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THE METRE OF CERCIDAS


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I

The editio princeps of P.Oxy. 1082 brought to light considerable fragments of Cercidas’ meliambi, which came to join the few reliquiae of Cercidas’ poetry already known by indirect tradition. 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, became a rather complicated issue.

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

\[
\begin{align*}
\text{ordo membrorum:} & \quad (a^1 \text{ vel } a^2)/b/a/b/a/b/\ldots/a \\
& \quad \text{vel} \\
& \quad \text{vel} \\
& \quad \text{vel}
\end{align*}
\]

This delimitation of cola worked for a high percentage of the meliambic verses, but failed when Maas and, after him, Arnim 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. Fraccaroli and, especially, by U. von Wilamowitz-Moellendorff, who reacted against the strictness of Maas’s
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 (στροφή) of that unit can
be detected.12 According to Maas, the distinctive feature of a system would depend on a
strong internal responsion; however, the responsion derived from the four cola is not
comparable with the recurrence of a unique unit (e.g. anapaest, iambus, trochee) in
continous 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
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.
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:
  1.15 πῶς ἐπὶ διαίμονες οὗτοι μὴν ἁκούαν
  55.3 τῶν σοφίαν πέλασε ἐκταχύοιαν ἄνδρες.

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

V.4 π[άντα] θεί κηλαυνεται γὰρ.[—ν—]τα
VIIb.5 σκέπτοικόνα κεν[ά] μὴ l πουδάν ποιείθες[ί]

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. (1) The most flagrant instance is I,7 ῥητῶν ἄ, similar to the only one found between words in the whole Pindaric corpus. However, it must be remembered that the sentence ἰπεῖα γάρ ἓρτη... ῥητ (1,6-7) is parenthetical and, like all parentheses, implies a pause and a special modulation of voice.
2. (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 mime of a different person and also implies a pause and a special modulation of voice. The instance is II,31 μναμών, εὖε... "οἴκος γὰρ ἄριτος κτλ."
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 hiatus\(^2^1\) (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.\(^2^2\) 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.\(^2^3\) 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.\(^2^4\) 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);\(^2^5\) 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

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\(^{2^1}\) We may add to these instances I,35 ἐφτ[ε!][ε] §λα[πρῶνοι: | αφι γὰρ κα]τοῖς κτλ. The hiatus is the result of Arnim's first conjectural restoration *αφι*; cf. "Zu den Gedichten des Kerkidas" (n. 6), p. 5. Later (ibid., p. 370) he offered a second supplement (*τάχ* αι) 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-declerative 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.


\(^{2^3}\) This view was held by Merkelbach & West, *ibidem*, p. 102.


\(^{2^5}\) 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 (occasionally accompagnata da iato e da *elementum indifferentes*) 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, 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:

1. *Hemiepes* (hem) 
   \[ _\text{u}_u_u_u_u_u \]
2. *Cat. trochaic dimeter* (2tr\(\lambda\)) 
   \[ _\text{u}_u_u_u_u_u \]
3. *Penthemimer* (pe) 
   \[ \_\text{u}_u_u_u_u_u \]
4. *Enhoplian* (enh) 
   \[ \_\text{u}_u_u_u_u_u \]

The opposition established between these four cola are:

- *Génuon* \( (\text{u}_u_u_u_u_u) \)
- *Diplãion* \( (\text{u}_u_u_u_u_u) \)

Blunt cadence and hem 2tr\(\lambda\)

Pendant cadence and 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 enhoplian or penthemimer), generally separated by a diaeresis with licence, and opposed by the alternation of cadences blunt/pendant \( (\text{u}_u_u_u_u_u) \). 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);

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26 Cercidas should be included in this group; cf. Rossi, “Asynarteta from the Archaic to the Alexandrian poets” (n. 24), p. 222 n. 20.
28 Though in origin an acephalic iambic dimeter, this colon functions as a catalectic trochaic dimeter in the meliambi. As Rossi has pointed 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 \( (\text{u}_u_u_u_u_u) \); cf. R. Pretagostini, “Lecizio e sequenze giambiche o trocaiche”, *RFIC* 100 (1972), pp. 257-273.
when the *genos* is different, 5 (hemlpe) or 7 (2τρα | 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 ··g|ph·; in fr. 109 K. gl|ar is treated as equivalent of gl·|lar and gl·|lph. Hephaestion includes under the name priapean gl·|lph together with gl|ph, 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 | ἐγώ δ' ἔχεις εκύψον Ἕρξιων | — — — | ith ll |
|         | τοῖς λευκολόφωι μετὸν ἔξεπινυν | — — — — | ith ll |
| PMG 434 | εὐερέους δ' ἀνήρ τρεῖς ἐκατοὺς εἰς μν., | — — — — | ith ll |
|         | τοὺς μὲν ροδίνους, τὸν δὲ Ναυκρατίτην· | — — — — — | ith ll |

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:

| cho (— — —) | III.5 δεξιτερά.32 |
|            | 54,3 ὀλλα· ἀνέβα.| |
|            | 55,3 ὃν τὸ κέαρ. |
| pros (Χ — Χ — Χ —) | I,7 χρημ·, ὁκκ' ἐπὶ νοῦν ἤη.33 |

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30 The information is taken from West, *Greek Metre* (n. 4), p. 96.
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 telesillean. 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
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II,12 δύ’ οὐντων ἐκλέγειν.34  
Π,32 καὶ φίλοις.36  
55,1 νοῦς ὀρήπ.37  
V,9-10 ἄνθρωπος ἐν τῶν ἔμεροιν.38  
1,9 τῶν κτεόνων πλέθρον.39  
I,30 οὖθεν ἔλποιμ᾽ 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).
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 φιλὸς πάρεξ’ ἕξι) and Herodes, Cercidas and the Greek Choliambic Poets (London, 1929), p. 205 (καὶ φιλὸς, ἄνδρες ἔρα).
37 Wilamowitz, "Kerkidas" (n. 8), p. 140, interpreted the sequence as the final section of a cat. trochaic dimeter.
38 Although preferring the marginal note οὐλὲςια, which rebuilds the metrical regularity, we have to admit that the reading of the papyrus πλέθρον is metrically acceptable. It has been defended by J.A.Martín García, "Anotaciones al Papiamento 1 Diehl de Cérvidas. Problemática y datación", AnMol 4 (1981), p. 341 Π.; cf. Livrea, Studi Cercidei (n. 13), p. 31. One could adduce as parallel Stesich. PMG 232,2 πατριμοῦνας (τέ) φιλεί | μολπός τ’ Ἀπόλλων, where we find the dodrans πατριμοῦνας φιλεί — — — (v. 2) instead of the expected hemiepes. (Blomfield removed this with the emendation πατριμοῦνας (τέ) φιλεί, which has been accepted by Page, Campbell and Davies.) If πλέθρον were to be accepted, the sequence could also be considered as a hemiepes with the second biceps contracted (πλέθρον); cf. the responsion in Ibycus, PMG S151 between verses "Ἀργώον ὄργυμνοι (— — — — —) 29 ἤηθον ἦ προια(ν — — — — —) 16 ἤηθον ἄρτι, 25 ἔνθα(ν δ’ οὖ καὶ ἐνήμηρ — — — — —) 12 ἔνθα(ν Κοκκάδραν (— — — — —) 12, 25 ἀρτι ἀν ἔνθα[ν] ἄρτι τὸν πόθον ἔλκαι(.) Λ. Another parallel might be Stesich. PMG S89,11 εὐρυξορ[ό]ν ὄν Προῖον(α)κα (121222). Moreover, this would not be the only instance of contraction of a biceps in the meliambi: cf. VI b, 1 ἣθον εὐφαίλείτθον [τε]τ[α]κα(— — 1 reiz), 6 [. ] 1 εὐρήμε διὰ πακάν (Χ — — — — — en), 7 τότ’ ἄν ἐνον τόν πόθον ἔλκα[ν] ( — — — — — enh). In order to avoid these contractions, at VI b,6 Wilamowitz [Der Glaube der Hellenen2 (Berlin, 1932; repr. Darmstadt, 1984), vol. II, pp. 286 ff. n. 1] corrected ἐνον τόν πόθον ἔλκας(η), 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(...)μωθάκειν, if we accept the synecphonesis proposed by Livrea, Studi Cercidei, p. 153, who adduces as parallel ἀφρομιμεὸν — — — — — apud Tim. Phl. SH 803 (= fr. 29 di Marco); we would like to thank Dr. Lomiento for a correction correction concerning the quantity of this sequence.
39 Wilamowitz, apud Hunt (n. 2), p. 53, corrected οὐθενελποί to οὐδὲν ἐν ἔλποιμ, and Page to οὐδὲν ἔλποιμ; cf. CR 48 (1954), p. 106. The presence in Greek drama of the option οὐθενε/οὐδὲν 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:

- **reiz** ($\chi - \kappa - \pi$) - VI b.1 εκοπτήλαξν [τ]αντα
  - VI b.3 τοπος κοφος αυτό.
- **ith** ($\kappa - \kappa - \kappa$) - II,11 ούκουν κάρφον εκάτη.

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 enhoplian respectively, with the same cadence, *genos* and beginning, the only difference being the number of *principes*:

  - choriamb ($\kappa - \kappa$) - hemiepes ($\kappa - \kappa - \kappa - \kappa$)
  - cretic ($\kappa$) - cat. trochaic dimeter ($\kappa - \kappa - \kappa - \kappa$)
  - reizianum ($\chi - \kappa - \kappa$) - enhoplian ($\chi - \kappa - \kappa - \kappa - \kappa$)

- 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:

- **pendant hem** I,21 ἀνδράςκι κῦδαλίμοιοιν
- **trochaic dimeter?** II,31 [—]χελάνακας μναμόνι ευ

As a rule, editors have eliminated this metrical irregularity by suppressing the last syllable, thus obtaining a blunt hemiepes (ἀνδράςκι κῦδαλίμοιοι) and a cat. trochaic dimeter ([—] χελάνακας μναμόνι ευ). Only G. Murray kept the first sequence of the papyrus, and only Lomiento 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

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alternative forms coinciding in the cadence. A similar case is found in Anacr. *PMG* 416 (= fr. 99 Gentili), where we find the dodrans πάντως οἰ χονίους $—\kappa - \kappa - \kappa (v. 2)$ 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 (δος).)

41 Instances of reizianum beginning with two short syllables are Corinna *PMG* 675 (e) πελέκεσσι δόνετε and *PMG* 848,1-5 alternating with the long beginning: ἱδίθ ἱλιθθέρ χελίδων | καλάκες ὁρας ἄγους | καλοῖς ἐνεστέροις, ἐπὶ γαστέρα λεωκά ἐπὶ νότα μέλαινα.

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

43 κῦδαλίμοιοι I.

44 *Aphid* Hunt (n. 2), p. 53.

45 "Cercida, fr. 3 Livrea" (n. 9), p. 105 n. 45.
been impressed by the predominance of the κατά τὸν τρίτον τροχαίον caesura over the penthemimeres in the Homeric poems. Cercidas frustrates the metrical expectations to make the citation sound Homeric. There would then be a rhythmical break between the cola.

The second case is also related to a citation: τὸ τάκ ρικνᾶς || [()] || [—] ἵλινας μναμὼν μεν ἐκείνη: "οἴκος γάρ ἀριστος ἀληθείως καὶ φιλοτείς". 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) 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 aprosodoketon 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:

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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 ΙΙ,11 εἶδον ἑπτάνων Εὐριπίδως. οὐκον κάραν ἐκτί (2trΛ1ith λ).

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 Damonomus' whom the poet addresses at v. 2; see F.Lasserre, La figure d'Éros dans la poesie 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 ἀργυρον εἰς ἄνοτατα δέοντα, an Alkmanium. When we examine its metric scheme —○○—○○—○○—, 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 ὀρθή καὶ νοῦς ἀκούει,

πῶς (κ)ε'ν άδονεν

expanded

cr pe l

*V,5-6 ϕευξιπόνων ἄν[ά γάν] φύλα εκτόθρεπτα κ.[...].ος

expanded

hem enh l

éγχεσιμορος


expanded

pros pe l

όλεικτερνον

The verses are formed by a dicolon (A|B, A | B É, A Ê | B É, A | B É É) followed by an adonean (2112), 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 ||)

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 colon nella teoria metrica", *RFIC* 102 (1974), p. 281; Rossi, "La Sinafia" (n. 14), pp. 804 ff. Against Maas's proposal —○○—○○—○○—○○—○○—○○ —○, Wilamowitz, "Kerkidas" (n. 8), p. 146 and Livrea, *Studi Cercidei* (n. 13), p. 25, supported the presence of this colon. They adduce as parallels: Hephe. 7.2, p. 21 Consbruch (including Archil. fr. 195 West and Anacr. *PMG* 394 = fr. 112 Gentili), Hor. *Carm.* 1 7,2 and Aristoph. *Pax* 114 ff., to which we may perhaps add Stesich. *PMGF* 240 δεύρ ἄγε Καλλάποσειά λίγεια.

51 We find interesting the supplements proposed by Lomiento, *QUCC* n.s. 35 (1990), pp. 61-63. The author justifies the hiatus created (τράπε[ι ε]τ[c]) by adding 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. ἀκτεροσαγηρέτας | μέκκον τὸν "Ολημπον [ἐξων] ὰ ὀρθῶν [τιτανίων], that is, hem l pros (blunt) l pe (pendant) l, a verse attested in the Stesichorean poetry; cf. e.g. *PMGF* S89, 11-12; 222(b) (= P.Lille 76 A ii + 73) 204-5, 214-5, 221-2, 225-6. In this passage it would appear preceded by 2|l enh and followed by 2| pe. In order to admit this expanded verse we would have to accept the conjectural restoration [ἐξων] proposed by G.Murray [apud Hunt (n. 2), p. 53], but it seems to be *brevisius spatii*; 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 | BMadon || (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 ἐκεῖν (v. 2), the verb of the previous sentence:53

κεις διμαθείς βροτὸς οὐτὶ ἐκῶν ἐκλαίξε κανθάκε,
τὴν δ᾽ ἀμάραντον ἐκόμεντον καὶ ἀνίκατον
cέρα ἐκεῖν
πιμελοκαρκοφαγὸν πάσας κελεδώναις.

τῶι [τ]ὴν διέφευγεν[ν] ἐκάλων οὐδέν ποικά, πάντα

τειχισί δ᾽ ὑπὸ εὐπλέγχοις ἐκκ[ν] ἀνδρὰ Μοικόν
κνώδαλα Περιδόδων θ᾽ ἀλ[χ] ἀντάκ
ἐπέλεο, θυμά, καὶ ἠκνευτὸς ἁμιτοκ.

νὸν δ᾽, ὅκκα μὲν ἑκατενεκ λευκαί κυρῳφάι περ[χ] ἁμιω-

ρεύναι ἢθ[ε] ἤθαι.54

χλεω λάχαια, κνα[ζ] ἐν δὲ γένευμ
καὶ τι ματεύει

κράγγον [ἀ]λκία[ς] χρόνω τ᾽ ἐπάξι

ον κολικεύει,

dερκομένα βιοτάς εὐρύν ποτὶ τέρματος οὐδόν

tάμος ἐκθέλας μὲν δ[ι]

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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 δεξιτέρα(μα)[ν] 14-15 ἀριστέρα.

54 We think that the accentuation of the papyrus πιμελοκαρκοφαγὸν must be supported against Mayer’s conjecture πιμελοκαρκοφάγον [arid Maas, BPhW 39 (1911), col 1215 n. 21]; cf. J.Lens, “Cercidas, fr. III Livrea”, *Florentia Liberitiana* (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 ἀνδρὰ κνώδαλα and the verse enjambements, as a metrical-stylistic echo of the content.

55 The term ἔθεραι 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 of diphthong; cf. e.g. h.hom. 7.4 καλάὶ δὲ περικεκάτων ἔθεραι, Ap.Rh. I.672 λευκήςιν ἐπιχειρώσακα διεθέσα, II, 708 ἀτίμητοι ἔθεραι, which leads us to reject Maas’s proposal περ[χ] ἁμιωρεῦν ἢθ[ε] ἤθαι [“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 ἠκνευτὸς.
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 l enh ll 2tr), which seem to begin a series of this type of verses.

(2) Alternative dicola. - In verse 1 we propose to read θυμάτικι, a conjectural restoration that avoids both the problem of ending a verse-ending colon with an adverb in -άκι (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. Therefore, the first colon is an anapaestic dimeter with diaeresis between the metra and a contraction in a normal sedes (uu m | uu u). A good parallel for this verse formed by dim an | pe can be found at *PMG* 846,1 (Hermolochus) άτέχμαρτος ὁ πᾶς βίος οὐδέν ἔχον ἄντον πλανάντα. Verse 4, 5 and 8 begin with different schemes of the prosodiac. Besides, the
appearances of the reizianum in verses 2, 3, 4 and 9 contribute to the predominance of dactylic sequences.

(3) Reduced verses. - Verse 6 (\(\kappa\nu\delta\dot{\alpha}l\alpha\ \Pi\epsilon\rho\dot{\iota}d\dot{\iota}n\ \Theta\acute{\alpha}l[\iota]\epsilon\nu\tau\alpha\)) is clearly, as Maas and Powell pointed out, an Alkmanium, which has a parallel in I.4 ἄργωρον εἰς ἀνόνοτα ῥέοντα.

(4) Expanded verses. - Verses 2, 8, 9 and 10 show a structure A \(\mid\) BMadon ll, 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 μιτεύει \(\mid\) 10 κολικεύει.

Finally, we find in verse 7 a new instance of verbal synapheia (ἐπιλεο, θυμέ, καὶ ἵμεντας ἀριστος).

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 (Kreuung der Gattungen). 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. 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, 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.

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

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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 Alessandriti. 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 \(\mid\) A B ll (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.

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 „_w--w_m__“ lies „_w-w_m__“.

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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 ὀδόντων [καὶ] ἐγκεκτων (Livrea: ἐγκεκτων ceteri) βροτῶν και ἐπιτυμένος
− ω− − ∑ − l − ∑− ∑− − 2 tr l 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 ὀδόντων/επιτυμένος βροτῶν, the next beginning with καὶ μ[ά] ἐπιτυμένος. 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 ὀδόντων/επιτυμένος βροτῶν καὶ μ[ά] ἐπιτυμένος 2 tr l <enh> || hem; (b) it might also be another case of the influence of sense on metre. The phrase καὶ μ[ά] ἐπιτυμένος is the corroborate of the thought expressed in the previous sentences. The frustration of metrical expectation would serve to delimit the γνώμη which constitutes the point of departure for 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 Particles² (London, 1954), p. 317.