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THE METRE OF CERCIDAS

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I

The *editio princeps* of P.Oxy. 1082² brought to light considerable fragments of Cercidas' *meliambi*, which came to join the few *reliquiae* of Cercidas' poetry already known by indirect tradition.³ The papyrus, however, did not offer any colometric arrangement, so that the delimitation of the cola, which are astrophic dactylo-epitrites as is mostly the case in the Hellenistic period,⁴ became a rather complicated issue.

Soon after the *editio princeps*, Maas⁵ worked out the following scheme for all the *meliambi* excluding the third:

$$\begin{array}{l} \left. \begin{array}{l} a^1 \text{ --}\cup\cup\text{--}\cup\cup\text{--} \\ \quad \quad \quad \text{vel} \\ a^2 \text{ --}\cup\text{--}\cup\text{--}\cup\text{--} \end{array} \right\} a \\ \left. \begin{array}{l} b^1 \text{ }\cup\text{--}\cup\text{--}\cup \\ \quad \quad \quad \text{vel} \\ b^2 \text{ }\cup\text{--}\cup\cup\text{--}\cup\cup\text{--}\cup \end{array} \right\} b \end{array}$$

ordo membrorum: a (a¹ vel a²)/b/a/b/a/b....a *pausa nulla*.

This delimitation of cola worked for a high percentage of the *meliambic* verses, but failed when Maas and, after him, Arnim,⁶ tried to extend it to the whole *meliambic* corpus with the exception of the third fragment (= fr. 3 Livrea): the metrical principle derived from observation of the text was used to justify modifications of that text. Something similar happened to the third *meliambus*: most editors - nine up to now - have tried to find in it a metrical law, and then to make the text consistent with that law.

The illegitimacy of this procedure was soon denounced by G.Fracaroli⁷ and, especially, by U. von Wilamowitz-Moellendorff,⁸ who reacted against the strictness of Maas's

¹ We would like to thank Professor L.E.Rossi (Rome) for reading the manuscript of this essay and improving it with his suggestions; to Professor F.Williams (Queen's University, Belfast) and J.L.Calvo (Granada) for their help in revising the English and for their valuable remarks; to Professors J.Luque and J.Lens (Granada) for advice; last but not least, to Dr. L.Lomiento (Urbino) for useful comments, which, naturally, do not imply agreement with the content of the paper. The mistakes which remain are, of course, our own.

² A.S.Hunt, *The Oxyrhynchus Papyri*. Part VIII (London, 1911), pp. 20-59.

³ Frs. 1-3, 11-15 Powell; 6-8, 10-11 a-b Diehl; 54-59 Livrea.

⁴ See West's inventory of Hellenistic dactylo-epitrites in *Greek Metre* (Oxford, 1982), pp. 139f.

⁵ Cf. "Cercidae cynici meliambi nuper inventi κωλομετρικά instructi", *BPhW* 32 (1911), col. 1011.

⁶ "Zu den Gedichten des Kerkidas", *WSt* 34 (1912), pp. 1-10.

⁷ *RFIC* 40 (1912), p. 125 n. 2.

⁸ Cf. "Kerkidas", *Sitzungsber. preuss. Akad.* 1918, pp. 1138 ff. = *Kl. Schr.* II (Berlin, 1941), pp. 128 ff.

conception and favoured a greater plurality of metrical forms, a trend which after some decades has been revived by L.Lomiento.⁹

Following the sequences transmitted by the papyrus, we shall attempt in this article to describe first the alternation between the basic cola of the verses, and afterwards that between them and their functional variants; finally, we shall propose a new colometry for the third meliambus.¹⁰

II

Maas's conception of the meliambi as systems has been generally accepted because of the fact that the cola are separated by diaeresis without elision, but never by pause.¹¹ Such a conception imposes great limitations. To begin with, Maas talks about "strophes which are wholly peculiar to the strictly regular 'meliambi' of Cercidas", "closely akin to the distichs" (§ 68), but we are not given any information about the nature of such strophes. He may be referring to the grouping of periods in a new unit marked by the presence of a *clausula*, but this would contravene Maas's inclusion of the systems in the *astropha*. Secondly, the term strophe applied to a given unit makes no sense unless a recurrence (τροπή) of that unit can be detected.¹² According to Maas, the distinctive feature of a system would depend on a strong internal respiration; however, the respiration derived from the four cola is not comparable with the recurrence of a unique unit (e.g. anapaest, iambus, trochee) in continuous synapheia. Therefore, what Maas considered as closely akin to distichs should be regarded as dicola, i.e., as single verses marked with final pause; in fact, this seems to be the more accepted conception of the meliambic verses.¹³

Nevertheless, if we accept this solution we should first explain the special nature of the diaeresis between the cola, which is different from that which separates dicola. In this point of junction of cola we can observe the rhythmical continuity known as *synapheia*, the phenomenon which helps to verify the coalescence of cola into a larger unit.¹⁴ Some proofs can be given in favour of the existence of synapheia:

- Instances of rhythmic-prosodic synapheia:

⁹ Cf. e.g. "Nota a Cercida, fr. 1, 11-12 D. (= 2, 11-12 Livrea)", *QUCC* n.s. 27 (1987), pp. 97-100 and "Cercida, fr. 3 Livrea; problemi di interpretazione testuale e metrica", *QUCC* n.s. 29 (1988), pp. 101-109.

¹⁰ With slight modifications, the signs and abbreviations that we shall use will be those advocated by L.E.Rossi, s.v. "Verskunst", *Der kleine Pauly* 5 (1975), cols. 1210-1218. Because of the fragmentary state of P.Oxy. 1082, some of the metrical proposals will be mere suggestions and will be marked with an asterisk.

¹¹ Cf. P.Maas, *Greek Metre*, transl. by H.Lloyd-Jones (Oxford, 1962), §§ 17, 68; D.Korzeniewski, *Griechische Metrik* (Darmstadt, 1968), p. 128.

¹² We find the same inadequacy in Arnim's attempt to divide up the meliambi into strophes corresponding to units of sense; cf. "Zu den Gedichten des Kerkidas" (n. 6), pp. 1-10.

¹³ Cf. E.Livrea (ed.), *Studi Cercidei (P.Oxy. 1082)*, "Papyrologische Texte und Abhandlungen" 37 (Bonn, 1986); the references to the meliambi will be made according to this edition; see also Lomiento, "Cercida, fr. 3 Livrea" (n. 9), p. 102.

¹⁴ See L.E.Rossi, "La Sinafia", *Studi in onore di Anthos Ardizzoni*, edited by E.Livrea & G.A.Privitera (Roma, 1978), vol. II, pp. 791-821.

I,13 χὼ Φαέθων μονάδι | γλήναι παραυγῆ
 I,20 εἶπεν ἐν Ἰλιάδι· | ῥέπει δ', ὅταν αἴκιμον ἄμαρ

In these lines the sequence of two consonants (or the lengthened consonant) after the vowel at the end of the first colon avoids the element *brevis in longo*.

- More illustrative is the presence of verbal synapheia in these two instances:¹⁵

I,15 πῶς ἔτι δαίμονες οὔτοι μήτ' ἀκούαν¹⁶
 55,3 τὰν σοφίαν πέλας ἔστακυῖαν ἄνδρες.¹⁷

-*Mots metriques* do not exist between verses, but are found between the two cola of the same verse:

V,4 π[άντα] θεῖ κηλάνεται | γὰρ .[— ∪ —]τα
 VIb,5 κεπτοσύνας κεν[ά] μῆ | σπουδὰν ποιεῖθα[ι]

The presence of prepositives before, and postpositives after, the diaeresis and their absence at the beginning or end of verse, respectively, is another feature though not a conclusive one in favour of the special status of the diaeresis between cola.

The existence of hiatus at the cola-junction may possibly be regarded as an objection against this dicola-structure. However, individual analysis of each instance may render them less important:

(1) The most flagrant instance is I,7 ἦι· ἦ, similar to the only one found between words in the whole Pindaric corpus.¹⁸ However, it must be remembered that the sentence ῥεῖα γὰρ ἔστι... ἦι (I,6-7) is parenthetical and, like all parentheses, implies a pause and a special modulation of voice.¹⁹

(2) The change of conditions of enunciation, in short, a citation, can be put on the same level as the parenthetical phrase, in that it is the mimesis of a different person and also implies a pause and a special modulation of voice. The instance is II,31 μναμόνι εὐε· | "οἶκος γὰρ ἄριστος κτλ.²⁰

¹⁵ Cf. Anacr. *PGM* 416,3 (= fr. 99,3 Gentili).

¹⁶ οὔτοι II: sscr. τοι (i.e. οὔτοι τοί), ουνοι in marg. Editors have accepted Hunt's correction οὖν τοί [(n. 2), p. 52], a slight modification of the marginal note.

¹⁷ ἄνδρες Wilamowitz: ἀνέρες vulg. Wilamowitz's correction [*apud* Hunt (n. 2), p. 50] seems right for two reasons: (a) otherwise, we would find a blunt hemiepes (ἀνέρες ὄν τὸ κέαρ), but also an alkmanium (τὰν σοφίαν πέλας ἔστακυῖαν — ∪ — ∪ — ∪ — ∪ —) with a contraction of a *biceps* in a very unusual place; (b) with the correction we obtain, along with the possible rhyme σοφίαν-ἔστακυῖαν, a balanced verbal typology (4-2-4-2).

¹⁸ Cf. Pind. *I*, 1,16 ἦ Κατορείωι ἦ Ἰολάοι· ἐναρμόξαι νιν ὕμνωι; see Maas, *Greek Metre* (n. 11), § 141; West, *Greek Metre* (n. 4), p. 15 n. 22.

¹⁹ Cf. E. Schwyzer, *Griechische Grammatik*, vol. II, (Munich, 1950), pp. 705 f. and "Die Parenthese im engern und weitern Sinne", *Kleine Schriften*, edited by R. Schmitt (Innsbruck, 1983), pp. 80-123, esp. pp. 108 f., with bibliography. The parenthetical character of this sentence was pointed out by Arnim, "Zu den Gedichten des Kerkidas" (n. 6), p. 10.

²⁰ Lomiento, "Cercida: fr. 3 Livrea" (n. 9), p. 105 n. 45, has defended the hiatus against all other scholars, who prefer the correction μναμόνευ'. Prof. Calvo has drawn our attention to the fact that οἶκος, as a word originally beginning with F, frequently occurs in epic verse preceded by a short final vowel in hiatus; cf. e.g.

In short, the word-end between cola has a special nature inside the typology of endings of rhythmical units:

- It is more than a diaeresis, as we can find some instances of hiatus²¹ (perhaps *brevis in longo* as well);

- It is less than a pause, which would allow us to establish a verse-end. Firstly, because of the restrictions imposed upon hiatus (it can appear in principle only in special conditions: changes of modality, changes of enunciative conditions, citations, parentheses); secondly, because of the existence of synapheia (verbal or rhythmic-prosodic).

This word-end is very similar to the one of asynarteta in the Cologne Epode.²² This Archilochean Epode breaks the rules of internal verse-structure of the asynarteta (word-end between the two cola without hiatus and/or indifferent ending). This would mean that asynarteta actually are two separate verses, and not two cola in a single verse.²³ Nevertheless, Rossi has maintained that we must go on printing asynarteta as single verses because of Hephaestion's metrical definition, which is confirmed by the practice of the papyri.²⁴ From a hypothetical stage in which the cola would still be independent verses, Rossi proposes that a beginning of the association between the cola in a single verse could be found in Archilochean asynarteta by what he proposes to call a "diaeresis with licence", that is, "stronger than the usual diaeresis, but a diaeresis none the less and no verse-end at all, a position where hiatus and indifferent ending are possible" (p. 215);²⁵ the impression of verse-end at the end of the first colon would probably be neutralized by the effect of the musical accompaniment. Later, with Hipponax and other contemporary poets, the licenses

Od. IV,95 καὶ ἀπώλεσα οἶκον; IX,35 πίονα οἶκον; Hes. *Op.* 150 χάλκεοι δέ τε οἴκοι; h.hom. 4,61 κατὰ οἶκον. As Cercidas was an admirer of Homer and the Homeric poems, it would not be surprising for him to have followed this epic use. Curiously, another case of possible anomaly in the point of the diaeresis coincides with a citation: cf. I,20 εἶπεν ἐν Ἰλιάδι· | "ρέπει δ', ὅταν αἴσιμον ἄμαρ κτλ., which can be explained as a case of *syllaba brevis in elemento longo* as well as a positional lengthening (...-ni-li-a-dir-re-...; see above).

²¹ We may add to these instances I,35 φῶτ[ε] ἐλα[φρόνοιοι· | αἰ γὰρ κα]τᾶιξ κτλ. The hiatus is the result of Arnim's first conjectural restoration αἰ γὰρ; cf. "Zu den Gedichten des Kerkidas" (n. 6), p. 5. Later (*ibid.*, p. 370) he offered a second supplement (τάχ' αἰ) in order to avoid the hiatus he had created. But the first supplement is not, we think, to be avoided, if we bear in mind that the vocative, a mean of expressing a non-declarative modality, appears frequently in instances of hiatus. See Maas, *Greek Metre* (n. 11), § 141; West, *Greek Metre* (n. 4), pp. 14 f., esp. p. 15 n. 24.

²² Cf. R.Merkelbach & M.L.West, "Ein Archilochos-Papyrus", *ZPE* 14 (1974), pp.98-113.

²³ This view was held by Merkelbach & West, *ibidem*, p. 102.

²⁴ Cf. L.E.Rossi, "Asynarteta from the Archaic to the Alexandrian poets: On the authenticity of the New Archilochus", *Arethusa* 9 (1976), pp. 207-229. Italian readers can use the translation of this paper in the work by several authors *Problemi di metrica classica* (Genoa, 1978), pp. 29-48.

²⁵ This suggestion is supported by B.Palumbo Stracca's analysis of the ancient metrical theory and her definition of asynartetus as "un verso composto, caratterizzato anzitutto dall'eterogeneità dei *cola* componenti, e inoltre dalla tendenza ad avere fine di parola (occasionalmente accompagnata da iato e da *elementum indifferens*) in concomitanza con la fine del primo *colon*"; cf. *La teoria antica degli asinarteti* (Rome, 1979), pp. 84-86. See also B.Gentili, "L'asinarteto nella teoria metrico-ritmica degli antichi", *Festschrift für R.Muth*, edited by P.Händel & W.Meid (Innsbruck, 1983), pp. 135-143.

of this diaeresis would be reduced in order to give more cohesion to the cola, a trend which culminates with the *enjambement* of choral lyric. In a symmetrical scheme, the Hellenistic poets would have emulated the stage of regularity of diaeresis between the two cola,²⁶ while Horace (cf. *Epodes* 11 & 13) would not be, as has been thought, a case of misunderstanding of the poetic tradition, but rather, a specially faithful imitation of Archilochean epodic poetry. If our analysis of the metre of Cercidas is right, Cercidas would find his place as a missing link between Archilochus and Horace.

III

Now that the dicola-structure of the meliambi has been recognized, we shall seek to describe the metrical law organizing them.

The four schemes singled out by Maas as constituents of the meliambi correspond to the sections of the dactylic hexameter and the iambic trimeter:²⁷

(1) <i>hemiepes</i> (hem)	— ∪ ∪ — ∪ ∪ —
(2) <i>cat. trochaic dimeter</i> (2trΛ)	— ∪ — ∪ — ∪ — ∪ — ²⁸
(3) <i>penthemimer</i> (pe)	∪ — ∪ —
(4) <i>enhoplion</i> (enh)	∪ [∪] — ∪ ∪ — ∪ ∪ — ∪ [∪]

The opposition established between these four cola are:

	γένος ἴσον (—/∪∪)	γένος διπλάσιον (—/∪)
Blunt cadence and 'Falling beginning'	hem	2trΛ
Pendant cadence and 'Rising beginning'	enh	pe

In our opinion, the alternation of cadences constitutes the one and only basis for the construction of the meliambi: all verses consist of two cola (hemiepes or cat. trochaic dimeter plus enhoplion or penthemimer), generally separated by a diaeresis with licence, and opposed by the alternation of cadences *blunt/pendant* (∪ — / ∪ — ∪[∪]).²⁹ The other features, as we shall see, are not basic principles, but strong tendencies: when the two cola are of the same *genos*, the verse, dactylic or trochaic, has 6 *loci principes* (dactylic 3/3, trochaic 4/2);

²⁶ Cercidas should be included in this group; cf. Rossi, "Asynarteta from the Archaic to the Alexandrian poets" (n. 24), p. 222 n. 20.

²⁷ Cf. Arnim, "Zu den Gedichten des Kerkidas" (n. 6), pp. 2 f.

²⁸ Though in origin an acephalic iambic dimeter, this colon functions as a catalectic trochaic dimeter in the meliambi. As Rossi has pointed out to us, it is preferable to avoid the label *lekythion* for this sequence, in that its central syllable is not free, as in the meliambi, but always short (— ∪ — ∪ — ∪ —); cf. R.Pretagostini, "Lecizio e sequenze giambiche o trocaiche", *RFIC* 100 (1972), pp. 257-273.

²⁹ On the Indoeuropean tradition of this cadence opposition see M.L. West, "Indoeuropean Metre", *Glotta* 51 (1973), pp. 161-187; on its working in Greek metre, J.S. Lasso de la Vega, "Orígenes de la versificación griega", *EClás* 6 (1961), pp. 139-164, esp. pp. 152 ff., where the author insists on the coincidence of *clausulae* as the basic principle of the equivalence and the interchange of cola or verses.

when the *genos* is different, 5 (hemlpe) or 7 (2trλ | enh). The falling beginning of the verse should also be considered as a strong tendency.

Together with these four basic cola, other isofunctional forms occasionally appear, i.e., forms that play the same role of opening-verse or ending-verse cola and present the corresponding cadence. In fact, the rhythmical structure of Cercidean asynarteta is not the same as that of the Archilochean ones, which show a regular return of cola, whereas in the Cercidean poetry the only definite principle is the alternating succession of blunt-ending and pendant-ending cola.

This alternation can be detected in other verses composed by two cola.³⁰ In the case of the cratinean, ··gl can substitute gl·· as verse-opening colon; besides, as verse-ending colon, we know that Eupolis (cf. Heph. 54,24 ff. Consbruch) used the aristophanean and other very irregular forms. Pherecrates treats in fr. 131 K ··gl:ar as interchangeable with gl:ph or ··gl:ph; in fr. 109 K. gllar is treated as equivalent of gl··lar and gl··lph. Hephaestion includes under the name priapean gl··lph together with gllph, forms closely akin to the verses composed by ··gl, gl and gl·· followed by ph or ar.

Another "form of unusual simplicity and freedom"³¹ is found in these verse-opening cola in Anacreon:

PMG 433	ἐγὼ δ' ἔχων κύπφον Ἐρξίῳνι	υ—υ—		ith
	τῶι λευκολόφῳι μετὸν ἐξέπινον	— — υυ—		ith
PMG 434	στεφάνους δ' ἀνήρ τρεῖς ἕκατος εἶχεν,	υυ—υ—		ith
	τοὺς μὲν ῥοδίνοισι, τὸν δὲ Ναυκρατίτην·	— — υυ—		ith

We believe that Cercidas can be considered as a true follower of this freedom of cola substitution: in the meliambi a member of the dicolon can be replaced by an isofunctional metric form, i.e., an end-equivalent form.

Together with hemiepes and cat. trochaic dimeter we find the next alternative verse-opening cola:

<i>cho</i> (—υυ—)	II,5 δεξιτερὰ. ³²
	54,3 ἀλλ' ἀνέβα.
	55,3 ὦν τὸ κέαρ.
<i>pros</i> (X̄—X̄—X̄—)	I,7 χρῆμ', ὄκκ' ἐπὶ νοῦν ἴηι. ³³

³⁰ The information is taken from West, *Greek Metre* (n. 4), p. 96.

³¹ West, *ibid.*, p. 59.

³² The presence of this colon was defended by Wilamowitz, "Kerkidas" (n. 8), pp. 137ff. Of the three choriambic instances detected by him, both Diehl and Livrea have admitted only the last two; cf. *Anthologia Lyrica Graeca*³, ed. by A. Diehl, fasc. III (Lipsiae, 1952), p. 149, and E. Livrea, "La morte di Diogene Cinico", in *Filologia e forme letterarie. Studi offerti a F. della Corte* (Urbino, 1987), vol. I, pp. 427-433, esp. pp. 429 and 432.

³³ The sequence was defended by Lomiento, "Cercida, fr. 3 Livrea" (n. 9), p. 103, n. 31. We also prefer to interpret the sequence as a prosodiac rather than as a telesilleian. The metrical context and the absence of an urgent and emotional tone equally lead us to interpret the next sequence not as a kaibelianus (on which see

	II,12 δὺ' ὄντων ἐκλέγειν. ³⁴
	*V,9-10 χλιδὰ γὰρ [ὄ]ψ[α] τράπ[ει]. ³⁵
cr (— ∪ —)	*II,32 καὶ φίλοισι. ³⁶
	*55,1 νοῦς ὀρῆι. ³⁷
ia dim (∪ — ∪ — ∪ — ∪ —)	VI b, 8 καὶ [ἔκ]μαθ' εὖ τὸν ἴμερον. ³⁸
dod (— ∪ ∪ — ∪ —)	*I,9 τῶν κτεάνων πλέθρον. ³⁹
dod· (— ∪ — ∪ ∪ —)	I.30 οὐθὲν ἔλπομ' ἔχην. ⁴⁰

West, *Greek Metre* (n.4), pp.108ff.), but as one of the schemes of the prosodiac; cf. B.Gentili, *La Metrica dei Greci* (Messina-Florence, 1952), pp. 68-73.

³⁴ Cf. Lomiento, "Nota a Cercida, fr. 11-12 D." (n. 9).

³⁵ Cf. Lomiento, "Cercida fr. 4 Livrea (IV [?] Knox) e 5 Livrea (3 Diehl): due proposte di Supplemento", *QUCC* n.s. 35 (1990), pp. 61-63.

³⁶ This instance of a cretic is uncertain, because the fragmentary transmission prevents any certainty. It may be part of a cat. trochaic dimeter or of a hemiepes. A.D.Knox tried both possibilities; cf. "The Kerkidas Papyrus", I, *CR* 38 (1924), p. 104 (καὶ φίλος πάρεστ' αἰεί) and *Herodes, Cercidas and the Greek Choliambic Poets* (London, 1929), p. 205 (καὶ φίλος, ὄνδρες ἔφα).

³⁷ Wilamowitz, "Kerkidas" (n. 8), p. 140, interpreted the sequence as the final section of a cat. trochaic dimeter.

³⁸ καὶ | []μαθευτονιμερον II; the supplement is suggested by Livrea, who proposes a crasis (κᾶκμαθ') in order to restore the metrical uniformity. However, καί normally shortens before a vowel in the meliambi: cf. I,2 λάρον τε καὶ ἀκρασίωνα, II,4 πραεῖα καὶ εὐμενε[—•]. This shortening is the reason which prevents us from keeping ἀγαθὰ in I,31 καὶ {ἀγαθὰ} Μετάδωκ μελέτω; cf. Hunt (n. 2), p. 53 and P.Maas, *Textual Criticism*, transl. by B.Flower (Oxford 1958, repr. 1967), p. 34.

³⁹ Although preferring the marginal note ολεθρον, which rebuilds the metrical regularity, we have to admit that the reading of the papyrus πλεθρον is metrically acceptable. It has been defended by J.A.Martín García, "Anotaciones al Meliampo 1 Diehl de Cécidas. Problemática y datación", *AnMal* 4 (1981), p. 341 ff.; cf. Livrea, *Studi Cercidei* (n. 13), p. 31. One could adduce as parallel Stesich. *PMGF* 232,2 παιγμοσυνας (τε) φιλεῖ | μολπὰς τ' Ἀπόλλων, where we find the dodrans παιγμοσύνας φιλεῖ — ∪ ∪ — ∪ — (v. 2) instead of the expected hemiepes. (Blomfield removed this with the emendation παιγμοσύνας (τε) φιλεῖ, which has been accepted by Page, Campbell and Davies.) If πλεθρον were to be accepted, the sequence could also be considered as a hemiepes with the second *biceps* contracted (πλέθ' ρον); cf. the responson in Ibycus, *PMGF* S151 between verses Ἄργ]οθεν ὀρνυμένοι (— ∪ ∪ — ∪ ∪ —), 29 ἤλυθον ἐκ Τροία]ν (— ∪ ∪ — ∪ —), 16 ἦρ]ώων ἀρετὰν, 25 θνατ[ὸ]ς δ' οὐ κ[ε]ν ἀνὴρ (— ∪ — ∪ ∪ —) and 12 ὑμ]νῆν Κακκάνδραν (— ∪ — ∪ —). Another parallel might be Stesich. *PMGF* S89,11 εὐρυ]χόρο]ν Τρο(ί)ακ (211222). Moreover, this would not be the only instance of contraction of a *biceps* in the meliambi: cf. VI b, 1]ηθρα κωπτίλλεο [τ]αῦ[τα] (| — | reiz), 6 .[]].]ν εὐρηκ διὰ πασᾶν (X — ∪ — ∪ ∪ — — enh), 7 τότ' ἂν ἴσον τὸν πόθον ἔλκ[η]κ (∪ ∪ — ∪ — ∪ ∪ — — enh). In order to avoid these contractions, at VI b,6 Wilamowitz [*Der Glaube der Hellenen*² (Berlin, 1932; repr. Darmstadt, 1984), vol. II, pp. 286 f. n. 1] corrected εὐρηκ to ὀρῆκ; at VI b, 7 Amim ["Zu den Gedichten des Kerkidas" (n. 6), p. 25] rearranged the sequence of the papyrus to τότ' ἂν τὸν ἴσον πόθον ἔλκ[η]κ, turning a probable adverb into an adjective and altering the word-order. Another instance of dodrans with contraction of a *biceps* in the meliambi may be VI b, 3 τ.[...]μοφλυακεῖν, if we accept the synecphonesis proposed by Livrea, *Studi Cercidei*, p. 153, who adduces as parallel ὄφρυωμένος — — ∪ ∪ *apud* Tim. Phl. *SH* 803 (= fr. 29 di Marco); we would like to thank Dr. Lomiento for a correction concerning the quantity of this sequence.

⁴⁰ Wilamowitz, *apud* Hunt (n. 2), p. 53, corrected ουθενελομ to ουδὲ ἐν ἔλομ', and Page to ουδὲν ἐέλομ'; cf. *CR* 48 (1954), p. 106. The presence in Greek drama of the option οὐθέν/οὐδὲ ἐν with different metrical values could support Wilamowitz's correction, but we should not forget that in Cercidean poetry there is not a fixed metrical form (like the iambic trimeter or the trochaic tetrameter in comedy) but a variety of

Equally we find the next alternative verse-ending cola:

<i>reiz</i> (X̄ — ∪ ∪ — ♪)	VI b,1 κωπτίλλεο [τ]αῦ[τα]
	VI b,3 τόπος ἢ φόβος αὐτό. ⁴¹
<i>ith</i> (— ∪ — ∪ — —)	II,11 οὔκουν κάρρον ἐτί. ⁴²

Between these cola and the basic forms there are two kind of relations:

- choriamb, cretic and reizianum are reduced forms of hemiepes, cat. trochaic dimeter and enhoplion respectively, with the same cadence, *genos* and beginning, the only difference being the number of *principes*:

choriamb (— ∪ ∪ —)	-	hemiepes (— ∪ ∪ — ∪ ∪ —)
cretic (— ∪ —)	-	cat. trochaic dimeter (— ∪ — ∪ — ∪ —)
reizianum (X̄ — ∪ ∪ — ♪)	-	enhoplion (X̄ — ∪ ∪ — ∪ ∪ — ♪)

- among the other forms, some differ from the basic ones in their beginnings (prosodiac of six syllables and iambic dimeter, a rising beginning; ithyphallic, a falling one), and some other (dod, dod ·, prosodiac of seven syllables) in the irregularity of the *genos*.

IV

There are two sequences which do not fit in the previous scheme. Although they function as verse-opening cola, they also show a pendant cadence:

<i>pendant hem</i>	I,21 ἀνδράκι κυδαλίμοιεν ⁴³
<i>trochaic dimeter?</i>	II,31 [-]ιχελώνας μναμόνι ευε

As a rule, editors have eliminated this metrical irregularity by suppressing the last syllable, thus obtaining a blunt hemiepes (ἀνδράκι κυδαλίμοιεν) and a cat. trochaic dimeter ([—]ιχελώνας μναμόνι ευ). Only G.Murray⁴⁴ retained the first sequence of the papyrus, and only Lomiento⁴⁵ the second. Let us consider now the possible grounds supporting this treatment.

The first of the two sequences is a supposed citation from Homer, an important influence on Cercidean poetry. Nevertheless, the citation cannot be found in the *Iliad*, where it is supposed to have been taken from. How can it be explained? We believe that the pendant hemiepes can be understood as a metrical-stylistic reference. Hellenistic poets must have

alternative forms coinciding in the cadence. A similar case is found in Anacr. *PMG* 416 (= fr. 99 Gentili), where we find the dodrans πάντα οἱ χθονίους — ∪ — ∪ ∪ — (v. 2) functioning as verse-opening *colon* in a sequence of dicola composed by hem | pe, sometimes without diaeresis in between, as in v. 3. (Bergk restored the hemiepes with the generally accepted conjecture ζῶσι.)

⁴¹ Instances of reizianum beginning with two short syllables are Corinna *PMG* 675 (e) πελέκεσσι δονεῖτε and *PMG* 848,1-5 alternating with the long beginning: ἦλθ' ἦλθε χελιδὼν | καλὰς ὄρας ἄγουσα | καλὸν ἐνιαυτούς, | ἐπὶ γαστέρα λευκά | ἐπὶ νῶτα μέλαινα.

⁴² Cf. Lomiento, "Nota a Cercida, fr. 2, 11-12 D." (n. 9).

⁴³ κυδαλίμοιεν II.

⁴⁴ *Apud* Hunt (n. 2), p. 53.

⁴⁵ "Cercida, fr. 3 Livrea" (n. 9), p. 105 n. 45.

been impressed by the predominance of the *κατὰ τὸν τρίτον τροχαῖον* caesura over the penthemimeres in the Homeric poems.⁴⁶ Cercidas frustrates the metrical expectations to make the citation sound Homeric. There would then be a rhythmical break between the cola.⁴⁷

The second case is also related to a citation: τὸ τᾶς ῥικνᾶς [⊖] || [—] ιχελώνας μναμόνιευε· "οἶκος γὰρ ἄριστος ἀλαθέως καὶ φίλοις".⁴⁸ Nevertheless, the unexpected *pendant* cadence here focuses attention on the equally unexpected sentiment he proceeds to express. Starting from a citation from Euripides, the poet depicts in the second meliambus the two kinds of love (the good and the bad) as a smooth and a stormy voyage (II,1-14). A fictitious interlocutor (II,15-29)⁴⁹ hurries to interpret these two kinds of voyage as adultery (-) *versus* love of prostitutes (+). Given these alternatives, which does Cercidas favour? For him, the best voyage is, paradoxically, to stay at home. This is the *pointe* of the poem, and Cercidas has unexpectedly broken the alternation of cadences in order to focus attention on the unexpected breach of the metaphorical equivalence woman = sea, that is, on the *aprosdoketon* of the end of the poem.

As we can see, the poet occasionally plays with the basic metrical features of the meliambi. Just as an occasional absence of diaeresis between the cola breaks the metric expectations of the audience, a *pendant/pendant* succession must, therefore, be meaningful in these contexts.

V

There are other procedures which give variety to Cercidean verses. We have already seen the alternation of the basic cola with their alternative forms. At a higher level we find an alternation between all these dicola and the two kinds of verses below:

⁴⁶ In the Homeric poems the 'feminine' caesura predominates over the 'masculine' in the proportion 4:3; cf. West, *Greek Metre* (n. 4), p. 36.

⁴⁷ The break would be similar to the one that occurs in II,11 εἰς λέγων Εὐριπίδας. οὐκ οὐκ κάρρον ἐκτί (2trA | ith ||).

⁴⁸ We agree with Livrea in accepting Knox's integration of fr. 7 Hunt in the lost closing portion of the second meliambus; cf. "The Kerkidas Papyrus", I (n. 36), p. 105. However, it is difficult to establish its right place.

⁴⁹ The defence of love of prostitutes read at II. 24-29 must be put not in Cercidas' mouth, but in a fictitious interlocutor's, maybe Damonimus' whom the poet addresses at v. 2; see F.Lasserre, *La figure d'Éros dans la poésie grecque* (Dis. Lausanne, 1946), pp. 146 f.; Livrea, *Studi Cercidei* (n. 13), pp. 66 and 87; F.Williams, "Cercidas: a Cynic poet?", lecture given at the Colloquium *Poetry and Philosophy in the Graeco-Roman World* (Leeds, 6 May 1988) (unpublished; we would like to thank the author for sending us a copy of the draft). Whether the interlocutor's words run from v. 15 or from v. 24 is difficult to determine because of the *lacuna* of vv. 15-24. We prefer the first option: the interlocutor would speak in order to answer to Cercidas' question at vv. 11-14.

(1) *Reduced verses*. We have an unique instance at I,4 ἄργυρον εἰς ἀνότατα ρέοντα, an Alkmanium.⁵⁰ When we examine its metric scheme —υυ—υυ—υυ— $\overline{\cup}$, it seems clear that it is a verse equivalent to a dicolon, in that it reproduces within itself the alternation of cadences; it begins by falling, as the basic verse-opening cola, and ends with the expected pendant cadence; it differs from the basic verses in that it has only four *principes*.

(2) *Expanded verses*. We have the following instances:

55,1-2	νοῦς ὀρήϊ καὶ νοῦς ἀκούει. πῶς <κ>εν ἴδοιεν	cr pe adonean
*V,5-6	φευξιπόνων ἀν[ἄ γᾶν] φύλα κκιοθήρεπτα κ.[...].ος ἐγχεσίμωρος	hem enh adonean
*V,9-10	χλιδὶ δὲ γὰρ [ὄ]ψ[α] τράπ[ει ε]c ⁵¹ πιμ[ε]λ[αν] μὲν ὠλεσίκαρπον	pros pe adonean

The verses are formed by a dicolon (A|B, A' | B, A | B', A' | B') followed by an adonean (2112 $\overline{\cup}$), which functions as a coda repeating the cadence of the verse-ending colon. This is another way of frustrating expectations: when the audience believe they have identified the verse-end, it runs further than expected, the reverse of what happens with the alkmanium, which ends before expected. As we shall see below, the absence of word-end between the second colon and the adonean in some instances leads us to regard these verses as consisting of two members, one blunt, the other pendant.⁵²

VI

We may schematize the above categories as follows:

- | | |
|------------------------|---------------------------------|
| (1) Normal dicola | A B (occasionally A B) |
| (2) Alternative dicola | A' B , A B' , A' B' |

⁵⁰ As Rossi has pointed out to us, the short final syllable indicates that the Alkmanium functions here as a complete period and not as a colon; cf. R.Pretagostini, "Il *colón* nella teoria metrica", *RFIC* 102 (1974), p. 281; Rossi, "La Sinafia" (n. 14), pp. 804 ff. Against Maas's proposal —υυ—<υυ—> | <—>υυ—υυ—υ, Wilamowitz, "Kerkidas" (n. 8), p. 146 and Livrea, *Studi Cercidei* (n. 13), p. 25, supported the presence of this colon. They adduce as parallels: Heph. 7.2, p. 21 Consbruch (including Archil. fr. 195 West and Anacr. *PMG* 394 = fr. 112 Gentili), Hor. *Carm.* I 7,2 and Aristoph. *Pax* 114ff., to which we may perhaps add Stesich. *PMGF* 240 δεῦρ' ἄγε Καλλιόπεια λίγεια.

⁵¹ We find interesting the supplements proposed by Lomiento, *QUCC* n.s. 35 (1990), pp. 61-63. The author justifies the hiatus created (τράπ[ει ε]c) by adducing the other instances of hiatus in the meliambi; cf. *QUCC* n.s. 39 (1991), pp. 119-120. In fact, the acceptance of the diaeresis with licence renders the hiatus less important.

⁵² Cercidas may have used another type of expanded verse; cf. I,17 f. ἀτεροπαγερέτας | μέσσον τὸν Ὀλυμπον [ἔχων] | ὀρθὸν [τιταίνει], that is, hem | pros (blunt) | pe (pendant) ||, a verse attested in the Stesichorean poetry; cf. e.g. *PMGF* S89, 11-12; 222(b) (= P.Lille 76 A ii + 73 i) 204-5, 214-5, 221-2, 225-6. In this passage it would appear preceded by 2trΛ | enh and followed by 2trΛ | pe. In order to admit this expanded verse we would have to accept the conjectural restoration [ἔχων] proposed by G.Murray [*apud* Hunt (n. 2), p. 53], but it seems to be *brevius spatio*; cf. Livrea, *Studi Cercidei* (n. 13), p. 46. The second supplement was proposed by Wilamowitz, "Kerkidas" (n. 8), p. 148.

(3) Reduced verses

C ||

(4) Expanded verses

A | B Madon || (perhaps also A (or A') | A' | B ||)

It is necessary now to check whether the Cercidean metre with different levels of variation which have been deduced from the fragments of the meliambi I, II, V and VI (a,b) fit III, a poem which, according to Maas, shows a *metrum dactylo-epitriticum generis liberioris*. That is precisely our view, and we would like to offer, following basically Livrea's edition, a new colometry for this fragment; the only metrically pertinent deviation from the reading of the papyrus is the elimination of the *v ephelkystikon* of διέφευγεν (v. 4), which can be explained as an echo of ἔσκειν (v. 2), the verb of the previous sentence:⁵³

- Ἰκιε δμαθεῖς βροτὸς οὔτι ἐκὼν ἔκλαιξε κανθῶς,
 τὶν δ' ἀμάραντον ἔσω κτέρνων καὶ ἀνίκα-
 τον κέαρ ἔσκειν
 πιμελοσαρκοφαγῶν⁵⁴ πάσας μελεδῶνας.
 τῶι [τ]ὶν διέφευγε{v} καλῶν οὐδέν ποκα, πάντα
 5 τεοῖσι δ' ὑπὸ κπλαγγνοῖς ἔσκει['] ἀβρὰ Μουσῶν
 κνώδαλα Πιερίδων θ' ἀλ[ι]ευτάς
 ἔπλεο, θυμέ, καὶ ἰχνευτὰς ἄριτος.
 νῦν δ', ὄκκα μὲν ἐκφάνεες λευκαὶ κορυφᾶι περ[ι]αιω-
 ρεῦνται ἔθ[ε]ιραι⁵⁵
 ..χιλεῶ λάχλαι, κνα[κ]ὸν δὲ γένειον
 καί τι ματεύει
 10 κράγνον [ἀ]λικία{c} χρόνω τ' ἐπάξι-
 ον κολακεύει,
 δερκομένα βιοτᾶς εὐρὺν ποτὶ τέρματος οὐδόν·
 τᾶμος ἐσθλᾶς μὲν δ[

⁵³ Only Lomiento has avoided this elimination, already accepted from the *editio princeps*; cf. a similar instance - in this case corrected in the papyrus - at col. V.11 δεξιτερα[[v]]/ 14-15 αριτελων.

⁵⁴ We think that the accentuation of the papyrus πιμελοσαρκοφαγῶν must be supported against Mayer's conjecture πιμελοσαρκοφάγων [*apud* Maas, *BPhW* 39 (1911), col 1215 n. 21]; cf. J.Lens, "Cercidas, fr. III Livrea", *Florentia Iliberritana* (1990) p. 211, and our "Cercidas sobre la creación poética (Mel. III Livrea)", *Emerita* 60 (1992), pp. 21-29, where an alternative explanation of the fragment is offered that helps to understand the peculiarities in the construction of the second sentence (verses 4-7), that is, the dismembering of the phrase πάντα ἀβρὰ κνώδαλα and the verse enjambements, as a metrical-stylistic echo of the content.

⁵⁵ The term ἔθειραι occupies the verse-end position, as is normal in epic poetry; cf. F.Williams, *Callimachus. Hymn to Apollo. A commentary* (Oxford, 1978), p. 44. In this genre, as in this Cercidean passage, the term can be preceded by a short vowel or diphthong; cf. e.g. h.hom. 7,4 καλαὶ δὲ περισκεῖοντο ἔθειραι, *Ap.Rh.* I,672 λευκῆτιν ἐπιχνοάουσαι ἐθείραις, II, 708 ἄτμητοι ἔθειραι, which leads us to reject Maas's proposal περ[ι]αιωρεῦντ' ἔθ[ε]ιραι ["Cercidae Cynici Meliambi" (n. 5), col. 1015], accepted by the majority of the editors. In the extant Cercidean fragments the diphthong -αι- normally shortens before a vowel; cf. note 38 above. To the instances cited there, may we add now III,2 καὶ ἀνίκατον, 7 καὶ ἰχνευτὰς.

]—̣̣—υυ—υυ— ——υ—	an dim? pe
	—υυ—υυ— ——υυ—	hem reiz
	—υυ—	adon
	—υυ—υυ— ——υυ—	hem reiz
	——υυ—υυ— ——υυ—υ	pros reiz
5	υ—υυ—̣̣— ——υ—	pros pe
	—υυ—υυ—υυ—	alkmanium
	—υυ—υυ— ——υ—	hem pe
	——υυ—υυ— ——υυ—υυ—	pros enh
	—υυ—	adon
	[]—υ—υ— ——υυ—	pros? reiz
	—υυ—	adon
10	—υυ—υυ— υ—υ—υ	hem pe
	—υυ—	adon
	—υυ—υυ— ——υυ—υυ—	hem enh
	—υ— —— [υ—	2trΛ

If our analysis is right, in the remaining section of the third meliambus the poet has utilized all the metric procedures of *uariatio*:

(1) Normal dicola. - They appear only in the last two verses (11 f. = hem | enh || 2trΛ), which seem to begin a series of this type of verses.

(2) Alternative dicola. - In verse 1 we propose to read θαμά]κτις,⁵⁶ a conjectural restoration that avoids both the problem of ending a verse-ending colon with an adverb in -άκτις (blunt) if the adverb is to be separated from what follows, and the need to posit a new type of expanded verse if the adverb is to be retained in our first verse.⁵⁷ Therefore, the first colon is an anapaestic dimeter with diaeresis between the metra and a contraction in a normal sedes (υυ—̣̣— | υυ—υυ—). A good parallel for this verse formed by dim an | pe can be found at *PMG* 846,1 (Hermolochus) ἀτέκμαρτος ὁ πᾶς βίος οὐδὲν ἔχων | πιττὸν πλανᾶται. Verse 4, 5 and 8 begin with different schemes of the prosodiac.⁵⁸ Besides, the

⁵⁶ Cf. Pi. *Ol.* IV,27; *Ne.* X,38; *Is.* I,28.

⁵⁷ The retention of supplements as πολλά]κτις or μυριά]κτις implies the admission of a new type of expanded verse, formed by cr or cho | pros (blunt) | pe (pendant) ||; cf. note 52 above. The supplement πολλά]κτις was proposed by Hunt (n. 2), p. 37, and μυριά]κτις by A.D.Knox, *The first Greek Anthologist* (Cambridge, 1923), p. 36.

⁵⁸ Verse 9 may begin with a prosodiac as well. We have offered Livrea's reading ..χιλεω, which is close to Hunt's and Maas's νακιλεω and to Wilamowitz's νακιλεν. (Hunt (n.2), p.56 admits that a sequence χ(ε)ιλεα "is not quite impossible.") Combining them we propose to read [να]χ(ε)ιλέα(ι) λάχνα(ι) (x—υ—υ—) "with its aged fluff"; cf. Hesych. s.v. ναχαδόν· καθρόν. ὁμοίως ναχειλέε. The gloss in Schmidt's edition (Jena, 1861) appeared this way, and, if our conjecture is right, it must be preferred to the conjectures ναχαλόν and ναχαλέε which appear in Latte's edition (Copenhagen, 1953).

appearances of the reizianum in verses 2, 3, 4 and 9 contribute to the predominance of dactylic sequences.

(3) Reduced verses. - Verse 6 (κνώδαλα Πιερίδων θ' ἀλ[ι]ευτάς) is clearly, as Maas and Powell pointed out, an Alkmanium, which has a parallel in I,4 ἄργυρον εἰς ἀνόνατα ῥέοντα.

(4) Expanded verses. - Verses 2, 8, 9 and 10 show a structure A | BMadon ||, because both here and in V,5-6, 9-10 and 55,1-2, we find a diaeresis between the first colon and the other two; its absence between these last two cola in III,2, 8 and 10 leads us to think that, although these verses are made up of three cola, they are actually only two members, A (blunt) and BMadon (pendant). The recognition of the existence of this type of expanded verse highlights the rhyme of the verse-ends 9 ματεύει / 10 κολακεύει.

Finally, we find in verse 7 a new instance of verbal synarphēia (ἔπλεο, θυμέ, καὶ ἰχνευτὰς ἄριςτος).

VII

If the above proposal is right, Cercidas can be considered as a good example of the Hellenistic literary principles of deviation from traditional literary canons and of mixture of genres (*Kreuzung der Gattungen*).⁵⁹ As the presence of the diaeresis with licence shows, Cercidas emulates the Archilochean asynarteta in his normal dicola, that is, in the basic forms of his meliambi, which constitute a great percentage of the preserved meliambic corpus.⁶⁰ He then occasionally *spielt mit den Formen* by creating different levels of variation (alternative dicola, expanded and reduced verses, enjambement between cola) that make the meliambi approach the dactylo-epitrites of the choral lyric,⁶¹ which leads us to think that Wilamowitz was right when he stated that in 3rd Century theory and praxis dactylo-epitrites belonged to the asynarteta.⁶²

To sum up, we agree with the metrical rule established by Maas for the meliambi, although we have restricted it to the metrical *horizon d'attente* of Cercidas' audience. On the

⁵⁹ Cf. W.Kroll, *Studien zur Verständnis der römischen Literatur* (Stuttgart, 1924; repr. Darmstadt, 1964), pp. 202-224, 242 f.; L.E.Rossi, "I generi letterari e le loro leggi scritte e non scritte nelle letterature classiche", *BICS* 18 (1971), pp. 69-94, esp. pp. 80 ff., with a reference to Cercidas in p. 93 n. 76.

⁶⁰ Cf., e.g., B.Snell, *Griechische Metrik*³ (Göttingen, 1962), p. 50; Korzeniewski, *Griechische Metrik* (n. 11), p. 128; T.Cole, *Epiplōke. Rhythmical Continuity and Poetic Structure in Greek Lyric* (Cambridge, Mass., 1988), p. 219 n. 306.

⁶¹ This connexion has been pointed out by Gentili, *La Metrica dei Greci* (n. 33), p. 129; Lomiento, "Nota a Cercida, fr. 2, 11-12 D." and "Cercida, fr. 3 Livrea" (n. 9), R.Pretagostini, "Cercida", *Da Omero agli Alessandrini. Problemi e figure della letteratura Greca*, ed. by F.Montanari (Rome, 1988), p. 319. For example, there is a striking resemblance between Cercidean asynarteta and Pap. Lille 76 a,b,c (= *PMGF* 222b); there we find dicola (str. & ant. 1, 2, 3; ep. 3, 5), expanded verses of the type A | A'B || (str. & ant. 4,5; ep. 1) and, occasionally, reduced verses (ep. 2); cf. the colometry given by R.Pretagostini, "Sticometria del Pap. Lille 76 a,b,c (Il nuovo Stesicoro)", *QUCC* 26 (1977), pp. 53-58.

⁶² Cf. Wilamowitz, "Kerkidas" (n. 8), p. 155.

other hand, we agree with Wilamowitz and Lomiento in recognizing numerous deviations from the four basic forms, but we have encompassed these in a metrical rule, wider than Maas's, which helps to explain the maximum of sequences while reducing to a minimum the number of modifications of the transmitted text, which is, we think, the aim of metric description.⁶³

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CORRIGENDUM

S. 83, Anm. 17, Z. 3: statt „— ∪ — — ∪ — ∩ — —“ lies „— ∪ — ∪ — ∩ — —“.

⁶³ There is only one sequence which does not fit into our explanation of the Cercidean metre. At col. X,9-11 (= mel. V,7-8) we find ἄδον[ο]π[λ]άγκτων (Livrea: -π[λ]άγκτων ceteri) βροτωνκαμ[α]λεπιταμενωσ — ∪ — — — ∪ — | — ∪ ∪ — ∪ ∪ — 2trΛ | hem, that is, two blunt cola with a rhythmical break in between. Livrea, *Studi Cercidei* (n. 13), p. 127, seems to propose a strophic structure for this fifth meliambus, one strophe ending with ἄδον[ο]π[λ]άγκτων βροτῶν, the next beginning with καὶ μ[ά]λ' ἐπιταμένωσ. Other explanations are possible: (a) it may be due to inadvertence on the part of the scribe, who could jump from a καὶ after βροτῶν to another in the line below; if we accepted this, the text would be ἄδον[ο]π[λ]άγκτων βροτῶν <καὶ — ∪ ∪ — ∪ ∪ — ∩ >. καὶ μ[ά]λ' ἐπιταμένωσ 2 trΛ | <enh> || hem; (b) it might also be another case of the influence of sense on metre. The phrase καὶ μ[ά]λ' ἐπιταμένωσ is the corroboration of the thought expressed in the previous sentences. The frustration of metrical expectation would serve to delimit the *gnome* which constitutes the point of depart of the poet's considerations and to emphasize his solidarity with it. As Denniston pointed out, the phrase καὶ μάλα "even (actually) very much", denotes that something is not only true, but true in a marked degree; cf. J.D.Denniston, *The Greek Particles*² (London, 1954), p. 317.