

Prose Rhythm and Punctuation as an Interpretive Tool in Diogenes of Oinoanda



Tom Francis (tdfrancis@ucla.edu)

University of California, Los Angeles

122nd Meeting of the Classical Association of the Middle West and South, Mobile, AL

Slides: <https://tinyurl.com/DiogenesProse>

Roadmap

- 1 Background on Diogenes of Oinoanda and Prose Rhythm
- 2 Background on Prose Rhythm in the Imperial Period
- 3 Using Prose Rhythm and Punctuation for Textual Reconstruction
- 4 Positing a Syntactic Function for Hutchinson Rhythm #3 in Diogenes' Writings
- 5 Using Rhythm #3 as an Interpretive Tool in Diogenes' Philosophical Arguments



Figure: Digital Reconstruction of North and South Stoa in Oinoanda (Bachmann 2017:22)

Background: Diogenes and his Epicurean Stoa in Oinoanda

- 1 In the first half of the 2nd century CE, Diogenes commissioned a stoa and accompanying inscribed wall
- 2 The full inscription was approximately 260 square meters with 25,000 words (Hammerstaedt & Smith 2014:1-3)
- 3 The inscription has seven bands with Diogenes' own Epicurean writings and letters
 - 1 The bottom line was reserved for Epicurus' maxims

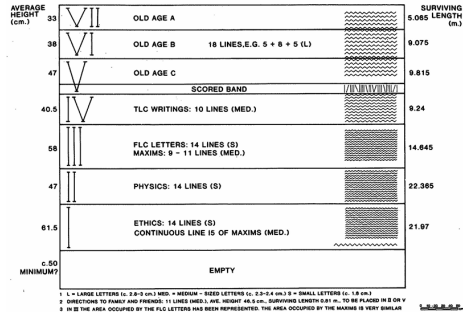


Figure: Structure of Stoa Inscription (Smith 1993:635)

Background: Diogenes, Prose Rhythm, and Punctuation

- 1 Prose rhythm is commonly employed in both Latin and Greek prose in the first 3 centuries CE (Hutchinson 2018:8)
- 2 Unlike the maxims of his predecessor Epicurus, Diogenes' prose is consistently rhythmic (Hammerstaedt 2020)
- 3 Rhythmic structures also frequently co-occur with spacing used as punctuation in the inscription

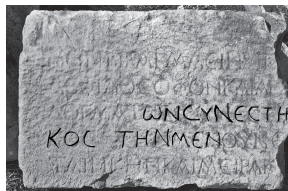


Fig. 9: NF 212 = YF 275

Πον πράγματι, ὅτι
δὲ φιλόσοφον καὶ ἀπ[ὸ]
δογμάτων συνεστη-
κόσ. ὅτι τὴν μὲν οὖν ἐ-
ταιρικὴν καὶ μειρακ[ι]ώ-
[δη -----]

Translation
[...] affairs, the other philoso-
phical and derived from doctrines.

Figure: NF 212 with Transliteration and Translation (Hammerstaedt & Smith 2014:201; Text Bolding and Scansion my Own; Hutchinson Rhythm #3)

Background: Defining Rhythmic Clausulae

Hutchinson Number	Scansion
Rhythmic Clausulae	
1	- ♩ - - ♩ - / - - - - ♩ -
2	- ♩ - -
3	- ♩ - - -
4	- ♩ - ♩ -
Unrhythmic Clausulae	
5	- ♩ - - - ♩ -
6	- - - -
Resolution possible*	<i>brevis in longo</i> occurs

Multi-Syllabic Reconstructions and Prose Rhythm

i *Theological Physics-Sequence* VIII = NF 126 VI + NF 127 I 3-4 reads:

κ[αὶ εὐσεβ]ὲς δέ ἐστιν, ἥ/δη [...]**μεν**. ^ν φασὶ καὶ...

	MFS and Hammerstaedt	Francis
Reconstruction & Scansion	- - - - ...δη [δηλῶ]μεν	- ˘ - - ...δη [λέγω]μεν*
Hutchinson #	#6 unrhythmic	#2 rhythmic

*ἥδη λέγωμεν is securely attested in Diogenes' *Ethics* (Fr. 32 III.10)

Positing a Syntactic Function for Rhythm #3

i *Theological Physics-Sequence* V = NF 126 III.7-11 reads:

ἐναργὲς δὲ σημεῖον ὃ τοῦ μηδὲν δύνασθαι τοὺς θεοὺς πρὸς τὸ ἀπερύκειν τὰ δίκαια τὰ
Ἰουδαίων ὃ καὶ Αἰγυπτίων ἔθνη· ὃ

“A clear sign of the gods’ inability to do anything to prevent injustices is (seen in) the Jewish and Egyptian peoples;” (Tr. Francis)

⏏ ˘ – – – – ˘ – – –

τὰ δίκαια τὰ Ἰουδαίων ὃ καὶ Αἰγυπτίων ἔθνη· ὃ

Rhythm #3 as an Interpretive Tool

1 *Ethics* III.1-IV.3 reads:

...τὰς δὲ ἀρετὰς τὰς νῦν ἀκαίρως ὑπὸ τούτων ἐνοχλουμένας (ἀπὸ γὰρ τῆς τοῦ ποιητικοῦ
χωρᾶς εἰς τὴν τοῦ τέλους μεταφέρονται) ὃ τέλος μὲν οὐδαμῶς, ποιητικὰς δὲ τοῦ τέ-
λους εἶναι. τοῦτο τοίνυν ὅτι ἔστ' ἀληθὲς ἤδη λέγωμεν ἐνθεν ἀρξάμενοι. ὥ εἴ τις ἄρα
ἐρωτήσῃ τινά, καίπερ εὐήθους ὄντος τοῦ ἐρωτήματος, τίς ἐστὶν ὃν ὠφελοῦσιν αἱ
ἀρ[ε]ταὶ αὗται, δῆλον ὅτι φήσῃ τὸν ἄνθρωπον. ὃ

“[I say both now and always, shouting out loudly to all Greeks and non-Greeks, that pleasure is the end of the best mode of life,] while the virtues, which are inopportunately messed about by these people (**being transferred** from the place of the means **to that of the end**), are in no way an end, but the means **to the end**. **Let us therefore now state that this is true, making it our starting-point**. Suppose, then, someone were to ask someone, though it is a naive question, «who is it whom these virtues benefit?», obviously the answer **will be «man»**.”

Bibliography I

-  Bachmann, Martin (2017). “Oinoanda. Research in the City of Diogenes”. In: *Diogenes of Oinoanda: epicureanism and philosophical debates*. Ed. by Jürgen Hammerstaedt, Pierre-Marie Morel, and Refik Güremen. Ancient and medieval philosophy 55. Leuven: Leuven university press, pp. 1–28.
-  Hammerstaedt, Jürgen (2020). “Diogene di Enoanda e le clausule ritmiche. Un’indagine sulla scia delle ricerche di Daniele Mastai”. In: *In amicitia tua memores et grati: contributi di retorica, metrica e stilistica per Daniele Mastai*. Ed. by Michele Bianconi, Marta Capano, and Daniele Cosimo Mastai. Nuova biblioteca di studi classici orientali 4. Pisa: Pisa University Press, pp. 127–150.
-  Hammerstaedt, Jürgen, Pierre-Marie Morel, and Refik Güremen (2017). *Diogenes of Oinoanda: epicureanism and philosophical debates*. Ancient and medieval philosophy 55. Leuven: Leuven university press. ISBN: 978-94-6270-101-4.

Bibliography II

-  Hammerstaedt, Jürgen and Martin Ferguson Smith (2014). *The epicurean inscription of Diogenes of Oinoanda: ten years of new discoveries and research*. Bonn: Rudolf Habelt. ISBN: 978-3-7749-3927-1.
-  Hutchinson, Gregory O. (2018). *Plutarch's Rhythmic Prose*. Oxford (GB): Oxford University Press. ISBN: 978-0-19-882171-7.
-  Masi, Francesca (2017). "Virtue, Pleasure, and Cause. A case of multi-target polemic? Diogenes of Oenoanda, fr. 32-33 Smith". In: *Diogenes of Oinoanda: epicureanism and philosophical debates*. Ed. by Jürgen Hammerstaedt, Pierre-Marie Morel, and Refik Güremen. Ancient and medieval philosophy 55. Leuven: Leuven university press, pp. 111–142.
-  McOskey, Michael (2017). "Hiatus in Epicurean Authors". In: *Cronache Ercolanesi* 47.
-  Smith, Martin Ferguson (1993). *The Epicurean inscription*. La scuola di Epicuro 1. Napoli: Bibliopolis. ISBN: 978-88-7088-270-4.