

cf. 240

PSALMS MARKED FOR CHANTING?

Album 301a

P.Lit.Lond. 207

Fayum

III/IV

London, British Library, inv.230. Ed.pr. (anon.), *Athenaeum*, 8 Sept. 1894. *F.G. Kenyon, *Facsimiles of Biblical Manuscripts in the British Museum* (1900) 1. D. Jourdan-Hemmerdinger, 'Nouveaux fragments musicaux sur papyrus (une notation antique par points)', in E. Wellesz et al. (eds), *Studies in Eastern Chant* 4 (1979) 81-111. Descr. F.G. Kenyon, P.Lond. 2 (1898) 230; H.J.M. Milne, P.Lit.Lond. (1927) 207. Aland AT51; VH 109; Rahlfs 2019; R. Criore, *Writing, Teachers, and Students in Graeco-Roman Egypt* (Atlanta 1996) 297.

Piece taken from a roll, 24.5 (B) x 25.7 (H) cm. Recto (→): two columns, each of 37 lines, written stichometrically, covering Psalms 11 (12):7 to 14 (15):4. Upright literary informal round hand with some letters written cursively; becoming progressively more relaxed in the course of col.ii. An experienced hand, influenced by the chancery style, according to Criore, p.101. Some initial letters enlarged. There has subsequently been added an elaborate system of pointing (in anticipation of a new edition of the text showing the positioning of the dots, only those dots identified by Kenyon are shown here). A mark of *diastole* separates some pairs of duplicate letters (ll.4, 5, 6). We have omitted the (modern) accents and punctuation in order to focus on these details. Contractions of *nomina sacra* are used in the sections not reproduced here. Verso (↓): two columns, the second left blank after only six lines, containing part of Isocrates, *Ad Demonicum* 26-28 (P.Lit.Lond. 255) in a similar but less elaborate hand, with built-in pointing. Since this text begins in mid-sentence, it was probably written while the roll was intact or the piece broader by at least one column.

col.ii: interpolation after Psalm 13 (14).3

ταφος ανεωγμενος ο λαρυξ α[υτων]
 τες γλωσσεσ αυτων εδολιουσ[αν]
 εις ασπιδων υπο τα χιλη α[υτων]
 ων το στομα αρας και πικρεια[ς γεμει]
 5 οξις οι ποδες αυτων εχχ[εαι αιμα]
 συντριμμα και ταλεπωρε[ια εν τες]
 οδοις αυτων
 και οδον ειρηνης ουκ εγνω[σαν]
 ουκ εστιν φοβος θεου απενα[ντι]
 10 των οφθαλμων αυτ[ων]

1 l. λάρυγξ 2 l. ταῖς γλώσσαις 3 l. ἰός l. χείλη 4 l. πικρίας 5 l. ὄξεῖς l. ἐκχέαι 6 l. ταλαιπωρία l. ταῖς.

The text of Psalm 13 (14):3 is extended by the catena of modified citations that follow the citation of v.3 in Romans 3:13-18. The extra phrases are adapted from Ps. 5:10 (ll.1-2), 139 (140):4 (l.3), 9 (10):28 (l.4), Isaiah 59:7, 8 (ll.5-8) and Ps. 35 (36):2 (ll.9-10). Paul was probably using a sequence formulated in advance. It is too complex to have arisen spontaneously in the course of dictation. But since it seems to fit neatly the distinctive point he is making, there is no need to suppose it had been created by anyone else. Justin, *Dialogue* 27.3, would then have taken his cue from Paul. Such is the argument of J.D.G. Dunn (*Word Biblical Commentary*, Dallas 1988). It also found its way into Psalm 13 (14), where it is preserved in the Roman and Gallican Psalters (and in some early versions in English). In P.Lit.Lond. 207 there are a number of slips in copying or memory (some corrected), though none in the Pauline catena reproduced here.

The anonymous ed. pr. (*Athenaeum*) considered the (then unidentified) Isocrates on the verso as a supplementary exercise in reading, and judged the piece to be therefore a codex leaf from a schoolbook. But the relationship proved more complex when it was noted by Kenyon (P.Lond. 2.230) that the pointing of the Psalms (which does not extend to Ps. 14) seems to have been added subsequently, perhaps by the scribe of Isocrates, whose pointing was part of the original script.

Kenyon also remarked (*Facsimiles* 1) that it may have been added as an aid to singing (as an alternative to reading) in school. Both observations need to be pursued.

Isocrates, *Ad Demonicum* was a classical favourite in schools. The opening work in the Isocratean corpus, it is strong in maxims. The twenty-two known papyri are listed in K.A. Worp and A. Rijksbaron, *The Kellis Isocrates Codex (P.Kell. III Gr. 95)* (Oxford 1997) 50, and its use studied by P. Pruneti, 'L' *Ad Demonicum* nella scuola antica: esempi di utilizzazione', *Munus amicitiae: Scritti in memoria di A. Ronconi* (Florence 1986) 211-219.

P.Lit.Lond. 255 was apparently written from memory (it includes phrases transposed from elsewhere in the work). Runs of syllables marked off by medial stops show that the writer pointed as he went, just as the runs of supralinear pointing show the retrospective syllabification of the Psalms.

Those learning to read by syllables would be helped by such a guide. Criatore takes both texts as teachers' models (p. 126). But Jourdan-Hemmerdinger had already claimed that the pattern of pointing in either case went beyond syllabification, and is omitted anyway for some words in these texts. She distinguishes seven different levels (in relation to notional alignment of the letters) at which the points have been set in the case of the Psalms, and five with Isocrates. This could be an alternative style of musical notation which she sees adumbrated in Aristoxenus of Tarentum, *Elementa harmonica* 2.39-40 and Aristides Quintilianus, *De Musica* 1.14. A pentatonic scale for the recitation of prose may be alluded to in Cicero, *Orator* 18.57, Dionysius of Halicarnassus, *De Compositione verborum* 11, and Quintilian, *Inst. Or.* 11.57. This proposition is not discussed in M.L. West, *Ancient Greek Music* (Oxford 1992), which reviews the documents preserving the musical notation marked by letters of the alphabet. Jordan-Hemmerdinger does not state whether she saw the original. Our examination of it does not substantiate her interpretation.