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THE FIGURE POEM *EGG* BY SIMIAS OF RHODES (AP 15, 27) AND METRICAL TERMINOLOGY¹

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This article is about the figure poem *Egg* by Simias of Rhodes, a concrete poem known for its visual arrangement in the shape of an egg, extraordinary metrical composition, sophisticated *paronomasia* and puns on metrical *termini technici*. The question this article explores is what can be learned from Simias's verses about the metrical terminology of the late 4th and early 3rd century BC. The poet himself gives instructions in lines 9–10 how his poem should be arranged for reading, with the lines increasing in length from one foot to ten. My suggestion is that Simias's *Egg*, in the form of an extended pun, might indirectly provide an overview of some metrical terms that were in use during his time: *foot*, *kolon*, *metron*, *rhythmus*, etc. Simias's use of the word κῶλα, in the so-called “dancing fawns” comparison (l. 13), is particularly sophisticated, alternating its connotation between that of ‘limb’, ‘foot, leg’ and ‘a metrical unit’. I propose a list of “metrical” words which Simias used directly or metaphorically and which occur later in Hephaestion's *Enchiridion* as metrical terms. We possess neither the treatises on which Hephaestion built his *Enchiridion* nor the names of his direct predecessors. Metrical terminology proves to be quite conservative, and some terms, which Simias used in his *Egg* and Hephaestion in the *Enchiridion*, are still in use today as standard metrical terms. Almost all of these terms can be found in the *Nomenclator Metricus* written by Otto Schroeder (1929). The poem is full of allusions and obscure metaphors later typical of Hellenistic epigrammatic poetry, in particular, the poem's sophisticated wordplay on metrical terminology.

Keywords: Simias of Rhodes, figure poem *Egg*, *paronomasia*, *technopaegnia*, Hephaestion, metrical terminology, *foot*, *kolon*, *metron*, *rhythmus*.

This article discusses a poem by the Hellenistic poet and grammarian Simias of Rhodes,² eccentrically versified in the form of an egg.³ Simias' *floruit* was between the late 4th and early 3rd century BC. The *opinio communis* is that he was the inventor of the so-called

¹ I am grateful to Jan Kwapisz for kindly sharing with me his books and articles, and to Alessandra Lukinovich who shared with me her recent book.

² On the spelling of Simias vs. Simmias see Kwapisz 2013 a 22.

³ Fraenkel 1915; most recently, on the various aspects of Simias's poems, see Guichard 2006, 83–104; Luz 2008, 22–33; Finglass 2015, 197–202; Kwapisz 2013 b, 148–167, esp. 160–163; *idem.* 2014, 619; Lukinovich 2016, 55–79.

technopaegnia, or *carmina figurata*.⁴ In all, three of his figure poems have been preserved: the *Axe*, the *Wings* and the *Egg*, the *Egg* being the most complicated and sophisticated of the three. Furthermore, the text was badly damaged during the process of transmission, now lacunose and needing emendations.⁵ The most representative *apparatus criticus* and well-balanced commentaries can be found in the modern editions prepared by Silvia Strodel and Jan Kwapisz.⁶

The novelty of Simias's song-poem consists not only in its shape and extraordinary metrical composition,⁷ but also in its sophisticated *paronomasia* and puns on metrical *termini technici*.⁸

The question I pose in this paper is what we learn from Simias's verses about the metrical terminology used at his time.

The text to be discussed runs as follows:

1Κωτίλας
3 τῆ τόδ' ἄτριον νέον
5 πρόφρων δὲ θυμῷ δέξο· δὴ γὰρ ἀγνάς
7 τὸ μὲν θεῶν ἐριβόας Ἑρμᾶς ἔκειξε κάρυξ
9 ἄνωγε δ' ἐκ μέτρου μονοβάμονος μέζω⁹ πάροισ' ἀέξειν
11 θοῶς δ' ὑπερθεν ὠκυλέχριον νεῦμα ποδῶν σποράδων πίασκειν
13 θοοῖσι τ' αἰολαῖς νεβροῖς κῶλ' ἀλλάσσων ὀρσιπόδων ἐλάφων τέκεσσι·
15 τηλεκραῖπνοις ὑπὲρ ἄκρων ἰέμεναι ποσὶ λόφων κατ' ἀρθμίας ἴχνος τιθήνας·
17 καὶ τις ὠμόθυμος ἀμφίπαλτον αἰψ' αὐδὰν θῆρ ἐν κόλπῳ δεξάμενος θαλαμᾶν πυκωτάτω¹⁰
19 κᾶτ' ὦκα βοᾶς ἀκοᾶν μεθέπων ὄγ' ἄφαρ λάσιον νιφοβόλων ἀν' ὄρέων ἔσσυται ἄγκος·
20 ταῖς δὴ δαίμων κλυτὸς ἴσα θοοῖσι πόνον δονέων ποσὶ πολὺπλοκα μεθίει μέτρα μολπᾶς.
18 ρίμφα πετρόκοιτον ἐκλιπῶν ὄρουσ' εὐνὰν ματρὸς πλαγκτὸν μαιόμενος βαλιᾶς ἐλεῖν τέκος·
16 βλαχαὶ δ' οἴων πολυβότων ἀν' ὄρέον νομὸν ἔβαν ταυνοσφύρων τ' ἀν' ἄντρα Νυμφᾶν·
14 ταὶ δ' ἀμβρότῳ πόθῳ φίλας ματρὸς ῥῶοντ' αἶψα μεθ' ἰμερόντα μαζόν,
12 ἴχνει θενῶν τόνον παναίολον Πιερίδων νομόδουπον αὐδὰν,
10 ἀριθμὸν εἰς ἄκραν δεκάδ' ἰχνίων, κόσμον νέμοντα ῥυθμῶν,
8 φῦλ' ἐς βροτῶν ὑπὸ φίλας ἐλῶν πτεροῖσι ματρὸς,
6 λίγεία νιν κάμ' ἴφι ματρὸς ὠδῖς·

⁴ On *technopaegnia* see Plotke 2005, 139–152, about Simias's *Egg* 145–147; Luz 2010, XIII–XIX; Kwapisz 2013 a, 3–21; *idem*. The Three Preoccupations of Simias of Rhodes (forthcoming). My thanks go to Kwapisz for allowing me to read his article in manuscript form.

⁵ According to Maas, “das *Ei* ist als Ganzes und in vielen Einzelheiten noch dunkel” (1927, 157); Kwapisz calls it “a scrambled poem” (2013 a, 106).

⁶ Strodel 2002, *apparatus criticus* 237–239; *scholia* 242–244; commentary 245–262; Kwapisz 2013 a, 35–37, 64–65, 106–137.

⁷ Hephestion attributes the *Egg* to metrical παίγνια (62, 5–6 Consbruch) and ἀντιθετικά (68, 6–13 Consbruch). According to Martin West, the *Egg* is “the most complex product (metrically) of all Hellenistic book poetry” (1984², 151); Luz even described the metre as γρίφοι ἐν μέτρῳ (2010, 143).

⁸ Following Wilamowitz, Lukinovich (2016, 82) writes about the *word play* in Simias's *Egg*: “Le poème développe le motif de sa propre règle de composition, ce qui entraîne la présence d'une série de jeux de mots sur la terminologie métrique, le ‘ped’ étant la mesure élémentaire du rythme, et le mot kōlon, ‘membre d'homme, d'animal’, particulièrement ‘jambe, patte’, désignant en grec aussi une unité de vers.”

⁹ MSS: μέγαν; Edmond accepted into his edition μέζω 1912, 496; Strodel μέγαν 2002, 236; Kwapisz τμέγαν† 2013 a, 64; and Hopkinson 2015, 567, following Kōnnecke 1914, 556, με τόν.

¹⁰ ποικύτατον *Anth.*; ποικύτητα C Z Mosc.; πυκωτάτων Saumaise 1619, 175–176; μυχοιτάτοις Kwapisz 2013, 65, following Gow 1958, 177 post coniec. Wilamowitz (ap. Haeblerlin 1887, 26) qui μυχοιτάτω; <μυχοιτάτοις> Strodel 2002, 236.

The poet is styled as a mother nightingale who has given a birth to a new song (1–4 *sphragis*). He prays to be benevolent to his creature (5–6 *captatio benevolentiae*). Hermes takes this new poetic product and gives it to people, commanding the poet ‘to increase gradually the number of feet from the original one foot up to ten at the end, while maintaining proper order in the rhythm. Swiftly he demonstrates this, bringing the quick, sidelong motion of spreading feet from above and striking, as he went along, the varied but uniform tune of the Muses’ (7–12).¹¹ These feet are swift as fawns seeking their mother deer, quickly running through glens and valleys (13–16). The bleating sheep rouse a wild beast that then attempts to catch the fawns (17–18). Hermes’s imitation of the fawns’ dance results in a song as swift and motley as those of the spotted fawns themselves (19–20).¹²

The poem consists of 20 lines and has the following metrical scheme: the first line is only one foot long and each line one foot longer than the previous. Thus, the first ten lines comprise a sequence growing from one foot to ten. The next ten lines, in turn, regress from ten feet to one. Both syntactically and semantically, the poem only makes sense the way it is printed below — with the lines increasing in length from one foot to ten.

1–2 –υ– |
3–4 –υ– | υ–υ– |
5–6 υ–υ– | ῡ–υ– | υ– – |
7–8 ῡ–υ– | υυυ– | υ–υ– | υ– – |
9–10 υ– υ– | υ–υυ | –υ– | υ–υ– | υ– – |
11–12 υ–υ– | –υ– | υ–υ– | –υυ– | υυ– | υ– – |
13–14 ῡ–υ– | υ–υ– | – – | – – | –υυ– | υυ– | υ– – |
15–16 – – | – – | υυυ– | υυυ– | υυυ– | υ– υ– | – – | υ– – |
17–18 –υ– | υ– υ– | υ–υ– | – – | – – | – – | –υυ– | υυ– | υ–υ– |
19–20 – – | ῡῡ– | υυ– | υυ– | υυ– | υυ– | υυυ– | υυυ– | –υυ | – – |

(Kwapisz 2013 a, 41–42)¹³

1 Κωτίλαϋ
2 ματέροϋ
3 τῆ τόδ’ ἄτριον νέον
4 Δωρίας ἀηδόνοϋ
5 πρόφρων δὲ θυμῷ δέξο, διῆ γὰρ ἀγνᾶϋ
6 λίγειά μιν κάμ’ ἀμφὶ ματρέοϋ ὠδίϋ
7 τὸ μὲν θεῶν ἐριβόαϋ Ἐρμᾶϋ ἔκειξε κᾶρυξ
8 φῦλ’ ἐϋ βροτῶν ὑπὸ φίλαϋ ἐλῶν πετροῖϋ ματρέοϋ,

¹¹ Transl. Hopkinson 2015, 569.

¹² Kwapisz made a full list of existing translations of the *Egg* in different languages, since 1912 till 2011 (2013 a, 65–66); the most recent translations are by Hopkinson in English (2015, 569) and Lukinovich in French (2016, 58).

¹³ The *kola* of the *Egg* are divided in different ways by different scholars: Wilamowitz’s schema has been commonly accepted (1906, 248–249); Strodel 2002, 55; Kwapisz 2013 a, 40–43 and Lukinovich 2016, 59–77 have nevertheless proposed other schemas.

9 ἄνωγε δ' ἐκ μέτρου μονοβάμονος μέγαν πάροισθ' ἀέξειν
 10 ἀριθμὸν εἰς ἄκραν δεκάδ' ἰχνίων, κόσμον νέμοντα ῥυθμῶν,
 11 θοῶς δ' ὑπερθεν ὠκυλέχριον φέρων νεῦμα ποδῶν <σποράδων> πίφασκεν,
 12 ἴχνει θενῶν †... ταν† παναίολον Πιερίδων μονόδοπον αὐδάν,
 13 θοαῖς ἴσ' αἰόλαις νεβροῖς κῶλ' ἀλλάσσων, ὀρσιπόδων ἐλάφων τέκεσσι·
 14 ταῖ δ' ἀμβρότω πόθω φίλας ματρὸς ῥώοντ' αἶψα μεθ' ἡμερόνεντα μαζόν,
 15 πᾶσαι κραιπνοῖς ὑπὲρ ἄκρων ἰέμεναι ποσὶ λόφων κατ' ἀρθμίας ἴχνος τιθήνας·
 16 βλαχαὶ δ' οἰῶν πολυβότων ἀν' ὀρέων νομὸν ἔβαν τανυσφύρων τ' <ἐς> ἄντρα Νυμφᾶν·
 17 καὶ τις ὠμόθυμος ἀμφίπαλτον αἶψ' αὐδὰν θῆρ ἐν κόλπῳ δεξάμενος θαλαμᾶν <μυχοῖτάτοις>
 18 ῥίμφα πετρόκοιτον ἐκλιπῶν ὄρουσ' εὐνὰν ματρὸς πλαγκτὸν μαιόμενος βαλιᾶς ἐλεῖν τέκος·
 19 κᾶτ' ὠκα βοᾶς ἀκοὰν μεθέπων ὃ γ' ἄφαρ λάσιον νιφοβόλων ἀν' ὀρέων ἔσσυται ἄγκος·
 20 ταῖς δὴ δαίμων κλυτὸς ἴσα θοοῖσι †ποσὶν δονέων† ἅμα πολὺπλοκα μεθίει μέτρα μολπᾶς.

(Strodel 2002, 236)

The poet himself gives instructions on lines 9–10 as to how his poem should be arranged for reading: ...ἄνωγε δ' ἐκ μέτρου μονοβάμονος με τὸν πάροισθ' ἀέξειν/ἀριθμὸν εἰς ἄκραν δεκάδ' ἰχνίων, κόσμον νέμοντα ῥυθμῶν... (...commanding me to increase gradually the number of feet from the original one foot up to ten at the end, while maintaining proper order in the rhythm...) [transl. Hopkinson 2015, 569]. In this passage, it is clear that Simias uses the word ἴχνια, lit. 'footprints', as a metaphor for metrical 'feet'.

Simias's use of the word κῶλα on line 13 is particularly sophisticated. The poem is full of allusions and obscure metaphors typical of Hellenistic epigrammatic poetry.¹⁴ Lines 13–20 consist of a long, so-called “dancing fawns” comparison. The fawn simile on line 13 (θοαῖς ἴσ' αἰόλαις νεβροῖς κῶλ' ἀλλάσσων, ὀρσιπόδων ἐλάφων τέκεσσι) resembles the comparison with fawns in the recently discovered poem by Sappho (PKöln 21351+21376, with fr. 58. 14–15 Voigt),¹⁵ the restored lines of which show Sappho complaining about her old age and disabilities:

13 βάρυς δέ μ' ὁ [θ]ῦμος πεπότῃαι, γόνα δ' [ο]ὐ φέροισι
 14 τὰ δὴ ποτα λαίψηρ' ἔον ὄρησθ' ἴσα νεβρίοισι (Gronewald and Daniel, 2004 a, 5)

'My heart's grown heavy, my knees will not support me,
 That once on a time were fleet for the dance as fawns' (transl. M. West 2005, 5).

On line 13 of the *Egg*, Simias seems to recycle Sappho's simile, changing γόνα 'knees' to κῶλ(α) 'limbs'.¹⁶ Simias's word κῶλον, however, now means 'limb', esp. 'foot, leg' — and at the same time, 'a metrical unit'.¹⁷

θοαῖς ἴσ' αἰόλαις νεβροῖς κῶλ' ἀλλάσσων, ὀρσιπόδων ἐλάφων τέκεσσι·

¹⁴ Lines 13–20 of Simias's poem consist of an epic simile, involving fawns, deer, sheep and an enigmatic wild beast (τις ὠμόθυμος θῆρ) on line 17 that calls back remarkably similar Homeric lion similes (*Il.* 11.112–121; *Il.* 22. 188–193). See Méndez Dosuna on Simias's comparison in Theocritus 30.18 (2008, 4, 61 (2), 161, n. 12); Körner's chapter on fawns and deer in Homer (1930, 50–52); Harden on animal scenes in Homer (2013, 88–90).

¹⁵ The papyrus, published by Gronewald and Daniel in *ZPE*, 2004 a, 147, 1–8; 2004 b, 149, 1–4, completes the blank spaces in the already known Sappho fr. 58 (Voigt): []αι, γόνα δ' [ο]ὐ φέροισι / []ησθ' ἴσα νεβρίοισιν.

¹⁶ Méndez Dosuna was the first to prove this (2008, 4, 61 (1) 108–114).

¹⁷ According to *LSJ*, the word κῶλον is attested as 'element of strophe' in Dionysius Halicarnasensis's *De compositione verborum* 19. 24, 28, 30, 50.

‘He (Hermes) plied his limbs as do swift, dappled fawns, offspring of nimble-footed stags’ (transl. Hopkinson 2015, 569).

This line indicates that Hermes was running or dancing quickly, like the fawns, and/or that Hermes was changing the metres of song (κῶλ’ ἀλλάσσω), making them swift and diverse like the fawns.

On line 20, Simias again makes use of the fawn analogy:

ταῖς δὴ δαίμων κλυτὸς ἴσα θοοῖσι <πέδον> δονέων ποσὶ πολὺπλοκα μεθίει μέτρα μολπᾶς.¹⁸

“The famed god (sc. Hermes) shook the earth with his swift **feet like** (ἴσα is taken as an adverb, — E. E.) **those fawns**, emitting the manifold measures of the song’ (Kwapisz, 2013, 66). Or: ‘The famed god, shaking the earth with his swift feet, emits the manifold **measures of the song like** (ἴσα is taken as an adjective, — E. E.) **fawns**.’¹⁹

Thus, Simias uses the fawn simile in his poem twice, at the very beginning and at the very end of his long comparison, making for a ring composition. The *jeux de mots* lies in the comparison of the swift-footed measure of song with the swift feet of fawns: κῶλα (*limb, feet*) — μέτρα (*metrical units, metres*).

Sappho (PKöln 21351+21376, with fr. 58. 14–15 Voigt)	γόνα ἴσα νεβρίοισι
Egg	κῶλα ἴσα θοαῖς αἰόλαις νεβροῖς
13	μέτρα πολὺπλοκα μολπᾶς ἴσα ταῖς (sc. νεβροῖς)
20	

In the comparison between the feet (as a *pars pro toto* for legs) of running fawns and metres, speed serves as a *tertium comparationis*, as speed can also be applied to metrical feet and measures. In fact, words denoting ‘swift’ occur quite frequently in the poem: 11 θοῶς, ὠκυλέχριον, 13 θοαῖς νεβροῖς and 20 θοοῖσι ποσίν; 14 αἶψα, 15 κραιπνοῖς ποσὶ, 17 αἶψ’, 18 ῥίμφα, 19 ὄκα, and ἄφαρ. In addition, Simias’s simile seems to be based not only on the *tertium comparationis* of speed but also of *poikilia* as a diversity of colors and spottiness: for example, πολὺπλοκα μέτρα μολπᾶς (l. 20); παναίολον Πιερίδων αὐδάν (l. 12). The diversity of metres is compared to ‘spotted fawns of the dappled deer’ (αἰόλαις νεβροῖς, ματρὸς βαλιάς), where the adjective αἰόλος / παναίολος can mean both ‘swift’ and ‘various’,²⁰ while the ‘galloping sequence of heterogeneous metrical units’²¹ of the poem compared to dancing fawns. Indeed, Simias uses almost every possible metre in this poem: ‘the rhythms are curiously mixed; there are iambs and cretics, spondees, dactylic lengths, *ar*^d, and odd telesilleian.’²²

Since, in Hephaestion’s *Enchiridion* (2nd c. AD), the word κῶλον is used as a *terminus technicus* (58, 18; 63, 2; 262, 5 Consbruch, 1906), it might also be worth considering the terminological potential of other words that Simias uses, directly or metaphorically, to describe the metrical values of his experimental verses.

¹⁸ On line 20 see Kwapisz 2013 a, 65: <πέδον> Kwapisz *supplevit*; and his commentary 135–137. It is noteworthy that line 20 is additionally attested as the handle of Simias’s *Axe*.

¹⁹ The expression μεθίει μέτρα (20) evokes ἰέμεναι fawns (15) (Kwapisz 2013 a, 137).

²⁰ Kwapisz (2013 a, 130) is cautious of Méndez Dosuna’s suggestions that the word αἰόλαις, similar to αἰολεῖς ‘Aeolian’, hints at the similarity to Sappho of l. 13.

²¹ Kwapisz 2013 a, 107.

²² West 1984², 151.

Below, I propose a list of “metrical” words in Simias — i.e., those which later occur in Hephaestion (Consbruch, 1906) as terms referring to metre.

Simias (AP. 15, 27)

ποδῶν 10, ποσί 15, ποσίν 20,
ὀρσιπόδων 13,
poetical synonyms for πούς;²³
ἰχνίων 10, ἴχνει 12, ἴχνος 15
τανυσφύρων 16

κῶλ' 13
ἐκ μέτρου 9, μέτρα 20
ἀριθμόν 10
ῥυθμῶν 10
ἐκ μέτρου μονοβάμονος 9

πολύπλοκα μέτρα μολπᾶς 20

Hephaestion, *Encheir. de metr.* (Consbr.)

πούς passim

κῶλον 58, 18; 63, 2; 262, 5
μέτρον passim
ἀριθμῖος 218, 12
ῥυθμός passim
compound words with μονο-:
μονοειδῆ μέτρα 43, 5; 151, 9; 152,
21; 162, 14; 314, 15 etc.

ἐπιπλοκή 110, 10, 11, 18; 111, 7;
120, 18; 121, 5; 127, 6; 257, 5 sqq.

Metrical paronomasia and puns in the *Egg*

ὠδῖς 6
ματέρος 2, ματρός 6, 8, 14, 18²⁴
κατ' ἀρθμίας 15
νομόν 16, νομόδουπον 12,
νέμοντα Z/ νέμοντο Anth. 10

αἰόλαις 13

ὠδή 12, (in Heph.: 9, 19)
μέτρου 9, 20
ἀριθμόν 10
νόμοι κιθαρωδικοί (in Heph.: 65,1)

compare to αἰολεῖς (in Heph.: αἰολεῖς 35,
22; 146, 17; 151, 16 etc.; αἰολικός 22, 18;
273, 25; 377, 18 etc.)

My suggestion is that Simias's *Egg*, with an extended central pun, might indirectly provide an overview of some metrical terms used during his time.²⁵

When exactly ancient Greek metrical terminology emerged, however, remains an open question.²⁶ Presumably, in the 5th–4th c. BC, terminology for rhythm and metre had already existed due to Damon, a teacher of Pericles,²⁷ and to Aristoxenus, but we possess neither the treatises on which Hephaestion built his *Enchiridion* nor the names of his di-

²³ Kwapisz supposes that Simias's “obsession with feet” highlights “the novelty of the metrical pattern” (2013 a, 123–124). According to *LSJ*, the word πούς ‘foot’ in prosody is attested at the earliest in *Ar. Ra.* 1323; *Pl. R.* 400a 1–2.

²⁴ Lukinovich (2016, 82) also noted these paronomasia: “Parmi les mots récurrents, j’attire l’attention sur le mot ‘mère’ répété cinq fois au génitif, toujours dans des vers pairs: peut-être est-il rapproché de *métron*, ‘mètre’, par ressemblance phonique”.

²⁵ Prier (1994, 88) even suggests didactic purpose to the “metrical narration” in Simias's poem: “Is Simias merely reciting a list of metrical terms?”

²⁶ Dale 1968, 15.

²⁷ For recent research on Damon, see Almazova 2016, 94–126, esp. 95.

rect predecessors. According to Paul Maas, “no Greek writer of any importance seems to have concerned himself with metric”.²⁸

It would be interesting to know whether the wordplay with *foot*, *kolon*, *metron* and *rhythmos* in Simias would still have been perceived as witty by his contemporaries or whether it had already, by his time, become a cliché. On this, it is worth comparing a lesson in poetic metre at Socrates’s *phrontisterion* (Ar. *Nub.* 638–656), where Aristophanes introduces a similar pun on the word *metron* used both as a poetical *terminus technicus* and as a measure of weight. Aristophanes’s joke implies that such metrical terminology was common during his time, assuming his audience understood the pun.

Simias’s poem *Egg* comprises lyric metres arranged in a metrical responson (i. e., each line repeated in response). Polymetres in Simias’s *Egg* are at least no less complicated than those of choral lyric poets.²⁹ Traditionally, Aristophanes of Byzantium is considered to have been the first to provide a colometry of lyric poets, in particular, Pindar,³⁰ but the colometry could perhaps have already been known to Simias or/and Philitas.³¹

In sum, we have seen that use of metrical terminology was quite conservative; some terms Simias uses in his *Egg* directly or as *jeux de mots* later emerge in Hephaestion and are still used today as standard metrical terms; almost all of these terms can be found in the *Nomenclator Metricus* by Otto Schroeder (1929): αἰολικά 8, ἐπιπλοκή 24, κῶλα 30, μέτρον 33, νόμος 33, πούς 38, ῥυθμός 41.³² Moreover, the poem’s sophisticated wordplay on metrical terminology would accord with Hellenistic poetic sensitivity.

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²⁸ Maas 1962, 5.

²⁹ Lukinovich’s new understanding of the metrical principles of the *Egg* is extremely sophisticated (2016, 59–77): “Notre analyse montre par ailleurs que chaque période de l’*Œuf* ne comporte pas seulement un mètre de plus, mais introduit systématiquement un nouveau type rythmique” (76).

³⁰ Pfeiffer 1968, 185–188; Dickey 2007, 93.

³¹ Kwapisz 2013 a, 14–15; West 2006, s.v. “Colometry”. Another question is whether grammarians and poets using metres like dactyls, spondees, trochees, iambus, anapests and lyric metres would have even used metrical terms for them. In Hephaestion, there are nine main terms for metres, most of which appear in Simias’s verses. One can perhaps presume that Simias, in dealing with the variety of metres, could also have used their names, but this is impossible to prove.

³² See a list of metrical terms in West 2006, s.v. “Metrik”.

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ФИГУРНОЕ СТИХОТВОРЕНИЕ «ЯЙЦО» СИМИЯ РОДОССКОГО (*AP* 15, 27) И МЕТРИЧЕСКАЯ ТЕРМИНОЛОГИЯ

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Речь идет об одном из трех сохранившихся фигурных стихотворений Симия Родосского (*AP* 15, 27) — «Яйцо», известном своей экстравагантной формой и экспериментальным в области метрики характером: эпиграмма состоит из 20 строк, которые соотносятся попарно и могут быть представлены в схеме из десяти периодов так, что каждый последующий период длиннее предыдущего на один метр: от монометра к декаметру через диметр, триметр, тетраметр и т. д. Поэма насыщена словами, имеющими характер метрических терминов: «стопа», «колон», «метр», «ритм» и др. Автор задается вопросом, какой метрической терминологией мог оперировать Симий, живший в конце IV — начале III в. до н. э., поскольку о возникновении и истории метрической терминологии мало известно, а трактаты по метрике, на которые во II в. н. э. опирался Гефестион, не сохранились. Автор сравнивает слова, прямо или косвенно связанные с метрическими обозначениями у Симия, с терминами в трактате Гефестиона «Энхиридион», а также в современных работах по древнегреческой метрике.

Ключевые слова: Симий Родосский, фигурное стихотворение *Яйцо*, *paronomasia*, *technopaignia*, Гефестион, метрическая терминология, стопа, колон, метр, ритм.

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