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ΠΡΟΣΩΙΔΙΟΝ

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The word “προσώδιον” is well attested in the terminology of ancient poetry and religion in the sense of “processional song”. The form προσώδιον occurs a few times in late lexicographical sources. Suda 4.230.31 has an entry: προσωδία καὶ προσώδιον· ὁ ὕμνος (he also has two entries for προσόδια: 4.229.26 and 29, not acknowledging any relationship or difference between this and προσωδιον).¹ Et. Mag. 690,33,42, 44 seems to use προσώδιον where we might expect προσόδιον, defining it as λιτανεία μετὰ ὕμνων.² We also find an etymologically meaningless form προσώδιον (without the first iota) where we might expect προσόδιον in some MSS of the discussion of the προσόδιον in Photius, *Bibl.* p. 320a.³ The general feeling about προσώδιον is that it is an ad hoc formulation, and not a real word, perhaps a result of confusion with words like ἐπίωδιον,⁴ or with the word προσωδία, which can mean “song”: see Critias, DKB 57: προσωδίαν· τὰς πρὸς κιθάραν ᾠδὰς προσωδίας ἀρκέσει καλεῖν).⁵

Not so. “προσώδιον” occurs in Delian temple inventories (IG XI 120.49), where two victorious ψάλται are said to have won “μετὰ τοῦ προσωδίου”.

ψάλται· Δημήτριος μετὰ προσωδίου, Κλεόστρατος μετὰ προσωδίου

(The underlining was used by Dürrbach to indicate parts of the inscription that he read when he first looked at the inscription in 1885, but found it impossible to read when he tried to read it for the second time in 1907).⁶ The date is 236 BCE.⁷ ψάλται are well attested in lists of victors in Hellenistic and Roman inscriptions (e.g. IG XI 105.25).⁸ This phrase must specify an additional circumstance of performance (cf. μετὰ χόρου in IG XI 133.72). It seems unlikely that the noun is an unattested *προσωδιος in the sense of singer, so it must be a neuter noun (cf. ἐπίωδιον and other formations). The probable meaning is that of an “accompanying song” that the victors added to their instrumental performance, rather like προσωδία in Critias’ sense. There remains a possibility that it might have some other unknown meaning in Hellenistic musicology, referring to a specialised form of song.

If προσώδιον is a real word, it would not be surprising if it was confused with προσόδιον as early as the Hellenistic period, just as it was in late lexicographical sources. Thus, according to the conventional reconstruction of Ps. Plutarch, *De Musica* 1132c, Heracleides of Pontus, says that Klonas was the first to construct τοὺς ἀλωδικοὺς νόμους καὶ τὰ προσόδια, which is usually taken to mean “nomoi and prosodia sung to the aulos”; but if we read τὰ προσώδια it might mean instead “nomoi

¹ 4.229.26: προσόδια· ἀπὸ τῶν προσόδων. οὕτω δὲ ἔλεγον τὰς προσαγομένας τοῖ θεοῖς πομπὰς. καὶ προσόδια τὰ εἰς πανηγύρεις θεῶν ποιήματα παρὰ τῶν λυρικῶν λεγόμενα. 4.229.29: προσόδια· ὕμνοι. ἀρχὴ προσοδίου· τί κάλλιον ἀρχομένοισι ἢ καταπαυομένοισιν ἢ θεῶν ἵππων ἐλατῆρα ἀεΐδειν.

² Sylburg restores προσόδιον according to Gaisford’s apparatus; see H. Färber, *Die Lyrik in der Kunsttheorie der Antike* (Munich, 1936), 1, 48–9. Cf. Σ in Dion. Thrac. pg. 305,30 Hilg.

³ 320a17: προσωδίου A, προσωδιους M (manuscripts cited according to A. Severyns, *Recherches sur la Chrestomathie de Proclus*, i. *Le Codex 239 de Photius* (Liège, 1938), 2, p. 42; A = Ven. Marc 450, M = Ven. Marc. 451); at 320a18 in heading to chapter 40, 320a18: τί ἐστι τὸ προσωδιον A², περὶ προσωδίου M; but not at 320a14; one manuscript (B = Paris Graec 451) has προσόδιον consistently.

⁴ See C. D. Buck and W. Peterson, *A Reverse Index of Greek Nouns and Adjectives* (Chicago, 1944).

⁵ See so R. Muth, RE s. v. Prosodion 857; LSJ s.v.; Buck and Peterson (above, n. 4), 63.

⁶ See F. Dürrbach, *Inscriptiones Graecae XI.1 = Inscriptiones Deli 2* (Berlin, 1912), 8.

⁷ See P. Bruneau, *Recherches sur les cultes de Délos à l’époque hellénistique et à l’époque impériale* (Paris, 1970) [Bibliothèque des écoles françaises d’Athènes et de Rome, fasc. 217], 74

⁸ Listed in I. E. Stephanes, *Dionysiakoi technitai: symboles sten prosopographia tou theatrou kai tes mousikes ton archaion Hellenon* (Herakleion, 1988), 587.

sung to the aulos and accompanying songs (sung to the kithara)". The second interpretation has the advantage that both genres that Klonas is attributed with having invented are musical.

It might be permissible to offer a speculation about the relationship between προσόδιον and προσώδιον. Although προσόδιον usually means a processional song performed by a khoros, in Hellenistic agonistic inscriptions the προσόδιον seems to be regarded as a form of musical performance.⁹ Such agonistic προσόδια may have been monodic,¹⁰ and they might not even have been performed in procession, but by musicians standing in full regalia. Such "virtual προσόδια" would have belied their name. Perhaps a feeling arose that "προσώδιον" was a more appropriate term for what had become essentially a quasi-musical genre.

To conclude: if we trust Dittenberger's first reading of IG XI 120.49, and there is no reason not to, προσώδιον is a real word, not a ghost, and it belongs in our lexica.

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⁹ See e.g. examples in Soteria inscriptions; Nachtergaele 307; Nachtergaele 4.16 (page 410) and Nachtergaele 9.13–5 (p. 420).

¹⁰ E. Reisch, RE 3.2 (1899), 2438.