

Ἀναβολή, Ἀναβάλλομαι etc.: Technical Terms in Music and Poetics

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Re-examination of ἀμβολάδην and ἀναβάλλομαι in poetic contexts from Homer to Nonnus shows the terms regularly pertaining to bi-partite performances; specifically with reference to the deferred or postponed beginning of the second phase. The definitions that modern lexicographers selectively adopt from ancient scholia and lexica must be corrected accordingly. Thus ἀμβολάδην means “by way of resumption or sequel, after an interval, subsequently” and ἀναβάλλομαι “resume, begin again after an interval.” Such definitions are consistent with two meanings of ἀναβολή which are here considered to be closely linked: “delay, postponement” and hence “proem, prelude, interlude (that postpones the subsequent phase).”

The cluster of words surrounding the verb ἀναβάλλω has a wide and varied semantic range within which the most common set of meanings has to do with delay, deferral, postponement or intervals. The focus here is on musical and poetic applications which involve the middle voice of the verb and cognate substantives and adverbs. Several ancient scholia and lexica define ἀναβολή and its cognates ἀναβάλλομαι and ἀμβολάδην in such terms as “introduction” or “prelude” or “beginning” or “striking up” when they occur in musical or poetic contexts. The [Zonaras] lexicon can be taken as typical for the noun: ἀναβολαί ... λέγεται δὲ καὶ τὰ προοίμια, καὶ αἱ ἀνακρούσεις καὶ αἱ ἀρχαί. For the adverb, and incidentally for the verb, Eustathios offers τὸ μὲν «ἀμβλήδην» ἀντὶ τοῦ ἀναβλητικῶς, ἦτοι προοιμακῶς. προοιμιάζεται γὰρ ἢ γυνή, ὡς προείρηται, ὥστε γίνεσθαι τὴν λέξιν ἀπὸ τοῦ ἀναβάλλεσθαι, ὃ ἐστὶ προοιμιάζεσθαι (660.13-15. Cf. Hsch. s.v. ἐπαμβλήδην). For the verb the [Zonaras] lexicon is one of several works (e.g. Apollon. Lex., Suda and Lex. Seg.s.v. ἀνεβάλλετο; schol. Hom. Od.

8.266; schol. Theoc. 6.20-24) to gloss ἀνεβάλλετο with such terms as προοιμιάζετο, ἀνακρούετο and ἀνήρχετο. Such ancient glosses have been followed by successors down through *LSJ* and *LfgreE*, and the authority of the modern lexica is in turn respected by virtually every modern interpreter of the various contexts in which any of the terms occur. The basic argument here will be for different and more precise definitions, particularly of the adverb and verb, based more on collation and direct examination of several poetic passages than on the reflexively repeated testimony of glossators. In the majority of the poetic instances it will be apparent that some sense of “resumption after an interval, fresh start, delayed utterance, second or follow-up performance” is applicable to the verb and adverb, while use of the noun ἀναβολή to mean “proem, prelude, etc.,” extends its common sense of “delay, postponement.”

The relevant sense for ἀμβολάδην is latent in one of the several explanations offered by the scholia on Pindar *N.* 10.31: τινές δὲ τὸ ἀμβολάδην οὕτως ἀκούουσιν, ὅτι δις μὲν ἐνίκησε τὰ Παναθήναια, οὐκ ἐφεξῆς δὲ, ἀλλ’ ἀναβολάδην, τουτέστιν ἀναβολῆς τινος γενομένης μεταξύ. Of key significance here is the genitive absolute phrase: “some delay or interval (ἀναβολῆς) having occurred in the meantime.” Compatible with the Pindaric scholion is one on Homer *Il.* 22.476 which reports that the adverb ἀμβλήδην indicates that a particular utterance does not arise from the immediate circumstances but comes as a consequence of a prior utterance.: ἀμβλήδην: ἀντὶ τοῦ οὐκ ἀπὸ τῶν παρεστώτων, ἀλλ’ ἐκ προοιμίων. Since there is nothing in the Homeric context that can, strictly speaking, be called a προοίμιον, it is possible that the scholiasts derived their definition from some glossary of poetic terms without knowing just how it applied to the particular context. It will appear, however, that not only the poetic context on which they were remarking, but a number of others containing cognates of the term, tend to corroborate the phrase ἀντὶ τοῦ οὐκ ἀπὸ τῶν παρεστώτων. The first passage to be examined is the Homeric one to which the scholion belongs.

1. ἀμβλήδην γοόωσα μετὰ Τρωῆσιν ἔειπεν (*Il.* 22.476). The subject of this sentence is Andromache who has just learned of the death of Hektor. Earlier Hekabe had received news of his death and initiated the lamentations among the women: Τρωῆσιν δ' Ἐκάβη ἀδινού ἐξῆρχε γόοιο (22.430). The lamentations that Hekabe has initiated (ἐξῆρχε) among the Trojan women are resumed or reinitiated by Andromache among the Trojan women after an interval (ἀμβλήδην γοόωσα μετὰ Τρωῆσιν ἔειπεν). Thus the meaning of ἀμβλήδην here would seem to be “anew” or “by way of resumption after an interval” or, as the scholion says, οὐκ ἀπὸ τῶν παρεστώτων. This conclusion must confront the definition offered by LSJ s.v.: “with sudden bursts.” LSJ offers no attribution for this but it seems to derive from other scholia *ad loc.* and from various glossographers and is probably inspired by passages where this family of words is used in connection with the gushing or upwelling of water (see LSJ s.vv. ἀμβολάδην I; ἀναβάλλω A.I.4; ἀναβολάδην I). Voigt (*Lfgre* s.v.) has already rejected this meaning as inappropriate, and the comparative data presented below should corroborate that rejection. Voigt herself suggests “das Singen durch ein Praeludium aufschieben, praeludieren (?)” This tentative definition has the merit of recognizing the notion of postponement inherent in the verb. The comparative texts, though, will support the scholion’s indication that Andromache’s lamenting is said to begin after some time has elapsed since the beginning of Hekabe’s lament. Her lament is conditioned by deferral or postponement rather than causing it.

2. αὐτὰρ ὁ φορμίζων ἀνεβάλλετο καλὸν αἰδεῖν (*Od.* 8.266). Demodokos had previously started to sing of the events at Troy (8.73-92) only to have his performance interrupted because of Odysseus’s discomfort at the subject matter. After the diversion of the Phaeacian games Demodokos here resumes his singing on a different theme. In the earlier instance he would begin to sing (ἄρχοιτο ... αἰδεῖν, 8.90), but with his new subject matter, and after an interval, he makes a new start to his singing (ἀνεβάλλετο ... αἰδεῖν).

3. τάχα δὲ λιγέως κιθαρίζων / γηρύετ' ἀμβολάδην (*h. Merc.* 425-426). Here the newly-born Hermes, having previously begun to play the instrument and to sing to it for the first time, now makes his second attempt. He sings and plays anew. On the earlier occasion he had been diverted from his music-making by the cattle of Apollo. The cattle-stealing sequence that had been preceded by the first song of Hermes is now followed by his second one. Each of the musical performances that bracket the cattle-stealing episode is introduced with these words: πλήκτρον ἐπειρήτιξε κατὰ μέλος, ἢ δ' ὑπὸ χειρός / σμερδαλέον κονάβησε (53-54 and 419-420). On the second occasion he sings on a theogonic theme as he had in the earlier song. While playing his lyre (κιθαρίζων at 425, repeated at 433) he resumed his singing after an interval (γηρύετ' ἀμβολάδην).

4. Τῷ δ' ἐπὶ Δαμοίτας ἀνεβάλλετο καὶ τὰδ' αἶδεν. (*Theoc.* 6.20). The context is a singing contest between Damoetas and Daphnis. Daphnis's song is introduced at v. 5 - πρᾶτος δ' ἄρξατο Δάφνις. Daphnis began (ἄρξατο), and Damoetas subsequently sang the sequel (ἀνεβάλλετο ... αἶδεν).

5. Δεύτερος αὖ Δάφνις λιγυρῶς ἀνεβάλλετ' αἶδεν· ([*Theoc.*] 8.71). Here once again, in another exchange of songs, the beginning of the second performance is marked by the verb ἀναβάλλομαι. Once again the first performer's opening was marked by ἄρξατο: οὕτω δὲ Μενάλκας ἄρξατο πρᾶτος (v. 32).

6. BO. μωμᾶσθαί μ' ἄρχῃ τύ· τυφλὸς δ' οὐκ αὐτὸς ὁ Πλοῦτος,

ἀλλὰ καὶ ὠφρόντιστος Ἴερος. μὴ δὴ μέγα μυθεῖ.

MI. οὐ μέγα μυθεῖμαι· τὸ μόνον κατάβαλλε τὸ λαῶν,
καὶ τι κόρας φιλικὸν μέλος ἀμβάλευ. (*Theoc.* 10.19-22)

This third Theocritean passage is susceptible to re-interpretation based on the pattern in the usage of ἄρχω and ἀναβάλλω that has just emerged from other poetic contexts. In this portion of an exchange between two reapers Boukaios claims that Milon initiates (ἄρχῃ) criticism of him, and in fact the poem has opened with Milon upbraiding the love-sick Boukaios for the

quality of his work (1-6). Because Boukaios enjoins Milon not to prolong his criticisms, Milon agrees and, using the imperative of ἀναβάλλομαι, he asks him to sing something in his turn. Milon has voiced the first critical song and Boukaios is to perform the follow-up. In this passage, however, ἀναβάλλομαι has a second point of reference in the past, for Milon remarks that Boukaios was formerly (πρότερον) given to music (i.e. before his present state of despondency). Thus ἀμβάλειν functions zeugmatically, relating in different ways to ἄρχη and to πρότερον but in both respects referring to the resumption of singing after an interval.

7. ἀλλὰ Τυφαιονίην ἀναβάλλειο, βουκόλε, νίκην (Nonn. *D.* 1.478). Here Typhon, having recited promises about his own future governance of the universe, enjoins Kadmos to sing a sequel about the consequences of Typhon's projected victory. The exchange of songs is presented as a match between rustic singers (439). Typhon has gone first (437-480); Kadmos is to follow (486-506). Kadmos is also following up on his own earlier performance on the pipes (409-411).

8. δεύτερος αἰόλον ὕμνον ἀναξ Οἰαγρος ὑφαίνων,
ὡς γενέτης Ὀρφῆος, ὀμέστιος ἠθάδι Μούσῃ,
δίστιχον ἀρμονίην ἀνεβάλλετο Φοιβάδι μολπῆ. (Nonn.
D. 19.100-102).

Oiagros as the second singer follows the first (πρότερος, v. 80) singer Erechtheus in an exchange of songs.

9. αὐτὰρ ὁ φορμίζων ἀνεβάλλετο Κύπριν αἰεῖδεν (Nonn. *D.* 24.242). The singer, Lapethos, has recently completed one song (vv. 230-236). Now he begins singing another one on a different theme.

Whether there are two separate voices, or one voice with two separate utterances, each of these nine hexameter passages invariably has one of the terms under discussion (ἀμβλήδην, ἀνεβάλλετο, ἀμβάλειν, ἀναβάλλειο) marking the introduction of a second song, or a second phase in the performance. Sometimes its position in the sequence is emphasized by words such as δεύτερος (5, 8). In the majority of cases, moreover, the chrono-

logical priority of the first utterance, although intrinsically obvious, is also emphasized by some such term as ἐξῆρχε (1), ἄρχοιτο (2), ἄρξατο (4, 5), ἄρχη (6), πρᾶτος (4, 5), πρότερος (6, 8). For each of these passages there is, then, endophoric and explicit evidence that the verb and adverb under examination are to be defined in terms of a “second or subsequent vocal performance.” Thus the aggregate of these examples indicates that there was a long-lived convention of hexametric poetry whereby the verb ἀναβάλλομαι or the cognate adverb is conditioned by an earlier ἀρχή (or something similar). This would insure that the linguistically and poetically knowledgeable reader or auditor encountering ἀμβολάδην or ἀναβάλλομαι would be conditioned to know that they indicate a second, or follow-up, or delayed activity. The next stage of inquiry is to see whether the formula can apply in contexts where only the second side of it is explicit.

10. ἦ τοι ὁ φορμίζων ἀνεβάλλετο καλὸν αἰεῖδεν, (*Od.* 1.155). Phemios is the subject here. This marks the first occasion in the poem on which he sings. The situation, however, is set *in medias res* and this verse is immediately preceded by the statement, with the imperfect verb ἦειδε, indicating that Phemios was in the habit of singing under compulsion from the suitors. A plausible sense for ἀνεβάλλετο, therefore, would have him resuming his singing after an interruption or an interval. The case of Demodokos considered above (2), virtually a verbatim match for this one, affords some corroboration for that possibility as does the other occasion (11 below) on which Phemios himself sings.

11. ἀνὰ γὰρ σφισι βάλλετ' αἰεῖδεν / Φήμιος (*Od.* 17.262-263). Here it is doubly apparent that this is not Phemios's first song because of the general earlier statement that he was accustomed to sing in the court and the particular statement that he sang of the return of the Greek warriors from Troy (1.154). In the present passage the topic of his song is not revealed but “he resumes” (ἀνα ... βάλλετο) his song at the point when the

returning Odysseus reaches his palace, an event which furnishes a logical sequel to the song that he had been singing earlier.

All of the hexameter contexts of the relevant terms, then, accommodate a sense of “resumption, recommencement” of a singing performance. That is even true of the minority of such contexts that do not explicitly indicate a prior performance. I use the term “singing performance” advisedly because there is explicit evidence of singing in all of the passages, whereas instrumental accompaniment occurs in most, but not in all of them. While most of the non-instrumental instances fall in the later chronological ranges (i.e. in Theocritean passages and Nonnus), one of the earliest, the passage from the *Iliad* (1) is also non-instrumental.¹ In any case the evidence suggests that the primary semantic ingredient of ἀμβολάδην and ἀναβάλλομαι is neither vocality nor instrumentality but the notion of delayed or postponed performance. This latter point can be corroborated by a passage which demonstrates that the same counterpoising of ἄρχω and ἀμβολάδην could, whether by metaphorical adaptation from the field of music or not, be applied in non-musical contexts. This is an elegiac distich from a poem attributed to Archimedes: Ξανθοὶ δ’ αὐτ’ εἰς ἓν καὶ ποικίλοι ἀθροισθέντες / ἴσταντ’ ἀμβολάδην ἐξ ἑνὸς ἀρχόμενοι (*Bon.* 18-19). Here also an earlier occurrence is marked by ἄρχω and its eventual sequel by ἀμβολάδην, as the cattle which had a common origin are, after an interval, gathered together again into a unity. Essentially the same point about resumption after an interval in non-musico-poetic situations is illustrated by a hexameter passage of Aratus (1.1070), albeit without any balancing form of ἄρχω.

Not one of the passages considered thus far actually uses the noun ἀναβολή which, however, implicitly underlies ἀμβολάδην and ἀναβάλλομαι. While that noun is defined as “proem,

¹ Pace West (1981: 122) and Robbins (1996: 629) who see the absence of instrumental accompaniment as a late development.

prelude, prologue” in its musico-poetic contexts, it commonly means “delay” or “postponement” elsewhere, in every phase of the language from Homer (*Il.* 2.436; *Od.* 19.584) on. The passages examined above provide a basis for reconciling these two, seemingly disparate, meanings of the noun; for an effect of a prelude or prologue is to delay its sequel. In other words, ἀναβολή meaning “delay, postponement” has come to mean “musico-poetic delay or postponement, i.e. proem or prelude.” It is perhaps easier to see this reflected in the case of the adverb than it is with the verb. Whereas ἀμβολάδην quite predictably can mean “delayedly, with postponement” and hence “following an earlier performance or earlier part of a performance,” ἀναβάλλομαι is not as readily susceptible to definition as “act after an interval or a delay” and hence “act after an earlier performance.” That, though, is the sense that is clearly dictated by the preceding analysis of several hexametric passages which have the subject of ἀναβάλλομαι affected by the delay rather than causing it. A plausible path of semantic evolution for ἀναβάλλομαι might run as follows, with one of its commonly attested meanings as the starting point. “Postpone, delay, defer” (see LSJ s.v. B.II.1) > “be subject to postponement, delay, deferral” > “be subject to postponement, delay, deferral in a musical or poetic performance” > “execute a later part of a musical or poetic performance.” The inevitable interim conclusion, therefore, is that “*strike up, begin to play or sing,*” the definition offered for ἀναβάλλομαι by LSJ in passages 2,4, 6 (in 1996 Supplement) and 10, is at best inadequate, as it would also be for 5, 7, 8, 9 and 11. *Mutatis mutandis* similar objections apply to the definitions of LSJ for ἀμβολάδην in passage 3 (“*like an ἀναβολή or prelude*”) and of Voigt (*LfgrE*, s.vv.) for ἀμβλήδην and ἀμβολάδην in passages 1 and 3 (*einleitend, als Einleitung*).

It remains now to consider non-hexametric passages with musico-poetic content which either include or imply the noun ἀναβολή.

12. τᾶς ἀκούει / μὲν βάσις ἀγλαΐας ἀρχά, / πείθονται δ' ἄοιδοι σάμασιν / ἀγησιχόρων ὅπταν προοιμίων / ἀμβολὰς τύχης / ἔλελιζομένα. (Pi., P.1.2-4). The evidence considered above showing cognates of ἀμβολά balanced against various forms of ἄρχω make it tempting to see a similar contrast here. What seem to be balanced in the μὲν-δέ clauses here, however, are two aspects of a choric performance, the dance (βάσις) and the song (ἄοιδοί), both of which heed the phorminx. The singers obey the phorminx whenever it creates the προοιμίων ἀμβολάς. It has been argued above that if ἀναβολή means “proem, prelude, etc.,” that is because a proem or prelude entails a delay or postponement of the next part of the performance. On that basis there are two possibilities for the analysis of the construct προοιμίων ἀμβολάς. Either it refers to instrumental preludes that postpone vocal proems, or it refers to the delays that *are* proems. Since the phorminx produces the ἀμβολαί, and since προοίμια might be expected to be vocal, the former seems more likely. The idea, in any case, must be that the singers await completion of the ἀμβολαί before beginning the next phase of a performance. At that point the singers might, to borrow phrases from hexameter passages, follow up by singing ἀναβολάδην (i.e. “after a delay or interval”), or they might sequentially proceed to sing (ἀναβάλλοντο ἀεΐδειν).

13. εἴρειν στεφάνους ἔλαφρον ἀναβάλεο (Pindar, N. 7.77). The imperative ἀναβάλεο has always been taken to mean something like “strike up,” “play the prelude, “begin the performance” despite the problematic fact that it does not occur anywhere near the beginning of the overall performance. The verse does, though, occur immediately after some ostensibly apologetic words about the performance thus far, along with an indication that compensation might be made (vv. 75-76). The words that follow immediately, moreover, indicate that the Muse is in the process of creating a musico-poetic performance (metaphorically masked as a material artifact). I suggest accordingly that ἀναβάλεο refers to the performance of this new creation which will be the remainder of the poem (vv. 80-105)

and which begins, appropriately, with an injunction to be mindful of Nemean Zeus who is now mentioned for the first time in the poem. The meaning of ἀναβάλλω, then, will be something like “start the performance over again,” “make a new and delayed beginning to the performance.” (I intentionally present v. 77 without punctuation to allow for the possibility that εἶπεν is a complementary infinitive and that the sense of the verse is “resume the nimble stringing of the wreaths,” a figurative way of saying “make a new beginning to the choric performance.”)

14. ἀδειαί γε μὲν ἀμβολάδαν / ἐν τελεταῖς δις Ἀθηναίων
νιν ὀμφαί / κώμασαν· (Pi. N.10.31-33). According to the prevailing modern understanding of ἀμβολάδαν, the voices of the Athenians are said to have celebrated the victor Theaios “in preludes.” The scholion on this passage quoted above does provide an alternative that is consistent with the meaning of ἀμβολάδην identified in passages 1 and 3 above. Only rarely has this alternative been accepted by a modern scholar (Heyne translated ἀμβολάδαν as *per intervalla*²), yet it yields good sense in a context that catalogues the victor’s prior victories. Thus ἀμβολάδαν ... δις indicating two renewals of encomiastic performances after an interval implies an initial performance as well and suggests a possible total of three victories celebrated in song at Athens. Here of course the intervals that defer performance of encomiastic songs are external to the songs themselves so that ἀμβολάδαν here exemplifies the semantic bridge between the more general sense of the implicit ἀναβολή (“interval, deferral”) and its specific poetic sense.

The three Pindaric contexts accommodate the meaning of the musico-poetic ἀναβάλλομαι and ἀμβολάδην identified in the hexametric contexts. None of the fourteen poetic passages considered to this point, moreover, seem more congenial to the standard definitions of the modern lexica and many of them in fact could only accommodate those definitions with some

² Heyne, ed. (1824: II, 81).

semantic or logical awkwardness. Many of the remaining poetic passages in which the terms carry a musico-poetic significance fall into a category of their own inasmuch as they have to do, explicitly or allegedly, with dithyramb, a genre in which the ἀναβολή was evidently a conspicuous and well-known feature. These passages have all been examined, together with supplementary prose testimonia, in a study of the dithyrambic ἀναβολή by G. Comotti whose concluding hypothesis is that the ἀναβολή was a monodic and preliminary part of the performance which was followed by the choric and strophic part such as we know from extant dithyrambs.³ This theory is fully compatible with the conclusions reached above about the relationship of the ἀναβολή to a subsequent part of a performance even though Comotti does not himself recognize such a relationship in any of the hexameter passages that he considers. Most of the poetic passages concerned are from Comedy and some of them (e.g. Ar. Av. 1385-1386; Pax 830-831) are indifferent to the semantic questions being considered here. A couple of the passages, though, call for some discussion.

One of them is from the *Baptai* of Eupolis (fr. 5): αὐλησον αὕτη κύκλιον ἀναβολήν τινα. By itself this indicates nothing more than a call for a flute divertimento of some sort, but the *Lexicon of Photius*, which has preserved the fragment, states, on whatever authority, that it refers to a dithyrambic proem. Something dithyrambic is indeed plausible in the context of the *Baptai* but the dithyrambic ἀναβολαί seem, on other evidence, to have been vocal and προοίμιον seems intrinsically inappropriate (given the usual vocal sense of οἴμη) for an instrumental performance. If dithyrambic, then, Eupolis's ἀναβολή might instead resemble the type of instrumental performance, antecedent to the proem, suggested above in the discussion of Pindar P.1.3.

³ Comotti (1989: 112-117). Cf. Zimmermann (1992: 22).

More complicated than those Aristophanic passages in which the noun is used is the following one from *Peace* with its two verbal forms.

Νῆ τὸν Δί', ὡς τὰ παιδί' ἤδη 'ξέρχεται
 οὐρησόμενα τὰ τῶν ἐπικλήτων δεῦρ', ἵνα
 ἄττ' ἄσεται προαναβάλληται, μοι δοκεῖ.
 ἀλλ' ὅ τι περ ἄδειν ἐπινοεῖς, ὦ παιδίον,
 αὐτοῦ παρ' ἐμὲ στὰν πρότερον ἀναβαλοῦ 'νθαδί. (1265-1269)

In every earlier instance in which ἀναβάλλομαι is used with reference to a verbal performance it has been found to indicate a reaction to, or a following up on, the ἀναβολή, an earlier part of the performance. To assume such a meaning here might require understanding πρότερον ἀναβαλοῦ as something like “perform the second part first.” Such an apparent absurdity is not impossible in an Aristophanic context. But there are other comic possibilities afforded by the micturient addressees, for the same verb can be used of gushing liquid (LSJ s.v. ἀμβολάδην I; ἀναβάλλω I.4; ἀναβολή III.2). Similar word-play involving vocal utterance and urgent discharge of liquid might inhere in προαναβάλληται. All such speculation about πρότερον ἀναβαλοῦ notwithstanding,⁴ it appears that here, for the first time, variants of the verb might mean “perform the ἀναβολή” or “utter the proem or prologue or first part of the performance.” Certainly that is the meaning attested for προαναβάλλομαι in Isocrates’ *Panegyricus* (39) and in several much later prose passages (Theodorus Hexapterygus, *Epitaphium in Stephanum Choregetopulum* 227.10; Nicetas Choniates, *Or.* 8.83.24; *Hist.* 1.4.126; Michael Psellus, *Or.* 25.125). Since it is known that a more general sense of ἀναβάλλομαι is “delay, postpone,” it is possible that προαναβάλλομαι was coined to convey the narrower sense of “delay or postpone initially,” thus filling a semantic slot that ἀναβάλλομαι, by reason of its demonstrated meaning “perform following, or subject to, delay or postpone-

⁴ See now Egan (2005:607-609).

ment” left vacant, at least in the micro-lexicon of music and poetry. Another possibility is that the references in this passage of the *Peace* are to an utterance that preceded the ἀναβολή, a προαβολή, to use a term attested by a Pindaric scholion (on *N.* 10.31. Cf. Phot. *Lex.* and Hsch. *s.v.* προούλια) or a rehearsal, as a scholion on this very passage of Aristophanes suggests by glossing προαναβάλλεται with προμελετήσεται.⁵ It might actually be, though that προαβολή, here implicit in προαναβάλλεται, represents a more specific sub-category of the comprehensive ἀμβολή if the latter covers both poetic preludes *and* interludes, that is anything that would put off another part of the performance until later.

Because context and circumstances make it impossible to determine precisely the meaning of ἀναβαλοῦ at v. 1269 of *Peace*, it remains a possibility, but only a possibility, that it witnesses to the sense of ἀναβάλλομαι (προοιμιάζω) traditionally favoured, but here questioned, in passages such as *Pi. P.* 7.77, *Od.* 1.155 and 8.266.⁶ If Aristophanes actually attests to this meaning he would be the earliest, and the sole poetic, witness to a meaning which otherwise is presented explicitly only in scholia, lexica and the commentary of Eustathios.

No evidence has emerged that would challenge the common modern understanding of ἀναβολή as “proem, striking up, beginning” in some contexts. The fact is that the noun, as compared to the verb and adverb, actually occurs in very few poetic contexts. In what is possibly its unique occurrence in poetry as a musico-poetic term, at *Pi. P.* 1.3, it seems to vindicate the lexicographic tradition. If all of this is true for the noun it might be a logical expectation that the cognate adverb should mean “in the manner of a proem, etc.” and that the cognate verb should mean “begin, strike up, perform a prelude.”

⁵ Cf. West (1981: 122).

⁶ See West (1994: 205, n. 33) where *Pi. P.* 1.3 is cited, apparently to document this sense of the verb although it is the noun that actually occurs there.

A review of the poetic contexts for the verb and adverb, however, has led in all cases (with the possible exception Ar. *P.* 1279) to rejection of the prevailing interpretation which would seem to owe its strength and longevity to indiscriminate or uncritically selective reliance by modern interpreters on ancient scholia and glosses. In fact the menus presented by some of the same ancient authorities do include alternatives that are compatible with what has been seen above to be the evidence of the poetry itself. The explanations excerpted earlier from the scholia on Homer (*Il.* 22.476) and Pindar (*N.* 10.30) are actually echoed by others. So when Apollonius (*Lex.* 26.28) glosses ἀμβλήδην with ἀναβολάδην, ἀπὸ προομίου (cf. Hsch. 3505.1 and *EM* 80.20 verbatim), i.e. "delayedly, after a proem," he presents a brief and elliptical variant of the Homeric scholion's ἀμβλήδην: ἀντὶ τοῦ οὐκ ἀπὸ τῶν παρεστώτων, ἀλλ' ἐκ προομίων.

The evidence and arguments considered herein can be summarized in the following definitions of musico-poetic usage.

ἀμβολή, ἀναβολή. 1. *delay, postponement, deferral* hence 2) *musical or poetic delay, postponement, deferral* hence 3) *prelude, proem, prologue.*

ἀμβλήδην, ἀμβολάδην, ἀναβολάδην. *following, subject to, or conditioned by a delay, postponement, deferral, interval commonly in a musico-poetic sense, i.e. following, subject to, or conditioned by a musical or poetic ἀναβολή, i.e. by a prelude, prologue, interval or prior utterance; anew, afresh.*

ἀναβάλλομαι. 1. *be subject to or conditioned by an ἀναβολή, i.e. musical or poetic delay, postponement, deferral, prelude, proem.* 2. (according to various scholiasts, commentators and lexicographers) *perform an ἀναβολή, i.e. a musical or poetic delay, postponement, prelude, prologue, proem.*

προαμβολή, προαναβολή. *a preliminary performance that precedes an ἀναβολή, or a specific type of preliminary or initial ἀναβολή (as distinct from an ἀναβολή that might be an interlude.); possibly a rehearsal.*

προαναβάλλομαι. *utter a musical or poetic (or rhetorical) prelude preface, prologue or proem; utter something that precedes an ἀναβολή.*

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