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# Aristoxenus of Tarentum, Elements of Rhythm - Oxyrhynchus Papyri

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THE OXYRHYNCHUS PAPYRI

5-6. For the variation in the quantity of *καλά* cf. Theocr. vi. 19 τὰ  
πέφανται.

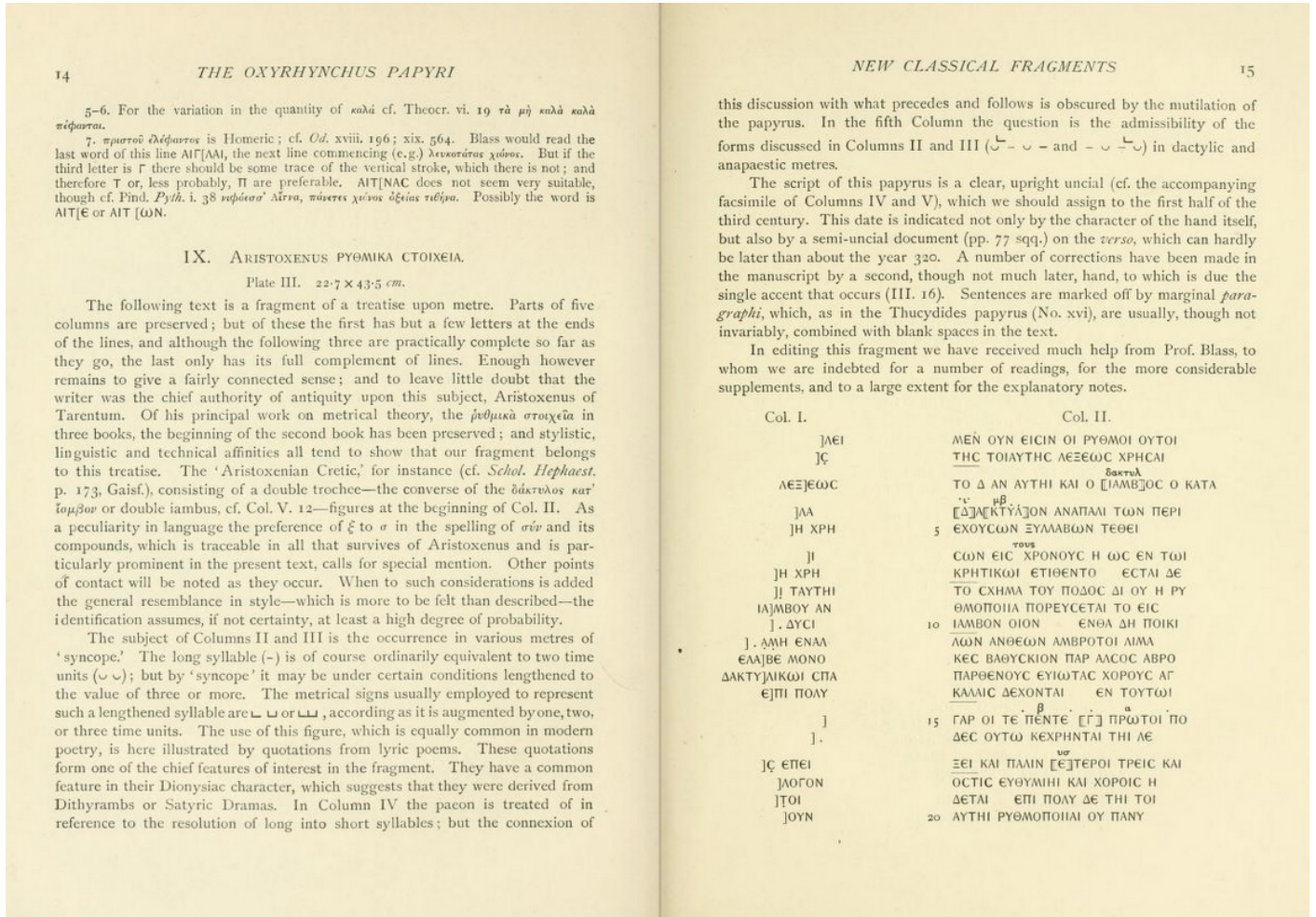
7. *πριστοῦ ἐλέφαντος* is Homeric; cf. *Od.* xviii. 196; xix. 564. Blass w  
last word of this line ΑΙΓ[ΑΑ], the next line commencing (e.g.) *λευκοτάτας χιόνος*  
third letter is Γ there should be some trace of the vertical stroke, which there  
therefore Τ or, less probably, Π are preferable. ΑΙΤ[NAC does not seem  
though cf. Pind. *Pyth.* i. 38 *νιφάεσσ' Αἴθρα, πάντες χιόνος ὄξειας τιθήνα.* Possibly  
ΑΙΤ[Ε or ΑΙΤ [ΩΝ.

## IX. ARISTOXENUS ΡΥΘΜΙΚΑ ΤΟΙΧΕΙΑ.

Rhuthmos

Plate III. 22.7 x 43.5 cm.

The following text is a fragment of a treatise upon metre. P  
columns are preserved; but of these the first has but a few letters  
of the lines, and although the following three are practically comple  
they go, the last only has its full complement of lines. Enoug  
remains to give a fairly connected sense; and to leave little doub  
writer was the chief authority of antiquity upon this subject, Ari



5-6. For the variation in the quantity of καλά cf. Theocr. vi. 19 τὰ μὴ καλὰ καλὰ πείθονται.

7. πριστοῦ δέφρατος is Homeric; cf. *Od.* xviii. 196; xix. 564. Blass would read the last word of this line ΑΙΓ[ΑΑ], the next line commencing (e.g.) λευκοτάτος χείρας. But if the third letter is Γ there should be some trace of the vertical stroke, which there is not; and therefore Τ or, less probably, Π are preferable. ΑΙΤ[ΝΑC] does not seem very suitable, though cf. Pind. *Pylh.* i. 38 νεφέσσ' ἄνερα, πάστες χείρας ὀξείας τέρβηρα. Possibly the word is ΑΙΤ[Ε] or ΑΙΤ[ΩΝ].

IX. ARISTOXENUS PYΘMIKA CTOIXEIA.

Plate III. 22.7 x 43.5 cm.

The following text is a fragment of a treatise upon metre. Parts of five columns are preserved; but of these the first has but a few letters at the ends of the lines, and although the following three are practically complete so far as they go, the last only has its full complement of lines. Enough however remains to give a fairly connected sense; and to leave little doubt that the writer was the chief authority of antiquity upon this subject, Aristoxenus of Tarentum. Of his principal work on metrical theory, the ῥυθμικὰ στοιχεῖα in three books, the beginning of the second book has been preserved; and stylistic, linguistic and technical affinities all tend to show that our fragment belongs to this treatise. The 'Aristoxenian Cretic,' for instance (cf. *Schol. Hephaest.* p. 173, Gaisf.), consisting of a double trochee—the converse of the ἀκρότατος κατ' ἰσμβον or double iambus, cf. Col. V. 12—figures at the beginning of Col. II. As a peculiarity in language the preference of ξ to σ in the spelling of σίν and its compounds, which is traceable in all that survives of Aristoxenus and is particularly prominent in the present text, calls for special mention. Other points of contact will be noted as they occur. When to such considerations is added the general resemblance in style—which is more to be felt than described—the identification assumes, if not certainty, at least a high degree of probability.

The subject of Columns II and III is the occurrence in various metres of 'syncope.' The long syllable (—) is of course ordinarily equivalent to two time units (υ υ); but by 'syncope' it may be under certain conditions lengthened to the value of three or more. The metrical signs usually employed to represent such a lengthened syllable are — or —, according as it is augmented by one, two, or three time units. The use of this figure, which is equally common in modern poetry, is here illustrated by quotations from lyric poems. These quotations form one of the chief features of interest in the fragment. They have a common feature in their Dionysiac character, which suggests that they were derived from Dithyrambs or Satyric Dramas. In Column IV the pacon is treated of in reference to the resolution of long into short syllables; but the connexion of

this discussion with what precedes and follows is obscured by the mutilation of the papyrus. In the fifth Column the question is the admissibility of the forms discussed in Columns II and III (υ — υ — and — υ — υ) in dactylic and anapaestic metres.

The script of this papyrus is a clear, upright uncial (cf. the accompanying facsimile of Columns IV and V), which we should assign to the first half of the third century. This date is indicated not only by the character of the hand itself, but also by a semi-uncial document (pp. 77 sqq.) on the verso, which can hardly be later than about the year 320. A number of corrections have been made in the manuscript by a second, though not much later, hand, to which is due the single accent that occurs (III. 16). Sentences are marked off by marginal *paragraphi*, which, as in the Thucydides papyrus (No. xvi), are usually, though not invariably, combined with blank spaces in the text.

In editing this fragment we have received much help from Prof. Blass, to whom we are indebted for a number of readings, for the more considerable supplements, and to a large extent for the explanatory notes.

Col. I.

]ΑΕΙ  
]Ϛ  
ΛΕΞ]ΕΩC  
]ΑΑ  
]Η ΧΡΗ  
]  
]Η ΧΡΗ  
] ΤΑΥΤΗ  
ΙΑ]ΜΒΟΥ ΑΝ  
] ΔΥCΙ  
] ΑΜΗ ΕΝΑΛ  
ΕΛ]ΒΕ ΜΟΝΟ  
ΔΑΚΤΥ]ΛΙΚΩΙ CΠΑ  
Ε]ΠΙ ΠΟΛΥ  
]  
].  
]Ϛ ΕΠΕΙ  
]ΛΟΓΟΝ  
]ΤΟΙ  
]ΟΥΝ

Col. II.

ΜΕΝ ΟΥΝ ΕΙCΙΝ ΟΙ ΡΥΘΜΟΙ ΟΥΤΟΙ  
ΤΗΣ ΤΟΙΑΥΤΗΣ ΛΕΞΕΩC ΧΡΗCΑΙ  
ΤΟ Δ ΑΝ ΑΥΤΗ ΚΑΙ Ο [Α]ΜΒ]ΟC Ο ΚΑΤΑ  
[Δ]Α[ΚΤΥ]Λ]ΟΝ ΑΝΑΠΑΙ ΤΩΝ ΠΕΡΙ  
ΕΧΟΥCΩΝ ΣΥΛΛΑΒΩΝ ΤΕΘΕΙ  
CΩΝ ΕΙC ΧΡΟΝΟΥC Η ΩC ΕΝ ΤΩΙ  
ΚΡΗΤΙΚΩΙ ΕΤΙΘΕΝΤΟ ΕCΤΑΙ ΔΕ  
ΤΟ CΧΗΜΑ ΤΟΥ ΠΟΔΟC ΔΙ ΟΥ Η ΡΥ  
ΘΜΟΠΟΙΑ ΠΟΡΕΥCΕΤΑΙ ΤΟ ΕΙC  
ΙΑΜΒΟΝ ΟΙΟΝ ΕΝΘΑ ΔΗ ΠΟΙΚΙ  
ΛΩΝ ΑΝΘΕΩΝ ΑΜΒΡΟΤΟΙ ΜΙΜΑ  
ΚΕC ΒΑΘΥCΚΙΟΝ ΠΑΡ ΛΑCΟC ΑΒΡΟ  
ΠΑΡΘΕΝΟΥC ΕΥΙΩΤΑC ΧΟΡΟΥC ΑΓ  
ΚΑΛΑΙC ΔΕΧΟΝΤΑΙ ΕΝ ΤΟΥΤΩΙ  
ΓΑΡ ΟΙ ΤΕ ΠΕΝΤΕ [Γ] ΠΡΩΤΟΙ ΠΟ  
ΔΕC ΟΥΤΩ ΚΕΧΡΗΝΤΑΙ ΤΗ ΛΕ  
ΞΕΙ ΚΑΙ ΠΑΛΙΝ [Ε]ΤΕΡΟΙ ΤΡΕΙC ΚΑΙ  
ΟCΤΙC ΕΥΘΥΜΗΙ ΚΑΙ ΧΟΡΟΙC Η  
ΔΕΤΑΙ ΕΠΙ ΠΟΛΥ ΔΕ ΤΗ ΤΟΙ  
ΑΥΤΗ ΡΥΘΜΟΠΟΙΑΙ ΟΥ ΠΑΝΥ

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THE OXYRHYNCHUS PAPYRI

]Υ. [  
 . . . . .  
 13 lines lost.

ΧΡΑΤΑΙ [Ο] ΡΥΘΜΟΣ ΟΥΤΟΣ ΧΡΗ  
 ΣΑΙΤΩ Δ Α[Ν ΤΗ] ΤΟΙΑ[ΥΤΗ] ΛΕΞΕΙ  
 . . . . .  
 13 lines lost.

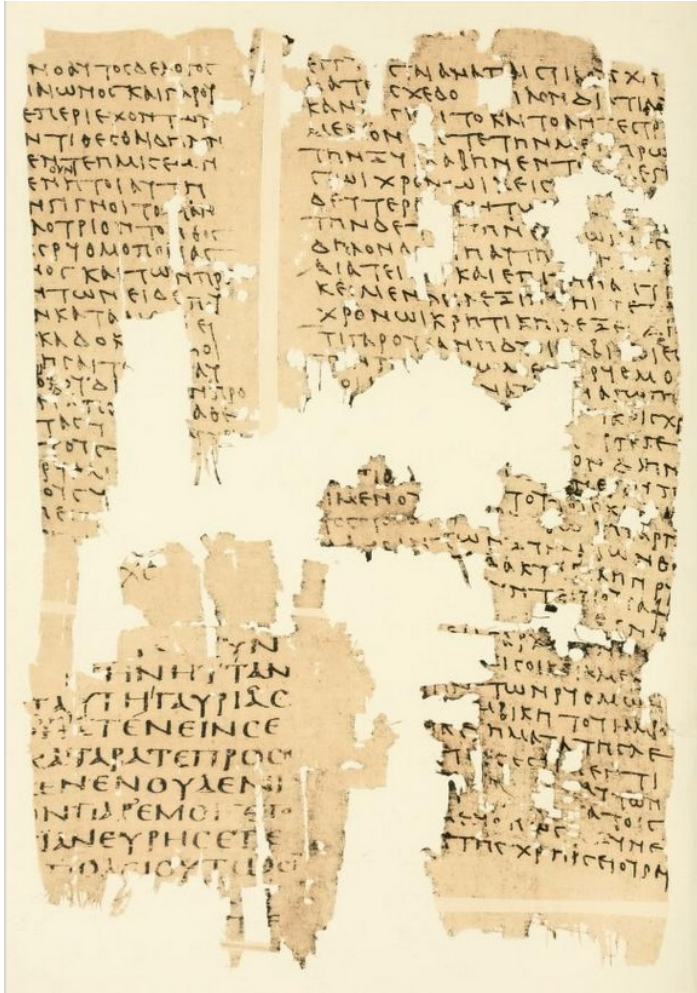
Col. III.

ΤΑ  
 ΝΟΝ ΕΙΔΟΣ ΚΑΤΑ ΔΕ ΤΗΣ ΡΥΘΜΟ  
 ΠΟΗΑΣ ΣΧΗΜΑΤΑ ΠΑΡΑΜΑΤΤΕΙ  
 ΕΝ ΤΩΙ ΦΙΛΟΝ ΩΡΑΙΣΙΝ ΑΓΑΠΗ  
 ΜΑ ΘΝΑΤΟΙΣΙΝ ΑΝΑΠΑΥΜΑ ΜΟ  
 5 ΧΘΩΝ ΕΣΤΙ ΔΕ ΠΟΥ ΚΑΙ ΞΥΝΕ  
 ΧΕΙΣ ΕΠΙ ΤΡΕΙΣ ΦΕΡΤΑΤΟΝ ΔΑΙ  
 ΜΟΝ ΑΓΝΑΣ ΤΕΚΟΣ ΜΑΤΕΡΟΣ ΑΝ  
 ΚΑΔΜΟΣ ΕΓΕΝΝΑΣΕ ΠΟΤ ΕΝ ΤΑΙΣ  
 ΠΟΛΥΟΛΒΟΙΣ[ΙΝ] ΘΗΒΑΙΣ ΧΡΗΣΑΙ  
 10 ΤΟ Δ ΑΝ ΚΑΙ Ο ΙΑΜΒΟΣ ΤΗΙ ΑΥΤΗΙ  
 ΤΑΥΤΗΙ ΛΕΞΕΙ ΑΦΥΕΣΤΕΡΟΝ ΔΕ  
 ΤΟΥ ΒΑΚΧΕΙΟΥ ΤΟ ΓΑΡ ΜΟΝΟΧΡΟ  
 ΝΟΝ ΟΙΚΕΙΟΤΕΡΟΝ ΤΟΥ ΤΡΟΧΑΙ  
 ΚΟΥ Η ΤΟΥ ΙΑΜΒΟΥ ΟΙΟΝ ΕΝ ΤΩΙ  
 15 ΒΑΤΕ ΒΑΤΕ ΚΕΙΘΕΝ ΑΙ Δ ΕΙΣ ΤΟ ΠΡΟ  
 ΣΘΕΝ ΟΡΟΜΕΝΑΙ ΤΙΣ ΠΟΘ [Ε] ΝΕΛ  
 ΝΙΣ ΩΣ ΕΥΠΡΕΙΤΗΣ ΝΙΝ ΑΜ  
 ΦΕΠΕΙ ΤΡΕΙΣ ΠΟΔΑΣ ΔΙΑΛΕΙ  
 ΠΟΥΣΙΝ ΑΙ ΞΥΝΖΥΓΙΑΙ ΩΣΤΕ  
 20 ΠΕΡΙΟΔΩΔΕΣ ΤΙ ΓΙΓΝΕΘΑΙ ΑΥ  
 ΤΑΙ ΜΕΝ ΟΥΝ ΑΙ ΧΡΗΣΕΙΣ Τ[. . .  
 . . . . .  
 14 lines lost.

Col. IV.

ΩΝ [Η]ΜΙ[ΣΕ]ΩΝ Ο ΑΥΤΟΣ ΔΕ ΛΟΓΟΣ  
 ΚΑΙ Π[ΕΡ] ΤΟΥ ΠΑΙΩΝΟΣ ΚΑΙ ΓΑΡ ΟΥ  
 ΤΟΣ ΕΙ[Κ] Π[Ε]ΝΤΕ ΠΕΡΙΕΧΟΝΤΩΝ  
 ΔΥΝ[ΑΤ]ΑΙ ΞΥΝΤΙΘΕΣΘΑΙ ΔΗΛΟΝ  
 5 Δ ΟΤΙ ΚΑΙ ΕΚ ΠΕΝΤΕ ΗΜΙΣΕΩΝ  
 ΞΥΝΕΧΗΣ ΜΕΝ Η ΤΟΙΑΥΤΗ  
 ΧΡΗΣΙΣ ΟΥΚ ΑΝ ΓΙΓΝΟΙΤΟ ΠΑΝ





ΤΕΛΩΣ ΓΑΡ ΑΛΛΟΤΡΙΟΝ ΤΟ ΗΘΟΣ  
 ΤΗΣ ΤΟΙΑΥΤΗΣ ΡΥΘΜΟΠΟΙΑΣ  
 10 ΤΟΥ Τ[Ε] ΠΑΙΩΝΟΣ ΚΑΙ ΤΩΝ ΠΡΟ  
 ΤΟΥΤ[ΟΥ] ΡΗΘΕΝΤΩΝ ΕΙ ΔΕ ΠΟΥ  
 × ΤΙΘΕ[Μ]ΕΝ Η ΕΝ ΚΑΤΑΜΕ[Ι]ΞΕΙ  
 Τ[ΟΥ] [Δ]ΙΟΥ ΕΝΕΚΑ ΔΟΚ[Ι]ΜΑΖΟΙ  
 ΤΟ ΤΑΧ ΑΝ ΧΡΗΣΑΙΤΟ [ΤΙ] ΑΥ  
 15 ΤΗ [ΕΙ] ΜΗ ΚΑΘΟΛΟΥ ΔΙ[Α] ΤΗΝ ΠΡΟ  
 ΕΚΚ[Ε]ΜΕΝΗΝ ΑΠΟ[ΡΙΑ]Ν ΑΘΕ  
 ΤΟΥΣ ΕΑΤΕΟΝ ΤΑΣ ΤΟΙΑΥΤ[Α]Σ ΧΡΗ  
 ΣΕΙΣ ΟΥΑΙ ΜΕΙΚΤΟΥΣ Τ[Ι]ΝΑ[Σ]  
 20 ΕΜΦΑΙΝΟΥΣΙ ΡΥΘΜ[ΟΥ]Σ ΜΗ Δ[Ι]Ο  
 ΚΙΜΑΖΟΜΕΝΟΥΣ ΥΠΟ ΤΗΣ ΑΙ  
 [ΣΘ]ΗΣΕΩΣ ΕΠΕΙ Τ[Ι] ΚΩΛΥΟΙ  
 [ΑΝ] ΤΑΥΤΗ[Ι] ΧΡΗΣΑ[Ι]ΘΑΙ ΤΗ

14 lines lost.

Col. V.

ΕΓΓΥ[Σ] ΕΙΣΤΑΙ ΑΝΑΠΑΙΣΤΙΚΟΥ ΣΧΗ  
 ΜΑΤΟ[Σ] ΣΧΕΔΟΝ ΔΗΛΟΝ ΔΙΑ ΤΙ Δ ΟΥ  
 Κ ΑΝ Γ[Ι]ΓΝ[Ο]ΙΤΟ ΚΑΙ ΤΟ ΑΝΤΕΣΤΡ[Α]Μ  
 ΜΕΝΟΝ [Ω]ΣΤΕ ΤΗΝ ΜΕΝ ΠΡΩ  
 5 ΤΗΝ ΣΥΛΛΑΒΗΝ ΕΝ ΤΩ[Ι] ΜΕΓΙ  
 ΣΤΩΙ ΧΡΟΝΩΙ ΚΕΙ[ΘΑ]Ι ΤΗΝ ΔΕ  
 ΔΕΥΤΕΡΑ[Ν] ΕΝ ΤΩ[Ι] Ε[ΛΛΑ]Χ[Ι]ΣΤΩΙ  
 ΤΗΝ ΔΕ Τ[ΡΙ]ΤΗΝ ΕΝ [Τ]ΩΙ ΜΕΣΩ[Ι]  
 ΔΗΛΟΝ Δ Ο[Υ]Τ[Ι] Η ΑΥΤΗ ΑΥΤ[Η] ΑΠ[Ο]Ρ[ΙΑ]  
 10 ΔΙΑΤΕ[Ι]ΝΕΙ ΚΑΙ ΕΠΙ ΤΗΝ ΑΝΤΙ  
 ΚΕΙΜΕΝΗΝ ΛΕΞΙΝ ΤΗ ΤΕΤΡΑ  
 ΧΡΟΝΩΙ ΚΡΗΤΙΚΗ ΛΕΞΙ ΔΙΑ  
 ΤΙ ΓΑΡ ΟΥΚ ΑΝ Η ΔΥΟ ΙΑΜΒΙΚΟΙ ΕΙ[Σ]  
 ΤΗΝ Π[Ε]. [ ] ΝΩΜΕΝ[Η]Ν ΡΥΘΜΟ  
 15 [Π]ΟΙ[Α]Ν ΜΗ ΤΗΝ ΑΥΤ[Η]Ν ΑΓΩΓΗΝ  
 [Σ]ΩΖΟΥΣΙΝ Η ΔΥΟ ΤΡΟΧ[Α]ΙΚΟΙΣ ΧΡ[Η]  
 [ΣΑΙΤΟ . . . . .] . [ ] Υ ΓΕΓΕ  
 [ . . . . . ] ΟΝ ΔΙ ΗΝ  
 [ΑΙ]ΤΙΑΝ[ . . . ] . . . ΦΑΝΕΡΟΝ Π[Ε]  
 20 ΡΙ ΜΕΝ ΟΥ[Ν] ΤΟΥΤΟΥ ΤΟΥ ΣΧΗΜΑ  
 ΤΟΣ ΤΟΑΥΤ [ΕΙ]ΡΗΣΕΩΣ Η ΓΑΡ Π[Α]

C

PA ΦΥCIN ΤΩΝ ΞΥΜΜΒΩΝ ΘΕ  
 [CIC OYX Y]ΠΟ ΔΑΚΤΥΛΙΚΗΝ ΡΥ  
 [ΘΜΟΠΟΙΑΝ ΞΥΝΤΕΙΝΟΥCΑ ΦΑ  
 25 [ΝΕΡΑ ΕΚ ΤΩΝ] ΕΜΠΡΟ]CΘΕΝ Η  
 [ΔΑΠΟ ΒΡΑΧ]ΕΙΑC ΑΡΧΟΜΕΝΗ Τ]Ε  
 [ΤΡΑΧΡΟΝΟC ΑΕ]ΙC ΟΙΚΕΙΑ ΜΕΝ [ΕC  
 [ΤΙ ΚΑΤΑ Τ]ΗΝ ΤΩΝ ΡΥΘΜΩΝ  
 [ΦΥCIN ΟΥCΑ ΙΑ]ΜΒΙΚΗ ΤΟΥ ΙΑΜΒΟΥ  
 30 [. . . . .]ΝΑ CΧΗΜΑΤΑ ΤΗC ΑΕ  
 [ΞΕΩC ΤΑΥ]ΤΗC ΕCΤΙ ΜΕΝ ΤΙ  
 [. . . . .]Υ[.]Ν[.] . . . ]ΑΥΤΩΝ  
 [. . . . .]Τ[.] . . ]Α[.] . ]ΡΑ ΤΟΙC  
 [. . . . .]ΜΕΝΟΝ ΩCΤ]Ε ΞΥΝΕ  
 35 [ΧΕΙ ΜΕΝ ΤΑΥΤΗC ΧΡΗ]CΕΙ ΟΥ ΡΑΙ

Col. II. 'These then are the rhythms most appropriate to such a cadence. It may also be employed by the "Iambic-dactyl," in which the syllables composing the cadence are placed with reference to its beats in the reverse position to that which they occupied in the cretic. The metrical basis upon which the system proceeds will be the iambus. For example:—"Where the fields | which decay | not nor fade | receive in their | embrace by shajdy woodland deeps | delicate | maiden-throngs | celebra]ing Bacchus." Here the cadence is used as we have described in the first three feet, and also in three other feet further on. Again:—"Who soe'er | pleasure takes | in good cheer | and the dance." But this rhythm is not used for long in a system of this kind. Such a cadence may be employed . . .

Col. III. [Similar to the "Iambic-dactyl" is] the form [called the baccheic], though it shows variations of rhythmic scheme in the lines:—"To the Hours | cherished de]light to men | respite for a | space from la]bour." As many as three such feet may occur together:—"All-revered | god, a chaste | mother's child | , hers who of old | was in the wealth]teeming renowned | city of Thebes | born to Cad]mus." The same cadence may be employed by the iambus, though it is less graceful than when used by the baccheus, for the single beat is more appropriate to a trochaic rhythm than to the iambus. For instance, in the lines:—"On]ward, on]ward now, | ye maids, || Come | ye speed]ing on to | the front. || Who then can | that maid]en be? || With | what grace | about | her flows || . . ." the syncope occurs at intervals of three feet, so as to produce a kind of period. These usages . . .

Col. IV. . . . three short syllables. The same account holds good of the paeon. For this too may consist of five component syllables, and therefore, evidently, of five short ones also. A continuous use would not be made of such a rhythm; for its character is quite alien to the paeon and the feet previously mentioned. It might, however, be used if its especial appropriateness in combination with other feet should commend it, though, as a general rule, owing to the difficulty previously raised, it is perhaps better to

leave untried uses which exhibit mixed rhythms not approved by common taste. Else why should this [cadence] not be employed [?] by the dactyl and anapaest . . . ?

Col. V. That such a rhythm will approximate to the anapaestic form is fairly clear. But what is there to prevent the use of the reverse form, in which the first syllable has the longest time, the second the shortest, and the third a mean between the two? It is evident that this same question may also be put with regard to the cadence which is the reverse of the four-beat cretic. For why should not either two iambic feet with different tempo be used, or two trochaic feet . . . ? Concerning this form the foregoing account will be sufficient; for that the unnatural arrangement of the syllables does not enter a dactylic system may be easily gathered from what has been said. The four-beat cadence beginning with a short syllable, being of iambic type, is from the nature of its rhythms appropriate to the iambus. The . . . forms of this cadence are . . . , so that it is not easy to meet with a continuous use of them.'

I. 12. μωσ[χρον . . ? Cf. III. 12.

13. CΠA: Probably some form of σπάνιος; perhaps σπα[ρίσιος μέτροι και οικε ε]πι πολύ.

II. 1. The preceding column must have ended with ΟΙΚΕΙΟΤΑΤΟΙ (cf. III. 13) or some similar word.

ΟΙ ΡΥΘΜΟΙ ΟΥΤΟΙ: One of these was certainly the cretic; cf. 7.

2. ΑΞΞΕΩC: i.e. the λέξις τριχρονος - υ -, one of the long syllables having the value of one long and one short syllable.

3. ΔΑΚΤΥΛΟC ΚΑΤΑ ΙΑΜΒΟC: Corrected by the second hand from ΙΑΜΒΟC ΚΑΤΑ ΔΑΚΤΥΛΟΝ. δακτύλος κατὰ ἰαμβον is the Aristoxenian term for υ - υ -; v. Aristides περὶ μουσικῆς 39, where it is described along with the Aristoxenian cretic - υ - υ, cf. Schol. *Herhast.*, p. 173, Gaisf. *de tróchos* . . . ὁ καὶ κρητικός κατ' Ἀριστοξένου.

4. ΠΕΡΙ ΕΧΟΥCΩΝ: i.e. the three syllables of which the λέξις consists; cf. IV. 3. In the cretic measure of three instead of four syllables, the lengthened syllable is placed last (- υ -); in the dactyl, κατὰ ἰαμβ. it stands first (- υ -). Cf. V. 3 sqq.

5. ΤΕΘΕΙ]CΩΝ ΕΙC ΤΟΥC ΧΡΟΝΟΥC: cf. Aristox. *ἴνθμ. στοιχ.* β 270 (Westphal *Metrik der Griechen* App. p. 5) λέξις εἰς χρόνους τεθεία διαφέροντας.

9. ΕΙC ΙΑΜΒΟΝ: in the cases previously treated of (e.g. the cretic, cf. I. 1, note) the metrical basis was the trochee.

14. ΔΕΧΟΝΤΑΙ: scanned υ - υ -, the catalectic form of υ - υ - υ -.

15. ΠΕΝΤΕ ΠΡΩΤΟΙ: transposed by the corrector; cf. IV. 15. An earlier instance of this method of indicating a transposition by the use of the letters α and β occurs in the Thucydides papyrus (No. xv).

20. ΑΥΤΗ: I, which was originally omitted, may have been inserted by the first hand.

III. 1. Blass suggests that the sentence may have run:—ἔστι δὲ παρόμοιον τῷ δακτύλῳ τῷ κατὰ ἰαμβον τὸ κατὰ βακχείον (ἢ βακχειακίον) κολοίμε]ρον εἶδος κ.τ.λ. We learn from the later writers on metre that βακχείος was the name given by the 'musici'—by which term they allude especially to Aristoxenus, v. Blass in *Neue Jahrb. f. Philol.*, 1886, p. 451—to the choriambus (- υ υ -); cf. Caesius Bassus 268, 21, Mar. Victor. 149, 32. In Aristides περὶ μουσικῆς 39 this measure is called δακτύλος κατὰ βακχείον τὸν ἀπὸ τροχίου.

2. ΠΑΡΑΜΑΤΤΕΙ: e.g. in the use of the form - υ υ υ -. The quotation may best be scanned thus: φίλων ἀ]ρασαν αγα]πημα θνα]ίτασαν ανα]παιγμα μο]λχ'ων. The subject is evidently wine.

5. ΕCΤΙ: sc. ἡ τριτάτη λέξις (- υ -).

6. ΕΠΙ ΤΡΕΙC: sc. πῶδος: for this meaning of ἐπιεχῆς cf. Aris'ox. *ἴνθμ. στοιχ.* β 300 (Westphal *op. cit.* App. p. 12). The feet in question are the first three of the quotation.



9. ΠΟΛΥΟΑΒΙΟΙC. The reading of the first hand, ΠΟΛΥΟΑΒΟΙCΙC, gives a very bad rhythm in the last foot but one. The correction ΠΟΛΥΟΑΒΙΟΙC will make the last foot (-βίος Θύβαις) a βακχίος ἀπὸ ἰαμβῶν (υ-υ) instead of a βακχίος ἀπὸ τροχαίου; cf. note on III. 1. Perhaps ΠΟΛΥΟΑΒΟΙCΙ is the true reading, in which case the scansion will be as follows: φέρτατον | δαίμων, ἀγίους τέκος | μητέρος, ἄν | Καθμός ἐγενήσατο ποτ ἐν | ταις πολλοῖς|βοις Θη|βας. There will then be syncope in the penultimate foot as well as in the first three.

10. Ο ΙΑΜΒΟC. There is here a distinction (which applies equally to the cretic as opposed to the trochee) between ἰαμβος and δάκτυλος κατὰ ἰαμβῶν. The δάκτυλος κατὰ ἰαμβῶν is measured by dipodiae, the ἰαμβος by monopodiae (υ-υ-υ-υ-υ-υ) as opposed to υ-υ-υ-υ-υ-υ. Cf. V. 25 sqq.

12. ΜΟΝΟΧΡΟΝΟΝ: a foot, or part of a foot, has only one χρόνος when it consists of a single syllable.

13. ΤΡΟΧΑΙΚΟΥ. Not τροχαίου, because Aristoxenus is speaking of the first half of the choriambus (or, as he calls it, baccheus), not of the trochee *per se*.

15. ΒΑΤΕ: the scansion is υ-υ-υ-υ-υ-υ repeated three times.

16. ΝΕΑΝΙC: Dionysus? Cf. Aeschylus fr. 55 (cf. Aristoph. *Theam.* 134 sqq.) ποδῶν ὁ γένους;

19. ΣΥΝΖΥΓΙΑΙ: In Aristides (cf. *cit.* 36 sq.) ζυζυγία is the term used for a combination of two feet, as for instance that of the trochee and iambus in the choriambus. Here, however, it can only mean the combination of two χρόνοι, elsewhere distinct, into one syllable, i.e. syncope.

20. ΠΕΡΙΟΔΩΔΕC ΤΙ: cf. Aristides *l.c.* συζυγία μὲν οὖν ἐστὶ δύο ποδῶν ἀπλῶν καὶ ἀνομοίων σύνθεσις, περίοδος δὲ πλείων.

IV. 1. ΩΝ, which begins the column, is probably the termination of τριῶν. There is an apparently meaningless slightly curved vertical stroke above the Ω of [H]M[CE]ΩN.

2. ΠΑΙΩΝΟC: the paeon ordinarily consists of a combination of one long and three short syllables, in any order. There is also the παιὼν ἐπιβατός (Aristides *op. cit.* 38 sq.) of five long syllables, to which Aristoxenus here seems to refer (ὅτι πέντε περιχώστων δύναται ἐπιτίθεσθαι), before proceeding to note the form consisting of five short syllables.

3. ΠΕΡΙΕΧΟΝΤΩΝ: sc. χρόνοι; cf. II. 4, note.

5. ΗΜΙCΕΩΝ: i.e. *morae* or short syllables; cf. Psell. 1 (Westphal *op. cit.* App. p. 4) ἤμισυ μὲν γὰρ κατέχειν τὴν βραχύν χρόνον, διπλάσιον δὲ τὴν μακρῶν.

12. Cf. another marginal sign in V. 10.

ΕΝ ΚΑΤΑΜΕΙΞΕΙ: the antithesis of ξυνεχώ.

15. The corrector has placed καθόλου after ἀνομοίων.

ΠΡΟΕΚΚΕΙΜΕΝΗΝ: ἐκείσθαι occurs in this sense in Aristox. *μέθμ. στοιχ.* β 298.

17. ΕΑΤΕΩΝ: Aristoxenus seems to have been very fond of verbal adjectives.

22. Blass would complete the sentence λίξαι καὶ τὸν δάκτυλον ἢ τὸν ἀνάπαιστον; cf. V.

V. 1. As the context shows, the subject to be supplied is a λέξις of the form -υ-υ-υ.

2. The fragment containing the letters ΝΔ of σχεδὸν δῶλον does not appear in the facsimile.

4. ΤΗΝ ΜΕΝ ΠΡΩΤΗΝ κ.τ.λ.: i.e. why should not υ-υ-υ be used (instead of the dactyl)?

9. Η ΑΥΤΗ Α[ΥΤ]Η: cf. III. 10, 11.

10. ΤΗΝ ΑΝΤΙΚΕΙΜΕΝΗΝ Α.: i.e. the δάκτυλος κατὰ ἰαμβῶν. We gather from this that in the latter part of the previous column the possibility of the use of -υ-υ instead of a dactyl or anapaest was discussed.

13. The overwritten C (which owing to a thickened top looks more like E) may have

been written by the first hand. With ἰαμβοίσι supply χρόνοις (sc. χρόνοις συνθέτοις, cf. *μέθμ. στοιχ.* β 284), i.e. υ-υ (thesis) υ-υ (arsis).

14. Π[.].Ι[.]ΝΩΜΕΝΗΝ: Blass suggests π[επυκ]ρωμένην, which gives an excellent sense, and may be right, although the letters ΕΠΥΚ must have been written in rather cramped fashion to get into the lacuna, and the scant vestiges of the third letter do not suggest Π. πεπυκνός is the term of Aristoxenus for a sequence of short syllables, cf. *μέθμ. στοιχ.* β 302. πεπυκν. μύθομοσία would here mean the use of four separate χρόνοι for the dactyl instead of three or two (υ-υ).

15. ΑΓΩΓΗΝ: 'Tempo'. If -υ-υ or υ-υ-υ were used instead of a dactyl, the resulting increase in the number of *morae* (six instead of five) would have to be compensated by a diminution of time-value, just as the dactyl itself might by a similar variation of ἀγωγή become equivalent to the trochee.

17. The vestige of a letter visible after the lacuna suits M, Π, or C.

19. Of the traces of letters visible before ΦΑΝΕΡΟΝ, the first may be the vertical stroke of a T or the second stroke of Π or Η; the second may possibly be the bottom of E, though it is rather curved for this letter, being more like O or Θ; the third is placed too close to the second to suit anything well but I. Blass would read γηγέγηται καὶ τὴν τριχρονῶν δι' ἧ[α]ρίαν [ἀθ]ε[α], cf. ΑΘΕΤΟΥC, IV. 16; but ΑΘΕ would barely fill the lacuna.

20. A paragraphus may be lost over the beginning of this line.

22. ΘΕ[C]C: cf. κείσθαι in I. 6; but the mutilation of τὰ ἔμπεροσθεν renders the meaning obscure.

24. ΦΑ[ΝΕΡΑ] sqq. For the phrase cf. Aristox. *ἄρμ. στοιχ.* p. 27 Meib. ὁ δὲ . . . τόπος φανερός ἐστὶν ἐκ τῶν ἔμπεροσθεν.

25. sqq. υ-υ-υ-υ-υ-υ and υ-υ-υ-υ-υ-υ are evidently akin. Cf. III. 10, note.

30. Blass suggests [ΤΑ Δ. ΗΥΞΗΜΕ]ΝΑ (i.e. --υ-υ-), but this supplement would take up too much space.

32. The doubtful letter after the lacuna is more like Υ than Τ, which is the only alternative.

33. ]Υ[ may be read instead of ]Τ[, and possibly ]Α[ instead of ]Μ[.

35. ΧΡΗCΕΙ: the first iota has been struck out by the second hand. The sentence may probably be completed οὐ μῆ[δ]ον ἐπιτυχίαν.

X. COMEDY.

14.4 x 14.2 cm.

Fragment of a lost comedy containing parts of 20 lines of which the last 9 are nearly complete. It is written in a medium-sized upright uncial with a slight tendency towards cursive forms, and may be assigned to the second or third century. The colon in line 7 should indicate a change of speaker as in xi and xxiii, and also in the Geneva fragment of Menander. From this point onwards the fragment appears to give a monologue of a slave who wishes for freedom.

The first six lines begin ΕΤ[, ΧΑΡ[, ΕΧΡ[, ΚΑΙ[, ΔΕΙ[, ΜΕΤΑ[.  
7 ΜΗ ΚΑΙ[. . . . . ]ΑΥΘΑ : ΟΜΩC Δ Α[