastasijewić, *Byz. Zeitschr.*, XVI, 1907, pp. 479-501.

⁵⁴ D. C. Hesselting and Hubert Pernot, *Ἑρωτοπαίγνια (Chansons d'Amour)*, Bibliothèque Grecque Vulgaire, X (Paris and Athens, 1913), pp. 2-11; 12-15; 54-59; Émile Legrand, *Recueil de chansons populaires grecques* (Paris, 1873), pp. xvii-xviii, 10-20, no. II; compare also pp. 338-369. Reference may be made here to at least one early 19th-century English abecedarian poem: Bartlett's *Familiar Quotations*¹¹, pp. 950-1; Chaucer's famous *ABC* may also be mentioned.

⁵⁵ Compare also H. Lübke, *Satura Viadrina*, p. 71; Σ. Π. Κυριακίδης, *Ἑλληνικὴ Λαογραφία* (Athens, 1922), pp. 59-60; N. A. Bees, *Byz.-Neugr. Jahrb.*, XIII, 1937, p. 64.

separately).⁵⁶ Sm., line 3 agrees with the first line of Jo., no. 13, while Sm., line 4 is to be found as the second line of no. 3 both in Po. and Jo. (except that Sm. has *πάθη* where Po. and Jo. have *πόνον*).⁵⁷ Sm., line 5 is identical with Po. and Jo., line 1 of no. 7, while Sm., line 6 does not agree with the second line of the distich as printed by either Pouqueville or Joss. Sm., lines 7-8, finally, agree with Po., no. 5, while Jo., no. 5 differs only at the end of the first half of the second line (*τὰ δίχτια* instead of *τὴν πλάνην*). It is obvious that Sm. is not an original poem but is merely a combination of some of the distichs of the longer poem which Pouqueville and Joss have preserved in two different versions.

Turning now to the individual couplets of our song, the first which is almost identical in both versions has already been discussed (p. 50). The second distich occurs in several different versions.⁵⁸

Little can be said about distichs nos. 3-8; the two versions agree in general, and the variants are small and insignificant.⁵⁹

The real differences between the two versions begin with distich no. 9, while nos. 10 and 11 are again similar.⁶⁰

⁵⁶ This first distich is also found in P., D., no. 3 (*πίκραις* instead of *πάθη*); A., p. 362, no. 996 (*πόνους* instead of *πάθη*); Ko., p. 443 (*πίκραις* instead of *πάθη*). N. Γ. Πολίτης quoted this couplet in his *Παροιμίες*, I, p. 147, but he remarked: *Φέρεται μὲν ὡς παρ. παρὰ τῷ Καβαδία, ἀλλ' εἶναι μάλλον κωμαστικὸν δίστιχον, δημοσιευθὲν καὶ ἐν συλλογαῖς τοιούτων ᾠσμάτων.*

⁵⁷ Sm., lines 3 and 4 are published as a couplet by P., D., no. 641 and by Ko., p. 454.

⁵⁸ Pouqueville and Joss have variant texts of the second half of the second line. Ko., p. 454, and P., D., no. 643 agree with Po., but have *νυχώνει* instead of *βραδειάζει*; A., p. 363, no. 1001, begins the otherwise identical couplet with the words *γυρίζω, τριγυρίζω* (instead of *βραδειάζει, ξημερώνει*). The phrase *βραδειάζει, ξημερώνει* also occurs, in a different context, in D. H. Sanders, *Das Volksleben der Neugriechen*, p. 156, no. 60, and in P., D., no. 763; A., p. 311, no. 148, has the similar expression *ἐνύχτωσ', ἐξημέρωσε*. P. Morphopoulos (*Modern Language Notes*, LIV, 1939, p. 323) called attention to Byron's excellent translation of this phrase ("while day and night roll darkling by") which was rendered in a more conventional fashion by Pouqueville ("jour et nuit"). The Greek poets also used the less vivid phrase *νύχτα καὶ ἡμέρα*, which occurs in Joss' version (no. 13) and is even found in a similar context in the late Byzantine *distiques alphabétiques*: *Νύχτες καὶ ἡμέρες φλέγομαι ἐκ τῆς ἐπιθυμίας σου* (see Hesseling and Pernot, *op. cit.*, p. 12, line 121).

⁵⁹ Notice, however, that Joss twice has *θλιβερά* (at the end of the second lines of nos. 4 and 8), while Pouqueville's text has *φλογερά* and *σκληρά*. The phrase *καὶ κλαίγω θλιβερά* (Jo., no. 8) also occurs in P., D., no. 915.

Byron's translation of the beginning of Po., no. 8 (*θαῤῥώντας ν' ἀπολαύσω*) "in flattering dreams" has been compared by Morphopoulos (*loc. cit.*, p. 323) with Pouqueville's translation "je me flattais," and the similarity of these two translations was used by Morphopoulos as supporting evidence for the theory that Byron used for his translation not only the Greek text printed by Pouqueville, but that he "did not neglect to consult the French" translation offered by the same author. Morphopoulos might have added that Byron must have used Pouqueville's text, since his translation covers only the stanzas quoted by Pouqueville. Byron followed Pouqueville, moreover, in his senseless separation of the poem into stanzas of four lines each, thus ignoring the acrostic character of the poem. Pouqueville himself (*op. cit.*, I, p. 281) declared that he was going to quote only "less plus saillantes" of the stanzas, although the acrostics show that he omitted only one stanza.

⁶⁰ A combination of the two texts of no. 10 is found in P., D., no. 479 (*ποιουνοῦ* in the first line;

For distichs nos. 12 and 13, beginning with the letters M and N respectively, Pouqueville and Joss offer entirely different versions, but they agree again in the text of the 14th couplet.⁶¹ From now on there is no further verbal agreement between Pouqueville and Joss.⁶² Yet a careful analysis of the two poems would reveal that they agree both in spirit and content. Those parts which show different phrasing often employ the same key words.⁶³

Two of the remaining distichs of Pouqueville's version and one of Joss' stanzas are found among the published distichs.⁶⁴

One may speculate whether the couplets which compose these two poems, and, for that matter, the many couplets found in the various collections of distichs, originated as isolated short poems (see above, pp. 46-47) or whether they were at first parts of larger (perhaps not always abecedarian) songs which slowly acquired parallel versions and disintegrated into distichs, and were sometimes again combined with other distichs to form new poems. The two versions of one song preserved by Pouqueville and Joss seem to support the second alternative. Scholars collecting these distichs during the 19th century had to rely largely upon the oral tradition with its many local variations of individual couplets, and with its combinations of whole lines or parts of lines taken from originally different couplets or songs. In order to present the wealth of the available material, the editors resorted to a simple expedient and arranged all the distichs in alphabetical order according to the initial letters of the first lines. This arrangement had the obvious advantage of uniting all the versions of any one couplet provided they began with the same word. It is clear, however, that these collections of distichs overemphasized the independence of the individual couplet by completely destroying the original combinations of distichs which must have formed more or less coherent songs. A careful study of the sources of some of the anthologies and a new examination of the still existing oral tradition may result in the rediscovery of many abecedarian songs composed of couplets already known to us from the an-

the second line is identical with Joss' version), while Joss' text occurs also in Ko., p. 451. This couplet was apparently famous.

⁶¹ The phrase *ώρα τόσον καιρόν* (Po., no. 13) occurs also in P., D., no. 381.

⁶² It may be noticed, however, that the phrase *καὶ μὴ μὲ τυραννείς* (Jo., nos. 9 and 17) occurs also in Po.'s version (no. 16). The distichs beginning with Ψ (Po., no. 21; Jo., no. 23) are similar, too.

⁶³ Compare *ιατρεύεις* (Po., no. 16) with *ιατρεύονται* (Jo., no. 18); compare *ὑπομονή* (Po., no. 18) with *ὑπομονή* (Jo., no. 19).

⁶⁴ Po., no. 20 occurs in P., D., no. 267 (see also no. 266), but there the couplet begins with the words *Ἐκατὸ φοραῖς* instead of *Χίλιας φοραῖς*. The same couplet is found in A., p. 357, no. 911, but here the lines end in *γεννηθῇ* (instead of *γεννηθῶ*) and *μπερδευθῇ* (instead of *μπερδευθῶ*). We gain from this parallel tradition a possible correction of Pouqueville's text: *στὴν ἀδική σου ἀγάπη*; the other distichs have *καὶ στὴν ἐδική σ' ἀγάπη* and *ἔς τὴ δική σου τὴν ἀγάπη*. More interesting is a different version of Po., no. 21 preserved in P., D., no. 472: *Καρδιά μου πληγωμένη, ψυχὴ μου ταπεινὴ, | Κορμὶ τυραννισμένο χάσεται πομονή*. It is clear that *καρδιά* and *ψυχὴ* were interchanged in order to make the distich begin either with K or with Ψ. The corresponding couplet of Joss' version is also known elsewhere: *Πουλὶ μ' ἀγαπημένο δὲν ἀπελπίζομαι, | ὁ κόσμος εἶναι ῥόδα καὶ μετασμίγομαι* (P., D., no. 804).

thologies.⁶⁵ The two versions of one song preserved by Pouqueville and Joss may give us an idea of the high poetic quality of these songs.

APPENDIX: TEXTUAL COMMENTARY ON GREEK FOLKSONG COPIED FOR BYRON

List of Abbreviations

- A.: Π. Ἀραβαντίνος, Συλλογὴ δημοδῶν ἀσμάτων τῆς Ἡπείρου, 1880.
 F.: C. Fauriel, *Chants Populaires*, II, 1825.
 J.: A. Jeannarakī, Ἀσματα Κρητικά, 1876.
 K.: Γ. Ν. Καζάβη, Νισύρου Λαογραφικά, 1940.
 Ko.: Ἀ. Κωνσταντινίδης, Ἑλληνικὴ Ἀνθολογία, 1890.
 L.: Μ. Σ. Λέλεκος, Δημοτικὴ Ἀνθολογία, 1868.
 P.: A. Passow, *Popularia Carmina Graeciae Recentioris*, 1860.
 P., D.: A. Passow, *Disticha Amatoria*.

1st Distich

μπαίνω μὲ στὸ περιβόλι, ὠραιότατη Χαΐδι,
 ὅπ' ἐμάζεψε(s) τὰ ρόδα καὶ τᾶνθη κάθε αὐγή(ν).

The same idea is expressed in P., no. 634 (from Athens): Μέσα σ' ὠραιὸ περιβολάκι μπαίνω | Μὲ δάφναις, μὲ μουρτιαῖς περιπλεγμένο; compare also the late Byzantine poem published by É. Legrand, *Recueil de chansons populaires grecques*, p. 44, no. 15. For the mentioning of a lemon tree, see the note on the 3rd Distich. The apartment occupied by Hobhouse and Byron during their stay in Athens opened "into a courtyard where there were five or six lemon-trees"; see Hobhouse, *op. cit.*, I, letter XXI, p. 243. For the letters μεστο, see F., p. 284, no. 39 (σὲ περιβόλ' ἐμβαίνω); P., no. 577, line 1 (μὲς στ' ἀγὰ τὸ περιβόλι); no. 579, line 7 (μ' στὸ σπίτι σου); no. 605, line 2 (σὲ περιβόλι μπαίνω); J., no. 282, line 1 (μπαίνω 's ἔνα περιβόλι); K., p. 62, line 5 (σὲ περιβόλι μπαίνω).

The name Haidée (Χαΐδι) means "caress" and has been understood in this way by D. C. Hesseling, *Neophilologus*, XXIII, 1938, p. 146, note 3; see, however, F. H. Loughhead, *Dictionary of Given Names*, p. 259: Haidee (Greek) *Modest*. The name itself is unique, but a similar name Χαίδω occurs in other Greek songs; see, for example, A., p. 151, no. 220; compare Ἀ. Θέρος, *Δημοτικὰ Τραγούδια* (1909), p. 113.

For the combination of ρόδα and ἄνθη, see J., no. 286, lines 1-2 (μιὰν κόρη ρόδα μάζονε κι' ἄθους ἐκορφολόγα, | νὰ πλέξη ζόγια μὲ τσ' ἄθους, στεφάνι μὲ τὰ ρόδα; compare also no. 207, line 2 (νὰ ἰδῆς τὸ ρόδο πῶς ἄθει); no. 246, line 5 (μὲ ρόδα καὶ μ' ἄθους). This phrase, and the spelling κερά (for κυρά) in the 7th Distich, may suggest that the poem was of Cretan origin.

⁶⁵ See Γ. Μ. Ἀποστολάκης, *Τὰ δημοτικὰ Τραγούδια*, I (Athens, 1929).

2nd Distich

σὲ περικαλῶ, ὦ κόρη, μὲ φρόνησιν πολ(λ)ήν
 ἢ γλῶσ(σ)α μου ἢ καϋμένη δύο λόγια νὰ σοῦ εἰπῇ.

The form *περικαλῶ* for *παρακαλῶ* is frequently used though rarely recorded. For the use of *φρόνησις*, see F., p. 286, no. 42 (*ἀγάπη θέλει φρόνησιν, θέλει ταπεινοσύνην*). The second line of the distich is repeated, with a slight difference in the order of the words, in P., D., no. 1099: *Δυὸ λόγια νὰ σοῦ μίλουνε ἢ γλῶσσά μ' ἢ καϋμένη*. The second part of the line is frequently found in similar poems; compare, for instance, Hobhouse, *op. cit.*, vol. II, Appendix, p. 441 (*ἔχω δυὸ λογια νὰ σ' εἰπῶ*). The same phrase is used in a more general meaning in J., no. 271, line 26 (*ἀφήστέ με νὰ σᾶσε πῶ δυὸ λόγια, ἢ καϋμένη*); there, *δυὸ λόγια* means simply "a few words."

3rd Distich

καὶ ἡ κόρη ποῦ ἦτον ἄξια καὶ φρόνιμη πολὺ
 κόβει καὶ μοῦ χαρίζει μιᾶ(ς) λεμονιάς κλαδί.

For the use of *ἄξιος*, see P., no. 456, line 11 (*ἄξια καὶ προκομμένη*); no. 490, line 11 (*τὸ ποιὸς εἶν' ἄξιος καὶ καλός*). For the use and meaning of *φρόνιμος*, see Legrand, *op. cit.*, p. 22, line 19 (*ἡ κόρη, ὡς ἦτον φρόνιμη*); A., p. 142, no. 203, line 4 (*ἡ κόρη ἦταν φρόνιμη*); p. 320, no. 284 (*ἔτσι ἀγαπάει ὁ φρόνιμος*); J., no. 182, line 5 (*τὸ φρόνιμον ἀτίμαζε, τὸν κουζουλὸ χαιρέτα*).

Lemon trees in gardens are often mentioned in the Greek folksongs; see, for instance, P., no. 634 (line 5: *κ' ἔχει μιὰ λεῖμονιὰ στὴ μέση*), a poem which is similar also in other respects (see note on 1st Distich); compare Δελτ. τῆς ἰστ. καὶ ἔθνολ. ἐταιρείας, I, 1882, p. 553, no. 7; H. Buk, *Byz.-Neuogr. Jahrb.*, IV, 1923, p. 322.

The significance of the lemon tree (branch, fruit) in modern Greek poetic language is not quite clear. The lemon fruit can be a gift (P., no. 583, line 15), or it can be compared with the girl's breast (P., no. 596, line 6). There are two poems devoted to a comparison between the beloved girl and a lemon tree (P., nos. 627 and 634). The branch of a lemon tree is also often mentioned in the Greek poems; see P., no. 609, line 7 (*εἰς μιᾶς κιτριᾶς κλαδάκι ἦτον*; this line, incidentally, supports the reading *μιᾶ[ς]* and provides another occurrence of *ἦτον* instead of *ἦτο*; compare also P., D., no. 365). Particularly good parallels are F., p. 285, no. 39 (*κ' ἐκείνη κόβγει μῆλα*); P., no. 571, line 13 (*ἔκοψε κλωνάρι καὶ μῶδωσε*); no. 572, line 5. A. Konstantinides declared (Ko., p. 477) that the gift of a *Λεμονέα* (*κλώνος*) means: *θα συναντηθῶμεν εἰς συναναστροφὴν*, "We shall meet at a party." A good illustration of this "flower language" can be found in a note which Byron wrote on the following line of his famous poem *Ζῶη μου, σὰς ἀγαπῶ*: "By all the token-flowers that tell / What words can never speak so well." Byron says that "In the East (where

ladies are not taught to write, lest they should scribble assignations) flowers, cinders, pebbles, &c. convey the sentiments of the parties, by that universal deputy of Mercury—an old woman. A cinder says, ‘I burn for thee’; a bunch of flowers tied with hair, ‘Take me and fly’; but a pebble declares—what nothing else can.” In modern Greek, the phrase *θα τὸ πῶ κ’ ἐγὼ τῆς λεμονιάς* means “I shall say it with a flower”; see Δ. Γρ. Καμπουρόγλου, *Ἀττικοὶ Ἑρωτες*, p. 118.

4th Distich

*καὶ ἐγὼ ἀπὸ τὴν πίκρα μου λουλούδια δὲν θὰ ἰδῶ
παρὰ τὴν πικροδάφνη(ν) διὰ νὰ τήνε μασῶ.*

The same sentiment is expressed in K., p. 124, no. 247 (*φεύγεις, κ’ ἐγὼ τὸ ἄμυρο, πίκρες, φαρμάκια πίνω*). For *παρά* in the meaning “except for,” see P., no. 532, line 5 (*παρὰ ’να φιλί*).

The *πικροδάφνη* is rarely mentioned in the Greek songs, but one line, preserved in two versions, expresses the same sentiment; see A., p. 302, no. 23 (*τῆς πικροδάφνης τὸ νερὸ ἄς πιῇ νὰ τοῦ περάσῃ*; compare P., D., no. 294). Oleander is found near Athens, and the mountain “Corydallus has now the name of Daphne-vouni, or the Laurel Mountain, from the shrubs of oleander (called by the modern Greeks *πικραδαφνη*, or bitter laurel) with which it abounds”; see Hobhouse, *op. cit.*, I, letter XXV, p. 306.

Professor Hubbell suggested reading *τήνε μασῶ* (for *την ἐμασῶ*; similarly, in the first Distich, *ὅπε μαζεβε* is written instead of *ὅπ’ ἐμάζεβε*); but the reading *ἐμασῶ* could be defended by reference to other verbs with prothetic epsilon; see A. Thumb, *Handbuch*², p. 112. For the use of *μασῶ*, see P., no. 170, line 13 (*κώκαλα μασοῦσαν*); no. 531, line 3 (*μασῶ, δὲν καταπίνω*).

Lord Byron, in his translation of this couplet, substituted “hemlock” for oleander, probably because the former was better known as a poisonous herb used in Greece. The poet’s particular interest in hemlock is shown by the fact that he collected some roots of hemlock while he was in Athens in 1811. We know this from “A catalogue of books, the property of a nobleman [Byron] ABOUT to leave England on a tour to the Morea. To which are added a silver sepulchral urn, containing relics brought from Athens, in 1811; and a silver cup, the property of the same noble person, etc.” Item no. 152 of this sales catalogue (the sale, incidentally, never took place) is described as follows: “Lot 152 A silver cup, containing ‘Root of hemlock gathered in the dark,’ according to the directions of the witches in Macbeth. The hemlock was plucked at Athens by the noble proprietor, in 1811.—The silver cup weighs 29 oz. 8 dwts.” This information is found in the “Preliminary Statement,” p. lxxv, to R. C. Dallas’ *Recollections of the Life of Lord Byron* (London, 1824); compare P. Quennell, *Byron* (London, 1934), p. 36. Byron wrote, November 26th, 1810, from Athens to Hobhouse (J. Murray, *Lord Byron’s Correspondence*, I, p. 22):

"I wish I could find some of Socrates's Hemlock, but Lusieri tells me it don't [sic] poison people now-a-days." A note to this letter, written by J. Murray in 1922, informs us that "in later years he sent Mr. Murray some hemlock gathered under the walls of Athens which he regarded as the descendant of that which Socrates took. The dust to which it is now reduced is carefully preserved in Albemarle Street."

5th Distich

καὶ, ἀλήθεια, ἡ πικροδάφνη εἶναι πολλὰ πικρά
εἶναι καὶ πλουμισμένη εἶναι καὶ (ἐ)ρωταριά.

The verb *πλουμίζω* (of Latin derivation: *pluma*) refers, strictly speaking, to birds with beautiful feathers, but it is often used to describe female beauty; see P. M. L. Joss, *Παραδείγματα* (see above, p. 49), p. 12 (Ῥόδ' εἶσαι πλουμισμένη); P., no. 565b, line 8 (να τὴν πλουμίσῃς); D., no. 217 (πλουμισμένο μου κορμί); no. 346 (πλουμισμένη κόρη); L., p. 143, line 1 (μαῦρά μου μάτια καὶ πλουμισμένα); J., no. 292, line 21 (τὴν ὄχεντρα τὴν πλουμιστή); K., p. 112, no. 128 (λουλούδι μου παμπλούμιστο). The sentiment of this distich is expressed with different words in P., D., no. 480 (Κι' ὡς κ' ἐκεῖν' ἡ ἀρωδάφνη [commonly spelled ἀροδάφνη] ὅπου φαίνεται ῥοδιά, | Ὡς κ' ἐκείνη κοκκινίζει, μ' ἀν' τὰ φύλλα τῆς πικρά).

The last word *ροταργιά* stands obviously for *ἐρωταριά* which is found in the older dictionaries and in P., no. 522, line 4 (τῆς ἐρωταριᾶς); A., no. 276, line 6 (μέσα 'ς τὴ Φραγκιά τὴν ἐρωταριά). The elision of the initial epsilon is common enough, and so is the use of omikron instead of omega; even the insertion of the gamma in front of iota is well attested; see the 8th Distich (*περγιορίζω*); A., p. 319, no. 258 (τὰ δύο μου χέργια).

6th Distich

ἀνοίξετε ταῖς πόρταις τοῦ Ἄιδου τὰ κλειδιά
να μπῇ ἡ ἀγαπημένη ἡ δόλια μου ἡ καρδιά.

This is the only Distich of the poem which seems to have been published before (P., D., no. 434): καὶ μ' ἀνοίξετε ταῖς πόρταις, δώσετε καὶ τὰ κλειδιά, | γιὰ νὰ μπαίν' ἡ πικραμένη καὶ ἡ δόλια μου καρδιά; see also P., no. 485a, line 7 (ἀνοίξετε ταῖς πόρταις); J., no. 127, line 7 (ἄνοιξε πόρτα). The same sentiment is also expressed in A., p. 310, no. 141 (ἄνοιξε γῆς μέσα νὰμπῶ); p. 314, no. 190 (μέσα 'ς τὴ γῆς ποῦ θὲ να 'μπῶ); K., p. 102, no. 28 (ἄνοιξε γῆς να 'μπῶ).

7th Distich

καὶ αὐτὰ τὰ δύο σου μάτια δύο σαγίττας μοῦ δόσαν
τὰ μέλη μου ἐπλήγωσαν τὰ σπλάγχνα μου, κυρά.

For the first half of the first line, see P., *D.*, nos. 915 and 916 (τὰ δυνό σου μαῦρα μάτια); A. Thumb, *Handbuch*², p. 213, no. 4. A similar sentiment is expressed in P., *D.*, no. 934 (τὰ μάτια σου μοῦ ρίξανε σαῖταις); J., p. 285, no. 212 (τὰ μάθια σου μοῦ παίζοννε σαῖταις ἀσημένιαις); A., p. 338, no. 596 (μὰ εἶναι καὶ κάποια μάτια, ποῦ σαγιτεύουν ταῖς καρδιαῖς). The spelling of *σαητηάς* without gamma is well attested; compare P., *D.*, no. 987 (τῇ σαῖτιά). The more archaic spelling *σαγίτ(τ)α* occurs, in fact, less often. The verb *πληγόνω* occurs in the same meaning in P., no. 564, line 7 (μὲ πλήγωνες τὰ μέλη); A., p. 310, no. 127 (Ἔρωτα ποῦ μ' ἐπλήγωσες). *Σπλάγχνα* (spelled *σπλάχνα* also in A., p. 304, no. 47) is used for *heart*, now as it was in antiquity. *Κερά* is another (possibly a Cretan) form for *κυρά*, *κυρία*; see J., no. 250, lines 15 and 19 (*κερά*); no. 278, lines 4 and 13 (*δός μου κερά*); p. 271, no. 101 (*κερά μου*).

8th Distich

μὰ πές μου το, φῶς μου, ὥς πότε νὰ περιορίζω
καὶ νὰ τὰ βασανίζω τὰ σπλάχνα μου διὰ σέν'.

The beginning contains a very common phrase; see P., no. 412, line 3 (*πές μου τὸ θυγατέρα μου*); A., p. 361, no. 971 (*πές μου, φῶς μου*). For *ὥς πότε* (written *πώται*), see P., *D.*, nos. 1128 and 1129; A., p. 355, nos. 879 and 880. The spelling of *περιορίζω* may be compared with that of *ῥοταργιά* (5th Distich); for the meaning of *περιορίζω*, see P., *D.*, nos. 773 and 774; A., p. 319, no. 272; p. 337, no. 572.

C. M. DAWSON

A. E. RAUBITSCHKE

YALE UNIVERSITY

[illegible]

Greek song copied out for
me in Athens April 19. 1884
by Dodo Proque the daughter
of a French Merchant of the
City previous to my leaving
Greece. —
13-

Translation of the Thomain Song

"Νῆπιν μέγ' ὡς ἐπιβόλη.

"Ὀρχοῖται Χάινδ' αἶς: the song from which this is taken, is a great favourite with the young girls of Athens of all classes, their manner of singing it is by verses in rotation, the whole number present joining in the chorus. - I have heard it frequently at our balls in the Winter of 1810-11. - the air is plaintive & pretty. -

I enter thy Garden of Roses
Beloved & fair ^{Hwaithes} ~~Hwaithes~~ ^{Hwaithes} ~~Hwaithes~~
Each morning where Flora reposes,
For surely I see her in Thee,
Oh lovely! thus low I implore thee
^{Receive} ~~to take~~ this fond truth from my tongue,
Which utters its' song to adore thee
Yet trembles for what it has sung,
As the Branch at the bidding of Nature
Adds fragrance & fruit to the tree
Through her eyes, through her every feature
Shines the soul of the young Haidee.

2.

But the loveliest ^{Garden} ~~landscape~~ grows ^{hateful} ~~dear~~
~~when Love has abandoned the~~
~~And, fragrance is flown from the flowers,~~
^{since life mine is ungrateful}
~~Bring me Hemlock. - of sweets I am weary,~~
^{that may be found}
~~That blassest that glows in the flowers,~~
^{triving when pressed}
~~Oh! best, when it flows from the Chalice~~
 Will deeply embitter the bowl,
 But when draught to escape from thy Malice
 The draught will be sweet to my soul,
 Too cruel! in vain I implore thee
 My heart from these horrors to save,
 Will nought to my bosom restore thee?
 Then open the Gate of the Grave.

3.

As the chief who to combat advances
 Secure of his Conquest before,
 Thus thou, with those eyes for thy Lances
 Hast pierced through my Heart to its core,
 Ah tell me, my Soul, must I perish
 By pang, which a smile would dispel;
^{Would} ~~Since~~ the Hope which thou once bad'st me cherish
^{torture}
 For these ~~would~~ repay me too well?

Now sad is the Garden of Roses

Beloved but false Haidee!

Then Alas all withered reposes

And mourns over thine absence with Me. —

13.