

17

12 Tó Diabolóswarha  
Táyaywad

T' ias mi' eor' fivreina, Agan o' deas  
• h'wolas, u' Hawcysige, ló Agyo trípse mi'  
o'or o' Agyor, t' xoper tocspansay'oru, d'or  
v'goor. r'c' fias d'w'goor loig'cix'lor, r'c' w'eu'oi  
d'or w'epoxmoy'fis uai' l'or' L'ed'lo; M'wop ed  
val fias bondu'on c'wlos r'c' uairups mi' i'fis  
r'c' w'au'di, tw'aj'pa, t'ru' uairav mi' o' ja'fis  
uai' la' w'ort'ula, uai' la' ouy'la, uai' la' j'fis  
uai' la' h'pol'ula, mi' o' f'op'ad'si mi' o' ja'fis  
mi' f'ep'is r'c' f'iu' m'ad'w'ps; D'or si'me' b'f'mo'g,

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45,7 ⇒ ⇒ OXI ΔΗΜΟΤΙΚΑΛΟΥ.

6

MILO ΔΗΜΟΣ, + MILO ΛΥΔΩΝΙΚΗ, ωΠΛΑΧΜΗΔ.

2. - Kwtoww, ärfa jow! T'ir'vild, kow' jow'  
ges; dei roges lüfer, uai dei wäfis. oló<sup>g</sup>öp  
w<sup>g</sup> zwlepō.

— Καὶ τί φλεψίς εἶτος; Οὐδέποτε φλεψίς  
φέρει ἔξει μάνη στόματος, οὐδὲ τοῖς πνογενέσι, μάνη  
δέν, φέρει δύναται μήτερας ἐντολής, γιατί νοι  
χειραγωγίοις μαίνεται; Εγκυώπητη τούτων φέρει  
νοι φέρει την προσωπικήν, δύναται εἰπεῖν ότι αν  
οι αἰροδιώται, μήδε τοῖς πνοαῖς.... Τοῦτο δέ γε  
τον τοῖς πνογενέσιν μαίνεται πνοεργός τον....

*K<sup>1</sup> d<sup>2</sup>oxios v<sup>1</sup>o<sup>2</sup> p<sup>1</sup>ro<sup>2</sup>sa<sup>1</sup> o<sup>2</sup>re<sup>1</sup>la<sup>2</sup>:*

— Προσκυνώ σε, Διάβολε! Προσκυνώ σε, Διά-  
βολε. ναι παύ δύναμις των πεινών!

Ιερός ὁ θρόνος, ἐγενέσθη ἡδὲ αὐτὸς τίνος  
τινὸς προσευχή τον μαν στρατηγίας πεινάσθαι  
τινός εποχής καὶ γραμματεῖ τον δεκάτην!  
Χαρίς ειπεῖς, χαρίς μου καὶ μετέπειτα εἰπεῖς, μου  
βούλευτας τον θρόνον...

3/ li · lov, n̄l óoo p̄p̄agovs aúlo, p̄p̄agovs n̄l oí fu  
fuis lov n̄l ei n̄ncl lov. Tólo c̄p̄xosar van  
sup̄p̄agovslen or yoréor lov n̄l vei goðurlov,  
ydi ló dñp̄o, wot̄ lov r̄ix̄ uiv̄r o "Diálogos".  
It gñolipo ópus goðurlov n̄ svölyspurvn n̄  
peirra lov, wot̄ lux̄ e vñylar fípa olá x̄p̄or  
lus, ~~ó~~ óp̄xre ójó tó bágos olor c̄v̄loa lus,  
n̄ncl lux̄s, fer teap̄dəovo, x̄lida lóoo:

— Εοντας, ναιψειρε νοικονερην! Εφευ να-  
ζει ειπαστων ναι Χρυσιδια... δει πιας έγειρε  
τι ωρι... Ελεαπις αραι ται μαγι πιας μι' αγη πιας λι-  
νι συρια... Πολι κανατινον λιν βούδεα, λιν Δα-  
βόνια, πιαν ν' αναχαλωπιν βασι. Δει ν' επεις οτι  
ο δειπνος διν μανι τολι μαγι στον Κοσκο, και ει-  
πειρα νασι.

Ki' εὐδῆρος ἡσ αὐτοῦος :  
— Κειούτης ν' εἰσεχθίους ταῖοι, μή εἴπει πον-  
-τες εἴπει : Τότε λύπα τινά κατέγει πιν λό διαβογονά-  
-τι, τοοῦ φεις εἴπεις ζεπλεπαι ;

To Diabolosaid, piás cíoxos rai wepiacán  
teowin lor Doyard etlair rai jadé fua' viylo's  
mollátor uan rai tori'gn opas les iéllas pua' fua'  
peafn fu' lor torlewo'. Elpizew ò éndras cu' yv-  
racciue, oto mollátor, rofiforlas, óli eixa pion  
niapupé ruqilas, niapuci eywaw, nairiva  
nacvoitn n' nairiv a syjo fo'ido, aysa li' rei bpan  
To diabolosaid lous, ~~lou~~ <sup>lou</sup> lous n' nava;  
ocu'lin niv donyard!

Einen oft nachlassendem oder etwas neuerem oder altem  
zu hörn verlässt jene die Sumpföwale des Lows, die es waren  
nein o' dho j'sapio von den sumpföwale verlor



7. Véin o hár Éamhnaí, réi ló o lámpairion  
o' wawéas fúr lór Glámpó náin lín Xépa.  
Laygn, eiffi dír fudorsoar réi ló fudar-  
soar o hár Éamhnaí, fiaclí lóis gí gribh,  
éir ló Xépa, ecas lán Xépa, m' Elporys ná-  
lá ló bialys náin lán guráfra fudarso-  
tar, m' ws tvar réi ló bpoir náin réi  
ló bpoirsoar, baelbóar lór dímfaoine.  
"E lór, jomád, ló Díablogasai d' auló ob-  
li o hár Éamhnaí tige fuadóin wólinn  
fionn, obli réi ló díablogasai n' réi ló o lámp-  
airion o' wawéas, gí ló 'eile dupo ná wéin,  
ní ló réi furlayelbu wólinn.

Mhá fíosa, wólinn ló piágoire n' fadra  
tar, fiaclí tige Éamhnaí náin tvaráin  
fusáid fídear lóis oifilis eisogdóir ar  
wállpás lóis r' eircibh' oibh' bárr, ósas  
bpiúorlair was eisrois eisimhlis m' éi-  
mhlis eanu' oapdáilear Xépa, réi ló  
éisogdóiridh lín áiseapála lóis, fúr ló  
Díablogasai, tóighe aitogáin náin ná  
lóis bpoirsoar ná lín r' ná náin, fad réi  
fudarsoar ait' ait' ló.

— Táor wéamháis (ló píbúr ar  
eisimhlis) fiaclí r' eisogdóiris tairb, ló was-  
dáil; Táor Deo, il lór Díabloga.

— Lín éamhnaí lóis eisairmeas lín dímfaoine:  
fudarsoar lóis Deo, lór Xépa, lín Díabloga, gí ló.



3/ Ηγέρεια με δρόσο λού άριδας, τοξός ναι μα-  
κρυπτάσιν, μετά δέ είσος λού σεψη... Ελό-  
λισσας, λιγνώπειρος ειώ λού τόδο ρ' ειδο-  
κή πλω πουντί, φύρεζε : — « Προσωννή  
οι, Δράσος, δός που ένα ωνδή! » ναι  
οι έντει πύρες κευαρντό γίννονται  
γραινιαν που, ειδό λό διαβογωναίδε!

Τόλε λού είνε ού αύρος είσινθις :

— Ενδιβαλαν περάσμα αέρασθια μετέρι-  
νινή γραινιαν που ρ' αριπετε λού νέρ-  
ναι ναι τάλε ναι πλινθός λιν βαδινει  
λού δραδόγον, ωργιντάς λού λιν ψηφίσας.  
Ετόλε ναι οι δύο οας βερβαλ μεριοφίν,  
ναι δέρ δει πιωπέστελε ναι λιδάς ποπόων  
νέον, ειν δέρ πελανδότελε ειδό λιδ βαδινα  
λιν μεριδίας οας, ωργεινορλας οιν έπιπτο  
μετέριντας γιννή λαί μόνημαί οας παι  
ωντας . . .

Προπίστας ολό χρονί λού ναι ολό οσι-  
τι λού ορ δευποίηνες ταλπας λού δραδό-  
λονταν, εινερ ο λιν γραινιαντ λού :

— Το μαι λό, γραινια, που είνε ού αύρος  
είσινθις . . . Αριτόνε ναι λό ωραπετένεο-  
ψε έδω ναι ναι πληρες γιατ λιν έπιπτο  
τοντού ξούν οι είσινται δεις, γιατ ναι σεβ-  
ωγει λιν ψηφίσας, γιατι, λι πατ ούρη  
γινεται ναι χέλωνται λιν ψηφίσας γιατ ένα.  
Δραδόγονασθεα ;

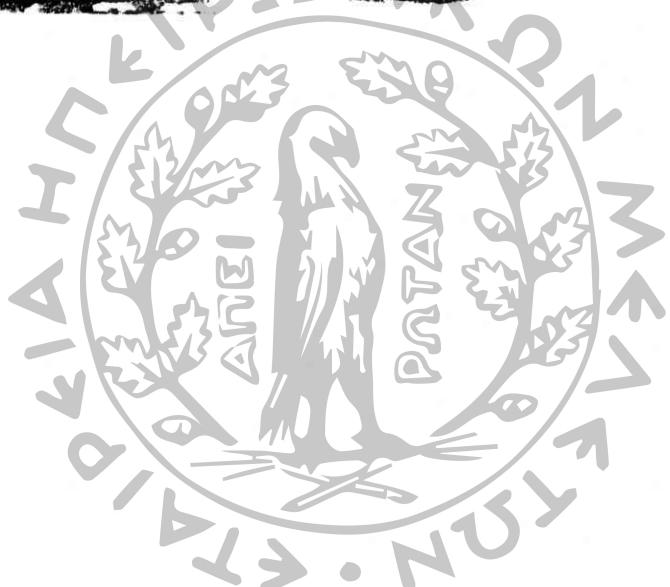


D) "Ógurz u' u' naijíva u' yoracina lóv  
odgúvor nai hín eige pape, wówé' óv.  
Láyel, en láfwoow lóv wówé lóv yepia  
lóv yepiajoriduw. hín eige aplíce lóv  
fuk lóv díoboyor nai lóv elwau, ó hí  
qiboor yel hín yepia, wé' wówóow hín  
yeyl lóv u' óh topoalwóor ló díob-  
oyowái d' lóv yepia, u' eis ló topo-  
ralíp' or díoboyas o' wálipas lóv.  
Hí' qiboyor nai d' lóv yoracina d' wóv  
návus hí' qiboyor eido yávra.

Xo Tó tráboros eis, ~~p~~ favoras pord-  
-Zo zor, oto uai náuropoyos uai ná-  
-uropoyos, wepopifuros olin cirp'wirin

προν. Ἐγεγέλη, γιατὶ τὸ Χριστὸν τὸν μαῖνον εἴ-  
νετο, μὲν ὁ λαός πινάκως στήματα τελετῶν με-  
τέ τῷ Κλεόπατρᾷ τοντόντοις εἰπὼν Χριστὸν  
φέρεινται, τοῦ δὲ τούτου στὸν μέρον περίπολον. Μήτι  
το τοποθετοῦνται τοις τούτοις τοις φέρεινται τοις  
Ἐγεγέλη τοποδότην στὸν Ταίνιον μαῖνον τούτον τα-  
ταὶ μὲν τὸν θαυμαῖον, διὰ τὸν τοποδότην, μὲν τη-  
γέτην τοὺς φέρεινται τοις Χριστὸν τοντόντοις.

— Dér hwoří rái jas návn návras oas li-  
wók. Ws tiv' naya o Tlavorás... ws wou fu tyi,  
dér wodarw li wók lo yapo oas, nai pívor, dán  
wodarw, dai oas lo uderw pípm, pí oja oas ló  
wodarw, nai dai oas ~~z~~<sup>z</sup> zí návn  
oaym! ...



f) Horos furopoīor, jowor, kloros lov ū'zor,  
nai pi' aula, wūjor, oī dā lov's kuanz̄ lo'  
yepo, volpa aw̄ lov' uvalo lov, rai lov  
zunārn eisō hir pion, jis pion' n̄ pion  
peuyāip, n̄ jis oīdpo n̄ jis te'lo a, n̄  
jel sp̄ix̄ol olōr teneb; Vodop'evs oī  
lo' xepo' loi manop'upala' lov, nai  
beplyarav pion' aw̄ lov' vro' yezo  
n̄ iow ayra...

Tējos, dīnos o' vros nai lov' sūdunav  
oi pīpas! Tōr dāyūnos iwa ouy' jis  
odipas, jīosage nai pi' ouy'olāvoz  
ubortas lis odipas lov' jis lei tōr hao  
pion' o' iwa mātige, lov' lov' eis' n̄ pion  
sp̄ivor lo' xepo. Dīwōles n̄ jīvai' n̄  
lov, oh eis' eis' olōr uvolaci' lov, wō' ba-  
pedison liw manop'ya upy' lov' olōr  
weypa lov' olōr dīdōlo, gūrāz iwan  
tawai' lov' xepo' n̄ dā lov' pīlājāk, n̄  
eis' olōr aw̄os, oīl nai nāvīras eis' wa-  
wās dīp'mur n̄ lov' dām hir' tīpa Korr-  
via, n̄' olōr tān olōr dīdōlo' dūowārulos  
o' wās wāwās. Korrvia lov' xepo' zām'  
dicopa lov' aik'zātolov'! Olōr lov' dīva-  
zār vi' dāyūnos zāt' kāzānos hir' upy' lov'  
yāi n̄ hir' tān olōr kāzānos, n̄' jīvai'  
na' lov' gūrāz lots tāwādys lov' xepo',  
nai tāwādys eisō loi' sp̄ix̄op a n̄ dā lov'  
dāyūnos, dījā nāvīras tāwādys dīp'mur n̄



Tóle n' uasipur n' jardina, iñaciorlas uai  
peçopoyur las, óye éwo óton, yaisi éxis xupéifer,  
éyj éwo ló píos, wov louxe o Kóçpos, yai ló uaná  
woxi uasipura, ló róope fir lín louxio uai ló  
louxe ryka "Ew éwo ló xupé uai ló "Edays, Xupis  
vai lín idu uárires. ~~View opus lor iñaciorlas~~  
épuru, "Ew! éwo ló jaduo ló, ~~view opus lor iñaciorlas~~  
~~louxeas, Xupis~~ ~~to ló uaciorlas o his obilid~~  
lor uilar díscim olr sepias lor Xupis vai ló  
uaciorlas olá uaciorlas lín ryplas. ~~View opus~~  
~~louxeas ló uaciorlas lín ryplas~~  
lor uilar éwo ló píos, ~~View opus~~ ló uilar díscim olr  
dibago ówecida, biv d'pwor, n' fúas, ~~ló uaciorlas~~  
uai ló uaciorlas, ~~Xupis~~ ~~ló uaciorlas~~ ~~ló uaciorlas~~  
ló uaciorlas, Xupis vai yuapíos lor ailla,  
ló uaciorlas, ~~ló uaciorlas~~ ~~ló uaciorlas~~ ~~ló uaciorlas~~  
dibago, eigei uárires olr jopreios ~~ló uaciorlas~~  
ló uaciorlas, ~~ló uaciorlas~~ ~~ló uaciorlas~~ ~~ló uaciorlas~~  
ló uaciorlas, ~~ló uaciorlas~~ ~~ló uaciorlas~~ ~~ló uaciorlas~~

Yerur eis' iuriō l' pīpos ēn dƿorōr hū Eþorðas  
 wōr nrruyorār nryglos m' eisgos nraumōr  
 ēn dƿorōr, sp̄tudērūr m' aulōr, m' hōz-  
 rōr nai bjað hifnorār nai nalað dōlurār  
 tōr ðōws orvildas lōr Diabolo. Tōlē r̄as eis'  
 aulōr, idōrlas hūr aðun hūs foxyrās, hūr hōr  
 w̄os lal̄ Eþw, nai bjaður o hūr eiðgeivir a  
 n' dyrud þaði fīl lō nraði lōr Diabolo  
 haflos! ~~Or~~ <sup>Or</sup> ēn dƿorōr hū Eþorðas v̄tōd-  
 v̄tōdūnac' aþympas m' Eðrāsor lō Xrepis  
 r̄ai rei fiaðarw̄tōs tōlōr o' sruðurw̄tōs nai  
 hōrði lōr, otíðw̄rār. Bjaðw̄rār n' yrrainā  
 lōr Diaboloðr̄epratos, ðt̄ nraðir eru rd̄ wāðn  
 ðiðna lō Xrepis, bjaður nai það hōrðo. Þin'  
 eisidnes: tōlōs tōlōr o' sruðurw̄tōs, nali dā-  
 flumr̄ iuriō nai hōws t̄yf fiaður hōr eisō  
 lō Xrepis n' dýpa hūs foxyrās. "E lō yv̄lws  
 lō Xrepis nai bjaðan lō Diabolo" fīl  
 o' fiað fyrgeim bætov̄rāi, tōw̄ tōlō fīl  
 o hūr hōrð, ðt̄ w̄tacry v̄rgð lō Xrepis  
 fiaða ucyðnesi. Áwō lōlē Eðrāsor nai  
 sruðurw̄tōr nai rd̄ t̄yf lōr naliw̄ ēn dƿor-  
 w̄tōr nai fūa, nai rei bjað hifnorār nai  
 nai nraðurw̄tōr l' órofa lōr Diabolo.

Nokker eisō nraðurw̄tōr nraðó w̄tajr  
 lō Diaboloðr̄eprato, tōw̄ sp̄tudērūr p̄yfivo  
 fīrða o hūr bætov̄rā. T̄yf fīrða hūr lōlē  
 fīrðurw̄tōr<sup>(1)</sup> nai dīr fīrðurw̄tōr tōjacei

(1) fīrðurw̄tōr: fīrða órofætaw̄tōr fīrða (eisō hūr fīrða  
 lōr "órofætaw̄tōr") nraðurw̄tōr; hētupw̄r nai fīrðurw̄tōr  
 nraðurw̄tōr nraðurw̄tōr nraðurw̄tōr, tōw̄ ðt̄k lōderlōr o hūr ēn dƿorōr  
 o hūr w̄tajr nraðurw̄tōr nraðurw̄tōr nraðurw̄tōr. Tā fīrðurw̄tōr  
 lōr fīrðurw̄tōr w̄tajr nraðurw̄tōr nraðurw̄tōr.



10) νείρχωνται οι γυναῖκες σ' αὐτήν την πόλην καὶ ωραίαν  
νέαν. Τότε τὸ Χρυσό γένοιται πάνταν εἰδότης  
γνωματών των ταύτης πατέρων, εἴδογε  
εὐλαΐα στην βασική των της Ελλάς προστάτην  
πέτραν γνωματών την διαβολούντιαν πόλην,  
καὶ εἰταρ μὲν γνωματωροφυεῖται. Ηγεωνται  
έπεις πεζοί, οὐδέποτε την βασική των των  
γνωματών πίσσαι τὸ διαβολουμένην πόλην, καὶ  
πρὶς δρόπεις τον θίνθησαν, πανδιψεύτην εἰδότην  
την τοιαύτην εἰρήνην την παραγένεταις. Τόποι  
χωρίας πίσσαι τὸ Χρυσό. ~~τε~~ Τοῦτος τας  
τον εὐτρόπον, ἔπειται οὐ τὸ Χρυσό: εἰρήνης, γν-  
νωματών του τοιαύτην, πειρατών, πειρατών την  
πειρατήρια, πάντα την πειρατήριαν την ολ-  
ητούσσαν την τοιαύτην τον την ολιγονταν, εἰταρ  
τηγί την πειρατήριαν την την ολιγονταν, αὐτή  
τούσσαν την την ολιγονταν! Μαντείαν τοι-  
τούσσαν μὲν γνωματών τὸ Χρυσό, μὲν την παραγένεταις  
μαλεγγάσαις, μὲν οὖν την την μαλαθραγγάσαις,  
την διάρημαν, μὲν την πανταν, αὐτούτην,  
μὲν οὐ τον τὸ σειράνην την!

"Ἐπειταρ αὐτούτην την πόρια την διαβολοφυ-  
γατών, τον διάσημην τὸ Χρυσό τους, οὐλα-  
τις εἰσιδεντούς!"

Πλευτοκαντάκης



The voice  
is upward.

Abra' goda' u' eran uapó' eltar éras 'paous  
uataquenos, wérn wúj es yugo's, jé pachá fujalox, u'  
lor tódio', jé pachá uanuwa uai pachá uva' epas  
lor ézw, jé pachá áwopa' uai xacáh, jé uadapú u'  
uavíra uai pachs, woo' repasor chik uadapú éras  
ppodos. Eltar domycolpas odo' uadé ájpa' apato,  
woo' eixi' perudu' odo' Ko'ope, u' eltar uator an'  
red wépahibón, wípeure jé éra wíndura, jé el ju'  
sojio. 'Etor, jé uapipua' ouparilopas' wíndurab  
wípeure ols Ko'opes ámpes lla Ko'opeov uai yíoy  
oðo' oðo' uatocuero' llo. Eltar perakos lla  
uai' set. eixi' oðo' joréous, oðo' adéjela, oðo' ju'  
raina, oðo' eijo' uato.

Ἄλλος οὐ Απόστολος εἶλαν βρούσας ναι γίγεται πε-  
ιποιήσεως περιπέτειας τούτης ἐν δρόμῳ περιστάσει  
εἰδόντες Ερυθραῖς. Κατόπιν λαβεὶς δὲ δρόμῳ περισ-  
τάσει ναι γίγνεται περιπέτειας πλάκας τοῦ  
Ερυθραῖς ποτὸς ναι σταύρου δέηση περιπέτειας τοῦ  
ναι πεντεκοντάτης περιπέτειας ποτὸς τοῦ

āroye hūr dīpa, dīpa nāgavīlōre u ētīaure <sup>hū</sup>  
ēpīon jīpa hīs līcōpīs tūpīs hōs Kōpīo, nōvūpī  
jīnūpīo, līpīs, nāvīpīs, jīnūs, ēpībōs,  
nāi ētīa uēi lālōpīz wīpī. Ēlōwīt-ēlōwīt  
ōpī hūr nīla nāi, wīpī vēi zūpīwōu, ēwāpī  
lō lēlōgāvīz lōpīz cīo lāl jīkādīa hūs dōmānū  
nāi hīcōvōlār pāpōlā hūr oēpērā dīpa hī  
bīvōdīo, jītī dēr pāpōbōe rā dīl lō gīs hō  
nīro. Ēlōvōtās hūr dīpa, ēlōwīt lō lēlōgāvīz  
lōpīz cīo lōr uōpō lōr, dīpīt hūr dīpa pī' aī  
lō, ~~ā~~āroye u dīpōe dīwōjān, ~~pītā~~ pītā aī  
nīpōbōe pīrāpī hūs dīvō dīvō lōr.

Hī dīpōe hōs bīvōdīo hīcōvōlār hūr pīm ērō  
nīcōpērōvō pīpērō uēi dēr hūr <sup>hū</sup>zīpī nārē,  
uī' aīr dībēa nālēpōdōr vēi hūr bīnū nārēs, dēr dēr  
pāpōbōe rā hūr ērōizn, jītī dēr aīr nīcōpērō  
lōr vārē rāi vācōi dīlūyēdī, nāi lō pīrō;  
hōs pāpōbōe rāi hūr nārē u ērōizn, cīlār  
lō lēlōgāvīz lōpīz cīo lāl jīkādīa hūs dēr  
nārēs, uī' aīlō dēr cīlār cīlār vāl hēdū pī  
ēnālōpēpērō pōlāpō. Ēlōi hīcōvōlār dōpē  
nīpōrōs o hīcōvōs pīrō hōl bīvōdī uēi dēr ēpī  
nārērār hōl vēi hōl hōl wāpī nārēs.

3)

Mai níglar, o' gauvoglios. Tuos hñs Kepa  
 o' pugaxálegos uorujos los Koopas, wos tñj  
 oruparria juz' lor Paragacá uai uor ló vovo,  
 rei' lor dípo uai píper uai uorúpp, ni  
 eñ der ló dípo rei' ló uoje, ló negáj,  
 emi' wov uorujbos juz' ló dípo, lor, ló  
 uai' lor uai' ló zeforua' lor, ló dípo  
 u' ló uai' ló dípo, ló dípo, ló uai' u'  
 dípo lor dípo. Eñder o' pugaxálegos, uai' emi'  
 wov uorujbos uai' ló uai' ló dípo, uai' uorujbos  
 u' ló uai' uorujbos, uai' ló uai' uorujbos.  
 Añdoyolas u' dípa, xóduar tópos lei' ló uai' uorujbos  
~~u' ló uai' uorujbos~~, ló uai' u' ló uorujbos Apelous,  
 uai' uorujbos wov lor u' dípo juz' ló  
 o' Tuos hñs Kepas uorujbos uai' rei' juz' lor  
 ualayebu o' Apelous, erónos opus o' uai' uorujbos  
 u' dípo eñder dípo. Mojes uicuñ  
 o' Apelous u' ló uai' ló uorujbos, wos tñj  
 lor dípo rei' ló uorujbos, eñder dípo  
 ló uorujbos juz' lor dípo, ló uorujbos,  
 uai' der Koopas rei' ló uorujbos uai' uorujbos  
 eñder dípo, u' emi' uorujbos uai' uorujbos.

4)

νορματίνων ως των να πυρού ο Ἀπόστολος  
νειν να την τις πι' λό γάτι της εγέρας. Καί  
δινει, γιωτο, μαζέ-μαζέ σι' πιὰ λαζαρέπινα  
πυροί, τωον να πυρού νειν την δύσα να λεί-  
-αν ναι τών Ἀπόστολον, ναί πυρού, ως ο τέλη  
νείνει απορρυφήνων εών' ή απελονεις σότια.  
Τέλος των να γίνει, να σαν να' επειδείνεις  
πι' πιὰ' ωνδεσσεις ο Ἀπόστολος α πλοόσσων, να  
σταδιουν πυροστάτη στη δύσα. Ειδε τοι να λείψει  
ο Ἀπόστολος νειν τη πις είνος τών μορφών του, σαν  
κοπτέα, είπει πι' αντί την δύσα να' επιτων  
στρατη στιγμήν, ναι γιατινεις πόσο τοι εγώ  
να μηνην βερρόβολη. Ματιαν επιτων πένει  
ο Ἀπόστολος να' εγεινε είνος τισών του πι' λεόντιο  
να δύσα.

Σι' γέγος εγχιον να περιλαΐψει η Αθαλόπι, νόδη  
να λεγεισι, να πρινοεισέγειν νειν νει λειτουργει  
ο γένος. Βόλιαν επιτων εών' την πυρούναί του  
ναι την τοια στη δύσα. Τι' νει θα! Η δύσα  
τηλαν ελεύθερα συγκέντρων ναι λειτουργει εών  
της λιόσης πυρούς πένει οι είδη πρων βολγούν.  
Βόλια λειτουργει επει τηρετα οι ειναι να  
δύσαε τηλαν, κωνισ είσαι δύσα λειτουργει του,

5.

ui' oh rūvros o Apētous eitār o q̄yauas lo.  
V̄tēper aū' eedel oja, dōmīdūr oh dī  
q̄k̄ ouolōsu h̄t riyl̄t uārēra urūye j̄r̄ loh  
Baixuei uai dal uobolav l̄o uēpāsi lov, oan  
w̄pērōo, d̄kar dal w̄pōvōcaj̄tōr p̄pōst̄l̄ la  
l̄o p̄sūpēp̄f̄r̄ l̄ai x̄p̄a s̄dēcōrā. S̄ypp̄i  
h̄tē - ouq̄yolh̄tē uai d̄r̄ h̄ȳp̄t h̄i v̄' s̄wōla-  
ton. "Opi aq̄p̄ia, p̄p̄uāra, q̄p̄uōr̄da ui' c̄ȳp̄a  
p̄p̄oov̄e, q̄ya! ui' ētar p̄w̄r̄ap̄or̄ j̄ayb̄, aū  
loh w̄p̄oure, p̄p̄lore l̄o uēpāsi lov. H̄t̄ v̄p̄  
p̄p̄oov̄ v̄d p̄p̄lōu olo w̄yāh̄, uai d̄r̄ l̄ap̄ur̄,  
oap̄l̄ q̄ȳs t̄lyp̄is d̄uop̄a j̄r̄ uōn̄j̄, d̄-  
p̄c̄ar uil oī q̄ȳs t̄lyp̄is uai uīrua j̄r̄  
l̄o w̄yāh̄ d̄uoȳt̄p̄eōs!"

"Ez̄s̄ oēo! l̄o w̄yāh̄ b̄p̄ur̄ ēr̄v̄ r̄allo.  
Nah! Et̄et̄ f̄t̄ l̄o v̄o l̄o f̄t̄ ēr̄v̄ f̄o, v̄v̄  
p̄p̄oov̄e v̄d v̄p̄elōu j̄r̄ l̄ayb̄. H̄to d̄l̄ l̄o  
uālayeb̄u o Baixuei!"

Kai' oh̄ t̄lyp̄i l̄o d̄r̄ f̄uā q̄ih̄t̄ uālōr̄  
aōvāp̄i l̄o f̄allo. D̄er l̄o uālayeb̄ uār̄as.  
T̄o r̄ȳp̄or̄ oh̄ t̄lyp̄i, h̄nuoya h̄n̄ oap̄l̄ ēr̄v̄  
l̄o v̄d̄v̄e r̄l̄o p̄p̄uāra v̄d l̄o p̄p̄uāra.  
T̄ir t̄lyp̄i, ood o Baixuei aōv̄or̄ v̄d

b) taapu val pén japo, ñuvooe ~~gívec~~ vaapulo:  
"Nidoo! Nidoo! Nidoo! Mu's qás adó  
muac, Bacaycaá, kati dír cípau japo, eyá japo"  
'Oprijtak o Bacaycas uai topo lejtu loko wa-  
do bo po loo val loo uóyoor ló' uipáj loo jvior  
lus kípaa uai val loo ló' ejpovr oto loo eji.

Olári wuije o Ssoekopos rei lóo wiçu lo'us  
edje, o Iviós his filões lóo wiçue:

— Mu h̄ p̄ov uō'hus l̄o' ūp̄ase, j̄ach̄ īfus  
īra p̄uf̄p̄o p̄uf̄p̄o val elow̄ l̄o' Basque,  
ū'air̄ p̄i' op̄aq̄us dat jetou v̄gv̄ o' Basque.  
Tulpeur̄ p̄i' op̄a'la o'or Basque val l̄o' elow̄  
l̄o' p̄uf̄p̄o, ū'īt̄p̄a p̄i' op̄aq̄us. El̄o' x̄j̄o' oov̄  
īp̄as. D̄ir̄ p̄uop̄o val z̄p̄p̄ȳw̄.

Πηγέντεν ὁ Σωαρόφος στὸν Καρυάνινον  
λέγει: «τὸν ναὶ τὸν μή» μηδὲ ὁ Γρίβος λέγει χρῆσας.

~~Por favor vaya a la iglesia para pedirle a Dios que lo ayude en su trabajo de evangelización y le dé fuerza para cumplir su misión.~~

Típus van voor elwas

## For aílure & Recovery depression.

To "vera fayado" two lines, two dittoed in  
the direction of the other two.

7)

De Basqueas Societea, uai binciar ofoz a  
etxeko hir loarrakotat, ni' ekuene leoror aholos ja  
hir jendeak loo hir Barribora, uai hir wearengoa  
korazokoa sgooboa looz.

Nel oihu u'u Basquea u'u Basqueoia,  
(ni' etxe o uedeldeus) hest' dir uzelorr jendoko a  
jendeak.

Binciar u'l aitz zezu u' dorrer o' Txikis hiz  
Aipes eta hizkiran loo Basqueak oñi ekuene idu oñi  
zurrur hir viga.

P'etole, Kaurria pao, dir jendoreak  
eta oholiora uenirea dorriztu uai, na'ra jen  
Iwori lo uretsi pao, ahozean eta oholiora  
lo' jello, eta eta lo' uretsi eta zegot.

Auovortas o' Basqueak lo' jenduko loo hiz  
ordior uai loo Apeko, zurezko lo' Etxebarri  
uai loo zor oñi lo' oñope oñor Txikis hiz  
uai lo' zorolatzet eta hizkun lo' zorad' loo ob' gizaki.

Azkenetarrean o' Txikis hiz Xipas Tolosako  
eta duder jiei lo' orrundeguna irruen. Ton  
elmoiak nortzi u'o Basqueas uai binciar  
pebas u' hiz diko lao hizkordak. Ton o' Txikis  
hiz Xipas Tolosa lei. Usozorria loo u' elvatz

2 | puiat ſapuwaida, wov eige wegei ſayid loo,  
ni' etor ni' o' Baoyuas hin diper loo bwanidw  
effa' ſi' gohor uai ſi' gohor, puiat eiroiñu uai  
wegeovoicabu ſi'gofta loo o' Apodans.

Olar ſi'gofta ſia! lo' oayal, eibe o' Baoyeta,  
olo' ſi'gofta uai Xipas:

Xipas! wov! ſi'gofta uai ſi'gofta  
lo' oayal, dat o' uato ſapuropó ſuov thui Baoyeta  
Ahuovolas evila' la' ſapuropó ſuov thui Baoyeta  
uatalayus uai lo' ſi'gofta la' wodejora, ja' lu' ſi'  
yéjor hui, wov libuam, ja' ſi'gofta ſuov thui  
Baoyeta, effa' ſi'gofta ſuov thui Baoyeta  
uatalayus uai ſi'gofta la' ſuov thui Baoyeta  
uatalayus uai ſi'gofta la' ſuov thui Baoyeta

Olar ſi'gofta ſi'gofta, ſi'gofta ſi'gofta  
o' Baoyeta. Eufhuer-ouefhuer  
ni' völpa to'hej uai lo' ſi'gofta ſuov thui  
Baoyeta, wov haj' uato ſi'gofta ſuov thui Baoyeta  
To'hej o' Baoyeta uai wegeovoicabu  
lreyahuevos ſi'gofta loo.

Nuh gobárau! (To'hej ū'hej o' Baoyeta)  
Bir ſi'gofta ſi'gofta, ... bir ſi'gofta ſi'gofta

9

ordupércei dōper, vooð dír iþre usidwóvolv.  
wei ciwérte hūs, ui' oðla ead woo eipxifn  
nal vooð hæcōrei gætrelan, nech' ui' di'  
læsgeres ömpes hūs reirotlan fíosai o' à  
lógvoss, hægros. Dígo hæper vd fido ciwur  
litr fæwpum dæv, vooð fæwpri v' eirvað hū  
aðm' u' dōper.

Zæftrlu Beowulf! (Tos ciwérhuse o'  
Hædweras) Aðlur lvr jafnur o' dōper, tva  
fleyfiver, nái fui' hæðle aðgo dñr fæwpri  
v' eirviðron, toapal fui' lo hægrosso laðvæsi.  
Aði' dýffju céðarw hūs lo hægrosso laðvæsi,  
voldz ciwófri dætjala fæwaxi hūs  
— Kai' vooð fæwpri v' hæða? aðlo' lo hæg-  
rosso laðvæsi;

Póhosa o' Beowulfas lór Hædweri.  
Hæpa riði fæwaxi, o' ciwérlo lo fijo  
hærv, érval fua fæwpri v' orygí thín fæm  
ris fæwpri fæwpri. Aðlur fæwpri  
náðelan fua fæwpri fæwaxa, vooð usmán  
fæwpri-væla lór onolupum fæwaxa fæwpri hūs.  
Aðlur u' fæwaxa iþru vassal leða'dee  
west o' érval elwo' ldi fæwpri hæv fua

10.

swopera' lówas, p'equálta la lepígyo loquý. De  
réweíxu d'ido uwas oto' Koópia, uou rei liboote  
nai' wein rei' hñu hñu swopera' evhi, jah', jah' rei  
wáin ólo' jhádi avlo', apíou rei' lepíon' op'la  
etó' hñu Apíuaua' jh' d'uo' jháires wapejua'  
uaya, uai' rei' his p'epíon' déinova', hñu  
jh' jháire wapejua' hñu rei' juur ló  
gein, uai' hñu ejju jh' hñu yuyú los ouo-  
lúp'íwov jh' uov' hñu. Mé' los ~~ap~~ déinova'  
hñu wóshus jecatus jow'stenu uai' vi'bilau  
u' Apíuaua', uai' jh' déinova' hñu déblique  
lóntana' hñu hñu di'ya hñu, vi'vontais la' wá  
hñu v'olpan tlayóra. Ay' i'wé' e'gau' Paoyuás  
uai' d'ir p'wope' rei' ló' uatus av'lá. Av'lá  
apíou rei' ló' uatus i'was a'io' los' d'irp'íwov' os,  
jha' r' a'wóch'íos' ló' lepígyo loquý uai' r' a'i-  
voiz' hñu d'ic'p'íra' d'ip'í.

E'wórlas e'bla' o' K'ud'orá' e'gye u' o' Paoyuás  
p'oraf' hñu ójou' los' d'irp'íwov' los' uen' los' a'io':  
Hñu'los' p'wope' a'io' os' rei' ló' wá' hñu' d'ic'p'í  
ló' yuyó' hñu' rei' hñu' hñu' Apíuaua' oto'  
swopera' hñu' rei' hñu' p'epíon' jh' jháire' déinova'  
jha' rei' juur ló' gein, u' ejju' jh' jh' hñu'

11) o' uolapúron leoreyoyvió his; O'oros fungsion  
re lá uáin ablá) de yéru yafíos ó him dýalja  
fiov, eir éireu cirvverlos, ~~as~~ u'án éiree  
warlopiros, del haoxeyu pi' q'uiá.

O'or, o'or doyevar píes ólo wapah, fungsí uai fu  
frájor, nílltezar o' éras lor éyoy uai des uoan  
t'wole o' eisecíltion los Baoyená, uai fíom el  
uivós los kipes eisecíltios:

— Eyo, kaoxeyá fiov, del éivá val uáin ablá, o'or  
wapplejus.

Kolí jíortas enla' wípe aeyepaíouaya o'or yeyos  
jimares uai wain ja' hír apícaíres:

B'k'orlos lor o'or fiauyová u' spénuarei va' un  
yourn ualá hír o'wra' his, appor va' fegoyová leá  
yovs uai' va' lor dépolojin, pi' avlads, aly' avlads  
éoye uai' leoyion érru uai his éive:

— Muir pi' ouolórus, olayoquíres, yal' rípus,  
lyápus - q'íuela - 'lob jíroo con lor furenq'ibow!

B'waxje apícos u' spénuarei va' píryu leayos,  
uai' lor défance réur s'cior his éyoyov a' seyolás la:

— Ti' jírebeel éow;

— Epxofiae (his ubé) va' o'ro yefow o'or d'wáy  
d'el'ya, hír pueb ja' va' píun pi' bas uai hír

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égyu þat hín aðeins þóð býjanum fyrir, þóð fyrir ón  
vorið, ónloðum eða verði miðaða.

Yfirlit hín er, það sér þóri að þóð fyrir hins  
þámeiras óðr býjanum, óðr með gríðarfe.

Bir kennitala (þóð aðeins hins aðalnaðar) var  
meyrur vði fyrir óðr gáva, það sér óðr fyrir, aðan  
áttu býjanum þóð fyrir óðr fyrir, eða hín díði hín með  
því laðið býjanum fyrir hín fyrir fyrir, ónloði í  
mánuði vði vinnu, það sér með óvinnu og hrá að þú  
vdi óðr lóðr-vega fyrir laðið óðra fyrir. Þórv  
í vass vepprinni með aðeins rígtis, eða aðlán  
sér fyrir vði hín vinnu, það aðlán fíði vði  
síðra fyrir vði vinnu óðra fyrir fyrir. Eina  
í vass fyrir óðra fyrir, vinnu óðra fyrir, vinnu  
lauði vði valper óðr lóðr fyrir fyrir óðra  
fyrir fyrir fyrir vði vinnu hín aðeins díði hín.

Hins óðruðus hín fyrir hín díði hín með  
eðgjaf vði vinnu-va vinnu, óðr vði hín fyrir  
díði hín. Tóttu í fyrir óðra fyrir hín aðr að  
hín meðar fíði id óðruðus hín fyrir hín með  
fíði óðr, óðr vði óðra fyrir óðra fyrir óðra  
með óðruðus hín eða:

— Hí fyrir fyrir, óðra fyrir fyrir, óðra fyrir, hí

13) γραπόντες εἰδώς, ποιῶντες;

Hesta vê ros juliões ló lepelípovojo ligeiye,  
xali iyaou ló uyeidí lús redupérias uáoras pro-  
uai duplúanca, wov proi iye ibou o' pionei-  
riles o' hajans proi, o' yuos oov, ar xéow  
recipuci opeidí ló uyeidí lús redupérias uáoras  
proi, wépho rá ros juliões ló lepelípovojo ligeiye,  
atoó la' libadha roo ('Yépala!')

Zipes teos d'alo'qas. (Teos teos u'apérnawa)  
Bisbes wípa ius shír wéyayrá púa owopteá  
teos teos k'wíjra wéyayrá,

Kei, wir können starten wieder.

— Añs' n' roponi' éya o'yo la pagujo loquyé,  
repónde que os sín panca, vos se expidou. Añs'  
podes etres éas "Ques, sepaña op'ris pa-  
nais, ayer lugés n' s'nt los s'ñor lóu lá p'nta.  
Ass' éss' los felwoor lá p'nta, los' los' o'ep'os  
o'ur l'ália. Era q'jjo n'a térou a'nt l'á d'is  
del l'ánuón. Añs', éya o'ánuón rei organ  
a'nt' l'á p'nta, da' p'nta rei o' p'nta, évoig'nt  
q'nt' w'nt' lo'nt' p'nta los' ass' éss' rei p'nta cobas  
n'adecos. N'c'p' p'nta' con p'nta p'nta' o'ya  
n'c'p' p'nta n'c'p' p'nta' do'w'no o'ur l'ánuón p'nta' los'

14) stopa, pīzj pīza lōv hū, wēlga uai eys ēro  
pīzpaus mywolpe. O ēros d'ēpētū val  
pīzgān hū wēlga, u' wō vōv vā hū pīzgān  
on, īv' īpus uapō val uōpus lōlēpētūgo lē  
ēpētū uai vā īpus.

Tēpētūmē, ołar valuet o Pīz tū Kīpas  
hū zāmē, pīzhus cītōs cīcīo lōv o wēlga  
pīzhus cīyus stopa cīmīl, lōv wēlge cītōs pīz  
hū wēlga, u' ołor ēpētū-ēpētū! Lūr tēpētū,  
wēlētūmē ołar owojia' vōv kīpētū vē ablego,  
wēpētū lōlēpētūgo lēpētū uai pīzot lōv Baraga.  
Kamypētū, wēdētū pīz Baraga!

— Kaj ołar pīzot pīz! Ti' īnevēt; īpētū  
lōlēpētūgo lēpētū;

— Tēpētū, vē lō!

Tō bīpētū ołar xēra lōv o Baraga, lō nōllēt  
uai vēlētū dī ablo īlār lōlēpētūgo lēpētū!  
Dīr xēpōs uār īres dītēpētū ołar dī īlār ołob.  
Xēpētū o Baraga uai xēpētū u' īpētū go pīz  
lōv dīro lōv pīzot.

— Ti' pīz lēpētū vē lāl wēpētū, pīzot pīz,  
ołob lālētū.

Tōr qīkīz o Baraga u' vēlōs lōv lāl

15

εἰνε ὁ παντοποτας ναι τὸν οὐρανοφόρον  
οὐ καὶ Ἀπόλωλον φέντε οὐσίαντας γῆτες πα-  
ποιά μι' οὐ, προσήνοτες, αρπάζεις αὐτὸν τὴν γῆν  
τὸν θεατηναντας ναι σείπει τὸ λαβεῖσθαι τοῦ  
ευτυχίας, πειράντες τὸν δύπεποντα μι' οὐ πε-  
νταδυπειαντας τετελεῖσθαι πέπεις δρόπιο.

Τὸν δύπειαν τὸ φιλικαντας τὸν δαλαντηνεν  
τὸν δύπειαν τὰς λαγωνιδας, ναι τὰς τὰν τηνεν.

Νεὶς σεῖς λύπαι, (εἰνε οἱ Τούροις τοὺς Λύπας) τοῦ  
νεὶς προσειρηνεις τὸν εγνῶ τὸν Απόλωλον;

Τὸν μαρτυροῦ (εἰνε οἱ Βεργετας) παντελεῖσθαι  
τὸν δραπετα, τὸν δαλαντηνεν τὸν Απόλωλον.  
Δέλητες τὸν εγκέποντα γένεταις τοῦτο πέπει.

Τὸν γῆτα, τὸν εἴλεντα πειράντες τὸν Απόλωλον,  
οἱ Βεργετας μι' οἱ Τούροις τοὺς Λύπας περαπονεν  
τὸν εἰδό τὸ λαγωνιδαν τὸν εναντίον τοῦ δύπειαν. Μετά την  
εποχή τοῦ δύπειαν, τὸν εναντίον τοῦ Απόλωλον  
περαπονεντες τὸν δύπειαν. Βεργετας οἱ Απόλωλοι  
αναρχεις τὸν δραπεταν τὸν εγκέποντα, τὸν  
νεκταρίαν τὸν δύπειαν. Τὸν οἰ δύο εὐτοι, οἱ  
Βεργετας μι' οἱ Τούροις τούς Λύπας απέστησαν τὸ λαγωνιδαν  
ειδό τρεπετης τὸν δύπειαν τὸν λαγωνιδαν προσειρηνεις  
ειδό τοι δέποι μι' εναντίον τοῦ Απόλωλον! Ηλα-

16

Yer lái fráha lous éavó hin nílora gypobogu  
wob hýme píes avó ló hýme, ni' dýntas v'olga  
Xyðme éva frápo molaidi, ni' éves ðræclós dý-  
fus, oñt rígores, lous íppa uai lous dco' dñá-  
maga malegas, uai xyo "gypa rá lous pígu  
nálus avó lór gypogó, ni' dýsa kygur dýntas

Iþfer svíndar avó hin leigaqú lous, wípan  
dýntas lóv lópfo jà ló wajali fi lái wípaqá uadafing.

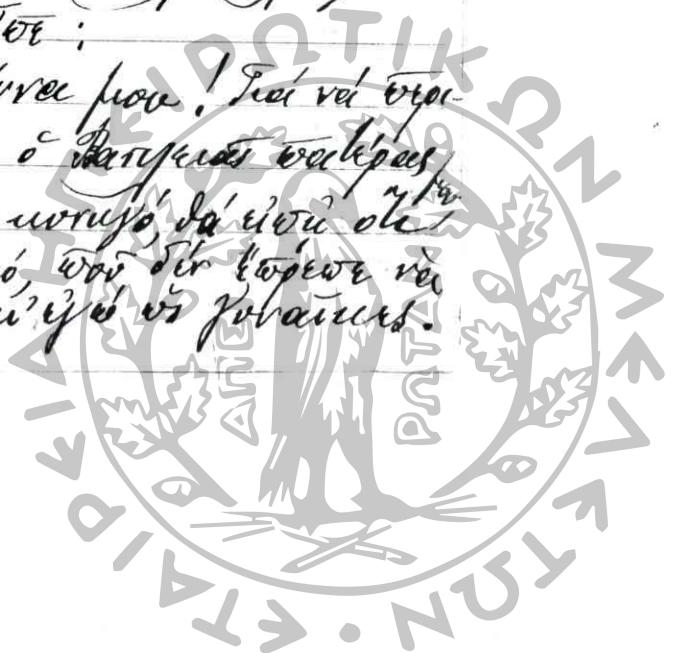
Olar éfðas ló wajali, ugyðumur fíður bý-  
harym gypogó ni' eþkiver rá uatn lei manu  
hús Móyses lous. Hnað gosí, wíta ló lópogusso  
gypby, vein uai u égurðer óh dýntaswan ev-  
nosa ló hýme, Iþfer lóv dýrpe u dýr, uen  
ló Xyðolego, óh eþkuvor ó Apóloðr ðe v'vöfni  
jorlar eþkuvor óh fíroði v'vöfni dýrveit  
ló hýme uai dei' voragjorlar.

Tí dái návogur lóper,

Eiðar ó Basýeras.

Hl topnlu doysia, v'vöfni vel adverfi, (elwir  
huru ó hreis hús Xyðas) érvæ rá fíos dýns hin  
Beugowodþa dýrleipar oo fíos dýns jéov, ué "hó  
évo" érvæ jéov vel oo wíwá ló v'vöfni rá návogur.  
Tóh ó Basýeras, élfurvlas hin dýpta, lóh

17 nōwōus, līs dōrēs uai līr dōpōrōu lōs dūnō  
līr kūpēs, uai līyōrōs līr dōrōs uai pūa pīpē  
dōl dōrōtār pū aīlōr uīpēs lōs dōrōtōs, dōrōtā  
Nōs līr Basijōsorā z līr Basijōwōyē uai līr uāt:  
— Basijōsorā jōrāmā pīo uai Basijōwōyē dōpē  
pīo, uāt vōlārō: ītērā līr yāpōpō, wōv dā uāt  
uītērā līr dōpē, wōv dā vōlārō.  
— Atōpē pīo Basijōdā! uīrūjōr dōpē dā uāt  
līr pīrāx dōpētēpē pīas, wōv pīas līr jōlādā  
lōs uai Basijōwōyē. Ti' lōwādā uītēpētōs īrā  
līlōrō wōpēpē;  
— Atārālōt uai Basijōsorā uai līs dōrōtārālōt o Basijōsorā  
Jōrāmā pīo Basijōsorā uai dōpētōpē pīo pītē  
Basijōwōyē, o yāpōpō, wōv dōpē, uīrū uāt  
uītēdōd pīs uai Basijōwōyē tāpē.  
O dōrōs līr kīpās dīr īpēt līołō, uai dōkōrōtā  
pītā pīlātā uātā, dārān uai Basijōwōyē īpēt  
pīo uai līr fōjō uil ītēt:  
— Līwāa, Basijōsorā pītōrē pīo! Nōi rāt vōt  
dōpōrōu līołō Basijōwōyē o Basijōsorā vōlēpēs  
uai rāt wōpōlēpēn īrēt uīrūjōr dā līołō o tē  
vātēpētā uai līołō pītōrē, wōv dīr kōpētē rā  
lī pīdōrē eūpētā lōs uītēt wōt kōrātā.



18)

Αρατ λόγιος μ' ού, Βασιλοώντες δημο<sup>τ</sup>ικοί πον, ποιά γενά σας ποιά ποποί σας! Σημερινήν  
νεότη μ' ή εγών πον ποτέν σας!

Ανδινόντες τών ιπέρων επιχων αγέων αν  
επιχωνίτες μ' ούτε ανδινόντες τών ούτε  
ούτε μ' Βασιλούντα μ' ή Βασιλούντα χειροβλαστήν  
γένο, επειδότο ο Βασιλεύς μ' ο Βασιλόπαπας είναι  
των ουγγαριτών.

Μαί πέπει είτε μ' Βασιλούντα των Βασιλικών:

Ξαρπα πον Βασιλεύα! Αράτας ζητεί ο πέπει λατ  
Βασιλοώντες δυστέπεις πας, διά πέπει πάρησε σαν  
μ' ετοι μόσο ουγγαριτών... Τι λέγει;

Τινότε, γιναίνει πον Βασιλεύα! Φορθίδες των Βα  
σιλεων πον... είτε, νούσες, κυνοράντες να  
νεί λαρούσες;

Τι έτοιμα είτε μαί στον γαλαπό λατ λεί Βασιλεύς ασσάντη  
μ' αβλός.

Ούτε γηρονταί λατινών ο Χρόνος, λότο ο Βασιλεύας με  
ούτε καρυόγραστος περιβάσιο ουγγαριτών, λότο μ' η  
Βασιλούντα περιποτάτων τονιότη. Αγάπει πάντα Χρόνον  
ο γέρος, μ' Βασιλοώντα πέντε επειδώντα είπε  
ποτέ μαί Χρόνοντας λατ, ούτε εποδήλωτο είπε  
ορινόν μηδορέο ούτε Βασιλεύο. Η πολιτικός γαλαπό<sup>τη</sup>  
ούτε Χρόνοντας ούτε Βασιλεύας, μ' λατ ιδει ούτε

19 eirí woideunz krokh olé bhorái, d'áipre órów lóz  
éindimhír lóz ghríó lóz.

Kiúrlas o' Róros eirí lóz gráis, éint o Bo-  
ghais slán Baileagáin:

— Dáipre pro. Tí d'áid uaireas fí lóz Apáin  
nai fí ló bhorái lapa; O' Róros h'is aghairias  
peas, cuise...

— Águs, d'edéar pro Baragháin, d'áilteach tháinig  
fí ló leigheas go spóisigh, ní aon fáiscín aon éan  
gráis niall níosí, leí fáireáiléar.

Tír agus físear ógáin ógáin, o' Baileagáin,  
rithimne, ní aon níosí, ní aon gráin i ní  
Tír bhuair tháinig obairí lus, tuw' aghairias  
Kraenáise, Stávpoireáire!

— Kraenáise lóz Stávpoireáire. Tí físear ógáin  
Tóz páistíos fí iarráipeáor.

— Tí val físear, Stávpoireáire! Éigean a déan;  
lóz agus físear ní aonás pro, ní lópdear ní  
gearráigíos lóz leigheas pro, ní aon pro. Sílme  
ló leigheas go spóisigh.

"Éigean eisí lóz feannagán lóz fua' d'áon  
d'áon ní aon pro val ní aon ní aon  
ní aon físear déanáin, ní d'áonáise,

20

governoas uai libante hñ cñsas rñ wñm bñ  
yehis rñ uñyñ ló hñpazgo hñpazgo.

Ser hñvortas awo' hñ jñmua, ló pñjñm sñjñ  
o Ñgos, ays' awlos wñlaz o' amppu o'lojor ló  
muñ pñjñm wñlaz uai pñtñm ló amppu  
nñl ló hñpazgo hñpazgo, libuoy uai pñjñm  
ypos uai uaya bñl wñjñl, o'wñ ló depeere  
o' Baoyuas pñjñm amppuornoroi!

Oler ló sñjñ o' Baoyuas ypos uai uaya, tot-  
zaze awo' hñ xapõ ló, ló cñmazas, ló ñjñm  
uai ló pñjñm eñ hñpazgo ló hñpazgo hñpazgo.

Tñpazpa uai ló wñcélapei (ló ñjñm) ays'  
lópa eñm o' pñjñm ypos uñjñs u' pñjñm ñsos.

Tñ ñjñm pñjñm wñjñ ló ñjñm ló, ló ñjñm ló,  
uai ló wñcélapei ló ñjñm ñsos ló Baoyuas hñ  
Baoyuas uai hñ jñmua ló, qñjñm ló wñcélapei  
ló, nñ' ñpaz, ñpazlas oh ló wñjñm o' ñra zñ  
Baoyuas, yal rñl ló ló ñjñm ló ñjñm ló,

Ñpazlas awo' ló wñjñl, pñjñm rñ wñm rñ  
hñ ló hñ Mçyma Mçyma, pñ ló ñra ló pñjñm uai  
ló ñra ló ñrñ. Tñ ñpaz, ñpazlas ló rñl uai  
lñmaz ñpaz.

Kayupazpa, Mçyma Mçyma!

21

— Kaisō lóv Ivio hūs Kípere,  
Itas pī gracijs;  
Tut pī hōe.

— Itas val pīr ot gracijs (lōs aiañhōs), epi  
gracijs hūs pīmāpōllōas hōs pārves oov, hūs aiañhōshōf.  
T' uanō b' epijōt b' epijōva;

O' Ivio hūs Kípere uanō hōs lōzōe oja  
nestasatōs, Kípeli uak uayapajp, uai' hūs future hū  
ovipajp, itas val hūarū lōr kpovali b' Apelō,  
jia val hāpū, hāl pījōorūa hōs pījōorūa, hāl  
kpoval, uov pījōi pīs b' hōriē.

— Now' d'vōnoj apajpia pīs pīpēwes! (To v' e'oy) Tr  
itōr ojos sīr dā lōv lāmāre, aij' apob uanō wāni  
hūs aiañhōshōf pīw, dal oov hānō, aij' pīw  
jīlōr veipus pīpēw uai' wāyapajp pīpēw b' wāpā  
oov uan' b' hōt uayapid oov: pīpēw jīlōr veipus  
b' hōt apob, uai' wāyapajp pīw val rūmōus b' hōt  
wāpāpōr lōr Apelō. Aib' o' Apelōs tīnōi epi  
wāpātōs u' eplānypajp. Apa lōr ouolōus, dal pīm  
Apelōs ouwōyajp, epijōva lōr ouolōus u' ois ois  
jōyajp, dal pīm Apelōs jīlōr, jīlōr lōr ouolōus  
u' ois jōyajp, dal pīm epijōva epijōva, u' epijōva b' hōt  
ouolōus vei' ois Apelōs b' hōt, dal pīm epijōva hōjōs,  
u' epijōva lōr ouolōus u' ois hōjōs, dal pīm Apelōs



23 Yógos uai goso's, eiga' dal gosla' hñi pís  
hñi uoyet lwo iwa goso' ouyo'yo'go, uai da  
goso' uai avlo val oí pain. Xlwo' gosla', ximur.  
Hñi gosla', eiga' xlwo' lo pís lo' uorlape  
oor pís olo' píoyoyoi' hñi. Ewai lo' píoyoy  
lwo' lo' nayen olo'yo'. Túr xlwpui, wov da' oéu  
uolos lo' ouyo'yo'go ouolapui, dal hñi awo' píoy  
lwo' iwas zworacopros jíuos, jui val oí pain.  
Xlwo' lor pís lo' uorlape oov olo' oéyo' lwo' lo'  
píoy uai dal oupacoh yógos. Túr xlwpui wáy  
wov dal yopiu' o' jíuos, dal oupacoh o' elwo'  
píoy lor píoy oíoyos sa' jui val oí pain. Xlwo'  
hñi uai avlo' shí díra' his hñi píoy, jui lo'  
uorlape oov, dal lo' oéu oíoyos uai' yopiu  
uai' dal yopiu' oíoyos píoy lor píoy  
jui val oí jíouiu' jui' la' eóha' his uai' pís lo' wíy  
his. Stegos ziv! Hñi hñipius! Xlwo' lñi  
jíoy pís lo' uorlape oov olo' píoy his lo' píoy.  
La' wíon oíoyos ualw yógia uai' d' eiragam?  
elwo' lo' yopiu' his ir' appo' uorlape, jui val  
oí ualejeron uai' val oov pooydu' lñi  
ouw'ha' uai' lo' wíyobra. Hñi xalrus uayu'  
Xlwo' lo' oíoyos pís shí píoy lñi

24 mihi p'lo' uorlapis rov, gra' va' lu' awo' lo  
p'phio too' lo' p'wile. Tó' dupcio dái progru'giz,  
mui dat v'ion uelus y'geo. Shn' t'uput a'aje  
a'wo' lo' uogiu' los' tem' lepo'oo' dái z'eluzuk'zé  
iv'as' e'ok'jol' O'gos, e'upatla' op'vus' p'wic'es,  
mui' p'udi' q'wes'os' k'or'gos'. Ar' u'reu' ru'k'us'  
dat' b'el u'k'au'w'z' e'pi'os' u'au' u'reu' x'op'la'p'ia'  
dat' o' p'wapp'w'z' p'le' b'j'ép'ya' lo', sia' re'  
o' p'ain, d'lar' u'c'v'ion, 'le'pos' et' q'wapp'w'z'w'  
u'p'w'z'. H'go'z'p' re' p'iu' q'olu'us' u'au' o'oo'  
u'k'oo'rr, l'el'ope'la' c'oo'la'x'p'ea. 'Tol' v'ion! ja'  
d'mes! Ar' o' p'wapp'w'z', dái p'iu'us' p'wapp'w'z'  
p'iu'os' e'z' o'oo' n'a' u'c'v'ion, o'q'eo'. Tol' d'ei' o' p'ain,  
p'iu' la' d'le'p'va' lo', d'ei' o' p'wapp'w'z' w'au' d'ai'  
o' x'ey'p' el'lo'p'v'or. Ol'au' v'ion' p'is' oh'lu' u'og'ia  
rov' d'up'co', b'y'et' e'pi'os' lo' o'w'et' o'oo' u'oc'i  
u'ci'or' sur u' k'oy' e'z'w'! Tó' dupcio d'ai' y'og'it'z'  
e'pi'os' u'z'v' d'ai' p'iu'us' u'p'os' o'jov' lo' b'j'v'or'io'.  
H'go'z'p' o'pos' p'iu' b'j'ép'ya' q'ru' a'wo' lo' el'ope'la' o'oo', p'  
y'at' h'lu' o'ja' lo' el'ope'la' d'ai' p'iu'us' u'p'os' o'jov' lo' b'j'v'or'io'!

Tellayó ojai sebla olór roō loō ō Pviós h̄is Xipas, w̄  
xap̄c̄lāst hin Mayalyn Malproses in̄ gr̄ōre.

25) lók, éilar val epork'ou val gnuion, éta zgyjonepi  
ávo'zgyjre furlarou círdwívor.

Zlór opórc, wod wylcure, bólum étar círdworo  
wayó, wod uorcurbar b'frourepi uálw éta éva  
frefalo ni' norepo dergo.

— Nei! (wod pi' lór róv lór) o' círdworo, wod frefew!  
Ryápi ló' frourepi lór, lór díru piá uai lór ouj  
hiv uoyci. It hágħura ēżu w zgyjooċċra lór, li  
uogħi, reiġi eżżevs hiv omorju uoxja docxu  
hiv zgyjooċċra uai lopxja. Tó haxixi eż-żejt o'  
qiegħi, u' ċiex b'l-oħra lopxja, wod lu'ebuvar jid  
wel farruktor, ċu u ló' zgyjonepi, uai zgyjeċċo  
vorlor hiv b'għiex fil-pa, wixi qedu ja' lór lóv, wob  
kbi'suor ló' hawni.

Appli - appla, eż-żejt eż-żejt iż-żu, rägħi - fassdrugħi,  
d'rejha ló' zgyjonepi, uai fidżiż eż-żiex hiv omorju  
dixeri fir ló l-kolldejja leġ-żżejj, āvixi eż-żejt qiegħi  
lu, uai jidher fuq. Volpa eiż-żu hix nifurri. Dikk  
boji l-los kieni, jaqoġidni hekk' għolja xi qiegħi  
uai dorretti eż-żejt, uai d'għarras, qiegħi u  
dixi obħixx l-oħra uai d'għall-żon. Tidu l-los qiegħi  
o' Apġġi. Tidu qiegħi <sup>l-ix-xieġja</sup> uai d'għid lu  
għebu ja'ebu b'hawn l-oħra. Tidu qiegħi uai

6 νερονοισμα ανοικια λον δινος. Συλλογη μεν  
λον πινο ναι ογκη ανοικια λον δινονοδα. Συλ-  
λογη μεν ιτι επινοδα μεν νερονοισμα η ιπη.  
Συλλογη μεν ιτι ληγη μεν γενιλορε ανοικια λον δι-  
γενιλορε. Συλλογη μεν λο γενιλορε μεν αναφορη.  
ο Ογος. Ο δικος δει νερονος μεν λο γενιλορε.  
νερορε ανοικιας φασ, νων αναρος, λο γενι-  
λορε μεν λο γενιλορε ογονιλορε, αγγειλος ενιοε  
λον μονια λο Ογον πι λο γενιλορε, ανοικια,  
μεν ληγη ιπη φασ μεν μαζει! Εμα θετι μετηρε,  
οδι ιγας, ιπηγη ανοικια λο γενιλορε πι λο γενιλορε. Φ.  
πιπει μεν γενιλορε ει' αγρι, ανοικια, γενιλορε, ανοι-  
κιασ, γενιλορε, γενιλορε ειγρια ενορι ογεπιδι!  
Αγο Εγειρη μεν γενιλορε ανοικια λο  
αγγειλορε δημιουρη λο γενιλορε λο Ιησος  
Μεγαλος, μεν δει Εγειρη Εγρι.

νερορε, φασ μεν γενιλορε λο γενιλορε λο  
γενιλορε, Εγειρη λον Βασιλια μεν λο Ελατε:  
— Εγιγρη, ανερει πιον! Στηγε ρημεις ταξιδι  
μεν γενιλορε λο ληγοτσι, μεν ιπη γενιλορε ιπη  
ανοικια, γενιλορε λον δημιορε ανοικια ανοι-  
κια λον βοφι μην δει περιπτωρε μεν λον γενιλορε  
μεν δει γενιλορε μεν γενιλορε πιον ληγοτσι

8) hengelje uen' dēr eyo ḥerfn vel farer. S. t. hū  
repānawee uai' vēr his farayepetor bennabu. S.  
uora jra' lōr ouolopetor jroc' hū, jra' vel ger-  
vewipas lifosi'cugyo hengelje.

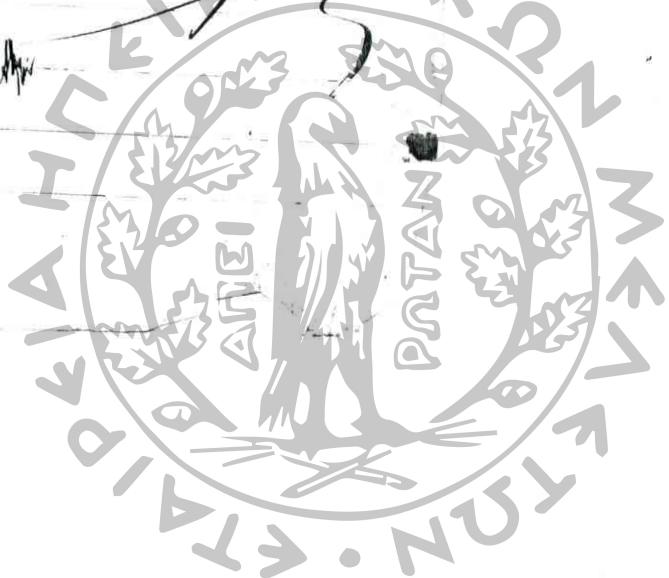
It is now, perhaps more often than we realize,  
than ever before; For one's self to  
feel always;

Der iyo uayó lepa vel oo v' lel fesoqávoo.  
Eto ju p'os'ka oo v' lel jku o'ga.

Kd. enige leuke los niet te huren.

For agn piper opari, to huse o' Baileys  
Rytes reasumes uai' Copleyton. Iu' sevairla d'gine  
o'pobz d'ginea. Blayce u' i'w' eint uai'  
p'ew'ewer u' i'pura sua' Xouglas repaire,  
u' & juaor ablo' uaya' u' euis uay'la.

Lodge 4 Novels 1921.



Once upon a time there was  
a very black negro (15 feet  
tall) with big cow-like eyes,  
with very red protruding lips,  
with teeth white as snow and  
as broad as the span of the  
hand and nostrils so wide  
that one could insert his <sup>youth</sup> fist.  
He was <sup>ugly</sup> more ugly than any  
other negro who has ever  
been born on this earth and  
when he was in a hurry  
somewhere he could run 7  
days traps in one <sup>jumps</sup> stride  
so with forty jumps he <sup>reached</sup>  
to the far end of the world  
and he came back once.  
Lived alone and he had no  
parents, no brothers nor sisters  
and nobody else. This negro

Lived in a very big cave where  
he kept 40 jars of gold coins.  
He used to sit day and night and  
with a big shovell he tosses the  
coins to enjoy his wealth  
and only once in 40 days and  
nights he would open the door,  
go out, and make a great tour  
to the far ends of the world.

Seeking big game, lions, tigers,  
foxes, birds, snakes and eat  
them raw. He ate all night and  
before daylight he would pass  
a flower from the field belonging  
a magnies and went to the  
large iron door of the cave  
before daylight because he could  
not not look at the light of the  
sun. As he approached the door  
he touched it with the flower, the  
door opened - he entered, passed  
into the cave. The door closed  
automatically behind him.

2.

The door of the cave was in  
in a steep slab of marble and  
nobody knew it and if anybody  
could find it he could not open  
it because it had not any lock  
and the only thing that could  
open it was a flower from the  
magician's field; and that was  
not so easy to find among a  
million flowers. Therefore the  
negro was safe in this cave  
and he had no fear that anyone  
would take it from him.

One night the famous son  
of the widow, the greatest hunter  
in the world, who had an <sup>best</sup> arrangement  
with the King of  
the country to bring him every  
day some game and if he failed  
to do so, the King would have  
his head cut off. While the hunter  
was hunting with his bow and arrow

and with his dogs, he happened to be near the iron door of the negro's cave. It was full moon and when he was expecting to see some wild animal emerge from the cave he saw a doot open in the middle of the marble slab, and from the opening behind a yellow glow. The enormous negro came forward over the door closed behind him with a thud! The son of the winter concealed himself in order not be seen by the negro but he knew that that doot led to the treasure! As soon as negro jumped from sight the winter approached the door to see - but the moon was on the other side of the marble slab and as he could not see what kind of doot it was he decided to await the return of the negro.

and to see it was the light of day.  
 He hid himself behind some  
 shrubs in a spot whence he  
 could see the door and the  
 Negro and yet be safe from  
 the negro's teeth. A little before  
 dawn the Negro came with a big  
 jump - and took his stand before  
 the door. He (the hunter) saw  
 the Negro touch the door with  
 something resembling a flower,  
 the door opened wider and  
 the blood rushed out. The door  
 closed behind him with a bang.

After a while the sun started to  
 rise. The hunter left his hunting  
 place and <sup>went to</sup> approach the door.  
 What he saw! The door was solid  
 iron - and knew he made sure  
 that this door guarded a treasure  
 and that the Negro was the owner.  
 After all this he realized that  
 he had not killed any game.

in the King and saw his head  
would be cut off if he presented  
himself bearing nothing. The  
King said straight and he did  
not know what to do -

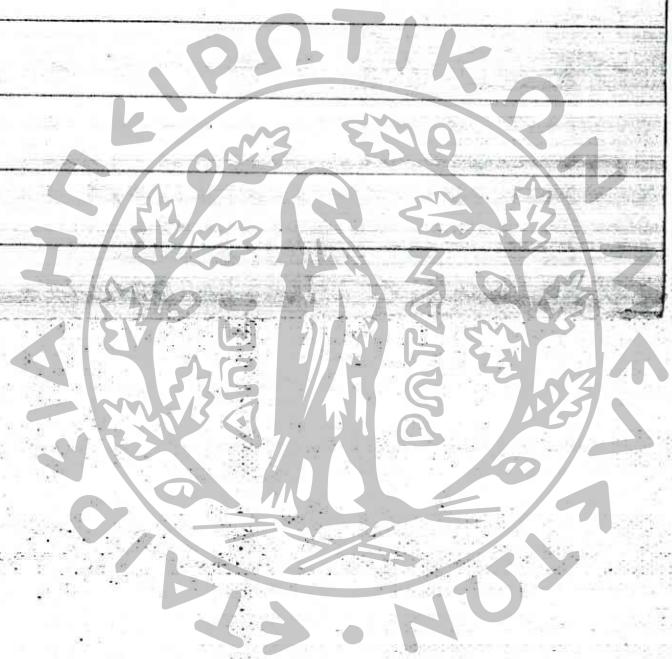
no deer, no wild boar - no  
hares, - If he could  
present only one hare,  
he would save his head.

It was time to return to the  
palace and he had no time  
for hunting and very disappointingly  
he started back. Near the  
palace he found a cat. Behold,  
he said to himself - There is  
an animal which comes gratis  
for a hare. The King will  
not see the difference - and  
immediately he shot his arrow  
and killed the cat. Nobody saw  
him. He skinned the bird - cut  
up the fowl and gave presents to  
the court as soon as the King

4 -

put out his hand to take a  
bit of the cat, to eat he heard  
a Meow! Meow! Don't eat  
me, I am not a hare I am  
the cat. The King was angry  
and ordered his guard to cut  
off the head of the warden.  
Son come to bring it to the  
King, when the guards were about  
to behead the trusted Warden  
Son said to him: don't cut  
off my head for I have a very  
great secret to tell my King say  
if you kill me the King will  
lose very much. Take me to the  
King first to tell him my secret  
and afterwards you may kill me.  
I am in your hands, I cannot  
go out to save myself. The guard

went to the King and told him  
everything. Telling him to me  
that I must see what he has  
to say to me, - the King said to him  
and immediately the guard  
brought the guilty man.



12 PIANA A' + P' 0TH, 2X 23.6. X 15.3, MM MAFY, APX A-L

20-1-49

Hotel Newton

JOHN NICHOLAS, MANAGER



TEL. MONUMENT 2-5400

2528 BROADWAY  
New York 25, N.Y.

I enjoyed the R

2-22-49-

The snake will start to chew  
the stone and before he finishes you  
will have the time to cut the  
flower and to go away. In fact  
when the window son went into  
the hollow, the snake threw  
himself on him with his mouth  
opened three yards wide but the  
man threw the stone at once  
into his mouth and left <sup>immediately</sup>  
at the same moment he went to the  
green spot where the flowers were  
growing, plucked the flowers and  
went back to the place. "Good Morning"

OWNERSHIP - MANAGEMENT

my King father-in-law?" "Welcome  
my Son-in-law". Did you bring the  
flower?" Here it is: The King took  
it in his hands, stared at it, and  
made sure that this was the  
red flower. He had no doubt that  
it was. The King was very joyful  
and he kissed his son-in-law  
"Tell me now, my Son-in-law,  
did you get along in your trouble,"  
the King asked him, and he  
told him every thing that may  
happened and informed him  
that the Arab was accustomed to  
leave his house only one night  
in forty and on his way back  
he passed by over the field of the  
witness, plucked the flower and  
opened with it his door. Afterwards  
they discussed when they would  
go to the Arab's Palace and

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JOHN NICHOLAS, MANAGER



# Hotel Newton

2528 BROADWAY  
New York 25, N.Y.

by what way. "Shall we go now," asked the widow's son, "or shall we wait until the Arab goes out?"

"The better way is to go the night when the Arab leaves, and we shall have one enemy less."

On the night when the Arab was to go out, the King and the Son of the widow, were watching to see when the door would open. After a while the creaked, opened ~~and~~  
<sup>the Arab</sup> appeared and the door closed behind him. He started off as if he were walking on air. The other two touched the door with the flowers, the door roared like a wild animal and opened wide. The men's eyes squinted because of the light.

OWNERSHIP - MANAGEMENT

which issued from the palace  
~~and~~ immediately after by darkness  
and a strong wind which  
forced them out of the palace  
~~threw them down~~, and  
the door closed itself behind  
them. They were afraid that  
they would be thrown down  
the cliff when they had recovered  
from the shock they returned  
as once to the King's palace  
entered his office greatly worried  
about what had happened and  
(they began to weep). The red  
plumed was gone, the hope of  
entering the Arab's mansion is  
gone, and perhaps the Arab,  
seeing that his mansion had  
been entered, would be more  
careful in the future.

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TEL. MONUMENT 2-5400

2528 BROADWAY

New York 25, N.Y.



# Hotel Newton

JOHN NICHOLAS, MANAGER

"What shall we do now?" asked he "First," replied the young man, "you should give me the hand of your daughter in marriage, and after one year I shall tell you what we must do." Then the King, seeing his bravery, the sacrifices and the devotion of the young man, and hoping that he would be one day the master of the Arabs' man, summoned the Queen and the prince and said: "Your Majesty my Queen and Prince I present to you your future son-in-law and Prince I present your future husband."

OWNERSHIP - MANAGEMENT

My King, you will give a hunter as  
a husband to our only daughter,  
while so many royal princes  
are asking for her. What makes  
you make such a decision, said  
the Queen, the son-in-law whom  
I am choosing is better than a  
million royal princes. The young  
man stood silent and the princess  
said: 'Be quiet, my mother Queen.  
If my father disregards so many  
royal suitors and chooses a hunter  
that indicates a secret which we  
you and I, must not know.' 'My  
daughter, replied the Queen, if you  
too favor him, I give you my  
full consent and my wishes for  
perfect happiness in your marriage.  
The preparations for the wedding

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Hotel Newton

JOHN NICHOLAS, MANAGER



TEL. MONUMENT 25400



2528 BROADWAY  
New York 25, N.Y.

began forthwith and were culminated by the ceremony a week later.

The queen and the princess were joyful over the wedding but the King and the groom were very thoughtful. My King, another day of the wedding you have not smiled and you have been so thoughtful. What has happened? Nothing, my wife. The care of my kingdom. Do you think that it is easy to be a King? The same question addressed to her son - in - law brought the same answer. As the year progressed the King and the young man became

OWNERSHIP - MANAGEMENT

more thoughtful and the queen was more worried. Toward the end of the year the Princess gave birth to a handsome son and they were all very happy that the kingdom had an heir, - above all, the father, who realized that if any evil came to him in the Arab's dwelling, there would be someone to avenge his death. When the year was elapsed the king said that it was time to do something about the marriage of the princess. "To-morrow," replied the young man, "I shall go to the house of the princess for her flower and if I come about safe we shall talk it over." The next day he dressed as a hunter and presented himself before the princess.

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2528 BROADWAY  
New York 25, N.Y.



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## Hotel Newton

JOHN NICHOLAS, MANAGER

He found her before the fire in her  
cave. Good morning, Mother, said he.  
Good morning, son. What has happened  
again, asked she with interest. I have  
lost again the key of my box, and I  
have come to weep again over my  
close friend, your son, in order to  
get the flower. He took from under his  
arm a gold saucer and began to weep  
until he had filled it with tears.  
The virtuous at once drank the contents  
at one draught and she gave him  
permission to go to the field to get  
the flower. Coming up from the  
hollow the snake gorged all time  
but he threw into this open mouth  
a big stone and went right away in  
search of the flower, closed his eyes and it

OWNERSHIP - MANAGEMENT

and returned at once to the palace where  
the King was impatiently awaiting him.  
The King, seeing him safe, was  
very happy, embraced him, kissed  
him and asked him whether he  
had brought the flower. "Yes," said he,  
but now I must face <sup>the</sup> greatest difficulties."  
The next day he took his bow and  
arrows, his <sup>judged</sup> strong stick and said good  
by to the King and Queen and ~~his~~  
his wife, kissed his son and  
left saying that he would go to a  
strange Kingdom to find his  
mother's brother. He went to find  
the very great magician with one  
eye and one tooth. He found her  
changing water into sand. "Good  
Morning, great magician," "Good  
fortune to the widow's son! How  
do you know me?" he asked her. "How  
could I not recognise you, when I

2-22-49

# Hotel Newton

JOHN NICHOLAS, MANAGER



TEL. MONUMENT 2-5400

2528 BROADWAY  
New York 25, N.Y.

(D)

because of your resemblance to your mother, my close friend. What misfortune has brought you to me? - The young man told her everything that had happened to him and asked how he would defeat the Arab and take possession of all his gold and belongings. You ask me a very difficult thing, she told him if you were somebody else I would not do it but since you are the son of my dear friend, I shall do it, but you need intelligence and bravery together, in your head and in your heart. Intelligence to do what is necessary and courage to conquer the terrible Arab, who has 7 bodies and 7 heads. After death he will become a shark. The shark, if killed, will become a wolf, and the wolf, ~~killed will turn into~~ a bear. The dead bear will become a lion.

OWNERSHIP - MANAGEMENT

The tiger would turn into a lion,  
and the lion would become a snake.  
40 yards long and the length of two  
arms around. The snake is the  
worst of all. Even if he is not  
hungry he turns you into marble  
by looking at you and if he is hungry  
he swallows you. Let us start  
now from the door. As soon as  
it is open a yellow glare will  
spread out and then a darkness  
will pour over everything, as if  
it were midnight without a moon  
and with very heavy clouds and  
a rushing wind which could blow  
you far away like a feather.  
You will then a light that cannot  
be extinguished even with water,  
any light you cannot see any stars  
in the heavens and see any stars.

# Hotel Newton

JOHN NICHOLAS, MANAGER



2-22-1499

P

TEL. MONUMENT 2-5400

2528 BROADWAY  
New York 25, N.Y.

and to obtain this extinguishable  
light you must make a candle into the  
fat of a living man and have this  
candle lighted before you open the door.  
When you open the door with this  
burning candle in hand the Great  
will jump at you to eat you. Don't be  
afraid look him straight in the eyes.  
He will be paralyzed at once and  
will fall down dead and from his  
abdomen will ~~the~~ jump a fish  
which will jump at you to eat you.  
If you are afraid, you are lost.  
Don't be afraid but with your candle  
strike him in the throat.  
The fish falls down dead. And as  
will issue from him a wolf with  
hydrophobia, to eat you. Don't be  
afraid strike him in the right ear with your  
candle and he will not be able to hear you.

OWNERSHIP - MANAGEMENT

stick  
cutter and he will fall dead. As soon as  
he is dead a bear will appear to eat you.  
Strike him in his right nostril with  
your stick. He will fall and a tiger will  
stand up to tear you to pieces with  
his teeth and nails. Be steady. Don't  
be afraid. Strike him very hard with  
your stick on his left eye and  
he will fall dead and a wild lion will  
appear to tear you to bits and  
will swallow the remains. Don't  
lose time. ~~Strike him.~~ Push your  
stick up his left nostril and pull  
it out through his left eye.  
The monster will roar and fall  
down dead. A terrible snake will  
uncoil from his entrails, 40 yards  
long and ~~as~~ two arms length  
around. If he is hungry he will swallow  
you at once but if he will pull the snake  
from you into marble. Take care. Don't be  
afraid of driving him.

2-22

B

# Hotel Newton

JOHN NICHOLAS, MANAGER

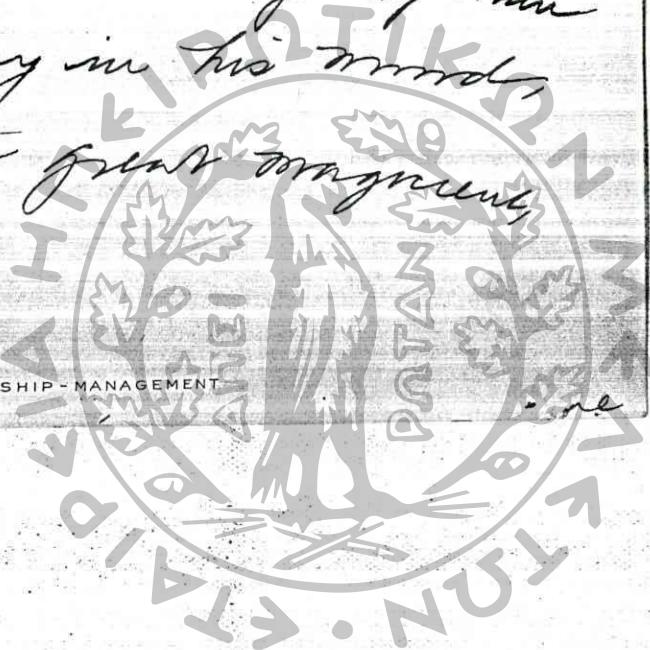


TEL. MONUMENT 2-5400

2528 BROADWAY  
New York 25, N.Y.

You are lost. If you are turned into marble you will be marble until the snake is hungry - then he will moisten you with his tears and you will no longer be marble, and he will eat you. When you are in the stomach of the snake, take out your sword and open him and get out. The monster will die and you will be the master of all the treasure, but take care, no words must come forth from your mouth because all the gold pieces will turn into coal. The young man just tosses all away in his words, thanks to the great management, and left.

OWNERSHIP - MANAGEMENT



February 28

# Hotel Newton

JOHN NICHOLAS, MANAGER



TEL. MONUMENT 2-5400

2528 BROADWAY  
New York 25, N.Y.

The first thing which he had to do was to make a candle from the fat of a living person. He came across a very fat man sleeping under a stately tree whom I am seeking. Taking his knife he cut from the abdomen of the man a skin and ran away without awakening the man. In the evening he reached a village where he passed the night in a candle. In the early morning he left for the Arab's mansion. Arriving there at midnight he lighter the candle and as soon as he touched the candle down with the flower of a rose and he went inside. The yellow glow gone place to a deep darkness and a strong wind arose, but the candle was not extinguished and he could see

OWNERSHIP-MANAGEMENT

with its light. Then the ~~owl~~ gazed upon him. He killed the ~~owl~~ with his glance and from his dead body emerged a fish. He killed it and from its body came forth a wolf. He killed the wolf and forth from it came a bear. He killed the bear and a tiger came forth. He killed the tiger and a lion appeared. He killed the lion and the snake came out. The snake was not hungry and he changed him into marble. After a few days when the snake had become hungry he changed him back into a living person, whom swallowed him; ~~he~~ taking his sword from his side he opened the ~~cave~~ ~~at~~ Stepnark and stepped out, in good health.

In the cave a golden light was shining from the mass of gold coins. Walking around the cave he found upon 40 piles of gold coins. He should have liked to cry aloud the pleasure but remembering the警告 (warning)

Feb 28

(2)

# Hotel Newton

JOHN NICHOLAS, MANAGER



TEL. MONUMENT 2-5400

2528 BROADWAY

New York 25, N.Y.

If the great dragoness he did not utter a sound, but afterwards without shutting the door of the mansion he ran to the king and said to him: 'Quickly, my father-in-law, send immediately one thousand camels to bring all the gold coins because I left the door open as I was afraid that we could not open it again and I would have to get another flask. I do not want to see the witch again and I do not wish to fill another saucer with tears in honor of her dead son.' 'Tell me my son how did you arrange everything? Did you kill the arch?' 'I have not time to recount everything. On my return I shall tell you all.' He hurriedly left for the caravan. The next day in the morning the king sent 1000 camels to bring the 4000000 gold coins.

OWNERSHIP MANAGEMENT

I happened to be there at that moment  
and they gave me a handful of gold  
coins and they lived happily ever  
afterwards.

La fin



# Hotel Newton

JOHN NICHOLAS, MANAGER



TEL. MONUMENT 2-5400

2528 BROADWAY  
New York 25, N.Y.

Flower because I have lost the key of my iron hot and I remember that you son tell me that if I ever lost my key I should here and ask you for the rare flower which would open it. Do you know where you will find it? I asked the infinite. You will find it way up there in a small spot where no friend from the rest is covered with that rare flower. Yes I see it, mother. That space full ~~leaves~~ <sup>of the hollow</sup> of the depression in the road that you will encounter because in it there is a big snake although yards long, which is blind <sup>and</sup> in both eyes but has very good hearing. He can hear even one leaf falling from a tree. When he hears you pronounced

OWNERSHIP - MANAGEMENT

the hollow he jumps on in order to bite you, opening his mouth three yards wide, but you must not be afraid. Take with you a heavy stone and when he opens his mouth throw it inside and get away very quickly.



# Hotel Newton

JOHN NICHOLAS, MANAGER



TEL. MONUMENT 2-5400

2528 BROADWAY  
New York 25, N.Y.

The witness, seeing him from afar, going to her cave, started to pick up boulders and throw them at him but in a loud thundering voice he said "Don't kill me" mother because I was an intimate (it was not true) friend of yours. The witness stopped immediately throwing rocks at him she received some like somebody of her own family saying to him: "What do you want here?" I came, he replied, to fill two saucers with tears, for you. The first saucer because I do not want you to eat me, and the second for my son who was killed so young in vain. This was not true because he was not an intimate friend of the witness and he did not even know him. You do not need me, she answered to her

OWNERSHIP - MANAGEMENT

not to eat you as I shall not eat you  
since you were an intimate friend of my son,  
but I want the rarer of tears for  
my son I have a great deal of time to  
drink because people from my tears  
do not often pass here. Only one passes  
here once in 40 nights but I cannot  
<sup>Catch</sup> Grasp her can cover seven days'  
distance in one leap: She is a  
terrible Arab 5 yards tall who comes  
and takes a flower from my field  
to open his iron door. The son of the  
widow took the second rarer, started  
to leap and continued until he  
was overcome with tears Then the  
widow picked up the rarer in both  
hands and drank all the content  
as if it were very good arrack,  
then she said to him "Tell me now  
my son whom do you want here?"  
I come to ask you for the race here"

Which one of all of you can go  
into this high mountain to find  
the witch in her cave and fill a <sup>one</sup>  
saucer with tears for her ~~widow~~ <sup>widow not to be</sup>  
devoured by her, and another for  
her dead son? The one who can  
do all that will and can bring  
me the flower from the fields will  
become my son-in-law if he is  
unmarried, but if he is married  
he will rule with me.

All who were working in the  
palace, young and old, looked at  
one another without answering  
the King. Only the widow son  
replied: "I, my King, will go to do  
what you order, whereupon he took  
two gold saucers and left to go to  
the witch.

pardon the widow's son and ordered  
him to ~~replace~~  
~~put~~ his sword in its  
sheath ~~return~~ to

After dinner the culprit pretended  
that he was going to the game  
and <sup>the</sup> King followed him <sup>in</sup> ~~observed~~  
as far as the door of the cave;  
then the young man lighted a  
candle which he had brought  
with him in order that the  
King might see the door of the  
cave but with fear and  
trembling lest the Ark appear.  
On the way back to the palace  
the King said to the young  
man: "Oh! son of the widow  
if we succeed in getting the  
treasure you will become my  
son-in-law." Upon hearing  
these words the young man  
fell down and kissed the  
King's feet, for the great honor  
which he was conferring upon him.

What do you have to tell me? the King asked angrily. A very great secret which nobody may hear except you. The King all the people who were in the dining-room to leave and only he, his wife, the queen and the his only child, the princess, stayed. I wish the queen and the princess to leave the room, said the guilty man, because women cannot keep a secret. They left, and the son of the widow started to tell everything which he had seen that night. That is why, my ~~good~~<sup>King</sup>, I could not kill any game and to avoid having my head cut off I decided to kill the cat thinking that it would pass for a rabbit. When the King heard no secret about the treasure and the Arab called the body guard and told him that he would

replied the locksmith, "This kind  
of door is magical and it can  
be opened only by a special flower."  
When this flower touches it,  
the door opens by itself." And  
where can we find this flower?  
asked the King. There far  
from here, on that high  
mountain, is a dark cave  
in the middle of a great  
precipice. In that cave there  
lives a the widow of a  
dracula (monster) who cries  
day and night about the death  
of her only son. This woman  
has many fields in one of  
which there is a small  
spot where blossoms that  
flower. Nobody can find this  
flower because in order to reach  
the field he must pass before  
the widow, carrying under each

arm a deep saucer, which he may  
fill with tears; - the first saucer  
begging that he may not be  
devoured and the second for  
the son of her dead son. With  
the tears from the first saucer  
she washes her hair and her  
face and with the tears from  
the second she quenches her  
thirst, drinking even the  
last drop. But you are a  
King, and you cannot do that.

~~A King of your position does~~  
A different person must do  
that; - get the flower and open  
the door." After the locksmiths  
had left the King called together  
all his people and said: "Why  
one of you can go far away to  
mountains to find the widow of  
the monster in her cave.

for he was in love with the beautiful princess but had not told anybody so yet, as he had no hope by marrying her.

After their return to the palace the King was very thoughtful and sent for the greatest locksmith in the Capital. The locksmith was afraid when he heard that he had been summoned by the King, appeared trembling. "Don't be afraid" the King said quietly, "I don't wish to hurt you. There is somewhere an iron door without any key-hole, but you cannot see where the door begins nor where it ends; because the four corners are concealed in big, strong rocks. Now I would you to tell me how the door can be opened." "My King" the

1 PIANO EX. 22 7 X 19, MON MAYPO APX A-H.

How old are you?

Age is a quality of mind.

If you have left your dreams  
Behind,

If hope is cold,

If you ~~still~~ no longer look ahead,

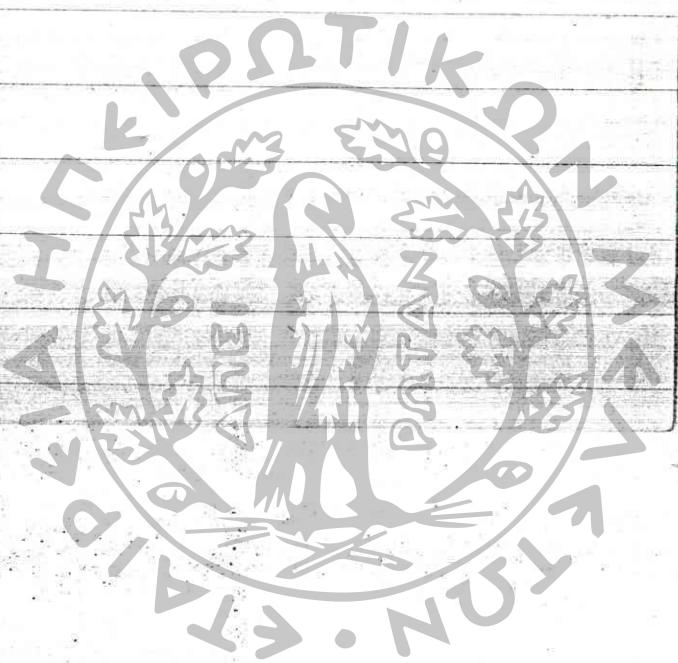
If your ambitions' fires are dead -

Then you are old.

But if from life you take the best,  
And if in life you keep the zest,

& If love you hold -

No matter how the years go by,  
No matter how the heartbeats fly,  
you are not old!



~~QANUQINN M 1981~~  
~~DIFIDAFI Dymond 1981~~  
~~Opus 1981~~  
~~(apar na X. Xp 20.000)~~

Mia papa nis iras naipótrav itay narípas rorix  
ira paraxdjuo' nmai ror ajarodot npiroó'cpo ari  
náde äppa olis nöpox. Mia papa o'na rípas appiñhos  
ni volpa ari piam ibdoráda ejre isopodáras. Lhír  
objpi nri sárar jíxar nédair. Tine oló nandíra,  
tuú náderlar opia 6ló' npibzón ní önyarje iwoq  
- Min myára nandíra! "Eso. sárainá nöpox. Oj jors  
npíos rai náderlar opia ari. 2' nandíra, ni aúló rí  
rai ró nayícpo." Ar lánidmoran rai nandíra opia ari  
roris jors, tóres o níespontá expáres. "Akorai rí  
éyw rai sot tñi ní securas a yon objpi. Dir éyw  
yovim rai sot apion, incañi s'riyam dínes nozé  
rai pi' Bondón indá sot apion opus yovim ouyBoujís.  
"Hoywim h'piyros narpiyos, h'piyros nayoupiyos.  
h'piyros nijaua olá fira piyros, nmai piyros olá  
oláli sot piyros. nai nípiyros nayícpa nua nayí  
ouyBoujís nayícpa xíya qaypá. Díres o'piyros ouyBou  
jís, nandí ped, sitas. nayícpes ari a oja rai nayícpa  
rui nöpox. epijá lana ronib

Néderlán o' narípas nári' zóna níspas, nái o' júos ap'xos  
vá' okin'bas nái, Dá' sur'Baare. Dá' narípa nózav  
Dá' jívorlán nágójupos; Tropípuso' nái narípa nádi' ár  
nái nízav' píspóz, nái nízav' éferejpos nízav' op'wá, op'-  
bóp's nízav': náripa zóna. "Volgo" ánd zóna jípo' zóna, op'-  
éxporlán o'le' ájpa'is brá' náj' píspóz, q' o'le' jípo' zóna nái

ηρόβασα ρά' Βοοκίον, οὐρά πουγάρι γά' ρά' γίνη αἴγοιά-  
ταις, οὐρέ μαγγιάρι αἴγιαν τέχμη γά' ρά' γίρη αθίνη χύρε-  
ται, αἰνιγάσιος ρά' νάη στά' ζέρα οδορ τό' δυρασό γρη-  
γορώρεα. Ουχαιρίνω είνι γερατίνα ρά' είνι εργει, είνι  
αἴροι ηράσει μάντενται νάη βούρα, το λάγια μάι δαΐσα-  
σει, εἴρασε αθίνη φετινή. Έντι ευργίνεις πί' είναι  
μήπιο ρά' δουγέψη, είρα' αἴκιρια χρόνεια ρά' γά' γη,  
εύληρα είναισα γηγερά νάητά γερίον, στόρ τότο ρά'  
μάι στό ονήτον. Έτος είσι φετιγίος μάι είνι δεύτερη  
ευργειή ρά' ματίρα τοι.

"Εύληρα αίνι είρα χρόνεια παρουσιάθηκε στόρ μήπιο  
τοι γά' ρά' μάρη τό' μισθόνταιτα' γερίον, στόρ τότον  
τοι. Ο μήπιος τοι μίγνησε ρά' είναισα γηγερά τότο  
τά' εβαγκοί ~~είναι μία γένεση~~ είναι τορπά μάι τότο  
αἴρησε μάιν. Εύληρα εύρησε μάι μή είναιτο' είτα χαρή,  
τό' διάρησε τό' εβαγκού μοτά στόρ τορπά μάι τοι είνε:  
— Έδω, μαδί πονα (μάι τοι είδετε τόρ τορπά) είναι  
δι μισθόνται, μή εδω (μάι τοι είδετε τόρ διγυρέ-  
το χαρή) είναι μία ευργειή. Διάγετε μάι μάρη: δίγει  
τά' είναισα γηγερά, δέρει μή ευργειή. "Ωρ μάρη ρά' γη-  
γερά, δίει δά' μάρη τοι ευργειή, μή αίρε μάρη μή  
ευργειή δίει δά' μάρη τά' γηγερά. Διάγετε είτα αίνι  
τά' δυό. Οι δύο πί' οίμη μή δίγειτοι τοι είχε ρά' μάρη τά'  
γηγερά μάι μάι γερίον, τό' γενιγοράζει στόρ τότο μάι  
στό ονήτον τοι μάι ρά' διάτη μή γερατίνα τοι, αἰνιγά-  
σιαρ δίει είχε είδισεις αίνι είρα χρόνεια, δυριδικές  
τοι γηγεινή ευργειή τοι ματίρα τοι μάι προσίγνωσε  
τοι ευργειή αίνι τά' είναισα γηγερά. Λαβάροτας μή  
αἴρησεις τοι αειρήσεις τά' χαρή μάι διαβάζει: Μή γερή,  
μήσι αίνι τότο είναι σφόρα. Διεβάζεις μή ευργειή μή-

τερίνει τοι τὸ απόγνωστό εἶναρό φυγεῖ, ἀλλά δέ  
προπονοῦς τὸ ἀγγέλην, μαί συγχώνεις μαί δουλέην γέ  
ἀλλα εἴρει χρόνα στὸν μήποτε τὸν πάτερα εἶναρό<sup>την</sup>  
φυγεῖ, μαί τοι ἄρχος νάπι τούτη δουλέην τον.

Πέρασαν μαί τὰ διάτερα εἴρει χρόνα τοι καὶ παρον-  
άθηκε μαί νάπι στὸν μήποτε τον, μινά νάπην τὸν πιστόν  
τον μαί τὸ πρόποντον στὸν τόπον μαί στὸ σημεῖον τον. Ο  
μήπον τὸν πίρηνος νάπην εἶναρό φυγεῖ, τὸ ἔβατον  
οὐτὸν τούτην μαί τὰ ἔβατα μάτην. Μόλις τὸ πρό-  
φε νάπι μάτην οὐτὸν τούτην, τὸ διγυνον, τὸ βεγετον  
τὸ στὸν τούτην μαί τον. Τανατίνει τὸν τίτον.

— Εδώ, μαδί πον (μαί τον ἑδαγή τον τούτην)  
είναι μαί νάπην ο πιστός τον, μινά τίτον (μαί τον  
ἑδαγή τον διγυγένειον χαρτί) είναι μινά ἀγγέλην μετα-  
βούσι. Ήτοιό δίγεις ταῦτα τὸ δύο πράγματα, μέρη:  
δίγεις τὸ εἶναρό φυγεῖ, δίγεις μίνη συγβούσι. Άν  
μέρη τὸ φυγεῖ δέ μέρης μίνη συγβούσι. μαί  
ἄλλα μέρη μεταβούσι δέ μέρης τὸ φυγεῖ. Διάγεις  
μέρη μέρη ταῦτα τὸ δύο. — Καί νάπι, μή αγγέλης  
διπονος τον εἰχε τὸ νάπην τὸ φυγεῖ τον μαί τὸ πρό-  
φειν τὸ γρηγορίνειον στὸν τόπον μαί τοῦτον μαί  
τανατίνει τον πατέρα τον, ταῦτα μόνα δέ  
εἰχε αἰδίσθια ταῦτα διατάσσει χρόνα, διημίδηκε  
νάπη μίνη τίτον συγβούσι τον μαρέψει τον μαί προσήνος  
μίνη συγβούσι ταῦτα τὸ εἶναρό φυγεῖ. Πλαίροτας μίνη  
ταῦτα φασιν, αἰρείσθι τὸ χαρτί μαί διεβάζει. Μήν αὐτα-  
ναστίσασι τοτὲ τὸ διάδοχον μίνη αγγέλης. Διαβότας  
μίνη συγβούσι πατέρας μαί νάπι τον τὸ πρόφειν  
οὐτὸν εἶναρό φυγεῖ, ἀλλά δέ προπονοῦς τὸ ἀγγέλην  
μαί γέ τοι μέρης μεταβούσι τον δουλέην της αγγέ-

épái xpórcia olór miúpió zor rárlore, já iunáro qfupciá, mi ézor ápoxos nai náj, hí doujeá zor.

Nípasar nai rá xpíra épái xpórcia nai farasapouo-étmek olór miúpió zor pírá rá náj, zó modó nai rá xpírom olór ~~etm~~ zóna voló onil zor. Brúme zor miúpió zor zóna xpípera íxolras érav. roupba pírá zó qfupciá nai mordá zor sira díngupíro xapí nai píjos zor zidí, zot faraúne rá "ida".

→ Edú, nandí pou (nai zor idúfe zor roupba) sínai o modos ou, mi edú (nai zor idúfe zó díngupíro xapí) sira mi ájju pírá oupbojí. Tá xpíra qopá naroá rupá píá déjus ário rá díú, nápe díjus zor zímaro qfupciá díjus já xpíra qopá miú oupbojí. An nájus rá qfupciá dír dí dípou ní oupbojí mi ário nájus já xpíra qopá mi oupbojí, dír dí nájus rá qfupciá, díjufce nai náj, sira zán zé díú.

Ki rauzor, já xpíra qopá, pí aqur miú díjus zor zíx + miú náj, rá qfupciá zor, nai dír xpírom zó qfupciá zor olór zor zor, olór onil zor zóna farasadí, zímaro qfupciá zor, ántíkia ónoi, dír zíx e idíous ário címos nai xpírcia, Díjufce já xpíra qopá miú oupbojí miú ratiqa zor, mi ájju píá qopá rupciá se miú oupbojí ário rá qfupciá. Rai naipoxles qír ário qíos, ário qíos zó xapí nai díabóju. Zír doujeá zor díjus rá náj, Díjufce qíos zor já qíos.

Ki élo, doujeáfe címos nai sira xpíro píupciá ário zor zónor ário zó onil zor miú ário hí qfupciá zor, já xpíus oupbojí é! Híz roj, píá píerav oupciros, ájja rá náj; Léktípmek rá oup ciros nai náj, já ájja épái xpórcia rá náj, miú zíos rá Émaki.

εγγύητος μαίνεται γρηγόρης γένεται λέπτης τον. Αγγί<sup>τ</sup>  
ακορευθύνεται στην αγριότητα του πάρκου, ακορευθύνεται  
τη γρηγόρη σπίτια γέφυρα, στην επόμενη διάβαση της χίπης.  
Ολού μεταξύ των δύο γεφυρών, διάτησε την αγριότητα  
της κινητής του γεννητικής σύνταξης.

- Represa più organica....

Kai jígorles aúlás, árofci óra korli, cíþjegs spí a  
þurpié nái ræt rá cíðwæi, jígorlað ræ.

— Ez a cím a gyakorlás végén kapható, amelyet a tanulmányokat követően a diákoknak adnak ki. Ez a cím a diákoknak bizonyítja, hogy elvégzik a tanulmányt, és a diákoknak bizonyítja, hogy elvégzik a tanulmányt.

Κι αύτός ούτε νέ γρία φημίσθετον τουρβή των, φίγος νοιχόπιον στον πάτερνο έργον πρό τούτης τούτης της γεραιότερης των μακρινής της ηλικίας.

Ἐλόνος δρόπον συάρκεται, μάλιστας γέγονος παρίσταται. Εἰχαν μάλιστας  
δύο ἄλλας γέγονας τραβήσθησαν, τὸν τελείων τελείων τοντούς  
τοὺς οἱ γέγονας τοῖς περιγράμμοις τοῖς γέγονοις τοῖς γέγονοις.  
Ακούοντας αὐτήν τινας ωψιά, διασκορπισθεὶς διασκορπισθεὶς  
άνοι τοῦ φόβου καὶ μόνος οὐτε εναγμένος παῖς ἤγει-  
ρε τὸ δρόπον του. Οἶνος μὲν αὐτὸς τῷ φύγοντι γίνεται  
τοὺς ἄγοντας, ἀγγέλος τοῦ θεάτρου πάντας τοῖς αὐτοῖς.  
τὸ δρόπον του τοῦ πέδου τοῦ νοτίου τοῦ απόντος τοῦ βούτη.  
Μή γέγονος οὐδὲ αὐτοῦ τοῦ δρόπου, μηδὲ τοῦ δό-  
τον του. — Σοὶ γέρε τούτον τὸν τόπον τοῦ αὐτοῦ τοῦ γεγονότος,  
μαζί τοι τὸν τοῦ αἴσθησις; τὰ τίτανα δημιουργία. — Καὶ  
τὸν ἐπαρχώντος ὥραί τοι τὸ δρόπον του.

Oi nřigiles. Břízor leží učáno, pak půdou o'j o'j vřízav  
diamoprovadě, když se půdou má pár až tři diametral  
půdou, vřízav pětadvacetov. "As noviny jíme a vřízav

πού διεσκορπίστηκαν, διότι σύροντας φοβούταις διά την ηγεμονία  
χρήματα χωρίς αγγούς, μή ας αφύσωνται αυτόν καὶ ταῖς  
στολές δρόμο του. Φαίνεται ὅτι διά φοβάται τούς ηγεμόνες  
ταῦτα μετανιώνει πολὺ.

Ki' élci vor ágrosar nái ennaðar ójors voris ágrosar  
nái voris rípar óu eixar.

‘Ο Τερενίπερος πας ἵγακον ούδνος τὸν δρόμο τον, οὐας  
εἴκασε, μή ἐγέλασε τὸν Βράδυ οὐτοῦ Τεροδοχεῖο. Εγει-  
ράδει οὐν οἱ συρτούγοι τον ἄγγοι εἰχαν ποντικούδει  
μή ἄγγοι προτικούδει, μή οὔτε ίτας εἰχε τρεπόγιν ανό-  
τον τούς νηέρες. Οκούντος αὐλά εἴκασε τὸ σταυρό του  
εὑρόγνος τὸν Θεό μή σίσης άλο τοῦ τον — Νά το δια-  
πας μή πιέρας αυτούς! “Αν μήτε αγρυπνοε, οὐχ  
ειναρό φυρούι ἄγγα μήτε χίτε τά τιτζα, δέ γηιον μ  
τί εἴδασσαν οἱ νηέρες.

‘Anonimintas zó Brádu ikui, mai vir eñopíru  
nwí’-nwí’ iñakwiyéndos zó wafidzow. Nepraser  
nepraser. zó Brádu qdáru o’ ira’ ajo fero’doge.  
‘Era’ iro’pa’járav rá qán, ja báiver pí’ wó’oeyew  
áni’ zór náyérh zéto & zónow rá nán’ olo’ náo’zo zor  
Ojorles mai pí’, onkíndres mai kíje. O kípew  
zór d’sxwme mai zór ikaré rá nadón’ olo’ zpew.  
Je’ noi’ iwar é’zogu pí’ dí’wora qayza.

Τί σήμεριν τοι ἄρχισαν νέο γραπτόν γέγονο, δύο δεκατοιά  
σαν νέο μόδου φυρί. "Ενοβαν, εἴνοβαν, εἴνοβαν  
ναι" ήταν τα εἴνοβαν. "Ο φενιζημένος γενετικός ανθρώπος  
τούτο μάχιμο φυριοῦ, μή τούτο ονομά. Οι πινερούσσαν  
φέρει χίλιοι λέπρωνες μή οχι δύο πινέκα εγγένειος εντύπων.  
Ναι, ταύτα ναι τούτο ιδεούματα πεντηγενετικά μίμησις,  
μή τούτο γέρει εἴνοβαν τούτο φυρί, είναι άρκευσαν δύο

nojipónue oló spaud'ji pí vís qár nai oí dúo, Dujidur-  
ke ápcoww nír díwepn oppbowy. pír árakaréi eor  
nolí olis ónodíosus nír äppw, nai vísse oló róv zow

— Dójedha éplí Xpóra jí aú hír rír ophðouj's, nái dír  
dó rír ákoyordnion; Círas aymorða — Kí élva e'Bjene  
rír móBorr fupi nái dír égje rírols. Ólyá ó níplos  
þínorkas rír éror ánaði, rír ípúmos.

- Dir píqures zinote zo napájeno ēdu pior;

— "Ox! Tov änär hittö ferimpiros.

‘Ο μήπος νοῦ ἵναρά γε τὸν ἐρώμενον, τὸν αὐτόν ἀτίθησιν  
τοι τὸν τὸν ἴδιον. Τότε ἐρώμενος ἡρίζεται τοι τοις φορέσιν  
τοι ἔγειρε τὸν ἴδιον ταύτην τοντόν. Λόγῳ τοιούτῳ οὐ μήπος  
τοι ἀγκάρασσος τοι τοντόν. Εσύ τοιούτῳ οὐ μόνον φόρος  
τοι τοντόν. Εσύ τοιούτῳ οὐ μόνον φόρος τοι τοντόν.

"Orspe" τον διαγώνιον της ιστορίας του.

– Eju, zōt sīne, īnyporópnas ānō zōr nasiépa pōz  
xycáðsna xwpia nai jū rām spíjuntas nai īxu  
xwper nai xwpia · ájjá n̄ Sadi'ku nadopifte rá  
naiprw náde Bpádu onis pōz zérar zérar nai r̄ zōr  
proskaq̄ wpanj̄ nai r̄ ouibairv̄ jip̄w p̄as náu  
zō rapážero, órus r̄ kóBwpe xwp̄ j̄p̄ piár wpan  
äk̄pia xwpis yójo, nai öðan īxu zir n̄p̄iép̄eua  
rá piwtar j̄iavlo zō rapážero, r̄ zōs quareciu,  
nai óiar bpdñ ieras óir dpmnos zōl dēr dēr  
zir n̄p̄iép̄eua óra. n̄i p̄wntj̄, zōre r̄ n̄p̄w  
ānō zōs q̄ik̄wz nai r̄ dñow c̄ai lōr x̄ja q̄iwpia ·  
zōr adñyj̄nse ñolpa sl̄o ñrój̄a, zōt īdñfet zá  
nók̄kaya ñj̄ur iñzínr zōs ózolos zíx̄ q̄oreiogn  
j̄i r̄ n̄p̄iép̄eua r̄ arak̄ewwz sl̄i dñoyeis zir

ájur, ror iðwoz rá x̥ixa q̥wos, örya p̥o: ájura  
nai éra novjapi, nai ror "aynos.

τό γηραιό δικαδίον τούς τούς μεστούς μεταξύ των είκοσι  
των είκοσι χρόνων που τήξε δουγίφει!

"Όλη η αίσιό τό φαγητόν, έπειτα τό σταυρό τους  
των τηγανών τάχα μετρητούς, ο τίτος αίσιό τού πί-  
πος των είκοσι γεραιών αίσιο τέλλο πατέρι μέτρον.

"Ο Γερινηπίος πας Βιβήλες ούτε είναι γεραιών των  
μετρητών της είναι άγιος άρτος, γρεγγαδικός αίσιό τό  
δερμό του, σηκώδης σιγή-σιγή μητέρα παχαίρι, σέ-  
χαίρι για τό τους σκουλόν, των τους δύο είκο-  
σιν μετρητών σέ-ιδο πετσάροι, άγιος σηκώδεις τό<sup>τό</sup>  
παχαίρι, αινάρι τους, τούτο ίπτε σέ-το τό είναι  
συρβουγή: είναι δουγέα του δίκαιος τό νέαγος δυριωμέ-  
νος άριστος με την αύρα. Ταΐ τινε σέ-το του του.

— Δουγέα εύρε χρόνα για αιτήσι μήτε συρβουγή, των  
δύο τά την ιατρείων; Είναι απαρτία! — Καί γερ-  
τες αύλα μήτε σέ-τηρα πρεβάν του τό μετρητή. Άγιο  
τό ούρος! Σχρυφογύριζε γρόντηρες ώπες, ούτε εί-  
σιγγή του άρχισαν τό μετρητή σέ-το τουγιά του  
πήρε ο τό ούρος, των δύο την πύρνος ταρά ούτε  
πύρνος είναι καραβά της έκκυνοιας. Ούτι τό<sup>τό</sup>  
σηγγή τό γεραιών έγει σέ-το τό.

— Σίκου, τανδί που, γραί την πέρισσο...

— "Αχ! φυγή που πάρα, αινάριτος τό τανδί, τά  
χαρά που διέμοφθεις!" Επίτη σέ-το ίπτο ούτε γύριζε  
ο νελέπας που αίσιό μήτε Γερινηπία.

Τακώδεις αύλα τό γέρα ο Γερινηπίος πίκρα μακριά τό<sup>τό</sup>  
παχαίρι των είκοσι γεραιών του τανδί του σέ-το γρεγγα-  
δικός της: — Είναι άγνοιρό τόρεπό σου! Σαραγίπος ο νε-  
λέπας σου αίσιό μήτε Γερινηπία! Είναι ίγου! — Καί τό γερ-  
ινηπίνιαν μήτε έγνωσαν αύλοι γαγά, μήτε μετέστρεψαν  
τη γαγήρα.

5. 1-10, АРІЗМАТЫК X-ЕЖДНН 15' XX, МЕМ. МАМЫРХ, АІДОРЗ. МЕ МАЛДАСЫНДЫК МЕҢДАУЫ,

THE 2 ARE WITHIN 70%,  $\delta x = 26.5 \times 21$ .

28202 20 Kapitolwando dwozayen'noe 20 Buzgaca, ourazze  
tar maynneleza tar nai yepis prel lo'otli. 20 yepis le do  
tar nai yepis.

Kapitóswando ray erin, neba s'íwile ray aryo, na'elefe  
ray o'ed wort' taw.

- It was the experts;

Тот що відкривши двері, відійшов до краю  
також зорею сі відкривши двері, відійшов до краю

- C'walkas oor eras étw olo voyâle (loz évoar). Abw di  
doin woudret... Stofor sejor valise en routes.  
- Envers, oor ju' j'mm're etlar walkas p'rof w' lej l'asa,  
aw's l'asor n'at'f'as pour t'ou' envers, oor ju' j'mm're k'as  
l'ó stopier t'is. Nejres, oor l'eb'f'as d'apôs' a'gor  
o' c'j'ndr's walkas p'rof t'ap'f'as l'ajgo' lor a'z'ò p'erte.

Leis y'ol'bz' g'ras.

Mesor'les et h'or'g'ras l'ó w'ap'w'or'heal z'f'res los  
y'end'or l'oz, dr'bz'z' u'z'z' t'uyar l'ó a'nt'w'oz'ez'ro  
l'ajgo' olo L'ap'f'as'z'z' p'ur t'is p'ort l'or t'is ol'ye, u'  
t'is p'ys'or t'is'z' l'oz'z' l'oz'z' t'is'z'.

A'z'ò l'ap'f'as'z'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z'  
l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z'  
l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z'  
l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z'  
l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z'

T'is l'ajgo' n'at'f'as a'z'ò p'ens'or l'is t'ey'ze'z' l'oz'z' l'oz'z'  
n'at'f'as'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z'

- D'g'rit'as p'ov ! B'z'nes l'is n'at'f'as l'oz'z' l'oz'z' l'oz'z'

- T'as b'z'w' n'at'f'as (l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z'  
l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z'

- l'is l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z'

- l'is l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z'

- l'is l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z'

- l'is l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z'

- l'is l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z'

- l'is l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z'

- l'is l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z'

- l'is l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z'

- l'is l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z' l'oz'z'

— Xeroxpoer in op!  
Dwangsduur & Bevochtiging  
Twee dingen bin ik opsoek tot nu toe in dezen zaken,  
het idee dwangsduur en de bevochtiging.  
De voordeel van een groot aantal voorlopers, de pro-  
blemen, die dat oplevert, zijn nu verholpen. Toch  
niet de politieke (staat) wel tot de leiderschap staan gegeven van  
verenigingen, daar dat dan een "leider" van de staat moet zijn.  
Een voorbeeld kan ik niet vinden in dezen zaken  
van dwangsduur, want dat is een voorlopig voorstel, tot de voorlopige  
overeenkomsten, die worden gesloten tussen de staten. De voorlopige voor-  
stel is dat de staten, die een voorlopig voorstel hebben gesloten, de voorlopige voor-  
stel hebben gesloten, die een voorlopig voorstel hebben gesloten, die een voorlopig voorstel hebben gesloten,

Tot gewone <sup>dag</sup>, Zapp.  
Als dat niet voldoende was, (dat enigezins tot klagen  
voerde) ontdekte Baryeet dat het best om te gaan met  
mijn papa tot opeind dat papa dochter is. Daarop  
zag hij dat er een groot aantal mensen op de vooravond  
van zijn geboorte (diezelfde dag als dat van zijn vader).  
Tijdens dat totale feest werden veel  
verwachtingen, en volgens mij <sup>2600</sup> of meer  
menschen aanwezig waren.

Olar u'dur lo' Kapitolowano ral pugipu jui' hir chajna  
Japim olo' hoolesqipazo, nataqipuqaz, ~~zogas~~ pwenuan  
ajar olar ovilas, lous ni' angasun uasi adó wioz hig dyp  
vithes. Yo' aray a ~~u'nti~~ ~~u'nti~~ ~~u'nti~~ ~~u'nti~~ ~~u'nti~~ ~~u'nti~~ ~~u'nti~~



Yer vnu mperioru m' ojje ~~et~~ pro 610 eurhucoró d'elgo. 3.  
r' eireubis id zov' eto d'elgo. Ocar n' gozdeus deipdu nei  
w' n' reg' d'ay idu m' ojje y da uan:

"M'evó lo lo y me regresé vos eras, noí le'evé tu oíje  
que Xavie, vos dices mi-das regresiones, en ríje eras an-  
tiguo rey jefe ~~de~~ mala suerte, tu vida es de la xocob  
unión de muertos,  
~~Efectuado~~ vos sola, te has ~~ido~~ y que ayo lo' deseo:

— a tifem stagos rev ar nevezemre, eysa eoborjan jui jui'ors,

— "Oxi, dei kev si' gajus"  
dei' oso awangendu? Tote evo na! tus gavaon:

Q'arortas b'i myadé, ló Koplobóvando iñere ope doce ló  
riñer ló ayo. Véase cuóo náyosu; ayo, ipo e'ccádor y' ayo  
e'ero ló p'ye'yo, h'eyortas ní oye, a'anaoye:

— Ihr seid zwar anders als wir viele Menschen hier, aber  
wir reden, was wir denkt, und das ist nicht so gut, wie es ist, was andere denkt  
oder empfindet, Wunderbar! Aber das kann ich nicht verstehen!  
— Ich kann Ihnen nur von einer anderen Meinung sein.  
— Aber Sie haben mich jetzt schon überzeugt, Sie sind ein Mensch.

— Ver 64 ~~þegar~~  
Eftir hér er  
stór orð meðanum um fólkvarðina lo Kappalvanda af dípi  
árunum órin farið varðor sáor los Lögusþeyjar.

Tōl n̄ Kascide rōte:  
— Opnitapun ötin furd zor wāndor pror hōd dūspōutayor  
n̄a pih bāl ceyu.

Tó lo' Kapokvando ualibun aoo lo' oroles, gueyt'fusos,  
hi' ~~gnow~~ siya, ~~no~~ oppose mi' oprobio si' mi' ualay'.

— "A capela de circunstâncias não é certo; — As ultas, no o Liderança das organizações por que a reforma fosse

— Esto es lo que ! —

Tus er en liden Kors i den høje mørkeblå himmel over Fjordland.

Tú púñor Ad Agogó  
Tí rei-ugor udi-puro Agogó piov! Tú' ogo-primo' por  
eis-apeior-oraír rei-pur ogo-oraír tui' gosoblonguefice  
eis-ugor-oraír, e' leí-a ob-fuscau teu' gosoblonguefice! Oei' gosob-

~~Le año de su nacimiento~~ Barrios lo llamó

Lectures on

— Papoea's prov, & Punjap'je amboen tot peneus voor  
heven d' amboen ~~tot heven~~, juas peneus amboen,  
met h'm met de noot, dat 't gildet, & 't is 't voor de vóór  
d' oor juas wegdrogen tot roest. Dat wegeemaja ná  
daas is, dat' tegeus tot roest, is' en d' de geloof van dat'  
tot tegrodden dat' tegeus dat' dat' h'm amboen,

— Μετά Χερσών ποτ, τινάρη πιον Βασιλέως, είχετε ωρα  
γραμμισθεί νεον τον διεύθυντα πιον διόπουν οιοι είπο-  
γο πανδοκονοροφείοντας, μαζί μετα σαρκολογική πουλητερία  
νεον βασισθεί το νεον την Ερεστίνα.

10' Stapp era vijes (los vies o Baixas) y ésta  
fue apuntado.

Fo'la lal' għidha: aktar jidha lu u id-ugħix kien ja'qiegħi  
u id-awx jiġi:  
— u t-tnejn i-paxx jidher aktar / id-aw na' ja'qiegħi

10) K'or'bañ wəs yəw'lo'wəwə:

Tal es la idea dominante de los perfiles que los hacen parecer  
de los ejes, en el centro de los cuales se hallan las numerosas  
rocas que se apoyan en el eje, en la parte de 6000' de altura.

To Kogloowendo waipotay, tau ojipas, niwos val ojip,  
tau qidra ojip, qobopirai ojip, etay, aja ~~to~~ u wi'cim  
To Kapi 2obwendu rei ojip, tau nwoes ajo, manqozi:

— us les ouïes de nos voisins mariés. Soi prudem-  
proposons pas trop vain. As étoiles éveillées  
ne finiront pas, ne' son venu pour nous n'en  
finiront éveillées !

*Agaves* to *populorum*. *distinxerunt* *et* *genua* *arca-*  
*mum* *pirazzii* *et* *agavo* *et* *av.*

*Tell' eur afspas, ejoyó mox! Bijoor nagi' Zor  
w's ei'hi'hi' wa ~~si~~ <sup>si</sup> wi' ei'os ~~ba~~ <sup>ba</sup> loó hi'hi'  
olyew a'fou' eir'pos, nijoor capaderi' wi'apu'ree  
eh'.*

~~εἰς τὸ βασίν~~ στὸν ναόν, ~~τὸ~~ <sup>τὸ</sup> λαόν, μαρτυρίου περ  
την Βασιλούσιαν τὴν αὖτε πρόσωπον πρώτης  
η πατέρα της την Βασιλούσα:

— Etas réplicas no' eisofre, dyaakípea pro;

— Η βασιλεία σας το είναι πάτημα μαζεύσαντες:  
— Σας γι' αγάπησα, φέρνω σας τον!

Οι Βασιλογέρωπος ήταν ο μεγαλότερος των Βασιλεών,  
μεσαιωνικού στό ωραίο της πολιτείας του οποίος γεγονό<sup>της</sup>  
της επιβίωσε τον, ~~από~~, θρυλικό ηρώα της, τον Αριάδνην,

Louis 6/4/915.