

metrum italicum dictum *Martellianum*, seu ad versum septenarium duplicem, quo quidam in genere *recitativo* passim utuntur³⁴.

The poem consists of 48 political verses with alphabetic acrostic, every letter of the alphabet corresponding to a couplet of verses both of which bear the acrostic. Every such couplet is followed by the refrain Ἦ Εὐταξία, συνέτισόν με. The editor printed this refrain after every couplet, and he was certainly right in doing so, although it is not written regularly in the manuscript; on the contrary: the complete kolon Ἦ Εὐταξία, συνέτισόν με is written only once, and this even not after the first couplet, but after the fifth. In five other stanzas it is noted in a more or less abbreviated way. We know irregularities of this kind from the poems in the Skylitzes Matritensis, they have been documented there precisely by Ševčenko³⁵. In our poem this irregular disposition cannot be the original one, for, if nowhere else, the complete wording of the refrain would have to be noted at the end of the first stanza. It is also to be missed at the end of the very last stanza, for in this case there seems to be a connexion between stanza and refrain regarding contents and syntax. Should the copyist have known the poem only by oral tradition, i.e. by the monastic practice, and have written it down from memory?³⁶ This would perhaps also partly explain the very bad orthography.

The metrical modelling of the poem is remarkable. 38 of the 48 first hemistichs have proparoxytone ending, i.e. ca. 79% — not 100% as in the Ševčenko poems, but a very high percentage. Only in four cases (or about 8%), i.e. in E1, M2, P1 (but see the app. crit.) and Ψ2 the third syllable has an accent.

Things are even more striking in the second hemistich: here the anapaestic beginning is represented to an extraordinarily high extent: 16 of the 48 second hemistichs (i.e. one third) are of the type ἀγαπῶν τὸν πλησίον. To compare: in the Ševčenko poems I found this type of second hemistich only in 14% of the verses. I have nowhere else come across a poem with a similarly high percentage of anapaestic rhythm in the second hemistich as in the alphabet I am presenting here — with one exception: in the exaposteilaria³⁷ nearly half of the kola of seven syllables are of this type. Whatever conclusion one may draw from this phaenomenon, the extremely high percentage of anapaestic second hemistichia in our poem corresponds very well with its high age —

34. Cozza-Luzi, 256.

35. Ševčenko, *op. cit.* (above, n.11), 206-7 and 215.

36. This observation corresponds very well with Cozza-Luzi's consideration (*op. cit.*, 253, n.1) that the scribe, being originate from Dyrrhachion, "neque esset putandus immemor carminum Theodosii episcopi sui, quae forte ipse in patria cecinerat".

37. Cf. notes 3 and 15.

Theodosios of Dyrrhachion would be a chief witness for Politis' theory according to which this would be the original form of the verse, derived from the dodecasyllable³⁸.

The following new edition of the text is based on the plates from Lake. Only for one passage (i.e. the greater part of E) I had to rely on Cozza-Luzi's transcription; he must have seen much more on the manuscript than is possible to recognize on the plate. Merely orthographic mistakes of the manuscript have not been noted in the apparatus, whereas variants of sound or stress have been taken into account.

Ἀλφάβητον εἰς Εὐταξίαν

Ποίημα Θεοδοσίου μητροπολίτου Δυρραχίου

Ἀγάπη ὁ θεός ἐστίν οὐ μῆδὲν ἄλλο κρεῖττον.

Ἀρέσκει θεῷ δὲ πᾶς τις ἀγαπῶν τὸν πλησίον.

Ἦ Εὐταξία, συνέτισόν με.

Βίος καλὸς καὶ ἄριστος ὃς μὴ μετέχει φθόνου.

Βασίλειος δὲ νοῦς ἐστὶν τῶν παθῶν αὐτοκράτωρ.

Ἦ Εὐταξία, συνέτισόν με.

Γαστρὸς τὰς ἥδονάς κρατῶν σβέσεις παθῶν τὴν φλόγα.

Γλώσση δὲ χαλινὸν ἐνθεῖς οὐ μεταμεληθήσῃ.

Ἦ Εὐταξία, συνέτισόν με.

Δῶρον θεοῦ τὸ κάλλιστον ὁ τῆς σοφίας πλοῦτος.

Διδάχθητι οὖν, ἄνθρωπε, φοβεῖσθαι τὸν δοτήρα.

Ἦ Εὐταξία, συνέτισόν με.

Εὐέλπης ἔσο πρὸς θεὸν ἢ πρὸς ἀνθρώπους μάλλον.

Ἐν ᾧ δυνήσῃ τεύξασθαι εὐχὴν πάντων ῥαδίως.

Ἦ Εὐταξία, συνέτισόν με.

Ζῆν ἐν πενία θέλησον καὶ μὴ ἐν ἀθυμίᾳ.

Ζωῆς γὰρ ἀγαθῆς ἀρχὴ πλοῦτος τῶν μαθημάτων.

Ἦ Εὐταξία, συνέτισόν με.

Ἦθη χρυστὰ καὶ σύνεσιν κέκτησον σὺν ἀγνεῖᾳ.

Ἠλικιώτας τίμα δὲ τοὺς ὄντας ὁμοζήλους.

Ἦ Εὐταξία, συνέτισόν με.

Θυμὸν χαλινου· πτώσις γὰρ ἀνδρὶ θυμὸς ὑπάρχει.

Θύραν δὲ θοῦ σοῖς χεῖλεσιν καὶ μὴ λοιδορεῖ φίλου.

Ἦ Εὐταξία, συνέτισόν με.

38. Politis, I.1. (above, n. 13); in his last contribution to the subject (above, n.9), p. 216, he does not fully maintain this theory.

"Ἴς μὲν γὰρ ἔστι τὸ θαρρεῖν φίλους τοῦ ζῆν ἀφόβως·

65' "Ἴς δ' ἔστι πάλιν μὴ θαρρεῖν φίλους πρὶν δοκιμάσθαι.

<ᾠ Εὐταξία, συνέτισόν με>.

Καλὸς ἀκούων σπούδαζε καὶ τὸ καλὸς γενέσθαι·

Καλὸν γὰρ ἔργον δείκνυται, οὐ διάκειναι λόγῳ.

ᾠ Εὐταξία, <συνέτισόν με>.

Λέγε σοφίας ῥήματα καὶ μὴ τὰ πρὸς ἀπάτην·

Λόγῳ θεοῦ ἀνοίγων δὲ σὸν στόμα σοφὸς ἔση.

ᾠ Εὐταξία, <συνέτισόν με>.

Μέγιστον ὄπλον κέκτησον τῶν κακῶν ἀπραξίαν·

Μυστηρίων τοὺς φίλους δὲ ἀξίους ἐπιπόθει.

<ᾠ Εὐταξία, συνέτισόν με>.

Νοεῖν τὰ πλείστα θέλησον καὶ φεγγεσθαι σὺν μέτρῳ·

Νόμους θεοῦ δὲ φύλαττε, μὴ φρενῶν ἐξω πέσθης.

<ᾠ Εὐταξία, συνέτισόν με>.

Ξένους ὡς φίλους ξένιζε καὶ μὴ ὀρᾶς ὡς ξένους·

Ξενίζει δὲ πᾶς τις θεὸν τοὺς πεινώντας ἐκτρέφων.

<ᾠ Εὐταξία, συνέτισόν με>.

ᾠ Ολισθος μὲν ἀνδρὸς ἔστιν ἀκυβέρνητον στόμα·

ᾠ Οφρὺς δὲ νέοις πάρεστιν ἀπροόριστον πτόμα.

<ᾠ Εὐταξία, συνέτισόν με>.

Πολλοὺς μὲν ὄντας φίλους σου εὐημερῶν εὐρησεις·

Πιστοὺς δ' ἐκείνους κέχρησον τοὺς ἐν καιρῷ τῆς ζήτησ.

<ᾠ Εὐταξία, συνέτισόν με>.

ᾠ Ρωμαλέον τὸ φρόνημα ψυχῆς ἀνδρειοτάτης·

ᾠ Ρέει δὲ κάλλος σώματος ὥσπερ ἄνθη τῶν δένδρων.

ᾠ Εὐταξία, συνέτισόν με>.

Στέφανον κάλλους ὄλβιον εὐχὴ γονέων πλέκει·

Σοφίας οἶκος δὲ ἔστιν ταπεινόφρων καρδιά.

<ᾠ Εὐταξία, συνέτισόν με>.

Ταπεινωθεὶς ὑψώθητι πρὸς τὴν ἄνω πορείαν·

Τὸ τῆς ψυχῆς δὲ φύσημα πιπέτω κάτω τάχος.

<ᾠ Εὐταξία, συνέτισόν με>.

ᾠ Ὑψος ἀρετῆς πέφυκεν ταπεινόφρων καρδιά·

ᾠ Ὑποτροφή δὲ πέφυκεν πλὴν μέντοι θεοῦ μόνου.

<ᾠ Εὐταξία, συνέτισόν με>.

Φίλους προτίμα γένους σου, οὐδ' ἐσχες ἐν ἀνάγκῃ·

Φεῦγε δὲ τοὺς ἐξάγοντας μυστηρίων τὸν φίλον.

<ᾠ Εὐταξία, συνέτισόν με>.

Χρυσοῦ παντὸς τοὺς φίλους σου ἤγού προτιμωτέρους·

Χρυσὸς πολλοὺς ἀπάλεσεν ὁ ἐπίβουλος φίλος.

<ᾠ Εὐταξία, συνέτισόν με>.

Ψεῦδος ἀλίσκε ἀπαντας τοὺς αὐτῷ κεχρημένους·

Ψόγος ἀντικρὺς δὲ ἔστιν ἔπαινος ὁ κατ' ὄψιν.

<ᾠ Εὐταξία, συνέτισόν με>.

ᾠ ἀδελφοὶ καὶ φίλατοι, τοὺς τῆς σοφίας λόγους

ᾠραίους ὄντας σύνετε ἄδοντες τῷ κυρίῳ·

<ᾠ Εὐταξία, συνέτισόν με>.

C Cod. Crypt. B. a. XXI, f. 62^v-63^r

Co. Cozza-Luzi

A1 ὁ om. Co. A2 δὲ om. Co. fort. Ἀρέσκει δὲ πᾶς τις θεῷ scribendum B1 Βίον καλὸν καὶ ἀρίστον C B2 νοὺς ἔστιν C Γ2 -μελε- Co. E1 formam eὐελπίης (de qua v. TGL)

testimonio codicis (Eὐελπίης) confirmatam servari posse putavi: Eὐελπίς Co. ἔσω CCo. E2

δυνήσει Co. εὐχὴ CCo. H1 καίτισον C: κέκτισον Co. Θ1 χαλίνου Co. ἀνδρὸς

C Θ1+N2 Θυμὸν χαλίνου, μὴ φρενῶν ἐξω πέσθης = Greg. Naz., PG 37, 909A, v.8 Θ2 θεοῦ s.l.

(alt.m.) C τοὺς Co. λιτόρη C: Λοιδωρή Co. 11.2 accentus in C positos servavi: γὰρ ἔστι... ἴς

δ' ἔστι Co. K1 καλὸς C recte (cf. LS s.v. ἀκούω III 2): καλῶς Co. ("cum bonus sis audi-

tor") K1 cf. Greg. Naz., PG 37, 935A, v. 101 τὸ om. Co. K2 an δέικνυσι scribendum? Δ2

λόγον C Λόγῳ δὲ θεοῦ ἀνοίγων Co. M1 κέκτισον C Co. N1 συμμέτρῳ C N2 φυλάττων

Co. ἐξαπέσεις Co. O1 ἀνδρὸς ἔστιν C O2 ὀφρὺς C: Οφρὺς Co. πάρεστιν C: πάρεστι

Co. Π1 εὐρίσεις CCo. P1 Ῥωμαλίον C P2 ὤσπερ ἄνθη τῶν Co. ὥσπερ ἀνθῆτων Co. Σ1

διβητον C: ὄλον Co. T1 πορίαν C: πορίαν Co. Υ2 Ὑποτροφή... μὲν τοῦ θεοῦ μόνου Co. Φ2

μυστηρίων τὸν φίλον scripsi ("qui abducunt amicum a mysteriis"): μυστηρίων τῶν φίλων C:

μυστήρια τῶν φίλων Co. ("qui prodiunt amicorum secreta") XI Χρυσοῦν C: Χρυσοῦς δὲ παν-

τὸς φ.σ. Co. ἤγου Co. Ψ1 αὐτὸν C: αὐτοῦ Co. Ψ2 Λόγους ἀντικρὺς Co. Post finem carmi-

nis C addit:

Ἄλφαβητῶν εἰς εὐταξίαν. Ποίημα Θεοδοσίου μητροπολίτου Δυρραχίου. Μέμνησθε

Παύλου ταπεινοῦ μοναχοῦ οἱ ἀναγινώσκοντες διὰ τὸν Κύριον. Ἀμήν.

Some peculiarities of epigrammatic poetry in the ninth and tenth century

When at the beginning of the ninth century, after the so-called Dark Centuries, the first epigrams begin to appear, these are pieces for which inscriptions are probable and in some cases evident. Of course, I am thinking here primarily of the famous iconoclastic poems on the Chalke (Fig. 1), together with the iconodule pendants Theodore Studites opposed to them³⁹, and

Σαφῶς ὁ Μωσῆς εἶλεν Ἀρχᾶς ἐν τύπῳ,
 Εὐχρὸν κρατήσας· Νῦν δὲ πιστῶν τὸ κλέοσ
 Ρεῦμα κραταυδὸν ΣΤΑΥΡΟΣ ἔστησε πλάγῃς.
 Γραφῆν γὰρ ὤδε Ψυχόλεθρον ἐν βίῳ,
 Ἰνδαλμα τέχνης, ὡς κεχυμένον βέλος
 Ορμῆς ἀθέσμου Συστραφῆν ἤρθη μάλα
 Νοεῖν γὰρ οὕτως Εἰδόσι Χριστὸν θέμις.

Fig. 1.

39. Texts in PG 99, 436-40; full discussion of the manifold problems concerning these epigrams in the following works of P. Speck: *Kaiserliche Universität* (above, n.18), 74, n. 3; *Die*