



Summary :

The collection of folkloric and linguistic material from the Pontus starts in the mid-19th century in an attempt to collect material proving the Greek identity of the region. This effort is driven and supported in every possible way by the "Greek Philological Association of Constantinople". Among the pioneering scholars were Perikles Triantaphyllides and Sabbas Ioannides.

Date

19th-20th centuries

Geographical Location

Pontus

1. Introduction

It is reported that in 1849¹ the philologist and principal of the [school "Frontistirion"](#) of Trebizond, [Konstantinos Xanthopoulos](#), published the study "Άσματα των παρά την Τραπεζούντα χωρών και ολίγα περί Τραπεζούντος" (Songs from regions around Trebizond and a few things about [Trebizond](#)) in the journal *Φιλολογικός Συνέκδημοτης*, thus initiating the collection of Pontic linguistic and folkloric material. However, more widely known and unanimously accepted as pioneers were [Periklis Triantaphyllidis](#) and [Savvas Ioannidis](#), whose work coincided with a series of local contests held in 1870 by the "Greek Philological Association of Constantinople" for the collection of "living monuments" and their comparison with the respective ancient monuments, as well as with the 1875 edition of the epic of Digenes Akritas.² Similar activities, including lots of publications on folkloric material, are very common in the Pontus as well as in other regions from that year onwards. The specific activities in the region continued outside the Pontus after 1922 and helped the emergence and development of the Pontic folklore.

2. The Pioneers: Collections

The starting point for the first collections of Pontic linguistic and folkloric material was the atmosphere of cultural rebirth created due to the formation of a relatively prosperous commercial bourgeoisie³ after the [Tanzimat reforms](#). This cultural rebirth was based on the ideological axis of a "Hellenism" consolidated by the intellectual efforts of non-liberated Greeks. The main associations that helped those efforts were the "[Greek Philological Association of Constantinople](#)" and the club "Society for the Dissemination of Greek Letters in Asia Minor" of [Smyrna](#). The interest of those involved, who were mainly members of the civil elite, was initially focused on their birthplace and was expressed through material and intellectual benefits: establishment or re-establishment of schools ("Frontistirion" of Trebizond, "Megalo scholeio" of [Kerasounta](#)), charitable and educational clubs ("[Charitable Society](#)" of Trebizond, "[Xenophon](#)" of Trebizond, "[Schools' committee](#)" of Trebizond), as well as increased writing activity, initially in the form of individual studies and later in the form of articles⁴ referring to the place. The patriot scholars examined their native land with respect to the place (geography, morphology, topography), time (histories "from ancient times to date") as well as the ethnology and composition of its population (statistics).⁵ The writers aimed to spread anything they knew about their place to their compatriots: "it is sad that the foreigners travel around our country and learn about it, [...] while we, who were born here, know nothing about it and are reluctant to explore it, [...] although today there are clubs supporting such activities and the public asks for them" underlines Savvas Ioannidis in the introduction of his work *Ιστορία και Στατιστική της Τραπεζούντος* (History and Statistics of Trebizond).⁶ These scholars also addressed the "outside word", thus aiming to make their birthplace and its problems known to the world. In the prolegomena of his work *Ποντικά*,⁷ Periklis Triantaphyllidis bitterly criticizes the indifference of Greece towards the Greeks living abroad and asks for immediate help so that "the expatriate Greeks living among the Asian barbarians" could be further educated.

3. The Pioneers: Choices

The fact that these scholars were at the same time collectors and philologists, that is, teachers with extensive educational work, who



had often been “nurtured” by the “Frontistirion” of Trebizond and the University of Athens in a general atmosphere of linguistic archaism,⁸ by all means affected their activities and became the criterion for selecting and negotiating the collected material. Therefore, their interest was mainly attracted by the popular language and literature (songs, fairytales, proverbs, etc.) to the extent the latter offered the evidence for the historical continuity of the Greek element of the Pontus and the purity of its Greek origin. In the chapter referring to the “περί την Τραπεζούντα διάλεκτο» (dialect of Trebizond), S. Ioannides underlines: “Several foreigners [...] consider it a mixture of Turkish, Persian and other barbarian words together with corrupted Greek ones. [...] It is impossible for anyone to talk about the pronunciation and purity of the dialect, which is more Greek than any other Greek popular language. Because this is not an encomium to the dialect, the mere citation of part of the grammar, popular stories and fables [...] in the local dialect would be enough”.⁹ This tendency, which defined the object and limits of observation of the early collectors and to a great extent of their successors, contributed “in our having today a one-sided and partially accidental picture of the Pontic folk culture”.¹⁰ Therefore, in their studies, the collectors of the Pontus not only were indifferent to issues of primary importance, such as the influence of the Turkish over the Pontic element, but to a great extent they “purified” the collected linguistic and folkloric material from words and themes. Besides, in the first volume of *Αρχαίον Πόντου*, G. Soumelidis reported that “Triantaphyllidis and Ioannidis are the first who delved extensively into the songs of the Pontus and made them known to the literary world. But [...] the linguistic rendering of the texts (particularly in S. Ioannidis’ work) is often poor. The Παραλλαγαί are incomplete, with discontinuities and additions from other songs, while the meaning is either missing or is not always correct”.¹¹

4. Digenes Akritas

The comparison between the consequences of the publication of the epic of [Digenes Akritas](#) for the Greek and Pontic folklore is highly interesting. Akritas distracted the attention of the Hellenist scholars from the “patriotic” kleptic songs of Epirus and Continental Greece and opened up new horizons for the Greek folklore. According to Dawkins,¹² the afflux of songs from Asia Minor and the Aegean islands created the suitable conditions for a new outlook that turned from national-patriotic issues to a pure folkloric interest like the propagation of oral tradition. However, in the case of the Pontus no significant changes are observed in this direction. On the contrary, the epic was interpreted as proof of the national spirit, the bravery and militancy of the Greek element against the conqueror, a complete testimony whose extracts were preserved even in the form of songs “sung by overage farmers”.¹³ The interpretation P. Triantaphyllidis put on an akritic song should be noted.¹⁴ Although the song is clearly focused on death and the inability of even a mortal with supernatural powers to escape it, Triantaphyllidis interprets it as a hymn to a fearless man, defender of freedom “in the early years of the Turkish dominion [...] whom, for he was the greatest of all, [the traditions] over-praised for what he had done”. Therefore, Akritas influenced the Pontus at a quantitative rather than at a qualitative level. A. Bryer¹⁵ underlines that “the akritic epic helped the further collection of mainly linguistic material in an atmosphere requesting the instant rescue of history and the ‘real’ culture of the Pontus and the overall nation”.¹⁶ The changes noticed from 1880 onwards in the Pontus in the directions and style of specific collectors are not directly connected with the invention of Digenes Akritas but with wider social phenomena mainly related to the bourgeoisie.

5. Second Generation

From 1880 onwards the collectors of mainly linguistic material start to display a tendency different from their predecessors’, in the sense that it is less dedicated to the unconditional documentation of the purity of Pontic Hellenism. The collection method becomes more systematic as well as effective and consistent with actual facts, while the collected material is used in different ways: it is not fragmentally incorporated into works-anthologies of varying content but constitutes a corpus of scientific studies. Main representatives of this tendency were [Ioannes Parcharides](#) and [Demosthenes Oikonomides](#). The first presented the *Γραμματικήντης διαλέκτου Τραπεζούντος* (Grammar of the Trebizond dialect) in 1880, which was awarded a prize in the linguistic contest held by the “Greek Philological Association of Constantinople”. The second submitted a doctoral thesis titled *Lautlehre des Pontischen* (Phonetics of the Pontic dialect) to the School of Philosophy at the University of Leipzig in 1887. His work was awarded the prize of three hundred golden marks by the foundation of the linguist G. Kourtis. It should be noted that the new tendency, apart from collections, is also reflected in the wider society. Therefore, from 1890 onwards the number of teachers, consular servants, doctors and lawyers increased among the members of the “Greek Philological Association of Constantinople”, while merchants and real estate agents



became fewer.¹⁷ It is evident that the “second generation” of the collectors of living monuments includes more scientists, although this does not imply an epistemological step: the two tendencies involved with the linguistic and the folkloric material were in concord even within the work of the same scholar. Thus, while he “fought on the front line with his scientific studies, lectures and propositions, which became famous for their scientific methods and profound content,”¹⁸ and produced serious works like the *Γραμματική της ελληνικής διαλέκτου του Πόντου* (Grammar of the Greek dialect of the Pontus),¹⁹ D. Oikonomides also published articles, such as the “*Ανέκδοτον ποντικήν παράδοσιν*” (Unpublished Pontic tradition) in volume G of *Λαογραφία* (Folklore), where he included a fairy tale from [Argyroupoli](#) in a simple and unprocessed way without interpretations.

6. The Production of Living Monuments

The collection of linguistic and folkloric material may be better understood in the light of the factors that made it available, that is, the conditions and processes through which certain social practices became collectibles and were structured as “monuments”. Linguistic archaism, a frequent point of reference for subsequent theorists, although to a certain extent it may explain the choices and attitude of Pontic collectors towards the material they recorded, is not the answer to the motives that drove them to this activity. “Today the expression ‘memorials of speech’, as it could be translated in English, means nothing at all and requires an explanation in reference with its background, although it is so common in our literature that nobody wonders about its origin”.²⁰ This remark made by Alikí kuriakidou-Nestoros concerns the entire Greek folklore and not just the region of the Pontus. However, it underlines that the existence of living monuments is neither an evident nor an everlasting phenomenon. On the contrary, it is the product of specific people who under certain conditions were interested in a special way in some social practices, such as the narration of stories and nomadic stock-breeding, and turned them to “fairy tales”, the “[Parcharia in the Pontus](#)”, etc. The starting point of the product is the oral speech of “overage farmers”.²¹ This raw material was collected by scholar-teachers, who transferred it to printed publications mainly read and backed by the members of a rising middle class including merchants and real estate agents²² settled in the Pontus or at [refugee](#) reception centres, such as [Constantinople](#), Smyrna and the Russian coasts of the Black Sea. A question about the benefits of this production arises at this point. Most of the scholar collectors were famous for their unselfish attitude: they were tireless researchers (Balabanis, Oikonomidis), who swept the country in the little free time they had due to their educational activities, thus often putting their lives at risk (Parcharides) in order to rescue from “oblivion”²³ the traditions that were threatened to “be swallowed by the love poems of modern poetry introduced by the new invading culture”.²⁴ As a matter of fact, money was not the benefit from the production of living monuments. Besides, the amounts awarded as prizes at various contests, such as the one held by the “Greek Philological Association of Constantinople”, although not negligible, were usually absorbed by the publication of the winning study. Scholar collectors usually considered the historical value of the collected material a sufficient reason for the obsession they had: the preservation of living and mainly linguistic monuments.

7. The Paradox of Living Monuments

Some of the determinants of the paradox of the living monuments in the Pontus are the historical value of the monuments that “improved” during their narration, the different grammars of the Pontic dialect, which by no means were intended for teaching, the use of the Pontic dialect in publications, strictly in jokes, fairy tales and quotations,²⁵ as well as the extensive activities of the middle class on agricultural traditions “which nobody cared for anymore”²⁶ and were usually presented without comments. The above paradox may be summarised as follows: the symbolic overcharge of the collected linguistic and folkloric material is opposed to its depreciated practical use since any text written in the Pontic dialect is quoted as if it were a bad form or a lack of seriousness, which the quotes intend to justify in order to avoid all misunderstandings. In this case, the bourgeois collectors of living monuments and their bourgeois readers could be described as users of the records they had turned to monuments. As a matter of fact, scholar teachers, whose “sweet and shiny style certainly contributed to creating a gap between civil and agricultural populations as well as between generations”,²⁷ were far from being identified with the “overage farmers” from whom they collected songs and fairy tales. They aimed at highlighting the traditional elements that, according to their opinion, had actually survived and could be considered evidence of the Greek culture, at the same time forming the base of a Pontic civil symbolic capital, rather than at praising an agricultural population they considered, just like the Pontic language, corrupted if not non-existent.²⁸ Therefore, there is nothing accidental in the fact that the operation to preserve an “original” culture, despite the large amounts of energy consumed by the collectors, was accompanied by the



concurrent inactivation of its actual forms of manifestation so that “a one-sided and partially fortuitous picture of the Pontic folk culture is today available”.²⁹ All the above, which form the substance of the paradox of living monuments, finally were a sine qua non factor for the successful collection of folkloric and linguistic material.

1. The information is included in the article of Miranda Terzopoulou-Anastasiadi titled “Η Ποντιακή λαογραφία μέχρι σήμερα και τα προβλήματα της” (Pontic folklore until today and its problems), *Αρχαίον Πόντου* ΛΗ΄ (1983), p. 773.
2. Sathas, C. - Legrand, E., *Les exploits de Digenis Akritas, d’après le manuscrit unique de Trebizonde* (Paris 1875). The manuscript was found by the scholar Sabbas Ioannides of Pontus at the Soumela Monastery. He also published the epic *Βασίλειος Διγενής Ακρίτης ο Καππαδόκης, υπομνηματισθέν εκδίδεται υπό Σ. Ιωαννίδου* at the printery of N.G. Kefalidis in Constantinople in 1887.
3. According to Bryer, the reopening of the road Trebizond-Tabriz in 1830 and its consequences, favourable to (foreign) commerce, affected, even more than the reforms, the change of the Greeks of the Pontus, who “in 1856 had already emerged from the rather feudal conditions of the previous century and had been partly introduced into the modern world”. See Bryer, A.A.M., “The Pontic revival and the New Greece”, in *The Empire of Trebizond and the Pontos Variorum Reprints* (London 1980), p. 180.
4. The Greek national Press in the Pontus first appeared towards the late 19th century. The period 1880-1920 saw the publication of 29 newspapers, 7 journals and some annual calendars”. See Αγτζίδης, Β., “Ο ελληνικός τύπος στον Εύξεινο Πόντο, 19ος-20ός αιώνας”, *Ιστορικά* 24-25 (1996), pp. 267-293.
5. Κυριακίδου-Νέστορος, Ά., *Η θεωρία της ελληνικής λαογραφίας. Κριτική ανάλυση*⁴ (Athens 1997), pp. 56-57.
6. Ιωαννίδης, Σ., *Ιστορία και Στατιστική της Τραπεζούντος και της περί ταύτην χώρας ως και τα περί της ενταύθα ελληνικής γλώσσης* (Constantinople 1870).
7. Τριανταφυλλίδης, Π., *Η εν Πόντω ελληνική Φυλή, ήτοι τα Ποντικά* (Athens 1866), Prolegomena pp. 5-9. See relevant quotation.
8. This atmosphere of “Hellenisation-Archaism” was also expressed in the “Grecker” names given by the teachers to their students. As for the “Frontistirion” of Trebizond, it is known that this practice was introduced by Sabbas Triantaphyllides, Perikles’ father, around 1820 and was continued by the two pioneers in the collection of living monuments, Sabbas Ioannides and Perikles Triantaphyllides. Because the latter attached great symbolic importance to names, as evidenced by a text included in *Φυγάδες* by Perikles Triantaphyllides, it is quite safely concluded that through this change of names the scholar teachers did something more than just providing the young with brilliant paradigms to be copied: they summoned the “spirit” of the ancients to be incarnated into their students, thus hoping for the revival of Hellenism.
9. Ιωαννίδης, Σ., *Ιστορία και Στατιστική της Τραπεζούντος και της περί ταύτην χώρας ως και τα περί της ενταύθα ελληνικής γλώσσης* (Constantinople 1870).
10. Τερζοπούλου-Αναστασιάδη, Μ., “Η Ποντιακή λαογραφία μέχρι σήμερα και τα προβλήματα της”, *Αρχαίον Πόντου* ΛΗ΄ (1983), p. 775.
11. Σουμελίδης, Γ., “Ακριτικά Άσματα”, *Αρχαίον Πόντου* Α΄ (1928), pp. 47-96, particularly p. 48.
12. Dawkins, R.D., “The recent study of folklore in Greece”, in *Papers and transactions of the Jubilee Congress of the Folklore Study* (1930), pp. 121-137.
13. Τριανταφυλλίδης, Π., *Οι Φυγάδες, δράμα μετά μακρών προλεγόμενων περί Πόντου* (Athens 1870), p. 1.
14. Τριανταφυλλίδης, Π., *Οι Φυγάδες, δράμα μετά μακρών προλεγόμενων περί Πόντου* (Athens 1870), pp. 49-50. For the said song, see relevant quotation.
15. Bryer, A.A.M., “The Tourkokratia in the Pontos, some problems and preliminary conclusions”, *Neo-Hellenika* I (Austin Texas 1970), pp. 30-54.



16. Τριανταφυλλίδης, Π., *Οι Φυγάδες, δράμα μετά μακρών προλεγομένων περί Πόντου* (Athens 1870), p. 1.
17. Source: Εξερτζόγλου, Χ., *Εθνική ταυτότητα στην Κωνσταντινούπολη τον 19ο αιώνα. Ο Ελληνικός Φιλολογικός Σύλλογος Κωνσταντινούπολης, 1861-1912* (Athens 1996), p. 34.
18. *Ποντιακά Φύλλα*, year II, issue 15 (May 1937), p. 119. From the speech of A. Bakalbasis, Member of Parliament elected in the prefecture of Rodhopi, which was delivered during the celebration of the 50th scientific anniversary of Oikonomides.
19. *Λεξικογραφικό Δελτίο της Ακαδημίας Αθηνών* (Athens 1958), publ. post mortem.
20. Κυριακίδου-Νέστορος, Α., *Η θεωρία της ελληνικής λαογραφίας. Κριτική ανάλυση*⁴ (Athens 1997), p. 67.
21. Τριανταφυλλίδης, Π., *Οι Φυγάδες, δράμα μετά μακρών προλεγομένων περί Πόντου* (Athens 1870), pp. 1-2. See relevant quotation.
22. In 1879 merchants and real estate agents constituted 35% of the members of the "Greek Philological Association of Constantinople". Source: Εξερτζόγλου, Χ., *Εθνική ταυτότητα στην Κωνσταντινούπολη τον 19ο αιώνα. Ο Ελληνικός Φιλολογικός Σύλλογος Κωνσταντινούπολης, 1861-1912* (Athens 1996), p. 34. In addition, as evidenced by the list at the end of the book of Sabbas Ioannides, the subscribers of individual studies were mainly merchants and emigrants.
23. Τριανταφυλλίδης, Π., *Οι Φυγάδες, δράμα μετά μακρών προλεγομένων περί Πόντου* (Athens 1870), pp. 1-2. See relevant quotation.
24. Τριανταφυλλίδης, Π., *Οι Φυγάδες, δράμα μετά μακρών προλεγομένων περί Πόντου* (Athens 1870), pp. 1-2. See relevant quotation.
25. Αγτζίδης, Β., "Ο ελληνικός τύπος στον Εύξεινο Πόντο (19ος-20ός αιώνας)", *Ιστορικά* 24-25 (1996), pp. 267-293 (see quotations).
26. Τριανταφυλλίδης, Π., *Οι Φυγάδες, δράμα μετά μακρών προλεγομένων περί Πόντου* (Athens 1870), pp. 1-2. See relevant quotation.
27. Bryer, A.A.M., "The Pontic revival and the New Greece", in *The Empire of Trebizond and the Pontos* (Variorum Reprints, London 1980), p. 186.
28. It should be noted that D. Oikonomides in *Γραμματική της ελληνικής διαλέκτου του Πόντου* says that in this work he preferred to be based on the idioms of Trebizond and Chaldia "as they are all the most widespread including numerous phonetic distortions and affections of the words", p. 6.
29. Τερζοπούλου-Αναστασιάδη, Μ., "Η Ποντιακή λαογραφία μέχρι σήμερα και τα προβλήματά της", *Αρχαίον Πόντου*, ΔΗ' (1983), p. 775.

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Quotations

Appeal to the refugee Greeks of the East

“Αφότου όμως η σκολία πολιτική διέγραψεν όρια Ελλάδος και οι Έλληνες διεκρίθησαν εις τους εντός και εκτός της Ελλάδος [...], περί των λοιπών Ελλήνων των απανταχού της Ασίας διεσπαρμένων, των μόνων επαιτούντων και μόνον γυμνότητα δεικνυόντων, [...] ουδεμία μέχρι τούδε εγένετο μέριμνα. [...] Και όρια διεγείραντες ημίν και αυτοίς, ως ετερόχθονας και ετεροφύλους αποκλείουσιν; Εξευρωπαΐσθημεν λοιπόν μέχρις ονύχων και τους εν μέσω της βαρβάρου Ασίας ομογενείς, ως αγροίκους και σκληρά και ανάγωγα έχοντας τα ήθη και την δίαιταν καταφρονούμεν; [...] Εισδύετε εν αυτή τη Ανατολή, ουδείς ο κωλύσων ημάς. [...] Εξετάσατε παν το εν ημίν. Ιδού αποκαλυπτόμεθα, ιδού εμπιστευόμεθα εις υμάς. Τα προϊόντα, όσα η χώρα ημών κρύπτει, τους πόρους όσους έχομεν. Λάβετε πάντα, κερδαίνετε υμείς, αφέντες ημίν ό,τι ημάς αρέσκει. Αλλ’ αντί τούτων, ανθ’ ων παρ’ ημών λαμβάνετε, μετάδοτε ων στερούμεθα. Αντί του πλούτου και της ευημερίας και των άλλων ωφελημάτων, ων καρπούσθε, προσφέρετε ημίν παιδείαν, ην ποθούντες δεν έχομεν τα μέσα και την γνώσιν πώς να απολαύσωμεν, την γλώσσαν, ην στερούμεθα, πολιτισμόν, ου χρήζομεν”.

Τριανταφυλλίδης, Π., *Η εν Πόντω ελληνική φυλή, ήτοι τα Ποντικά* (Athens 1866), selection from the prolegomena, pp. 5-9.

Historical songs on the fall of Trebizond, preserved by the Ottomans

“Προ είκοσι και πλέον ετών [...] ιστορικά τινά άσματα εν ταις ευθυμίαις αδόμενα ακούσας, και νύξιν τινά εκ τούτων λαβών, ηρεύνησα τας κατά την άλωσιν της Τραπεζούντος παραδόσεις, όσαι, την παμφάγον του πανδαμάτορος χρόνου διαφυγούσαι γαστέρα, διετηρούντο ακόμη εις την μνήμην και ελέγοντο υπό εσχατογήρων αγροτών, εις ας όμως ουδείς προσείχε πλέον. Και ένθεν μεν εννοήσας ποίαν την ιστορικήν αξίαν τα διασωθέντα ταύτα έχουσι μνημεία, καθ’ όσον η ιστορία ημών, και μάάλιστα της Ποντικής, κατά γε την περίοδον ταύτην είναι λίαν σκοτεινή, και διά τούτο πάσα περί τούτους χρόνους είδησις, έστω και αμυδρά, δεν είναι απορριπτέα διότι εκ της κατά τόπων συλλογής πάντων τούτων η του όλου έθνους απαρτίζεται ιστορία. Ένθεν δε φοβηθείς, μήπως τα μεν άσματα καταποθώσιν υπό των ερωτύλων της νεωτέρας ποιήσεως ασμάτων, άτινα ο επελεθών



επεισακτος έφερε μεθ' εαυτου πολιτισμος, ο του αρχαιου ημων κατακλωσας βιον, αι δε παραδοσεις παραδοθωσιν εις λήθην, υποστάσαι ό,τι πολλου λόγου άξια άλλα συμβάντα, εξαλειφθέντα εκ της μνήμης και συνεπαγάγοντα την λήθην των εν ταύταις διασωθέντων ιστορικών γεγονότων [...]".

Τριανταφυλλίδης, Π., *Οι Φυγάδες, δράμα μετά μακρών προλεγομένων περί Πόντου* (Athens 1870), pp. 1-2.

Metrical historical song from the Pontus

"Ακρίτας κάστρον έκτιζεν κί Ακρίτας περιβόλιν 'ς έναν ομάλ, 'ς έναν λιβάδ', 'ς έναν 'πιδέξιον τόπον όσα του κόσμου τα φυτά, εκεί φέρ' και φυτεύει, κί ' όσα του κόσμου τ' αμπελιά, εκεί φέρ' κί ' αμπελώνες κί ' όσα του κόσμου τα νερά, εκεί φέρ' κί ' αυλακώνει κί ' όσα του κόσμου τα πουλιά, εκεί πάει και φωλεύουν. Πάντα κελαϊδναν κ' έλεγαν πάντα να ζει Ακρίτας, κί ' έναν πούρνον πυρνίτζικον και κερεκήν ημέραν ατά κελαϊδναν κ' έλεγαν "αύρ' αποθάν' Ακρίτας". Ακούσ', ακούσ', Ακρίτα μου κί ' άξιο μου παληκάριν ακούσ' ντο λένε τα πουλιά, ακούσ' ντο κελαϊδούνε. Ατά μικρά πουλόπαν είν', κ' εξέρ να κελαϊδούνε. Φέρο με την σαϊτα μου, ντο σύρ' εξήντα πέντε και τ' όλον το μικρότερον ντο σύρ' πενήντα πέντε, ας πάγω και να κυνηγώ και στα κυνηγοτόπια, κί ' αν εύρισκω να κυνηγώ, εγώ κί ' θ' αποθάνω κί ' αν κ' εύρισκω να κυνηγώ, εγώ θε ν' αποθάνω. Κυνήγεσεν, κυνήγεσεν, πουθεν κυνήγιν κ' ήυρεν, Ο Χάρον τον επέντεσεν απάν στο σταυροδρόμιν. Χάρε ντο έχεις μετ' εμέν, κί ' ούπαν πάγ' ακλουθάς με, κί ' αν κάθωμαι συγκάθεσαι, κί ' αν πορπατ' ακλουθάς με, κί ' αν κείμαι ν' αποκοιμηθώ, γίνεσαι μαξιλάριν; Έλα Χάρ', ας παλαίβομεν στο χάλκινον τ' αλώνιν, Χάρε, και αν νικάς με συ, να πέρς' και την ψυχήν μου, Χάρε, και αν νικώ σ' εγώ, να χαιρόμαι τον κόσμο. Επάλαυψεν, επάλαυψεν κί ' ο Χάρον κ' ενικέθεν. Έμπα καλή και στρώσο με θανατικόν κρεβάτι, Βάλε ανθιά παπλώματα και μουσκομαξιλάρια, κ' έβγα και τέρνε κάλη μου, ντο λένε οι γειτόνοι. Ένας θα πέρ' τον μάϊδο σου και την παλλικαρότες, κί ο γέρων ο σαπόγερων λέγει θα πέρ' την κάλη σ'".

Τριανταφυλλίδης, Π., *Οι Φυγάδες, δράμα μετά μακρών προλεγομένων περί Πόντου* (Athens 1870), p. 50.

The profile of the collectors of Pontic folkloric and linguistic material

"Οι εκδότες και οι κυριότεροι συνεργάτες των εντύπων του Πόντου προέρχονταν από το ανώτατο εκπαιδευτικό προσωπικό των εκπαιδευτηρίων του Πόντου όπως το Φροντιστήριο Τραπεζούντας. Οι ανταποκριτές και οι συνεργάτες στις διάφορες πόλεις ήταν δάσκαλοι, έμποροι, πολιτικοί κλπ. [...] Τα έντυπα γράφονταν στην καθαρεύουσα. Η ποντιακή χρησιμοποιούνταν μόνο όταν δημοσιεύονταν ποιήματα, δημοτικά τραγούδια, ανέκδοτα, εκφράσεις καθώς και διάφορα κείμενα μέσα σε εισαγωγικά, όταν ήταν αναγκαία για την καλύτερη κατανόηση των χαρακτήρων".

Αγτζίδης, Β., "Ο ελληνικός τύπος στον Εύξεινο Πόντο (19ος-20ός αιώνας)", *Ιστορικά* 24-25 (June-December 1996), p. 273.

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