

THE DIASTALTIC ETHOS

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ARISTIDES Quintilianus, Manuel Bryennius, and Cleonides all discuss ethos in their musicological treatises,¹ and each of the three, along with Ptolemy,² mentions the "diastaltic" ethos.³ Aristides (30. 13) describes it as the musical ethos "through which we arouse the spirit" (τὴν δὲ διασταλτικὴν, δι' ἧς τὸν θυμὸν ἐξεγείρομεν). Cleonides (206. 4–8) describes it as the musical ethos "through which magnificence, the manly elevation of the soul, heroic deeds, and similar feelings are displayed; it is used in tragedy and genres of this character" (ἔστι δὲ διασταλτικὸν μὲν ἦθος μελοποιίας, δι' οὗ σημαίνεται μεγαλοπρέπεια καὶ διάρμα ψυχῆς ἀνδρῶδες καὶ πράξεις ἡρώϊκαὶ καὶ πάθη τούτοις οἰκεῖα). Bryennius (362. 19–24) merely repeats the definition of Aristides.⁴ Ptolemy (106. 14–15) mentions the diastaltic ethos only in an astronomical-musicological context. Though the definitions that Greek musicologists (and Plato and Aristotle) give to the various *ethe* are

1. Modern editions of the *Περὶ μουσικῆς* by Aristides Quintilianus (ca. A.D. 200?) are those by A. Jahn, *Aristides Quintilianus "De musica" libri III* (Berlin, 1882), and R. P. Winnington-Ingram, *Aristides Quintilianus "De musica" libri tres* (Leipzig, 1963). Only one German translation exists, that by R. Schäfke, *Aristides Quintilianus: "Von der Musik"* (Berlin, 1937). No English translation has been published, though T. J. Mathiesen is preparing one for future publication. For the *Εἰσαγωγή ἀρμονικὴ* of Cleonides (date unknown, also referred to as Euclid, Pappus, and Zosimus), see the still indispensable K. von Jan, *Musici scriptores graeci* (Leipzig 1895), pp. 167–207, and H. Menge, *Euclidis opera omnia*, vol. 8: *Euclidis "Phaenomena" et scripta musica* (Leipzig, 1916), pp. xxxvii–liv, 186–223. An English translation can be found in O. Strunk, "Harmonic Introduction," *Source Readings in Music History* (New York, 1950), pp. 34–46. I have prepared a new text and translation which soon will be submitted for publication. Presently it rests as a dissertation (Chapel Hill, 1980). For the Byzantine Bryennius (fourteenth century), see I. Wallis, *Operum mathematicorum*, vol. 3: *Μανουὴλ Βρυεννίου ἀρμονικά* (Oxford, 1699), pp. 357–508, and G. H. Jonker, *The "Harmonics" of Manuel Bryennius* (Groningen, 1970); the latter includes an English translation. All references to Cleonides will specify the page and line numbers of Jan's edition, those of Aristides will refer to Winnington-Ingram's edition, and those of Bryennius to Jonker's edition.

For a general discussion of musical ethos, the reader is referred to Pl. *Resp.* 397–400; S. Michaelides, *The Music of Ancient Greece: An Encyclopaedia* (London, 1978), pp. 110–13; E. A. Lippmann, "The Sources and Development of the Ethical View of Music in Ancient Greece," *Musical Quarterly* 49 (1963): 188–209; H. Abert, *Die Lehre vom Ethos in der griechischen Musik* (Leipzig, 1899); and W. D. Anderson, *Ethos and Education in Greek Music* (Cambridge, Mass., 1966).

2. For an edition of Ptolemy's *Ἀρμονικά*, see I. Düring, *Die Harmonielehre des Klaudios Ptolemaios* (Göteborg, 1930). A German translation can be found in Düring, *Ptolemaios und Porphyrios über die Musik* (Göteborg, 1934). There is no English translation, though I have begun preparing one. All references to Ptolemy refer to the page and line number in Düring's edition.

3. There are four kinds of musical ethos discussed by the Greeks: (1) the three types of melodic ethos discussed in this paper—the diastaltic, systaltic, and hesychastic (or medium); (2) the more commonly known forms of "harmonic" ethos which correspond to the seven *harmoniai*—Dorian, Lydian, Phrygian, Hypodorian, Hypophrygian, Hypolydian, and Mixolydian; (3) the three types of generic ethos which correspond to the three genera—diatonic, chromatic, and enharmonic; (4) rhythmic ethos. Aristides Quintilianus (10. 13–14) mentions ethos as the fifth type of difference between notes, but this ethos does not correspond to an emotional state.

4. Bryennius actually discusses ethos two times, at 362. 19–20 and at 122. 2–3. The passages are identical; both repeat the exact words of Cleonides.

vague,⁵ let us for the moment assume the definitions of Aristides and Cleonides (= Bryennius) to describe the same emotions (*ethe*). The most immediate problem then becomes the very term *διασταλτικός*.

The manuscript traditions are quite confused and confusing in reporting this term. In the Aristides Quintilianus tradition, at 30. 13 all the important manuscripts offer the reading *διαστατικήν*,⁶ with the exception of those Cleonides manuscripts which include interpolations from Aristides.⁷ These Aristides interpolations read *διασταλτικήν* here at 30. 13, and Possevinus emended this *διασταλτικήν* to *διαστατικήν*. Winnington-Ingram includes these readings in his apparatus, and he adds Bryennius' *διαστηματικήν*. Aristides again uses the term at 40. 15. There, however, all the manuscripts read *διασταλτικός*. Winnington-Ingram nonetheless prints *διαστατικός* and suggests, in the apparatus criticus, that the reader compare 30. 13, the passage just discussed here.⁸

The Cleonides manuscripts offer even less security.⁹ The word is mentioned at 206. 4 and 206. 6. At 206. 4 only one, relatively inferior, manuscript reads *διασταλτικοῦ*,¹⁰ while the others read *διαστατικοῦ*, *διαστητικοῦ*,¹¹ and *διαστηματικοῦ*.¹² At 206. 6 Jan prints *διασταλτικόν* but gives no source for his reading. All the manuscripts read *διαστηματικόν* or *διαστατικόν*,¹³ and it is Meibom who reads *διασταλτικόν*; he cites Vulcanius, the scribe of another inferior manuscript.¹⁴

5. See Pl. *Resp.* 397–99; Arist. *Pol.* 1340–41; Lucian *Harm.* 1. 10–12; and pseudo-Plutarch *De mus. passim*. See also n. 35.

6. These important manuscripts are Winnington-Ingram's V, N, R, F, and d.

7. Jan failed to recognize this group (*qua*-group) of Cleonides manuscripts, though he does recognize the interpolations in Vulcanius' manuscript—Lugdunensis Perizonianus F. 41 (*olim* Lugdunensis 135)—and in the manuscript—Vaticanus gr. 1341—which Antonius Possevinus used for his edition of the treatise ("Euclidis *Musica*," *Bibliotheca de Ratione Studiūrum* II (Venice, 1603), pp. 260–72). This group, here designated as q-group, consists of six manuscripts, three of which are attributed to Cleonides, three to "Anonymous." They all include interpolations from Aristides Quintilianus at 185. 15 (= Aristides 8. 3–9. 12), 186. 21 (= Aristides 9. 15–10. 15), 190. 11 (= Aristides 12. 6–12. 8), and 207. 7 (= Aristides 28. 10–30. 17). These manuscripts also include several interpolations from Bryennius. The exact relation to and reflection of Aristides' original text is hard to determine from these interpolations.

8. But no matter which form Wallis printed in his late seventeenth-century edition of Bryennius, the Bryennius manuscripts actually vary greatly at Bryennius 362. 19–24; six have *διαστατικήν*, eight have *διαστηματικήν*, and Jonker prints *διαστα(λ)τικήν*. The six reading *διαστατικήν* are (Jonker's abbreviations) R, Ma, Mb, Pc, La, and Lb. Those reading *διαστηματικήν* are Va, H, Pa, Oa, Om, Mc, N, and Am.

9. Comparing the two Aristides passages, one finds that even the Aristides manuscripts themselves cannot agree on the precise term, for in one passage (40. 15) they unanimously read *διασταλτικός* and in the other (30. 13) they unanimously—with the exception of the Cleonides manuscripts—read *διαστατικήν*. Similarly, the Aristides tradition differs as to the term used to describe the "systaltic" ethos, VNM reading *συσταλτικήν* and FR reading *συστατικήν*; as all concur on *διασταλτικός* at 40. 13, so do they concur with *συσταλτικός* at 40. 15.

10. I follow Jan here, but he neglected to examine seven codices, including Vaticanus gr. 2338, which includes two superior versions of the treatise.

11. L (Lipsiensis gr. 25).

12. M (Venetus Marcianus VI/3, twelfth century), Jan's most valuable manuscript.

13. This reading is found in a number of manuscripts, including significantly those manuscripts which alone contain the Aristides interpolations.

14. MLW read *διαστηματικόν*, and NB read *διαστατικόν*. Jan uses "B" for a codex which contains two different versions of the treatise, with pp. 311–18 attributed to Cleonides, pp. 300–310 to Pappus.

15. Lugdunensis Perizonianus F. 41; cf. n. 7. Again there are textual difficulties with the "systaltic" ethos, BM³L reading *συσταλτικόν* and M¹W reading *συστατικόν*.

The evidence of the Bryennius manuscripts does not provide us with an entirely independent view; Bryennius used Cleonides as his source here, and so one would doubt that Bryennius' manuscript tradition could offer an independent, let alone unanimous, report.¹⁵ The readings at both 362. 19–20 and 362. 19 vary from *διαστατικὴν* to *διαστηματικὴν* to *διασταλτικὴν*. Wherever the term appears in Bryennius' text, Jonker prints a hesitant "*διαστα[λ]τικ-*."¹⁶

In Ptolemy only one manuscript, Vaticanus gr. 176 (Düring's A), preserves *διασταλτικά*; the rest and Düring read *διαστατικά*.

The manuscript traditions of Aristides, Cleonides, Ptolemy, and Bryennius have proved themselves hopelessly confused in their preservation of this term, and so paleographical research must now yield to musicological and semantic. While there is no evidence that a word *διαστητικός* (read by the valuable twelfth-century M in the Cleonides tradition) existed, the other three variants, *διασταλτικός*, *διαστηματικός*, and *διαστατικός*, are all attested in other authors. *Διαστηματικός* is found elsewhere in Aristides as well (101. 4, 5. 26), but there it has no connection with a type of ethos; it is only an adjective referring to "intervals," for *διάστημα* is an extremely common, rudimentary musicological term meaning "interval."¹⁷ The adjective *διαστηματικός* can also be found in the musicological treatises of Ptolemy (100. 29) and Aristoxenus (13. 21 da Rios).¹⁸ Archytas (1), Porphyry (*Sent.* 44), Apollonius Dyscolus (*Pron.* 57. 10), and Philo Mechanicus (*Bel.* 2. 184) also use the term in a nonmusicological sense.

Διασταλτικός is found only in the passages cited here (perhaps), and in Apollonius Dyscolus (*Adv.* 185. 10 and *Pron.* 24. 12). *Διαστατικός* is found in a musicological sense at Ptolemy 29. 2 and perhaps at 106. 14; Düring reports the reading at 29. 2 as secure, but that at 106. 14 has a *lectio varia*. The term also has this meaning in Nicomachus (282. 6 Jan) as well as in Timaeus Locrus (100E) and Plutarch (*Mor.* 952B and *Pomp.* 53).

The meaning of *διαστηματικός* is evident from its derivation. In each nuance discussed in LSJ, it refers to an "interval," be it a musical interval, a distance of space, or a geometrical (radius) dimension. That a word with such musicological significance should find its way into the treatises of

15. To be sure, at 362. 19–20 one finds in Jonker's apparatus *διαστατικὴν* and *διαστηματικὴν*. The same manuscripts also consistently read the same variants at 362. 23 and 362. 24 with a few exceptions.

16. At 362. 19 he shows his frustration by announcing in his apparatus, "scripsi dubitans utrum codd. meliores (et A.Q. W.-I.) sequar an Wallisii atque Jani auctoritatem (cf. supra ad. p. 122.2sq)." At 122. 2 (and 122. 3) Bryennius again quotes Cleonides and all the Bryennius manuscripts have *διαστηματικοῦ*, but Jonker follows Wallis and Jan in writing *διασταλτικοῦ* (-κόν); he questions Winnington-Ingram's (30. 13) *διαστατικὴν*. "A.Q. W.-J. [sic] p. 30. 13 scr.—στατικὴν (= disintegrating?) cf. L.S.J. s.v.)."

17. *Διάστημα* ("interval") is essentially the difference between two notes (*φθόγγοι*). The Aristoxenians recognized intervals smaller than the whole tone—*diesis* (quarter tone and third tone) and *hemitone*—and larger—*trihemitone*, *ditone*, *dia tesson* (two and one-half tones), *dia pente* (three and one-half tones), *tetratone*, *pentatone*, and the *dia pason* (six tones), and so on. For major discussions of *διάστημα*, see Aristides Quintilianus 10. 16–12. 14; Bryennius 98. 9–102. 22; Cleonides 187. 3–189. 8; Aristoxenus 21. 17–22. 3 da Rios; Theon of Smyrna 3; Martianus Capella 948–53; Anonymous Bellermand 22, 58; Nicomachus 12; and Gaudentius 3.

18. For Aristoxenus, see R. da Rios, *Aristoxeni "Elementa harmonica"* (Rome, 1954). No doubt Aristoxenus had discussed these ethical matters, whence their appearance in Cleonides and Aristides (and Ptolemy), but most of his musicological works are lost.

Aristides, Cleonides, and Bryennius is not at all surprising. It is certainly a *lectio facilior*; any scribe with a reasonable amount of musicological knowledge could have written it absentmindedly, while a scribe with no musicological background could have inserted it since it was a more familiar term, that is, *διάστημα*, which he had seen earlier in his copying.¹⁹ In addition to this common method of paleographical reasoning, one can also point out that a musical ethos cannot be “intervallic.” The names of the *ethe* refer to feelings, not musical constructions; in Cleonides, Bryennius, and Aristides, *συσταλτικόν* (“depressing”) and *ἡσυχαστικόν* (“soothing”) are the types of names given to *ethe*.²⁰ If nonemotional names are given, they are geographical—Dorian, Lydian, Phrygian, Aeolian, Ionian—or at least generic—diatonic, chromatic, enharmonic—but not constructional.

Jonker questioned the meaning of *διαστατικός*, “disintegrating,” given in LSJ, which states that the adjective derives from *διάστασις* and pertains only to “discord”; in Plutarch *Pompey* 53 its connection with *λόγοι* necessitates the meaning “causing discord,” and the same meaning is found in Nicomachus 282. 6 Jan. The ethos which causes “magnificence and heroic deeds” can certainly not be the same one which “causes discord.” In the 1968 Supplement to LSJ, however, there is a new offering, “exciting, exalting,” found in Ptolemy 1. 12, 3. 11, and in Cleonides 13 (= 206. 4–5).²¹ This definition is incorrect. LSJ has supplied it only because Winnington-Ingram’s 1963 edition of Aristides Quintilianus reads *διαστατικός* at 40. 15 and 30. 13 (= 1. 19 and 1. 12); the translations, “excited, exalted,” which will be discussed presently, were used in the earlier LSJ for *διασταλτικός*. That is, the editors found *διασταλτικός* to be nothing other than a *lectio varia*, and so they merely transferred the definition of *διασταλτικός* from the earlier edition to the definition of *διαστατικός* in the Supplement.

With *διαστηματικός* belonging clearly to the realm of paleographical error and *διαστατικός* having a meaning not at all appropriate to Cleonides’ and Aristides’ definitions of the word, there is only one alternative remaining, *διασταλτικός*. *Διασταλτικός* has the basic meaning of “serving to distin-

19. This type of error is common in technical treatises, e.g., at Cleonides 190. 2, M reads *διάτονον* (diatonic) for *δίτονον* (ditone).

20. The *συστατικός* found in the manuscripts of Cleonides and Aristides in all likelihood results, because of their proximity in the texts, from the attraction to *διαστατικός*. *Ἡσυχαστικός* is absolutely secure.

Cleonides (206. 10–14) says the systaltic is the ethos “through which the soul is led toward humility and an unmanly condition” (*συσταλτικόν δέ, δι’ οὗ συνάγεται ἡ ψυχὴ εἰς ταπεινότητα καὶ ἀνανδρὸν διάθεσιν*). It is harmonious with “amorous feelings, lamentations, wailings and the like” (*ἀρμόσει δὲ τὸ τοιοῦτον κατάστημα τοῖς ἐρωτικοῖς πάθεσι καὶ θρήνοις καὶ οἰκτοῖς καὶ τοῖς παραπλησίοις*). Aristides Quintilianus agrees; for him (30. 12–13) the systaltic ethos is that “through which we move distressing feelings” (*δι’ ἧς πάθη λυπηρὰ κινούμεν*).

The hesychastic ethos of Cleonides (206. 14–15) is the ethos which accompanies “tranquillity of the soul and a free and peaceful condition” (*ἡσυχαστικόν δέ ἡθὸς ἐστὶ μελοποιίας ᾧ παρέπεται ἡρεμότης ψυχῆς καὶ κατάστημα ἐλευθέρῳ τε καὶ εἰρηνικόν*). Hymns, paeans, encomia and the like are used here. Aristides (30. 14–15) calls this third type of ethos the medium (*μέσσην*), and it is through this ethos that “we lead the soul to quietude” (*τὴν δὲ μέσσην δι’ ἧς εἰς ἡρεμίαν τὴν ψυχὴν περιάγομεν*).

21. LSJ does not acknowledge variant readings here (*διαστατικός*) as it does in its supplemental material to *διασταλτικός*.

guish.”²² As many words in Greek (and English) which originally have the meaning “separate” tend also to have the meaning “superior,”²³ διασταλτικός can also take on this meaning. It does so, however, only in the area of musicology; LSJ then offers this second meaning and cites Aristides Quintilianus 1. 12 (= 30. 13) and Cleonides 13 (= 206. 4–5) for the meaning “exciting, exalting.”²⁴ Unfortunately, there is no other citation for this technical meaning of διασταλτικός in either LSJ or Stephanus. Stephanus, in fact, merely quotes the passages in Cleonides (attributed at the time to Euclid) under scrutiny here and does not attempt to translate the poorly attested term. LSJ does make this rather bold attempt and hypothesizes “exalting, exciting” from the information given by Aristides and Cleonides, for these two authors say that the diastaltic ethos “arouses the soul” and/or “shows magnificence, manly elevation of the soul, heroic deeds and the like.”

Reading Cleonides’ definition, one would have to reject LSJ’s “exciting” as a definition for διασταλτικός, for noble and heroic qualities are moved by this ethos; Cleonides’ diastaltic ethos does not “excite” the human spirit to perform heroic deeds. “Exalting” is more acceptable, for the exalted soul can indeed achieve a feeling of magnificence. But this definition of διασταλτικός nonetheless still falls short of the ideal. The exalted soul does not necessarily perform heroic deeds or become “manly” (ἀνδρώδης) just because of its “elevation” (δίαρμα).²⁵ A technical term is best left untranslated when there is little evidence for its precise meaning,²⁶ but I propose “distinguishing, uplifting” as an English translation which covers Aristides’ “arousing,” Cleonides’ “showing magnificence, manly elevation and heroic deeds,” and the etymological “separate, distinguished.”

Further suggestions for understanding the full implications of the meaning of διασταλτικός arise from investigating the uses and legacy of the verb from which διασταλτικός is derived. Διαστέλλω, of course, means “to put asunder, expand, separate” (LSJ, I. 1), and many verbs meaning “to separate” again mean “to be superior, excel.”²⁷ Διαστέλλω has this meaning

22. This is the basic meaning of the adjective in Apollon. Dysc. Adv. 185. 10, Pron. 24. 12 and 49. 24, the scholiast to Eur. Med. 334(8), and Eust. 73. 31 and 1610. 3.

23. Derivatives of δίστημι, e.g., διαστατικός and διαστηματικός, can also (etymologically) refer to “distinguishing, separate”; cf. Diog. Laert. 4. 33. Greek, like English, is wont to stretch this “distinguishing” into “superior, elevated.” The usages of διαφέρω (LSJ, III. 4) are a good example, as are διαίρέω (LSJ, III. 1) and διακρίνω (LSJ, I. 3 and II. 1). It is conceivable that “superior, elevated” could be used as the meaning for διαστηματικός; cf. ὄγκος καὶ διάστημα [Longin.] 40. 2 (= LSJ, II) with ὄγκος καὶ διάρμα in Plut. Mor. 853C or [Arist.] Aud. 800a35 ἐκ πολλοῦ διαστήματος. But this is not an attested meaning for this word. See also W. Rhys Roberts (ed.), [Longinus]: “On the Sublime” (Cambridge, 1899), s.v. διαίρεῖν (pp. 196–97).

24. The LSJ 1968 Supplement incorrectly tries to eliminate the word—on account of Winnington-Ingram’s 1963 edition of Aristides Quintilianus—as a *varia lectio* in both Cleonides and Aristides Quintilianus. Moreover, LSJ should have added Aristides 1. 19 in addition to, not instead of, 1. 12 and Cleonides 1. 13.

25. Cf. Plut. Mor. 853C; [Longin.] 12. 1; and Diog. Laert. 9. 7.

26. Of the translators of Cleonides, Strunk (1950) has “diastaltic,” Paul (1872) “diastaltische,” Menge (1916) “diastalticus,” and Ruelle (1884) “diastaltique.” Meibom (1652) and Gregorius (1703) have “distendens,” while Pena (1557), Dasypodius (1571), Herigone (1634), and Possevinus (1603) have “Intervallaris,” and Forcadel (1566) “intervalaire.”

27. Cf. n. 23.

in Apollonius Dyscolus (*Pron.* 39. 1) where it is opposed to ἀπόλυτον εἶναι, but this is the only citation given in LSJ for this meaning.²⁸ Another derivative of στέλλω, καταστέλλω, is known to have had “ethical” musicological applications, for example, Sextus Empiricus *Adversus mathematicos* 6. 19 τῶν μελῶν τὰ μὲν εἶναι διεγερτικά τῆς ψυχῆς τὰ δὲ κατασταλτικά and Iamblichus *De vita Pythagorica* 25. 113. In both examples κατασταλτικός refers to a relaxed and sedate (ethical) quality of music. Obviously the idea behind the use of the root -στέλλω gives the musical compound movement; the preposition gives this movement a direction. Κατα-, as seen in the above two examples, is “down,”²⁹ and δια- in composition has a variety of meanings, that used here necessarily meaning “thoroughly” (cf. LSJ, D. IV, V). Perhaps even more to the point is the ubiquitous use of compounds of στέλλω in ancient Greek (and modern English) medical terminology. Διαστέλλω is used to mean the dilation of the lungs ([Arist.] *Aud.* 800a35), of the heart (Gal. 2. 597), and of the pulse (Gal. 8. 736).³⁰ It is not at all rare for writers in one technical discipline to adopt the vocabulary of another technical discipline for their own use; this is especially true in the peripatetic tradition. The term σύστημα, for instance, is used by musicologists, metricians, and physicians; and μεταβολή is a musicological, military, literary, and political term. Nor is musicological interest in medicine restricted to terminology alone. Aristides (89. 10 and 113. 27) describes the relationship of body and soul by referring to ἰατρῶν παῖδες,³¹ and his entire description of rhythm at 82. 25–26 is filled with medical terminology.³² Ultimately, it seems that Aristides Quintilianus and Cleonides are describing these musical *ethe* not in musical terms as much as they are in musical-medical terms, the result of which is not an intellectual musicological experience, but an emotional-physical (or “musical”-physical) experience. This is why neither Cleonides nor Aristides Quintilianus tries to equate these *ethe* with those “harmonic” *ethe* discussed by Plato and Aristotle; the former refer to physical effects, the latter to musicological constructs.³³

Once this peripatetic musicological-medical connection is manifest, and with the actual meanings of διαστατικός, διασταλτικός, and διαστηματικός

28. Its second-century A.D. date could postdate either Ptolemy or Cleonides, although the date of neither is secure.

29. The ἀνα- in ἀνάστασις does not signify “up,” but “backwards,” e.g., Gal. 12. 664.

30. Cf. συστέλλω in Hippoc. *VM* 22 and καταστέλλω in Diosc. *Med.* 2. 1. See also B. Meinecke, “Music and Medicine in Classical Antiquity,” in *Music and Medicine*, ed. M. Schullian and M. Schoen (New York, 1948), pp. 76–77. For pointing out this vital connection between musical and medical terminology I am extremely grateful and entirely indebted to the anonymous referee for *CP*.

31. Aristides (83. 21) also relates different rhythms to κινήσεις τῶν ἀρτηριῶν.

32. Τοιγάροί κἀν ταῖς τῶν σφυγμῶν κινήσεσιν οἱ διὰ τοιούτων χρόνων τὰς συστο-/λὰς ταῖς διαστολαῖς ἀνταποδιδόντες ὑγιεινότατοι.

33. We can, despite the lack of detailed information, at least attempt to equate Cleonides’ description of the diastaltic ethos with Heracleides Ponticus’ (αφ. Ath. 624D) description of the ethos effected by the Dorian *harmonia* (“scale”). Heracleides describes this ethos as ἀνδρῶδες and μεγαλοπρεπές, Cleonides as μεγαλοπρέπεια . . . διάρμα ψυχῆς ἀνδρῶδες. The resemblance is obvious. Heracleides then continues to describe the Dorian with other adjectives such as σκυθρωπὸν καὶ σφοδρὸν (“sober and vehement”). For this meaning of σκυθρωπός, which normally means “sullen, gloomy,” cf. Dem. 45. 68. Arist. *Pol.* 1340b4 describes the Dorian similarly, calling it “the most steadfast and manly” (περὶ τῆς δωριστὶ . . . στασιμωτάτης οὐσης καὶ μαλίστ’ ἥθος ἐχούσης ἀνδρείου). [Plut.] *De mus.* 1136D–F labels the same *harmonia* as ἀξιωματικόν and σεμνόν.

fully understood, the problematic passages in Cleonides, Aristides, Bryennius, and Ptolemy at once become resolved. The ethos must be the diastaltic, and passages which once contained textual difficulties now must conform to the only conceivable musicological possibility. The major Aristides manuscripts at Aristides 30. 13 must yield their *διαστατικός* to the *διασταλτικός* of the Aristides-interpolated Cleonides manuscripts. Winnington-Ingram's emendation of *διαστατικός* for (all) the manuscripts' *διασταλτικός* should be rejected. Bryennius' text should read *διασταλτικοῦ* (-κόν) at 122. 2(3) and 362. 23(24) instead of *διαστα[λ]τικοῦ* (-κόν), and Jonker's lengthy apparatus notes can be ignored. Jan's text should remain unchanged even though the *διασταλτικοῦ* at 206. 4 is found in only one somewhat inferior manuscript and even though that at 206. 6 is found only in Vulcanius and thus Meibom (and Jan). Ptolemy's text at 106. 14 should read *διασταλτικά* as well, especially in conjunction with *συσταλτικά* at 106. 13.³⁴

We must next briefly investigate the diastaltic ethos as defined by Cleonides and Aristides Quintilianus to see if they do indeed define the same ethos. This investigation is necessary on account of the general inconsistency in the Greek descriptions of *ethe*.³⁵ Aristides' definition seems to apply to the medical terminology more closely than does Cleonides' definition, but this does not rule out a close connection between the two authors. Moreover, one should compare the definitions of the systaltic and hesychastic *ethe* in Aristides and Cleonides.³⁶ As one might expect from the very name, the systaltic ethos is intended as the polar opposite of the diastaltic ethos in both authors.³⁷ The hesychastic or medium ethos also seems to be paralleled in both authors despite the variation in terminology.³⁸ If Aristides' definitions of the systaltic and hesychastic ("medium") so closely resemble those of Cleonides, then it would seem that Aristides intended his rather simple definition of the diastaltic ethos to mean the same as Cleonides' more elaborate definition. Nonetheless, one still must use caution here. Cleonides and Aristides apparently used the same source, but there is still some difficulty in explaining away the difference in phrasing and emphasis.

It still seems that the three *ethe* of Aristides and Cleonides (and Bryennius) are not in any way intended to correspond to any specific three of the seven basic *harmoniai*.³⁹ The imprecision of definition and the plurality of

34. Also, Ptolemy's third ethos, the middle (*τὸν μεταξὺ* . . .) relates to Aristides' *μέσσην*.

35. Heracleides (*ap. Ath.* 625B), for example, describes the Hypophrygian as "harsh and rough" (*σκληρόν καὶ ἀσχηρόν*) while Lucian (*Harm.* 1. 10–11) labels it "subtle" or "elegant" (*γλαφυρόν*). In a rather infamous discrepancy, Plato (*Resp.* 398E) labels the Lydian harmonia as "soft" and "convivial" (*μαλακόν, συμποτικόν*), while his Stagirate pupil (*Pol.* 1342b32) maintained that it was the ideal, orderly *harmonia* with which to educate a young lad (*διὰ τὸ δύνασθαι κόσμον τ' ἔχειν καὶ παιδεύειν*). Apparently the "mood" of a *harmonia* was a matter for subjective interpretation.

36. Given *supra*, n. 20.

37. It corresponds to the ethos evoked either by Plato's Mixolydian harmonia (*Resp.* 398E *θρηνηδὴς* ["lamenting"]) or his Lydian (*μαλακόν* ["soft"]).

38. They correspond most closely to the "soft" Lydian of Plato.

39. Cleonides does not acknowledge the existence of the *harmoniai*; for him the Dorian, Lydian, and Phrygian are tones (*τόνοι* or *τρόποι*). Aristides is more interested in antiquarian matters.

opinions about the ethos of many *harmoniai* make such a correspondence impracticable. The *ethe* described in Plato's *Republic*, Aristotle's *Politics*, Heraclides, pseudo-Plutarch, and Lucian are categorically specific *ethe* (however vague their description) to be attached to specific *harmoniai*, that is, scales, melodic phrases, and cadences. They are technical musico-logical constructs which produce vague, emotive responses. The three *ethe* described by Cleonides, Aristides, and Bryennius are in contrast physical-musical descriptions, general descriptions of physiological and therefore emotional states caused by vague types of melodies. In the harmonic *ethe* the reactions are vague, the music specific; in the melodic *ethe*, the music is vague and the reaction specific.⁴⁰ That Cleonides tells us that the diastaltic ethos was suitable for the lyrics of tragedy does not delineate more finely the musical range of this ethos, for pseudo-Plutarch (1136C–1137 A) reminds us that the Mixolydian (lamenting) was suitable for tragedy as were the Dorian, Lydian, and Ionian. If pseudo-Plutarch is offering us reliable information here, then Cleonides was much too vague in assigning the diastaltic ethos to tragedy. Tragedy contains more than “magnificence”; it contains lamentations as well, and in this instance the systaltic ethos should have corresponded to tragedy as well according to Cleonides' (and Bryennius') definition. Cleonides did not make it correspond, however, and once again an ancient Greek musicologist has shown modern scholarship that his reliability so far as music of “classical” Greece is concerned is suspect.

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40. Even so, if the systaltic ethos is appropriate for love, lamentations, wailing, and the like, then only the Mixolydian *harmonia* described by Plutarch (*De mus.* 1136D), Aristotle (*Pol.* 1340b), and Plato (*Resp.* 398E) could evoke this melodic ethos. The plaintive and lamenting Mixolydian might also be used to evoke the hesychastic of middle ethos, though the soft Lydian of Plato seems more “middle” of the road and peaceful than the emotional Mixolydian. The diastaltic ethos, however, with its *μεγαλοπρέπεια* could correspond to either the Dorian of Heracleides, pseudo-Plutarch, and Aristotle, or to the majestic Hypodorian of pseudo-Aristotle, or possibly, following Aristides' definition, to the rousing Phrygian of Aristotle, and perhaps even to the exciting, bacchic Hypolydian.