RHYTHM AND MEANING IN THE HOMERIC HEXAMETER

Sherry Krawitz

Supervisor: Professor P. Vivante

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Abstract

The thesis concerns the structure of the Homeric hexameter and how
meaning is related to metre. The verse is described not only as an
arrangement of long and short syllables, but also as one in which
there is a development of meaning from beginning to end of verse which
forms a pattern of rhythm. How this rhythm reflects Homer's
representation of action is illustrated in passages from the Iliad.

The problem of enjambement is presented: where and why the meaning
of a verse overlaps into the next, and how this would be explained by
the colon and formula theories of the verse.

The ways in which a thought spills over the end of the verse are
shown to be various. In some instances, enjambement may be related to
a change of focus in time or space which draws out the sense of one
verse into the next in a longer train of thought. Though not as
significant in the case of the simple runover word as in that of a
longer phrase, enjambement can thus be seen as connecting different
perspectives in time or place.

Résumé

Cette thèse porte sur la structure de l'hexamètre homérique et sur la façon dont le sens est lié au mètre. Le vers est décrit non seulement comme un agencement de syllabes longues et courtes, mais également comme un agencement qui donne lieu à un développement du sens du début jusqu'à la fin du vers qui forme un schéma rythmique. La façon dont ce rythme reflète la représentation de l'action par Homère est illustrée dans des passages de l'Iliade.

Nous y traitons également du problème de l'enjambement: où et pourquoi le sens d'un vers est reporté sur le suivant, et comment cela s'explique par les théories du kolon et de la formule du vers.

Les manières dont une pensée déborde à la fin du vers sont diverses. Dans certains cas, l'enjambement peut être lié à un changement de focalisation dans le temps ou l'espace, ce qui reporte le sens d'un vers dans le suivant dans un fil de pensée allongée. Même s'il n'est pas aussi important dans le cas du simple mot reporté que dans celui d'une phrase plus longue, l'enjambement peut donc être perçu comme liant différentes perspectives dans le temps ou l'espace.

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Chapter 1

Introduction

This thesis is an attempt to examine the relation between verse-form and meaning in Homer. It has developed out of an increasing awareness, through reading Homer aloud, of a pattern of rhythm in the verse produced by pauses in meaning at regular intervals throughout and often at the end of the verse. The verse falls naturally into segments of meaning, and the pause at verse-end marks the close of a thought which has been developing through the verse from the start. This is the harmonizing of thought and metre in a rhythmical progression from beginning to end of verse which occurs in most verses.

Enjambement is a departure from this pattern: the pause at verse-end is suspended and the thought spills over into the succeeding verse. The effect is striking to the ear, and draws our attention to the way in which the thought is drawn out from verse to verse. More broadly, the question is how the meaning of any verse unfolds as the verse proceeds, and in the case of enjambement, how and why it is extended in the next verse. How do we account for the correspondence between thought and verse which happens so often, and what reasons might there be which lead the poet to break this correspondence and carry on the thought beyond the verse?

Under the influence of Milman Parry, interest in the Homeric poems has centred on their oral composition. The theory of the formula as a traditional element of epic verse, while defining the excellence of the verse-form, does not satisfy more generally our sense of what poetry is

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and how we read it. The method of composition in itself, whether conscious or not, does not explain how words and formulas combine to produce verses which we consider to be distinctly Homeric. How would Parry reconcile our impressions of the "utter loveliness" of the poetry (which he too felt on reading Homer[1]) with the formal explanation of the verse which he offers?

Other studies, both before Parry and now more recently, discuss the originality and poetic expression of Homer, but often without paying specific attention to the form of the verse and to how language becomes poetry in verse. It was the absence of any systematic study of how the poet uses the language to produce poetry which provided the motive for my thesis.[2] There must be a broader reason beyond the formula for the way Homeric verse was put together. At the same time, any study of Homeric style should also take into consideration the formal elements which make up the verse.

The question of enjambement provides a convenient starting point for approaching wider questions of Homeric style. Both Parry and G.S. Kirk have examined the use of enjambement in Homer and classified the different types. Parry has also tabulated the frequency of these types in other hexameter poems. Here too, however, explanations based mainly on the formulaic and syntactic patterns of the verse are not entirely satisfactory. The distinction of various grammatical types of enjambement does not always seem pertinent in determining its effect. Other studies on the topic have focussed mainly on whether or to what extent enjambement is characteristic of the oral style. The interest

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in this thesis will be how changes in the rhythmical structure of the verse reflect changes in the poet's patterns of thought.

The question is dealt with in two parts. The first part shows how words are arranged in a meaningful pattern within the hexameter. The second part presents instances in which meaning overlaps the hexameter, and suggests possible reasons for the enjambement.
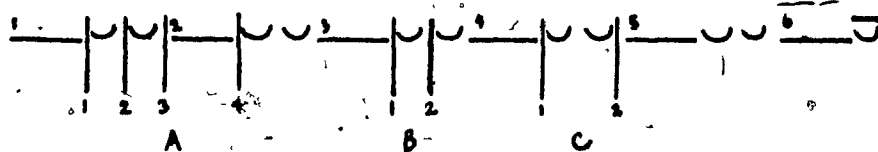
Chapter 2

Structure of the Hexameter

a) The unity of the verse

My aim is to describe the Homeric hexameter as a rhythmical unit. This will be treated by illustration of two passages, Iliad 1.475-487 and Iliad 3.162-170, preceded by a few general remarks on the structure of the hexameter based on the work of H. Fränkel, H. Porter, and P. Vivante.[3]

In Homer, the verse is the basic metrical unit. A word is never divided between verses as in lyric poetry; the verse begins with a word-beginning and ends with a word-end, so that there is always a pause, however slight or strong, at verse-end. The hexameter is not only a succession of feet: there are pauses in meaning which articulate the flow of words; the metrical sequence with its caesural breaks forms a pattern of rhythm. This pattern has a beginning, a middle, and an end. Mid-way in the verse, in the third foot, is a caesura, a break in meaning where the sense of the verse reaches a "point of suspense", as P. Vivante calls it[4], before falling to a close at verse-end.

The middle caesura divides the verse into two sections, but an exact symmetry is avoided: two exact halves would give the impression of a verse composed of two trimeters and so destroy the unity of the verse. Within the first and second half-sections of the verse, there are modulations in the rhythm in which the rise and fall of the entire verse is rehearsed on a smaller scale with minor breaks at weaker

caesuras. There are thus three caesuras marking off four segments, or cola, of the hexameter. The schema of the verse is as follows[5]:

$$\underline{}^1 \smile\smile \underline{}^2 \underline{} \smile\smile ^3 \underline{} \smile\smile ^4 \underline{} \smile \smile ^5 \underline{} \smile \smile ^6 \underline{} \underline{\smile}$$

$$\overset{1\ 2\ 3\quad 4}{A} \qquad \overset{1\ 2}{B} \qquad \overset{1\ 2}{C}$$

There are four common positions for the A caesura (A1 to A4), two for the middle (B1 and B2), and two for the final break, which is slight (C1 and C2). The greater number of variations of the A caesura is explained by the fact that there are a greater number of word-divisions in the first half of the verse (marking the more tentative rhythm of a lively beginning) than in the latter half. The C caesura leaves a longer section of verse uninterrupted; as Fränkel observed[6], the last third of the verse, in sharp contrast with the first third, does not usually admit strong punctuation. The fourth colon draws out full scale the rhythm that has been developing through the verse from its beginning, closing in an even unbroken sound.

Fränkel describes the hexameter as "a variable miniature strophe"[7] and the function of the cola as follows: "Its four members could develop a life of their own: a powerful beginning to initiate the line; a factual second colon, a frequently emphatic third; and a rolling, resounding fourth -- such is the usual pattern."[8] The most frequent caesuras in this pattern are A4, B2, C2, but any regular caesura (shown in the schema) may be postponed through an especially long word which causes it to come later than usual, or even obliterates the caesura by bridging over the regular caesural position and ending at the next

regular caesura, thereby creating a tripartite division of the verse.[9]
The form of the verse is rich: its flexibility allows many variations
and irregularities — "but in all cases the verse is animated and
planned as a whole."[10]

Fränkel's description of the four-colon hexameter is based on
tendencies of verse-structure, not on a set of restrictions on word-
positions. The singer, he explains, was not guided by a series of
abstract rules; the rules of the art form were implicit in the struc-
ture and recitation of the verse, formulated and developed for practice
in the actual practice of verse-making.[11]

The verses below (from Books 1 and 3 of the Iliad) illustrate the
pattern of rhythm outlined by Fränkel. The issue is how words are
fitted to metre in a progressive movement through the verse, and how,
in Homer's concrete style of expression, thought is developed in the
structure itself of the verse, not solely by the sense of words as in
prose, nor simply by a successful metrical arrangement as Parry would
have it. Sense and metre are blended in the structure of the verse.

i) Iliad 1.475-487 (colon analysis)

Ἦμος δ'|ἠέλιος|κατέδυ|καὶ ἐπὶ κνέφας ἦλθε,   475
δὴ τότε|κοιμήσαντο|παρὰ πρυμνήσια νηός·
ἦμος δ'|ἠριγένεια|φάνη|ῥοδοδάκτυλος Ἠώς,
καὶ τότ' ἔπειτ'|ἀνάγοντο|μετὰ στρατὸν|εὐρὺν Ἀχαιῶν·
τοῖσιν δ'|ἵκμενον οὖρον|ἵει|ἑκάεργος Ἀπόλλων·
οἱ δ' ἱστὸν|στήσαντ'|ἀνά θ' ἱστία|λευκὰ πέτασσαν,   480
ἐν δ' ἄνεμος|πρῆσεν|μέσον ἱστίον,|ἀμφὶ δὲ κῦμα   --   ?
στείρῃ|πορφύρεον|μεγάλ' ἴαχε|νηὸς ἰούσης·
ἡ δ' ἔθεεν|κατὰ κῦμα|διαπρήσσουσα κέλευθον.
αὐτὰρ ἐπεί ῥ'|ἵκοντο|κατὰ στρατὸν|εὐρὺν Ἀχαιῶν,
νῆα μὲν|οἵ γε μέλαιναν|ἐπ' ἠπείροιο|ἔρυσσαν   -   485
ὑψοῦ|ἐπὶ ψαμάθοις,|ὑπὸ δ' ἕρματα|μακρὰ τάνυσσαν·
αὐτοὶ δὲ|σκίδναντο|κατὰ κλισίας τε|νέας τε.

V.475: After opening the time frame ($\mathring{\eta}\mu o\varsigma$) and setting forth a subject, the verse breaks mid-way at $\mathring{H}\mu o\varsigma$ $\mathring{\Gamma}$ $\mathring{\eta}\acute{\epsilon}\lambda\iota o\varsigma$ ("when the sun-"). The caesura here does not mark a strong break in meaning, but rather an expectant pause at $\mathring{\eta}\acute{\epsilon}\lambda\iota o\varsigma$, what Seymour would term a musical "hold" rather than a musical "rest".[12] This sense of expectation is immediately fulfilled by $K\alpha\tau\acute{\epsilon}\delta\upsilon$. The slight pause at $K\alpha\tau\acute{\epsilon}\delta\upsilon$ is in turn bridged by the interlocking foot (and phrase) of $\kappa\alpha\grave{\iota}$ $\acute{\epsilon}\pi\grave{\iota}$ $\kappa\nu\acute{\epsilon}\phi\alpha\varsigma$ $\mathring{\eta}\lambda\theta\epsilon$: the sun's sinking and the coming of darkness are so articulated as to be felt as parts of the movement which is one with the extension of the verse.

V.476: The first colon ($\mathring{\eta}$ $\tau\acute{o}\tau\epsilon$) opens the verse by establishing the sequence in time, and the second colon adds a verb, $\kappa o\iota\mu\mathring{\eta}\sigma\alpha\nu\tauo$, so that a sentence is now solidly constituted.[13] There is a pause in meaning at $\kappa o\iota\mu\mathring{\eta}\sigma\alpha\nu\tauo$, and here, as in v.475, we understand the "sense of the caesura", as De Quincey said, "which means the interlocking of the several feet into the several words"[14]: where there is a break in the meaning of the verse, or a pause in thought, this division is bridged by the end of one word[15] joining with the beginning of the next in the same foot. Words are thus drawn together in the metre in a continuous movement through the verse, joined from beginning to end.[16] This movement or flow of thought within metrical measure we call rhythm. The rhythm bridges divisions in the verse, binds words together, and blending meaning and metre, creates a unity of the verse.

The word-group παρὰ πρυμνήσια is thus bound to κοιμήσαντο, and the

whole second half of the verse, παρὰ πρυμνήσια νηός , is integrated with

the first half (the caesura within the second half is obliterated by

the long word πρυμνήσια). As παρὰ πρυμνήσια νηός localizes the action

of κοιμήσαντο and this final section of verse is unbroken, the action

is extended right through to the end, coming to a smooth close in a

long, even sound.

V.477: The appearance of dawn is visualized in the development of

the verse. The order of words follows a progressive movement in rhythm

from beginning to end of verse, the caesuras marking its successive

stages.

At the beginning, ἦμος , "when", sets the action within the

narrative sequence, and ἠριγένεια suggests the action: dawn is born --

at this early position in the verse, ἠριγένεια is almost a verbal

element, but not quite, as the verse reaches a point of suspense

(middle caesura) before dawn fully appears (φάνη), and spreads through

the final portion of the verse, its rays as fingers outstretched

(ροδοδάκτυλος Ἠώς).[17] This extended movement towards the end of the

verse (more than a third of its total length) follows upon a more

lively beginning; H. Fränkel observes that it is in the long fourth

colon that "the permanent institutions of our world" or "the great

names of the gods"[18], often preceded by an epithet, tend to be placed,

concluding the verse with "spacious dignity".[19] The entire verse

focusses on sunrise and its articulations give us the time (when ...),

the appearance (the early-born appeared), the fully achieved image

(rose-fingered dawn).

Parry has said that the essential idea of $\hat{\eta}\mu\circ\varsigma$ δ' $\mathring{\eta}\rho\imath\theta\acute{\varepsilon}\nu\varepsilon\iota\alpha$ $\phi\acute{\alpha}\nu\eta$ $\mathring{\rho}\circ\delta\circ\delta\acute{\alpha}\kappa\tau\upsilon\lambda\circ\varsigma$ $\mathring{H}\acute{\omega}\varsigma$, "that which remains after one has counted out everything in the expression which is purely for the sake of style", is "when day broke".[20] But the style is essential to the expression: movement is conceived in terms of time, as taking place within a certain rhythm -- the glow of light first appearing, its rays then stretching out through the sky in the full blush of dawn is in that moment captured in the frame of this verse.[21] This movement in time is what Porter is referring to when he says that "the colon is perhaps the unit by which metrical <u>time</u> is perceived". He explains, "Poetry, like music, is a time art. Time advances ... not in a continuous flow but jerkily, in a series of impressions, like the movement of the minute hand on some large clocks or the succession of frames of a moving picture. The cola of the hexameter are short enough to be perceived as units, the product of a single rhythmic impulse. . ."[22] This is the sense of the progression of an action as Homer represents it.[23] The rhythm of the hexameter focusses on the essential phases of an action. De Quincey said that "Homer paints nothing but progressive actions,- that is to say, actions in their motions and succession of stages"; this naturally implies that Homer's descriptions are "always tied to the successions of time".[24] This is as true within a single verse as it is in a sequence of verses. It is not enough to say that Homer's style is "paratactic"; each succeeding verse marks a new stage of motion, each new moment calls forth a new verse.

In this passage, events proceed at an even, orderly pace, and the dawn is given its place throughout a full verse without any other circumstances of the narrative entering the vision. The action described is complete in itself.[25]

V.478: In this verse as well, temporal relations are stated in the first colon (καὶ τότ' ἔπειτ'), and the action announced in the second colon (ἀνάγοντο). At this point there is a greater pause but the metre locks together ἀνάγοντο and μετὰ στρατόν, whence the rhythm draws action to place (μετὰ στρατὸν εὐρὺν Ἀχαιῶν). The pause in sense between the third and fourth cola -- not an illogical division between a noun and its adjective, with εὐρὺν Ἀχαιῶν extending the meaning of στρατόν -- is only slight, and the image of the camp stretches over the whole final half of the verse, completing the picture of the verse (a destination for ἀνάγοντο).

V.479: The beginning of the verse is more informative than the final part; any new information towards the end of the verse would disrupt the final course of the verse which runs smoothly to its conclusion. The contents of the first two cola (τοῖσιν δ' ἴκμενον οὖρον) are factual. The meaning of the third colon, though one short word (ἵει), gives us a sense of duration with the imperfect tense: the wind blows continually. The verse culminates in ἑκάεργος Ἀπόλλων which supplies the subject of the sentence and seals the verse in a solid image. Name and epithet are welded together in the final colon: the rhythm is extended in an even unbroken sound as it draws to a close.

Fränkel calls this the "sounding-off" (Ausklang)[26] of the verse.

V.480: Two actions, standing the mast and spreading the sails, are joined in one verse: they share the same subject and same impulse of movement. There is naturally a pause between οἱ δ' ἱστὸν στήσαντ' and ἀνά θ' ἱστία λευκὰ πέτασσαν; but through the caesura, the two acts (that of στήσαντ' and the upward motion of the sails, ἀνά θ' ἱστία) are drawn together and the verse forms a unit of movement.

The beginning of the verse is, as elsewhere, more informative, more factual and therefore energetic: there is a certain energy in the minor pause after ἱστὸν .We could say that ἀνά θ' ἱστία λευκὰ πέτασσαν forms a logical completion of the initial action of οἱ δ' ἱστὸν στήσαντ', and this is pertinently brought out in the cadence of the verse as it comes to its completion. The caesura between the third and fourth cola is slight, and the rhythm of ἀνά θ' ἱστία λευκὰ πέτασσαν completes the movement of the verse, spreading open in a long uninterrupted final stretch.

The caesura in the final half of the verse is weak (as in v.478), but there is structural logic here too, even in this slight division between ἀνά θ' ἱστία and λευκὰ πέτασσαν. The caesura is a slight jerk in the rhythm as the sails go up (ἀνά θ' ἱστία : this must be where they are hoisted up) before spreading wide (λευκὰ: literally, spreading "white") in the smoother rhythm of λευκὰ πέτασσαν. In Porter's terms, the "brief rhythmical impulse"[27] of the colon λευκὰ πέτασσαν presents a clear visual image of white sails billowing out.

Comparison with another verse may illustrate this more clearly.
H. Fränkel contrasts the caesura between ἱστία and λευκὰ in v.480 with
the "more logical"[28] grouping together of ἱστία λευκὰ in
Odyssey 2.426:

ἕλκον δ'| ἱστία λευκὰ| ἐϋστρέπτοισι βοεῦσιν.

The situation, however, in this verse is different: ἱστία λευκὰ is
placed in the first half of the verse, and is joined with the verb
ἕλκον, not πέτασσαν (as in v.480). The action is not extended at the
beginning of the verse as it is in the concluding section, and it is
one of "drawing up" the sails, not "spreading them out". The way in
which the words are grouped in Il.1.480 makes visual sense.[29]

The final cola of v.480 nevertheless, as noted, run together, and
whatever caesura there is was marked only very lightly in the
recitation, as Fränkel noted.[30] The extended final sound of the verse
rounds up the movement.

We may also compare v.433 (on sailing into the harbour at Chrysa):

ἱστία μὲν| στείλαντο,| θέσαν δ' ἐν νηὶ μελαίνῃ,

Here the ἱστία are not λευκά at all, but the verse-structure is
similar to v.480. There is no space in the first half of the verse for
the object of the verb to take an epithet: the first half is more
factual and informative, and the action more abrupt than in the second
half. The representation of ἱστία μὲν στείλαντο is checked by the
connection with θέσαν δ' ἐν νηὶ μελαίνῃ which extends more freely.

As in v.480, the latter half of the verse is more extended,
gathering the epithet in a long final colon which brings the verse to

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an even close. λευκά is not used in v.433 where the sails are taken in, but where they are seen opened up white, as in Il.1.480 and Od.2.426. P. Vivante comments on the context in which λευκός is used: "We have, as it were, a flash of white: not an idle colour term but a moment of bright exposure."[31]

Vv.481-482: The verse starts briskly with the wind whose blowing rises up to a climax in the central caesura. Then the rest of the verse is more expansive, visual: we see (in the third colon, μέσον ἰστίον) the sail blown up and the wave surging up around it (fourth colon, ἀμφὶ δὲ κῦμα). This view remains open at verse-end, and beyond the verse, a sudden vision of ship and foaming water spreads out (v.482).

V.481 does not end in an even sounding-off; a new element is introduced which draws the scene into the succeeding verse. κῦμα provides a new point of focus which shifts to a more expansive vision of the sea in v.482. The wind blows up, and the verse, like the wave, rises to a crest at verse-end, and breaks around the stern (στείρη, v.482). Sound and movement are sustained through the second and third cola (of v.482), reaching a pitch of activity at mid-verse (πορφύρεον, "swelling-" or "seething-dark"), sounding out (μεγάλ' ἴαχε , "sang aloud") in a third colon which could be called "emphatic"[32], and finally subsiding in the fourth colon as the image of the ship rounds off the movement of this set of verses.

Part (στείρη) and whole (νηὸς ἰούσης) are integrated in v.482, framing the verse, but the rhythm of vv.481-482 flows together: ship and sea form one picture, wind and wave join in one united movement.

(Here the rhythmical unit is not the single verse where enjambement occurs, but both rhythm and meaning are extended from one verse to the next.)

V.483: The beginning of the verse is informative and lively, introducing subject and action, three short words in one colon. The second colon fills in the place (Κατὰ κῦμα), and the ship's course runs through the rest of the verse, with διαπρήσσουσα κέλευθον , "completing her journey", forming one flow of sound and movement. (The C caesura is shifted from its regular position by an especially long word, long in quantity as well as in meaning as it extends the action through the verse; third and fourth cola go closely together, as often.)

V.484: The pattern of this verse is as in vv.476 and 478 (practical relations of time given in the first colon and verb added in the second), and the final half of the verse is similar to that of v.478 (see note on v.478).

Vv.485-486: The pattern of v.485 is not as in other verses: the sequence of meaning and rhythm might here seem irregular, because an important element of the sentence, the verb ἔρυσσαν, is postponed until the fourth colon. The action is thus not introduced until the end of the verse, but through the enjambement or runover phrase (ὑψοῦ ἐπὶ ψαμάθοις), continues directly in the next verse. The two verses function like one extended unit of rhythm: it is as if the two ran into one broader movement. ὑψοῦ ἐπὶ ψαμάθοις complements ἔρυσσαν, more solidly

grounding the action in place. The action of each verse takes place

"high on the sands", and the enjambement brings out this unity of place

by joining both ἔρυσσαν and τάνυσσαν to ὑψοῦ ἐπὶ ψαμάθοις . We thus

have a single picture of the ship hauled up and the supports placed

underneath it. The whole phrase ὑπὸ... τάνυσσαν acts as a finishing

touch.

V.487: The first half of the line gives us the facts of the

situation (introduces person -- or thing, as in vv.481, 483 -- and act,

as in vv.476, 478, 480, 484): the men dispersed. The movement of the

final half, though tapering off (not what one would call a resounding

finish), brings the act of scattering down among huts and ships to a

full conclusion. νέας τε in the final colon is like a light touch

which puts a stop to the movement. It has been pointed out that the

last part of the verse often "explains" the first part;[33] as we see

here, the development of the verse is not an explanation of the act,

but an extension of it which subsides in a falling rhythm to the end.

In these verses, we note a development of rhythm and meaning in

the rise and fall of the verse. With the exception of vv.481 and 485,

the rhythm comes to a "dying fall"[34] at verse-end as the moment of

action pauses: the hexameter is a unit of meaning, not only a metrical

unit, and it is one in which words and rhythm trace a progressive

movement in time and space from beginning to end of verse. This is the

case where there is a pause in meaning at verse-end; but where the

meaning of a verse extends into the next in enjambement, the verse does

not usually coincide with a unit of time and space (further illustration in Chapter 3).

Apart from vv.481 and 485, the verses in this passage are more or less contained. The cadence is even and regular, and the narrative is neither hastened nor contracted.

ii) <u>Iliad</u> 3.162-170 and 3.192-198

Let us take the Teichoscopia -- a passage of a different kind from the previous one, and yet containing a similar regular pattern of self-contained hexameter through a succession of verses. We consider vv. 162-170:

<div style="text-align:center">

Ὣς ἄρ' ἔφαν,| Πρίαμος δ'|'Ελένην| ἐκαλέσσατο φωνῇ·
." δεῦρο πάροιθ'| ἐλθοῦσα,| φίλον τέκος,| ἵζευ ἐμεῖο,
ὄφρα ἴδῃ| πρότερόν τε| πόσιν| πηούς τε φίλους τε—
οὔ τί μοι| αἰτίη ἐσσί,| θεοί| νύ μοι αἴτιοί εἰσιν,
οἵ μοι| ἐφώρμησαν| πόλεμον| πολύδακρυν 'Αχαιῶν—   165
ὥς μοι| καὶ τόνδ'| ἄνδρα| πελώριον| ἐξονομήνῃς,
ὅς τις ὅδ'| ἐστὶν 'Αχαιὸς| ἀνὴρ| ἠΰς τε μέγας τε.
ἦτοι μὲν| κεφαλῇ| καὶ μείζονες| ἄλλοι ἔασι,
καλὸν δ'| οὕτω ἐγὼν| οὔ πω ἴδον| ὀφθαλμοῖσιν,
οὐδ' οὕτω| γεραρόν·| βασιλῆϊ γὰρ| ἀνδρὶ ἔοικε."   170

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The first verse is an invitation to Helen, in which the words of the second half complete the meaning suggested in δεῦρο πάροιθ' ἐλθοῦσα :
φίλον τέκος softens Priam's address, and ἵζευ ἐμεῖο localizes the act; the subsiding cadence brings the verse to a full close.

V.163 opens up the view on the field: among all the men, the focus is on Helen's former husband, introduced by πρότερόν , "the former (one)", which draws the attention to a point of suspense (marked by the

central caesura), anticipating the actual mention of πόσιν. The
announcement of πόσιν thus fulfils our expectation whence the end of
the verse spreads out to include the further background of πηούς τε
φίλους τε. This final colon thus fills in the picture of the central
figure surrounded by kinsmen, and sparks thoughts of the past which
interrupt Priam's sentence at vv.164 and 165 (two self-contained
units).

At v.166, Agamemnon is simply pointed out, ὥς μοι καὶ τόνδ᾽ ἄνδρα
(τόνδ᾽, deictic), and the second half of the verse, πελώριον ἐξονομήνῃς
completes the thought by filling out the shape of the man, giving it
body: this is the only reason he has been singled out by Priam for
identification (ἐξονομήνῃς). Agamemnon is conspicuous by what strikes
the eye, his imposing build (cf. description at Il.2.480-483).

The verse again rises questioningly in v.167, with ὅς τις ὅδ᾽ ἐστὶν
Ἀχαιὸς again introducing the man in the first half of the verse (ὅδ᾽,
again deictic), and ἀνὴρ ἠΰς τε μέγας τε giving shape to the figure.
The expression is full, neither compressed nor expanded: it fits the
verse perfectly -- with slight breaks, first at ὅς τις ὅδ᾽ , building up
to the anticipation at mid-verse of the subject, and again at ἀνὴρ
which supplies the subject proper and therefore some degree of
completion to the idea proposed in the first half of the verse
(emphatic assertion of the mere presence of a man, that he is gazing
upon). The final colon (ἠΰς τε μέγας τε) again adds fulness to the
man's outline, and to the sound of the verse as well.

The outline of the hero's figure is sharpened in v.168, first by

κεφαλῇ (pointing at a part of body), and even more so in the second half of the verse as the scope is widened and Agamemnon is seen in the circle of other men (καὶ μείζονες ἄλλοι ἔασι).

In v.169, the object of admiration, καλὸν (accusative), is introduced right at the start of the verse. The second colon, οὕτω ἐὼν , adds emphasis and increases mid-verse the expectation of what καλὸν δ' only suggests. The meaning is complete with the third colon, οὔ πω ἴδον , trailing off in ὀφθαλμοῖσιν which at the same time brings the thought to a fuller close by reinforcing the impression as a visual one, engaging us more directly through Priam's eyes than would the simple fact of Agamemnon's presence related by straight narrative. At v.170, Priam's increasing admiration reaches a peak with οὐδ' οὕτω γεραρόν; the announcement of βασιλῆϊ γὰρ ἀνδρὶ ἔοικε comes not so much as a surprise because Priam's guess is correct -- for to us the con- clusion seems logical and even obvious -- but as the culmination of purely visual impressions.

Each impression is developed in a separate verse, gradually drawing clearer the figure of Agamemnon. The battlefield is not described at all, but through Priam's remarks at vv.164-165 (not "parenthetical") we gradually become more aware, as the attention is drawn from the single figure of Agamemnon to the surrounding men (καὶ μείζονες ἄλλοι ἔασι , v.168), that the men standing there now are gathered as they would be at any other time, an army prepared for war.[35]

We may compare vv.192-198, where again the focus is held on an individual, sharpening with every succeeding verse and at the same time

opening up a wider view of the field.

> Δεύτερον αὖτ'|'Οδυσῆα|ἰδὼν|ἐρέω' ὁ γεραιός·
> "εἴπ' ἄγε μοι|καὶ τόνδε,|φίλον τέκος,|ὅς τις ὅδ' ἐστί·
> μείων μὲν|κεφαλῇ|'Αγαμέμνονος|'Ατρείδαο,
> εὐρύτερος δ'|ὤμοισιν|ἰδὲ στέρνοισιν|ἰδέσθαι.
> τεύχεα μέν|οἱ κεῖται|ἐπὶ χθονὶ|πουλυβοτείρῃ.   195
> αὐτὸς δὲ|κτίλος ὧς|ἐπιπωλεῖται|στίχας ἀνδρῶν·
> ἀρνειῷ|μιν ἐγωγε|ἐΐσκω|πηγεσιμάλλῳ,
> ὅς τ' οἰῶν|μέγα πῶῦ|διέρχεται|ἀργεννάων."

Odysseus is progressively identified, verse by verse, first

pointed out (v.192 -- cf. vv.162, 166), then different parts of his body

outlined. μείων μὲν κεφαλῇ, (v.193) provides a strong impulse at

verse-beginning, reinforced by 'Αγαμέμνονος 'Ατρείδαο in a resounding

finish. εὐρύτερος δ' ὤμοισιν is again a strong beginning (v.194), and

ἰδὲ στέρνοισιν ἰδέσθαι extends that thought to the end of the verse

(filling out the man's girth).

In the simile as well (vv.196-198), Odysseus is presented in clear

outlines of shape and movement. The comparison of men to sheep is

purely visual: Odysseus is seen moving through the ranks of men, as

conspicuous as a thick-fleeced rám among a flock of bright white sheep.

Each position, perspective, relation is drawn out in the rhythm of

a full verse. The pause at verse-end is one of sense and metre; the

principle of the verse as a unit of thought is in both of these

passages uncomplicated.[36]

These sections from the Teichoscopia were chosen to illustrate the
regular pattern of the verse, uninterrupted by enjambement. If it be
considered unusual that there is no enjambement at all in these
passages, in response to this, it could be pointed out that scenes
elsewhere so full of action are here presented through Priam's words
unconstrained by any pressing circumstances which normally enter an
exchange between two people. Each thought, impression, or memory as it
rises is fitted to the rhythm of the hexameter. Priam's address to
Helen seems hardly part of a dialogue at all; their words are not an
exchange of information, but simply statements on the prospect before
them.

b) The theory of the formula

We have yet to consider the place of the formula in Homeric style.
What follows is a brief statement of Parry's theory in his own terms,
and a closer look at how the different theories of Fränkel and Parry
explain the formula's function in the verse.

Parry defined the formula as "a group of words which is regularly
employed under the same metrical conditions to express a given
essential idea." The formulaic group of words may be a noun-epithet
combination, such as $\theta\epsilon\grave{\alpha}$ $\gamma\lambda\alpha\upsilon\kappa\hat{\omega}\pi\iota\varsigma$ $A\theta\acute{\eta}\nu\eta$, a phrase such as $\beta\hat{\eta}$
δ' $\acute{\iota}\mu\epsilon\nu$, a whole line as in $\hat{\eta}\mu\sigma\varsigma$ δ' $\acute{\eta}\rho\iota\gamma\acute{\epsilon}\nu\epsilon\iota\alpha$ $\phi\acute{\alpha}\nu\eta$ $\delta\sigma\delta\sigma\delta\acute{\alpha}\kappa\tau\upsilon\lambda\sigma\varsigma$ $H\acute{\omega}\varsigma$,
or even a sequence of lines. "The essential part of the idea is that
which remains after one has counted out everything in the expression
which is purely for the sake of style." Thus, the essential idea of
the phrases quoted are simply "Athena", "he went", and "when it was
morning". The use of a formula is related to its metrical shape: it is
used "without second thought" when the poet has "a given idea to ex-
press and a given space of the verse to fill", so for example, $\theta\epsilon\grave{\alpha}$
$\gamma\lambda\alpha\upsilon\kappa\hat{\omega}\pi\iota\varsigma$ $A\theta\acute{\eta}\nu\eta$ may be used to express "Athena" and to fill the verse
after B2. Though there may be formulas of like metrical value and
meaning, it is rare in Homer.[37]

This is what is meant when it is said that a formula-system is
characterized by extension and economy (also referred to by Parry as
length and thrift). A group of phrases which have the same metrical
value and express a similar idea form a system; how widely it is
extended is measured by the number of formulas which make it up. The

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extension of a noun-epithet system, for example, consists of the number of different epithets for a name in its various forms and cases, while the system is thrifty in that for a given amount of space to fill in the verse, there is usually only one epithet, i.e., one noun-epithet phrase for each metrical shape required. For a given idea and space of the verse, there is usually only one formulaic phrase.[38]

Parry summarizes the general principle of the technique of the formulas in Homer:

> The Singers found and kept those expressions which without change, or with slight change, fall into that part of the hexameter which is determined by the role they play in the sentence. Since the problem of the poet is not only that of making a verse of six dactylic feet, but of fitting his words between the pauses within the verse, the formulas which express the most common ideas fall exactly between one pause in the verse and another, or between a pause and one of the verse-ends. The ways in which these formulas fit into the parts of the verse and join to one another to make the sentence and the hexameter are very many, and vary for each type of formula.[39]

As Parry's definition "implies the metrical usefulness of the formula,"[40] it must now be examined how the formula is useful in a typical verse.[41] It is understood that the beginning and end of a formula coincide with caesural pauses (or caesura and verse-end[42]): the poet's problem is to fit the formulas into the system of caesuras. As we have seen, the development of meaning within a metrical sequence forms a pattern of rhythm, but Parry stopped short of explaining the formula's place within this rhythmical structuring of the verse. We take as a typical verse the simple sentence,

τὸν δ᾽ ἠμείβετ᾽ ἔπειτα ποδάρκης δῖος Ἀχιλλεύς

and see how Parry explains its composition.

In order to express the idea "And Achilles replied," Homer fills the first half of the line with a predicate, and the second half with the grammatical subject. More specifically, "with the help of a pronoun, a conjunction, and an adverb, the verb becomes an expression which fills the line as far as the feminine caesura: $\tau \grave{o} \nu \ \delta' \ \dot{\eta} \mu \epsilon \acute{\iota} \beta \epsilon \tau' \ \dot{\epsilon} \tau \epsilon \iota \tau \alpha$"[43] and the proper name expanded by epithetic words is able to fill the space between the feminine caesura and the end of the line. These expressions have a practical value in verse-composition, insofar as they are joined "when the context required it, and when the sense allowed it."[44] The phrases are formulas: the idea of $\tau \grave{o} \nu \ \delta' \ \dot{\eta} \mu \epsilon \acute{\iota} \beta \epsilon \tau' \ \dot{\epsilon} \tau \epsilon \iota \tau \alpha$ is never expressed otherwise in the Homeric poems in the same portion of the line. The same applies to $\pi o \delta \acute{\alpha} \rho \kappa \eta \varsigma \ \delta \tilde{\iota} o \varsigma \ \mathstrut' A \chi \iota \lambda \lambda \epsilon \acute{\upsilon} \varsigma$.[45]

This explanation raises questions: Why those portions of the line -- why does the first half hold the predicate of the sentence, and the second half the subject? A verse such as P. Vivante suggests,[46]

$$\Pi \eta \lambda \epsilon \acute{\iota} \eta \varsigma \ \delta' \ \mathstrut' A \chi \upsilon \lambda \grave{\epsilon} \grave{\omega} \varsigma \ \dot{\alpha} \tau \alpha \mu \epsilon \iota \beta \acute{o} \mu \epsilon \nu o \varsigma \ \pi \rho o \sigma \acute{\epsilon} \epsilon \iota \pi \epsilon$$

is metrically possible; why does it never occur? Why is the name of the speaker expanded by epithetic words? The origin of the formulas, not merely the fact that they are part of the oral tradition, is thus brought into question -- for a formula was kept and became part of the tradition, not only because an idea is expressed "in a form which is easy to use," but also because it was judged "poetically good".[47] In its insistence on metrical convenience, the theory neglects the epithet's poetic value, recognized by Parry in his MA thesis:

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The first impression which this use of ornamental words makes upon the reader is one of utter loveliness. They flow unceasingly through the changing moods of the poetry, unobtrusively blending with it, and yet, by their indifference to the story, giving a permanent unchanging sense of strength and beauty. They are like a rhythmical motive in the accompaniment of a musical composition, strong and lovely, regularly recurring while the theme may change to a tone of passion or quiet, of discontent, of gladness or grandeur. Then may come a disappointment, a suspicion that we are possibly reading into the epic poetry a beauty which is not really there.[48]

Parry concluded that metrical requirements determine the choice of a formula: "the poet was guided in his choice by considerations of versification and in no way by the sense."[49] The epithet's function is metrical[50]; its aesthetic function seems to have faded away with the reader's first impression. But the disappointment is rather with this conclusion, for the reader does not become indifferent to the use or meaning of the epithets, and the beauty of the poetry remains.

There must have been something inherently pleasing in the arrangement of a verse which led the poet to choose (or keep) it and reject (or not even consider) any other possible arrangement which satisfied the metrical requirements.

We may now reconsider how the formulas satisfy the metrical requirements. of our typical verse

$$\text{Τὸν δ' ἠμείβετ' ἔπειτα ποδάρκης δῖος Ἀχιλλεύς}$$

and the way in which the poet resolved the problem of fitting the words between the pauses in the verse. The caesuras mark the articulation of the verse:

$$\text{Τὸν δ' ἠμείβετ' | ἔπειτα | ποδάρκης | δῖος Ἀχιλλεύς}$$

The first half of the verse is, as noted elsewhere, factual. It gives

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us the practical information of the sentence: what the action is,

Τὸν δ' ἠμείβετ' , and its position in time within the narrative

sequence, ἔπειτα . The sentence has been established: "And to him then

he answered." There is a caesura after Τὸν δ' ἠμείβετ', with ἔπειτα

suspending the flow of meaning in the sentence while we await the

subject hinted at in ἠμείβετ'. There is again a pause in meaning mid-

verse before the suspense is broken: Ποδάρκης δῖος Ἀχιλλεύς delivers

what is expected, the subject, calling him up in a full sounding of his

name. The expectation is fully satisfied: name and epithet present a

strong outline of the hero, and the sentence is completed with a solid

image which occupies the whole latter half of the verse.[51] No new

information interrupts the close of the verse. The caesura in this

section is weak: no cut is made in the final run of the verse, no break

in the hero's picture.

The development of meaning in the verse thus forms what Porter

describes as a "pattern of expectancy".[52] It cannot be explained by

the sense alone of the words, nor by the simple fact that the formulas

fit into a given space of verse, for we do not have it in

Πηλείδης δ' Ἀχιλεὺς ἀπαμειβόμενος προσέειπε.

In this verse, the effect of the sentence culminating in the hero's

image is lost; the same information is given, but in a flat statement,

the sense is reversed and the rhythm destroyed; the verse is backwards

and in Homer, never occurs.[53] It is the order of words within the

metrical pattern, a developing idea, which creates a rhythmical se-

quence of thought and sound (the name-epithet group at the beginning of

the conjectured verse lacks the resounding effect it acquires at verse-end where it is the culmination of both thought and sound).

Perhaps in the development of the hexameter, the formulas strengthened certain verse-divisions (caesural positions) found agreeable in sense and sound, and certainly in Homeric verse they support the pattern of rhythm, but as Fränkel states, "It would not be right if we wanted to see in the formulas the actual reason for the system of caesuras."[54] The formulas were developed to fit into the rhythmical structure of the verse; they could and in fact do only find their place within the system of caesuras, and are not in themselves the cause of the verse-style in Homer.

This is not contradicted by Parry; he describes the formula-technique as "the practice of an artistic principle of unquestionable value, the principle that the medium should be blended to the ideas which the medium is to express, and conversely, the blending of the ideas to the medium."[55] Nor does he deny the rhythmical unity of the verse,[56] but its function in verse-composition is limited in his theory; what is stressed are the metrical requirements of the verse and the usefulness of a formula in filling those requirements. He describes the verse as "one movement of six feet"[57], but underlying this movement is the rhythm of the verse, regulating the way the formulas or cola are fitted together in a development of meaning through the verse.[58] The poet is guided not only by considerations of versification, as Parry claimed,[59] but by the underlying rhythmical structure of the verse.

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These are the two theories of verse-structure: Parry's, in which
the metrical shape of a word determines its place within the verse, and
Fränkel's colon-theory, in which rhythm is the unifying principle of
the verse.

Chapter 3

Enjambement

a) Introduction

The pattern of rhythm we have observed thus far in the hexameter is established by the majority of verses, and, as noted above, forms "a pattern of expectancy present in the mind of the listener or reader." Porter continues: "The poet sometimes satisfies the demands of this ideal form, though constantly varying his method of doing so, and sometimes by distorting the form creates for his own purposes tension between what is expected and what is actually spoken."[60]

The distortion of form which we will consider is enjambement, how and for what purposes it occurs. Normally the metrical unit of the verse corresponds to a unit of thought. The rhythm brings the meaning to completion at verse-end. This pattern is complicated when enjambement occurs: the meaning is in some way incomplete at verse-end and spills over into the succeeding verse. The verse can no longer be said to be a self-contained unit (of both sense and metre), but as at Iliad 1.481-482 and 485-486 (above, pp. 13-15), the meaning extended beyond the verse forms a larger rhythmical unit than that of the single verse.

The question of enjambement is how is the correspondence between thought and verse, which happens so often, broken; how and why is the meaning of a verse complicated when enjambement occurs?[61]

How would the formula-technique and the colon-theory explain the significance of the run-on meaning, the overlapping thought?

Parry's theory would not explain the problem of enjambement; the

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technique of the formulas is to fit them into a given length of verse, and by joining them together, to fill the verse. If the technique is as exact as Parry says it is, formulas must be contained within the frame of a verse: they are designed to fill the metrical unit, and the question of extension beyond the verse is not addressed.[62] We have seen, however, that the verse is not only a metrical unit, but one in which there is a development in meaning from beginning to end. This is what regularly occurs; an explanation of why the meaning does not end at verse-end, but runs on into the next verse (enjambement) would have to consider how the regular pattern of development in sense within the verse has been disrupted. This pattern we call rhythm is not discussed by Parry.

The colon-theory recognizes that a verse is not achieved through metrically interlocking formulas with little regard to the sense, but that segments of meaning are united in a rhythmical pattern. We have the sense that there is a rhythm which binds the words together in a unit, rather than interlocking pieces merely fitted together. Fränkel describes this rhythmical unit of the verse, but without taking into consideration the overlapping of meaning from one verse into another. His discussion centres on the norm, the self-contained hexameter, and he does not posit the problem of enjambement. The existing theories leave this question of poetic composition open.

Fränkel's theory of the rhythmical unity of the verse could be developed to explain the "irregularity" of rhythm extending beyond the verse. This irregularity in rhythmical structure reflects the poet's

changing patterns of thought. Two instances are noted below.

i) <u>Iliad</u> 1.199

θάμβησεν δ' Ἀχιλεύς, μετὰ δ' ἐτράπετ', αὐτίκα δ' ἔγνω
Παλλάδ' Ἀθηναίην· δεινὼ δέ οἱ ὄσσε φάανθεν·

Three acts follow in swift succession, each not fully developed
but compressed in a single verse: amazement, turning back, and
recognition of the goddess are presented as phases in a single moment
of action. And yet that action is not fully contained within the
verse, for the object of Achilles' recognition, Παλλάδ' Ἀθηναίην, over-
laps into the next verse. There is thus a focus on different
perspectives of the same moment, first on Achilles' actions, then on
Athena and her shining eyes. The same moment of time is split into two
verses, and the enjambement is due to the fact that such a moment is
presented from two different points of view: Achilles and Athena are at
once distinguished and through enjambement, united in one picture.

ii) <u>Iliad</u> 1.155

οὐδέ ποτ' ἐν Φθίῃ ἐριβώλακι βωτιανείρῃ
καρπὸν ἐδηλήσαντ', ἐπεὶ ἦ μάλα πολλὰ μεταξὺ
οὔρεά τε σκιόεντα θάλασσά τε ἠχήεσσα·

In v.155, the expression of a single act is fuller than what we
more regularly find contained within a single verse. As Achilles'
thoughts move back to Phthia, a full vision of the place comes to mind
(ἐριβώλακι βωτιανείρῃ), and the attention lingers -- the unit of time
is drawn out into the succeeding verse with the announcement of the
action (καρπὸν ἐδηλήσαντ') in v.156.

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Again at v.156 there is enjambement: the expanse of places and distance suggested by μάλα πολλά μεταξύ cannot be left hanging by itself and it joins with the next verse by the enjambement, giving us a sense of shifting spaces. We see, in v.157, mountains and sea which draw us away from the present scene, and the enjambement is due to this change of perspective.

The perspective changes with each new verse: the strong localization in Phthia, (v.155), the mention of the action (v.156), the sense of faraway places (v.157).

These examples show how the extension of a thought beyond the verse corresponds to an extension in time or place. We will examine this correspondence further in the following examples of enjambement, chosen from the first hundred lines of Books One and Three of the Iliad. The question remains, why does the meaning run over, and in what way is the rhythm extended into the succeeding verse?

Bassett's comments apply directly to this question: "Time and place are, as it were, the frame of every picture of life that a poet presents to our imagination. Together they define the boundaries within which our attention is to be held..."[63] Enjambement brings Homer's concrete expression of time and place into relief, showing how, through the variations of rhythm, the elements of time and place consistently determine the structuring of the verses.

Time and place provide useful criteria for explaining enjambement in Homer. Other reasons, however, may be adduced, as in the case of simple runover words. Here too, Bassett's comments are helpful on

their "function as media-ies between the thought already given to the reader and the new idea to which he is to be introduced."[64] Whether the runover word is "essential" to the thought or not, it often forms a "perfect transition" to the word which immediately follows. Though not so significant as the overlapping phrase from the point of view of time and place, the runover word can be considered enjambement, and I include a number of instances in the following list of examples. The effects of and reasons for their use of course vary, but in maintaining a connection of thought, even while shifting the attention, the runover word brings together different aspects of position, time, and place.

b) Enjambement: Instances in <u>Iliad</u> 1 and 3

  i. <u>Il</u>.1.1-100

    1.1 Μῆνιν ἄειδε, θεά, Πηληϊάδεω Ἀχιλῆος

      2 οὐλομένην, ἣ μυρί᾽ Ἀχαιοῖς ἄλγε᾽ ἔθηκε,

    οὐλομένην brings the thought back to μῆνιν, and firmly establishes
it as the antecedent of the following relative clause and agent of the
woes described in the succeeding verses.

    Parry explains that the adjective οὐλομένην followed by a relative
clause is used to continue a sentence which might have come to an end
with the preceding verse, and the enjambement is simply a "device of
the appositive adjective extending to the middle of the second foot,
followed by a relative clause which finishes the verse."[65] The rela-
tive clause does not only finish the verse; the fact that it interlocks
in mid-foot with οὐλομένην and draws οὐλομένην forward in the rhythm of
the verse ties the destructive wrath to its effects with a force which
would not have been realized had the adjective been fitted into the first
verse and the relative clause begun the second verse.[66] If such were
the case, the impact of οὐλομένην would have been lost. Instead, the
runover οὐλομένην makes a perfect welding, as Bassett puts it, with the
thought which follows. Its function is thus, more than merely con-
tinuing the sentence, that of "bonding the thought of successive
verses."[67]

    1.3 πολλὰς δ᾽ ἰφθίμους ψυχὰς Ἄιδι προίαψεν

      4 ἡρώων, αὐτοὺς δὲ ἑλώρια τεῦχε κύνεσσιν

5 οἰωνοῖσί τε πᾶσι, Διὸς δ᾽ ἐτελείετο βουλή.

Had ἡρώων been fitted into v.3 and αὐτοὺς placed at the head of v.4 this verse would have had a certain independence as a further statement telling us that the bodies were made prey. As it is, the enjambement has made it one with the effect of the wrath in the preceding verse.

ἡρώων joins the ideas of the two verses, as Bassett explains, "bringing back the attention to the persons, and thus making the contrast between the souls [ψυχὰς] and the bodies [αὐτοὺς] more precise and logical".[68]

In v.5, οἰωνοῖσί τε πᾶσι extends the idea of ἑλώρια (v.4) and so connects the prey of birds upon men with the counsel of Zeus. Vv.3-5 detail the countless woes set upon the Achaeans (μυρί᾽ Ἀχαιοῖς ἄλγε᾽ ἔθηκε, v.2), and being thus tied to Διὸς δ᾽ ἐτελείετο βουλή in continuing enjambement, are shown to be tightly bound in Zeus' plan.

1.6 ἐξ οὗ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε

7 Ἀτρείδης τε ἄναξ ἀνδρῶν καὶ δῖος Ἀχιλλεύς.

Enjambement reflects Homer's concrete representation: here the duality of subject requires more space than a single verse can provide. Where there is more than one subject, the verse often extends itself. The structure of vv.6-7 also gives greater relief to the two men, bringing them together and against one another in the first mention of the quarrel.

1.9 Λητοῦς καὶ Διὸς υἱός· ὁ γὰρ βασιλῆϊ χολωθεὶς

10   νοῦσον ἀνὰ στρατὸν ὦρσε κακήν, ὀλέκοντο δὲ λαοί,

At the end of v.9, χολωθείς seems to be left hanging. The
thought of the anger seems to be incomplete and v.10 follows giving us
a general sense of what happened. This is perhaps the reason why
χολωθείς sounds so abrupt. The poet is condensing a larger stretch of
time than is his usual way, drawing the action forward in tight
sequence with νοῦσον ἀνὰ στρατὸν. . .

1.11   οὕνεκα τὸν Χρύσην ἠτίμασεν ἀρητῆρα
   12   Ἀτρείδης ὁ γὰρ ἦλθε θοὰς ἐπὶ νῆας Ἀχαιῶν

Here the enjambement marks a move back in time. The subject of
ἠτίμασεν (v.11) is not fully expressed until the following verse:
Ἀτρείδης prolongs the thought of v.11, and in connection with ὁ γὰρ
ἦλθε . leads us back in time with the recounting of a past event.

Ἀτρείδης also ties action (ἠτίμασεν, the dishonouring of Chryses)
to consequence (ὁ γὰρ ἦλθε θοὰς ἐπὶ νῆας Ἀχαιῶν): the son of Atreus is
seen to be initiating the sequence of action beginning with Chryses'
heading to the ships from which point the action of the whole poem
begins to move forward.[69]

1.14   στέμματ' ἔχων ἐν χερσὶν ἑκηβόλου Ἀπόλλωνος
   15   χρυσέῳ ἀνὰ σκήπτρῳ, καὶ λίσσετο πάντας Ἀχαιούς,
   16   Ἀτρείδα δὲ μάλιστα δύω, κοσμήτορε λαῶν

The runover phrase χρυσέῳ ἀνὰ σκήπτρῳ immediately connects the
very appearance of Chryses with his act of praying. The connection is
concrete: Chryses' presence is strongly felt in this added detail, more

so than in, for instance, "Thus the holy man prayed, appealing to them all."

V.16 prolongs the effect of the prayer upon the persons addressed.

1.18 ὑμῖν μὲν θεοὶ δοῖεν Ὀλύμπια δώματ' ἔχοντες

19 ἐκπέρσαι Πριάμοιο πόλιν, εὖ δ' οἶκαδ' ἱκέσθαι·

The enjambement between vv.18-19 is not radical: each verse forms a unit in itself. V.18 expresses a vow, and v.19 explains the vow's action, through infinitives added as if epexegetically. V.19 spells out what v.18 potentially contains: this is normal in the case of an infinitive following a verb of commanding, hoping, wishing, fearing, etc. The enjambed infinitives, however, in a verse apart from the finite verb, set off·the future moment in its own right, while connecting it to the main verb. ἐκπέρσαι and ἱκέσθαι both refer to events future relative to δοῖεν in the preceding verse.[70]

We may compare vv.22-23 and vv.76-77: in v.23, the actions of αἰδεῖσθαι and δέχθαι are independent from that of ἐπευφήμησαν (v.22), and situated in the future. In v.77, ἀρήξειν also projects into the future.

1.26 "μή σε, γέρον, κοίλῃσιν ἐγὼ παρὰ νηυσὶ κιχείω

27 ἢ νῦν δηθύνοντ' ἢ ὕστερον αὖτις ἰόντα,

V.27 extends the moment of Agamemnon's coming upon the old man. The enjambement connects with such a moment different perspectives either present or future.

1.29 τὴν δ' ἐγὼ οὐ λύσω· πρίν μιν καὶ γῆρας ἔπεισιν

36

30 ἡμετέρῳ ἐνὶ οἴκῳ, ἐν Ἄργει, τηλόθι πάτρης,

31 ἱστὸν ἐποιχομένην καὶ ἐμὸν λέχος ἀντιόωσαν·

The thought of γῆρας ἔπεισιν continues beyond v.29 with ἡμετέρῳ ἐνὶ οἴκῳ : the coming of old age is seen in the distant future and in a distant place -- the whole brought together in one impression through the effect of enjambement.

V.31 continues the enjambement of v.30, filling in details by emphasizing certain acts implied in Agamemnon's statement at v.29.

The enjambement of these verses is thus due to an extension of γῆρας ἔπεισιν in space (v.30) and in time (v.31).

1.35 πολλὰ δ' ἔπειτ' ἀπάνευθε κιὼν ἠρᾶθ' ὁ γεραιὸς

36 Ἀπόλλωνι ἄνακτι, τὸν ἠύκομος τέκε Λητώ·

We may take v.36 as signifying the range of the prayer Apollo hears from afar. This is perhaps the poetic justification of the epithets (ἄνακτι and the phrase τὸν ἠύκομος τέκε Λητώ which functions as an epithet) which so accompany the name of a god when thus addressed. These epithets suspend the moment of prayer, and increase its solemnity before it is actually uttered.

1.37 "Κλῦθί μευ, ἀργυρότοξ', ὃς Χρύσην ἀμφιβέβηκας

38 Κίλλαν τε ζαθέην Τενέδοιό τε ἶφι ἀνάσσεις,

The addition of Κίλλαν τε ζαθέην in v.38 widens the act of be-striding (ἀμφιβέβηκας). Enjambement here extends in space the god's protective attitude into the succeeding verse.

1.40 ἦ εἰ δή ποτέ τοι κατὰ πίονα μηρί᾽ ἔκηα

41 ταύρων ἠδ᾽ αἰγῶν, τόδε μοι κρήηνον ἐέλδωρ·

The meaning of v.40 runs on in ταύρων ἠδ᾽ αἰγῶν, and the enjambement is justified: v.40 does not present a single independent act, but one which conditions the future, and as ταύρων ἠδ᾽ αἰγῶν picks up and leads directly into τόδε μοι κρήηνον ἐέλδωρ, there is a sense of past action which leads up to and into the present vow.

1.46 ἔκλαγξαν δ᾽ ἄρ᾽ ὀιστοὶ ἐπ᾽ ὤμων χωομένοιο,

47 αὐτοῦ κινηθέντος· ὁ δ᾽ ἤιε νυκτὶ ἐοικώς .[71]

Vv.44-46 focus on the god's attributes. The enjambement of αὐτοῦ κινηθέντος may be due to the wider view of the god presented in v.47. αὐτοῦ κινηθέντος gathers together these details of bodily movement, enlarging the image of the god into one of his entire person and bringing us to a moment of crisis which breaks into a simile likening the god's movement to the expansive cover of night. P. Vivante explains, "It is as though he transcended his human outline. He has become a divine pervasive presence."[72]

1.51 αὐτὰρ ἔπειτ᾽ αὐτοῖσι βέλος ἐχεπευκὲς ἐφιεὶς

52 βάλλ᾽· αἰεὶ δὲ πυραὶ νεκύων καίοντο θαμειαί.

βάλλ᾽ has attracted much attention. Leaf commented that "the position of βάλλ᾽ is the most emphatic possible". J. Griffin likens it to the enjambement of δεινός in II.16.789: "one weighty word standing alone and receiving heavy emphasis".[73] Bassett, however, points to many runover words which are not emphatic, and suggests reasons

other than emphasis for the runover position. Where the word is emphatic, as βάλλ' is, the emphasis may be due not to its position, but to its meaning, though its position does help, he adds, "as a means of connecting the thought with what follows."[74]

βάλλ' is more emphatic than ἐπώχετο (v.50) because the act has become more complex: a human target has been introduced, providing a new point of focus. Normally, the tension between thought and metrical measure is held in balance within the self-contained verse, but here where the balance is broken, the thought spills over into the next verse. The runover βάλλ' brings out the connection between the shot of the arrow (βέλος , v.51) and burning pyres (πυρί , v.52) more strongly than if each thought had been contained within a separate verse. If v.52 had been, for instance,

τῶν δ' αἰεί δε πυραὶ νεκύων καίοντο θαμειαί,

the death and destruction here described would have appeared a logical consequence of the previous statement, instead of a more immediate and striking result apparent in the form itself of the verse. As we have it, v.52 draws the scene of the burning pyres into the same moment of vision.

1.59   Ἀτρείδη, νῦν ἄμμε παλιμπλαγχθέντας ὀίω

60   ἂψ ἀπονοστήσειν, εἴ κεν θάνατόν γε φύγοιμεν,

ὀίω   introduces a different frame of action and is often found at the end of a verse, with the shift to the new action in the succeeding verse. The enjambement of ἂψ ἀπονοστήσειν carries the thought of v.59 forward in time, extending the idea of wandering back (παλιμπλαγχθέντας,

v.59) into a future event. The possibility of returning home (ἄψ ἀπονοστήσειν) merges with the hope of another future event (εἴ κεν θάνατόν τε φύγοιμεν , same verse).

1.66   αἴ κέν πως ἀρνῶν κνίσης αἰγῶν τε τελείων
     67   βούλεται ἀντιάσας ἡμῖν ἀπὸ λοιγὸν ἀμῦναι."

These two verses form a unity. V.66 alone does not frame a complete thought: κνίσης   is inexplicable without ἀντιάσας in the following verse. The enjambement ties together the god's receiving the fat of burnt sacrifice and the warding off of the plague into one expected event. What thus prompts the enjambement is a sense of future response to a present sacrifice.

1.68 Ἤτοι ὅ γ' ὣς εἰπὼν κατ' ἄρ' ἕζετο· τοῖσι δ' ἀνέστη
     69   Κάλχας Θεστορίδης, οἰωνοπόλων ὄχ' ἄριστος,

The name and epithet at the beginning of v.69, as in vv.36, 102, and 248 (epithet only), are carried over from the previous verse. Normally in dialogue, the speaker is introduced in a single complete verse; the identity of the two speakers is not in question and the speaker's name comes as no surprise at verse-end.[75] In the case at vv.68-69, however, enjambement reflects a complication in the action: when Achilles sits down, a person as yet unidentified stands up. The thought is incomplete at the end of v.68, suspending the speaker's identity and his rising figure (Κάλχας Θεστορίδης) until the following verse.

Whereas in ordinary dialogue, there is no change of perspective

between two speakers, there is here a shift to somewhere else in the assembly where the speaker will arise. This is the change of perspective which is brought into relief in v.69, yet held together with the preceding verse in enjambement.

Without the enjambement of vv.68-69, the events of vv.70-72 would have been independent narrative, but here, following upon and continuing the enjambement, the entire sequence is welded together and gathered into the dramatic representation of events.

1.74   " ὦ Ἀχιλεῦ, κέλεαί με, Διὶ φίλε, μυθήσασθαι

   75   μῆνιν Ἀπόλλωνος ἑκατηβελέταο ἄνακτος·

Here the enjambement does not seem to be due to shifting time or place, but v.75 rather gives contents, substance, volume to what Calchas is going to say.

1.82   ἀλλά τε καὶ μετόπισθεν ἔχει κότον, ὄφρα τελέσσῃ,

   83   ἐν στήθεσσιν ἑοῖσι· σὺ δὲ φράσαι εἴ με σαώσεις."

The enjambement is not strong, but does allow the act to extend itself as time moves into the future with ὄφρα τελέσσῃ . Were the expression of bearing grudge to be cut off at verse-end, the sense of harbouring and nourishing it would be impaired. This sense as it stands in v.83 is due not only to the meaning of the words added to v.82 (ἐν στήθεσσιν ἑοῖσι), but to its very extension beyond the verse-boundary.

This concrete relation between verse-rhythm and meaning is brought out with similar effect in the enjambement of vv.89-90:

41

σοὶ κοίλης παρὰ νηυσὶ βαρείας χεῖρας ἐποίσει

συμπάντων Δαναῶν, οὐδ' ἢν Ἀγαμέμνονα εἴπῃς,

The runover phrase συμπάντων Δαναῶν may be prompted by a shift
in space, and increases the effect of isolating Agamemnon against all
the rest of the men.

1.88 οὔ τις ἐμεῦ ζῶντος καὶ ἐπὶ χθονὶ δερκομένοιο

89 σοὶ κοίλης παρὰ νηυσὶ βαρείας χεῖρας ἐποίσει

The suspense at the end of v.88 lets the future hang over us as a
promise and a threat.

1.98 πρίν γ' ἀπὸ πατρὶ φίλῳ δόμεναι ἑλικώπιδα κούρην

99 ἀπριάτην ἀνάποινον, ἄγειν θ' ἱερὴν ἑκατόμβην

100 ἐς Χρύσην· τότε κέν μιν ἱλασσάμενοι πεπίθοιμεν."

The actions of vv.98 and 99 are not presented independently, but
form one inseparable scene, centered around the figure of Chryseis.
The overlapping words ἀπριάτην ἀνάποινον , in Bassett's terms, keep the
thought in motion over the end of the verse[76] and run the two verses
into one larger unit. This unit is extended at v.100 by ἐς Χρύσην
which draws the action to a place, and aim (τότε κέν μιν ἱλασσάμενοι
πεπίθοιμεν , the appeasement of the offended priest). Enjambement ties
together vv.98-100 in one closely linked sequence of events.

3.13 ὡς ἄρα τῶν ὑπὸ ποσσὶ κονίσαλος ὄρνυτ' ἀελλής

14 ἐρχομένων· μάλα δ' ὦκα διέπρησσον πεδίοιο.

The focus in each verse is distinct: rising dust in one, swift movement in the next. The runover word ἐρχομένων joins them, making us see the men's advance and the dust as one phenomenon.

The sentence could, grammatically and logically, have ended at the end of v.13 (τῶν understood as a demonstrative pronoun) but instead, where the image of the cloud rises as if suspended at verse-end, carries the thought onward and into the next thought, μάλα δ' ὦκα διέπρησσον πεδίοιο . More than merely "adding a detail", the runover word is a link in thought between verses, bringing the men (ἐρχομένων) into the picture and forming one view of clouds of dust rising under the feet of the host advancing over the plain. We have the same moment from different perspectives.

3.17 Παρδαλέην ὤμοισιν ἔχων καὶ καμπύλα τόξα

18 καὶ ξίφος· αὐτὰρ δοῦρε δύω κεκορυθμένα χαλκῷ

19 πάλλων Ἀργείων προκαλίζετο πάντας ἀρίστους

20 ἀντίβιον μαχέσασθαι ἐν αἰνῇ δηϊοτῆτι.

Vv.17-18 contain an enumeration of Alexander's weaponry. As in other enumerations, the runover of one verse into the next forms a continuous series, and items are tied together as a set with a cohesiveness lacking in a series of end-stopped verses. If this were the case, items would be set off from one another as in a list.

V.19 continues the enjambement: the spears presented in v.18 are not found in Paris' hands until the following verse, set in motion by πάλλων. πάλλων could perhaps have been introduced in the previous line of thought (v.18), but is not: there is a slight shift from pure description to action, marked by a new verse. This is only suggested by the way in which word-order reflects the order of thought: an image takes shape, then finds its place in the immediate context. It is defined by its position. The shift is only slight, and bridged by enjambement which draws the spears (v.18) not only into the action of πάλλων, but also into that of προκαλίζετο (v.19). The picture is now one of waving spears and challenging calls. The arrested moment of v.18 is carried forward in enjambement.

The issue itself of the challenge is expressed by the infinitive μαχέσασθαι in v.20, explaining and continuing the thought of the previous verse, yet also envisaged as a separate event, taking place in the future.[77] Where a verb suggests some other act past or future, the infinitive expressing this act is often found in the verse following that in which the finite verb is found. The verses run on open-ended from v.17 until brought to a close in v.20 present an overall unified view of the challenger in armour and in action.

Vv.88-89 present another example of an infinitive in enjambement:

ἄλλους μὲν κέλεται Τρῶας καὶ πάντας Ἀχαιοὺς
τεύχεα κάλ' ἀποθέσθαι ἐπὶ χθονὶ πουλυβοτείρῃ,

The enjambement is not strong: in spite of the connection of reported speech between κέλεται and ἀποθέσθαι , each verse has a

certain independence. The action of v.89 might also be envisaged with a self-standing imperative.

3.24 εὑρὼν ἢ ἔλαφον κεραὸν ἢ ἄγριον αἶδα

25 πεινάων· μάλα γάρ τε κατεσθίει, εἴ περ ἂν αὐτὸν

26 σεύωνται ταχέες τε κύνες θαλεροί τ' αἰζηοί·

πεινάων further modifies the lion of v.24 in relation to his prey. Its runover position juxtaposes the posture of hunger (πεινάων) and the action of devouring (μάλα γάρ τε κατεσθίει), binding impulse and action in one movement. This unity of movement would have been broken up had the devouring abruptly begun the verse, or it would have been halted had the fact of hunger been explicitly offered as explanation for the lion's action ("through hunger" or "for he was hungry and ate" in place of πεινάων μάλα γάρ τε κατεσθίει).

εἴ περ ἂν αὐτὸν shifts to the lion as object, and this new perspective is presented in the succeeding verse where chasing hounds and youths add another element to the scene, which over three verses is drawn together by enjambement into one sequence of action.

We may compare the enjambement at vv.24-25 to vv.77-78:

καὶ ῥ' ἐς μέσσον ἰὼν Τρώων ἀνέερξε φάλαγγας,

μέσσου δουρὸς ἑλών· τοὶ δ' ἱδρύνθησαν ἅπαντες.

The runover phrase μέσσου δουρὸς ἑλών ties the actions of Hector in vv.77 and 78 to their consequence, τοὶ δ' ἱδρύνθησαν ἅπαντας (the men are seated). The connection is concrete: v.78 rises expectantly to mid-verse with μέσσου δουρὸς ἑλών, and falling to a close, the settling of the ranks is seen as reaction to Hector's motion

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with the spear and extends in place the effect of his gesture.

3.27 ὡς ἐχάρη Μενέλαος Ἀλέξανδρον θεοειδέα

28 ὀφθαλμοῖσιν ἰδών· φάτο ὃχ τείσεσθαι ἀλείτην·

Although Ἀλέξανδρον θεοειδέα is grammatically the direct object of
the verb run over into the succeeding verse, v.27 already contains the
idea of Alexander as an object of rejoicing. It is as if Ἀλέξανδρον
were the direct object of ἐχάρη, with ὀφθαλμοῖσιν ἰδών added epexe-
getically.[78] The enjambement is not strong, but is nevertheless
striking in its connection with what follows: as Menelaos vows that the
transgressor will pay, the identification of ἀλείτην with Ἀλέξανδρον
is of course logical, but also a visual impression. ὀφθαλμοῖσιν ἰδών
holds before us the image of Ἀλέξανδρον θεοειδέα .

3.33 ὡς δ' ὅτε τίς τε δράκοντα ἰδών παλίνορσος ἀπέστη

34 οὔρεος ἐν βήσσῃς, ὑπό τε τρόμος ἔλλαβε γυῖα,

The runover phrase οὔρεος ἐν βήσσῃς localizes the acts of the
two verses strongly and briefly, fixing and tying them both together in
one place.

3.36 ὡς αὖτις καθ' ὅμιλον ἔδυ Τρώων ἀγερώχων

37 δείσας Ἀτρέος υἱὸν Ἀλέξανδρος θειοειδής .

Just as the infinitive may express an action separate from that of
the finite verb with which it is syntactically linked, and may be
carried into a succeeding verse where it develops as an act in its own
right within its own verse (cf. v.20), so may the participle. The

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enjambement, though weak, unites different views of a single movement:
the two verses give us at once a complete vision of the Trojan throng
into which Paris flees in fear.

3.44 φάντες ἀριστῆα πρόμον ἔμμεναι, οὕνεκα καλὸν

45 εἶδος ἔπ', ἀλλ' οὐκ ἔστι βίη φρεσὶν οὐδέ τις ἀλκή.

The enjambement between these two verses is strong. οὕνεκα
introduces the cause of an action, leaving the end of the verse open as
it leads into a different sphere in the succeeding verse. The bond
between vv.44 and 45 is here tightened by the unusual grammatical form
of the enjambement: where a noun-adjective group is divided between
verses, the runover adjective is more common than the runover noun.[79]
Parry explains that the descriptive adjective "can have no meaning
until we join it with its noun in the next verse."[80] It would have
been metrically possible to exchange καλὸν and εἶδος , but the
unattached adjective left hanging at verse-end creates a suspense which
a noun in that position would not, and this tension stresses the
meaning of the adjective more forcefully in that position than if it
had been run over into v.45 (supposing εἶδος at the end of v.44).

There is emphasis on καλὸν , accentuating the beauty of Paris, and
the contrast in the following verse of εἶδος with βίη φρεσὶν and
ἀλκή further emphasizes that it is a beauty in appearance only, not in
mind. The emphasis which explains this enjambement is rare.

3.46 ἦ τοιόσδε ἐὼν ἐν ποντοπόροισι νέεσσι

47 πόντον ἐπιπλώσας, ἑτάρους ἐρίηρας ἀγείρας,

48 μιχθεὶς ἀλλοδαποῖσι γυναῖκ᾽ εὐειδέ᾽ ἀνῆγες

49 ἐξ ἀπίης γαίης, νυὸν ἀνδρῶν αἰχμητάων,

50 πατρί τε σῷ μέγα πῆμα· πόληί τε παντί τε δήμῳ,

51 δυσμενέσιν μὲν χάρμα, κατηφείην δὲ σοὶ αὐτῷ;

Hector has begun his address to Paris by chiding him (vv.39-45),
and now, in the above verse, as he recalls his brother's past actions,
he brings to mind a whole scene from long ago which led to the present
situation. It is unusual for Homer to condense the past into a brief
recollection of a few verses, and this feature is reflected in the
accumulation of enjambements which serve to connect a few pivotal
actions.

In vv.47 and 49, the continuity of thought in the runover phrases
is concrete, the extension beyond verse-end being that of an action in
space. πόντον ἐπιπλώσας (v.47) opens up a wider view beyond the
ships (ἐν ποντοπόροισι νέεσσι, v.46), and in Bassett's words, "serves
as a stepping-stone by which our attention is led on to a new picture
or a new detail,"[81] that of ἑτάρους ἐρίηρας ἀγείρας .

The scene of the past is sustained and expanded by a succession of
participles (four, vv.46-48), which accumulate and bring the action to
a climax in γυναῖκ᾽ εὐειδέ᾽ ἀνῆγες . Here too, the runover phrase
ἐξ ἀπίης γαίης (v.49) marks a shift of perspective, and is like a
point of reference for the action of the preceding verse and that which
follows. (The same may be said of other instances of localization in a
runover phrase, as at vv.47 and 34, above.)

The three nouns πῆμα, χάρμα, and κατηφείην held in apposition to

δυναῖκ' (v.48), refer not only to Helen, but more widely to the whole situation. To Leaf's comment that "The accusative vaguely expresses the result of the preceding actions",[82] we may add that enjambement helps to maintain the continuity of these actions. The verses run on without full stop from 46 to 51, framing the entire set of circumstances and contracting the span of time into one sequence of thought.

3.54 οὐκ ἄν τοι χραίσμῃ κίθαρις τά τε δῶρ' Ἀφροδίτης,
  55 ἥ τε κόμη τό τε εἶδος, ὅτ' ἐν κονίῃσι μιγείης

Enjambement runs the thought over the end of the verse, drawing out the idea of Aphrodite's gifts (τά τε δῶρ' Ἀφροδίτης , v.54) into that of the fine appearance of Paris (ἥ τε κόμη τό τε εἶδος, v.55). We run into one idea the divine beauty of Paris and his crash into the dust.

Had the connection not been concrete, e.g., "What help these things to you, when you fall in the dust," the contrast would have been spoiled.

3.56 ἀλλὰ μάλα Τρῶες δειδήμονες· ἦ τέ κεν ἤδη
  57 λάινον ἕσσο χιτῶνα κακῶν ἕνεχ' ὅσσα ἔοργας."

In v.56, the thought of one clause leads into another, but just at the point where the second clause introduces a shift in time (ἤδη), the enjambement marks the shift to a different time perspective.

3.61 ὅς τ' εἶσιν διὰ δουρὸς ὑπ' ἀνέρος, ὅς ῥά τε τέχνῃ
  62 νήιον ἐκτάμνῃσιν, ὀφέλλει δ' ἀνδρὸς ἐρωήν·

At the end of v.61, the perspective shifts from that of the axe's

action (ὅς τ᾽ εἰσιν διὰ δουρός) to the man's (νῆϊον ἐκτάμνησιν). The three clauses (εἰσιν, ἐκτάμνησιν, ὀφέλλει) nevertheless describe one movement held together in enjambement.

Had the clauses followed one upon the other in separate self-contained verses (in the manner of successive acts following one upon the other in time), each verse would have been a mere statement of action without consideration of time, and the connective sense of a tight sequence would have been weakened. The moment of action is extended at the end of v.61, and enjambement brings together different acts of the same moment.

3.69 αὐτὰρ ἔμ᾽ ἐν μέσσῳ καὶ ἀρηίφιλον Μενέλαον
    70 συμβάλετ᾽ ἀμφ᾽ Ἑλένῃ καὶ κτήμασι πᾶσι μάχεσθαι·

V.69 isolates two men together, apart from the armies of Trojans and Achaeans. Without a verb, the moment of action is suspended until the succeeding verse in which the men are thrown against one another in combat (συμβάλετ᾽, μάχεσθαι). Here the enjambement, while grammatically "necessary", shows how the plurality of subjects (or objects) extends itself in verse as in space. (See vv.90-91 and 253-254, where we find Paris and Menelaos similarly isolated.)[83]

3.73 οἱ δ᾽ ἄλλοι φιλότητα καὶ ὅρκια πιστὰ ταμόντες
    74 ναίοιτε Τροίην ἐριβώλακα, τοὶ δὲ νεέσθων
    75 Ἄρθος ἐς ἱππόβοτον καὶ Ἀχαιίδα καλλιγύναικα."

Between vv.73 and 74 the bond is not strong as the participial clause of v.73 functions with as much verbal force as a finite verb,

filling its own time frame.

The enjambement between vv.74 and 75, on the other hand, is tighter, holding both verses together within the same moment of action. This moment is broken into two locations: Τροίην ἐριβώλακα (v.74), and Argos and Achaea (v.75), extending the action of νέεσθων through the entire verse. The enjambement brings together the places of both verses at the same moment.

3.84 Ὣς ἔφαθ', οἱ δ' ἔσχοντο μάχης ἄνεώ τ' ἐγένοντο
85 ἐσσυμένως Ἕκτωρ δὲ μετ' ἀμφοτέροισιν ἔειπε·

The runover adverb ἐσσυμένως sets the scene for Hector's address. It serves as a prelude to his pronouncement, sweeping the silence of v.84 into v.85. The speaker is not introduced by an epithet in v.85 as in other introductions to speeches,[84] and Hector is named right at the start of the clause, not at the end, where in this case the verb is found. This is a special case -- Hector's name follows the runover ἐσσυμένως as he is seen emerging from the hush which has descended upon the soldiers as he speaks among both sides of silenced men. Compare vv.95-96:

3.95 Ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ·
96 τοῖσι δὲ καὶ μετέειπε βοὴν ἀγαθὸς Μενέλαος·

These verses are quoted here only that it may be pointed out how they differ from vv.84-85. Both sets of verses close a previous speech, report the silence of the listeners, and introduce a new speaker among them. Vv.95-96 are not enjambed; the efforts of seating

the armies and hushing the chaotic commotion have already taken place, the order of assembly has been established, and a moment of peace prevails. Menelaos does not stand up amid a sudden and new rush of silence, but is presented as taking his turn according to regular practice in assembly (v.96 follows the regular pattern of introducing a speaker; there is no complication of the action).

3.97 "κέκλυτε νῦν καὶ ἐμεῖο· μάλιστα γὰρ ἄλγος ἱκάνει

98 _θυμὸν ἐμόν, φρονέω δὲ διακρινθήμεναι ἤδη

99 Ἀργείους καὶ Τρῶας, ἐπεὶ κακὰ πολλὰ πέπασθε

100 εἵνεκ' ἐμῆς ἔριδος καὶ Ἀλεξάνδρου ἕνεκ' ἀρχῆς·

The part of the body in which grief is localized is brought into relief by θυμὸν ἐμόν. Run on into v.98, it is followed by φρονέω, at which point the whole person presents itself once more; part and whole are at once distinguished and integrated with each other.

The further enjambements of vv.98-100 articulate the long stretch of time which is intimated, with ἤδη introducing what seems to be the imminent present (Argives and Trojans, v.99, already at peace), and ἐπεὶ κακὰ πολλὰ πέπασθε giving us a glimpse of the past (prolonged through v.100).

c) Approaches to the problem

My approach to the problem has aimed at finding a justification for enjambement which is not only logical, but poetic as well. This differs, I submit, from other approaches to the problem insofar as they produce merely syntactical reasons for different kinds of enjambement which are classified accordingly. At most, enjambement is described as a rhetorical device. There follows here a brief outline of some other views with an evaluation in the light of my own approach.

Parry examined the use of enjambement in Homer in order to clarify the way in which the sense is "drawn out from one verse into another."[85] He classified the different types of enjambement in an attempt to define how the poet fits his thought to the pattern of the hexameter. His classifications in this respect are stated as follows:

> First, the verse can fall at the end of a sentence and the new verse begin a new sentence. In this case there is no enjambement. Second, the verse can end with a word group in such a way that the sentence, at the verse end, already gives a complete thought, although it goes on in the next verse, adding free ideas by new word groups. To this type of enjambement we may apply Denis' term unperiodic. Third, the verse can fall at the end of a word group where there is not yet a whole thought, or it can fall in the middle of a word group; in both of these cases enjambement is necessary.[86]

An analysis of 1200 lines of Homer and an equal number of verses from the Argonautica and the Aeneid showed unperiodic enjambement twice as frequent, and necessary enjambement half as frequent in Homer as in the later poets. The unperiodic expression of thought was thus found to distinguish Homeric verse from the written composition of Apollonius

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and Virgil. Four basic forms of unperiodic enjambement were described, which "more than anything else, give the rhythm in Homer its special movement from verse to verse."[87] These are outlined below in order to show just how widely this type of enjambement varies. In all cases Parry judges the sense complete at verse-end, marking a break at that point, but extended in four ways:

1) a free verbal idea is added, using a dependent clause, a participial phrase, or a genitive absolute:

Od.1.4   πολλὰ δ' ὅ γ' ἐν πόντῳ πάθεν ἄλγεα ὃν κατὰ θυμόν,
ἀρνύμενος ἥν τε ψυχὴν καὶ νόστον ἑτάρων.

2) an adjectival idea is added:

Il.1.1   Μῆνιν ἄειδε, θεά, Πηληϊάδεω Ἀχιλῆος
οὐλομένην, ἣ μυρί' Ἀχαιοῖς ἄλγε' ἔθηκε,

3) an adverbial idea is added:

Il.1.14   στέμματ' ἔχων ἐν χερσὶν ἑκηβόλου Ἀπόλλωνος
χρυσέῳ ἀνὰ σκήπτρῳ, καὶ λίσσετο πάντας Ἀχαιούς,

4) a word, phrase, or clause is added by a co-ordinate conjunction:

Il.1.4   ἡρώων, αὐτοὺς δὲ ἑλώρια τεῦχε κύνεσσιν
οἰωνοῖσί τε πᾶσι, Διὸς δ' ἐτελείετο βουλή,

The reason for the break at verse-end, Parry explained, lay in the technique of formulas which aims at making verses out of word groups with a fixed end, usually bringing the thought to a close at verse-end, and so leaving the poet free either to end the sentence there or to draw it out in the next verse. The type of enjambement in which the reader has to look to the following verse to complete the thought of

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the sentence ("necessary") is not a distinctive feature of Homeric style (nearly twice as frequent in the _Argonautica_ and the _Aeneid_), and Parry therefore describes it only briefly. There are two kinds of necessary enjambement, as noted above.[88] In the first kind, as at

$$\underline{Il}.1.57 \quad οἱ \ δ' \ ἐπεὶ \ οὖν \ ἤγερθεν \ ὁμηγερέες \ τ' \ ἐγένοντο$$
$$Τοῖσι \ δ' \ ἀνιστάμενος \ μετέφη \ πόδας \ ὠκὺς \ Ἀχιλλεύς.$$

though the sentence cannot be considered complete, there is still a pause in sense at verse-end. It too is explained by the formulaic style, "almost always found in Homer after common formulaic verses, as in the case cited [above], or in the traditional periods."[89] In the second kind, a word group is divided between verses, and verse-end does not mark a pause in sense. Here Parry suggests enjambement is made necessary because the formulas have not grouped themselves within the verse in the more usual way. He terms the functioning of the formula technique in such cases "unusual", and notes here, for instance, that the separation of an adjective from its noun in the following verse is "due to a chance interplay of formulas."[90] In this case most of all, the movement of thought from verse to verse "obscures the end of the verse".[91] The problem, however, of how the thought moves through the verses is not explained; in the case of necessary enjambement as well as unperiodic, the reason for and effect of drawing out a thought are not discussed. In conclusion, Parry recognized that his findings were only the beginning of a study in style in which "all the broader problem of the order of thought in the Homeric sentence"[92] must be dealt with.

Parry's link between unperiodic enjambement and oral composition which accounts for an increase in necessary enjambement in written epic was challenged by Clayman and Van Nortwick.[93] Their study presents new statistics on enjambement based on a greater range of samples, and are incompatible with Parry's. Less unperiodic and more necessary enjambement was found in Homer, and the increase in necessary enjambement which Parry observed in written composition was therefore found less significant than he claimed. Clayman and Van Nortwick concluded that "enjambement cannot be used as evidence for judging the influence of oral composition on style or for establishing any relative chronology among hexameter poems."[94]

These statistics have in turn been questioned: Barnes suggested that Clayman and Van Nortwick, while using Parry's terms of classification, differ in method of classification from him, and therefore weaken the validity of their claims.[95] Barnes does agree with Clayman and Van Nortwick that Parry "overemphasized" unperiodic enjambement as a distinguishing characteristic of oral poetry,[96] but judging from his own new set of statistics, nevertheless confirms a link between a low percentage of verses with necessary enjambement and the formula technique of composition. This conclusion suggests, as did Parry, that the way in which phrases are grouped in the verse is a significant factor in determining whether and how a verse is enjambed, but this is neglected in further discussions which centre on the relation between enjambement and oral composition, rather than poetic style. These tests repeatedly prove, as Janko points out, that "enjambement is a

negative test only, i.e. that the 'oral style' of enjambement can be used by literate poets."[97]

Statistical tests do not concern us here; the question of enjambement as a test of oral composition is separate from that of its meaning. As G. McLennan in his study on enjambement in Callimachus puts it, "To say that necessary enjambement is less frequent in Homer because he was an oral poet clearly begs the question."[98] Barnes too adds that "tests of a purely quantitative nature" do not solve the problem.[99] So much is clear; the "requirements of subject matter and individual stylistic preference" which according to Clayman and Van Nortwick affect enjambement patterns, remain unexplored.[100]

Parry's approach stressed the importance of the distribution of words between verses and the way in which verses are joined. But this order of words or ideas suggests questions of great complexity. It cannot be merely a grammatical or syntactic reason that prompts the enjambement.

In his unfinished work on Southslavic song, Parry mentions possible approaches beyond classifying for explaining the problem of enjambement:

> We must thus seek in the Homeric verse some factor making for enjambement ... That factor must be one of three sorts: either rhythmic, or syntactic, or both. The rhythmic explanation would be that the Homeric rhythm is such that the verse is not the rigid unit of the rhythmic phrase, but is divisible into sub-phrases of various lengths, and that a sub-phrase of a verse may be combined with a sub-phrase at the beginning of a following verse in such a way as to constitute a longer single phrase, which would be sung as a unit."[101]

Such an approach could be applied to all types of enjambement, whether

unperiodic or necessary. Parry seems to be suggesting that the larger

rhythmical unit of enjambement beyond that of the self-contained verse

could be explained through an understanding of how formulas or sub-

formulas may combine from one verse to the other. But he inclines to a

syntactical explanation. The syntactical, however, does not rule out

the rhythmical. The question why formulas do not group themselves

within the verse, thereby necessitating enjambement, is still open.

Kirk's study of enjambement includes a further classification

along Parry's lines and an analysis of the effects of enjambement.[102]

Iliad 16 is divided into 50- verse sections, and the structural charac-

teristics of each section are identified as precisely as possible. An

attempt is made to clarify the relation between structure and meaning

by determining what stylistic effect and subject matter accompany what

types of verse-structure.

Our interest is in the analysis of style rather that the classifi-

cation itself of enjambement. Kirk's conclusions are tentative; two

passages of Iliad 16 in which he compares differences of structure are

presented below for further comment. Both are battle scenes.

I.

Ἔνθα δ' ἀνὴρ ἕλεν ἄνδρα κεδασθείσης ὑσμίνης
ἡγεμόνων. πρῶτος δὲ Μενοιτίου ἄλκιμος υἱὸς
αὐτίκ' ἄρα στρεφθέντος Ἀρηϊλύκου βάλε μηρὸν
ἔγχεϊ ὀξυόεντι, διαπρὸ δὲ χαλκὸν ἔλασσε·
ῥῆξεν δ' ὀστέον ἔγχος, ὁ δὲ πρηνὴς ἐπὶ γαίῃ   310
κάππεσ'· ἀτὰρ Μενέλαος ἀρήϊος οὖτα Θόαντα
στέρνον γυμνωθέντα παρ' ἀσπίδα, λῦσε δὲ γυῖα.
Φυλεΐδης δ' Ἀμφικλον ἐφορμηθέντα δοκεύσας
ἔφθη ὀρεξάμενος πρυμνὸν σκέλος, ἔνθα πάχιστος
μυὼν ἀνθρώπου πέλεται· περὶ δ' ἔγχεος αἰχμῇ   315
νεῦρα διεσχίσθη· τὸν δὲ σκότος ὄσσε κάλυψε.
Νεστορίδαι δ' ὁ μὲν οὔτασ' Ἀτύμνιον ὀξέϊ δουρὶ
Ἀντίλοχος, λαπάρης δὲ διήλασε χάλκεον ἔγχος·

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ἤριπε δὲ προπάροιθε.   Μάρις δ' αὐτοσχεδὰ δουρὶ
'Αντιλόχῳ ἐπόρουσε κασιγνήτοιο χολωθείς,   320
στὰς πρόσθεν νέκυος· τοῦ δ' ἀντίθεος Θρασυμήδης
ἔφθη ὀρεξάμενος πρὶν οὐτάσαι, οὐδ' ἀφάμαρτεν,
ὦμον ἄφαρ· πρυμνὸν δὲ βραχίονα δουρὸς ἀκωκὴ
δρύψ' ἀπὸ μυώνων, ἀπὸ δ' ὀστέον ἄχρις ἄραξε·
δούπησεν δὲ πεσών, κατὰ δὲ σκότος ὄσσε κάλυψεν.   325
ὣς τὼ μὲν δοιοῖσι κασιγνήτοισι δαμέντε
βήτην εἰς Ἔρεβος, Σαρπηδόνος ἐσθλοὶ ἑταῖροι,
υἷες ἀκοντισταὶ 'Αμισωδάρου, ὅς ῥα Χίμαιραν
θρέψεν ἀμαιμακέτην, πολέσιν κακὸν ἀνθρώποισιν.
Αἴας δὲ Κλεόβουλον 'Οϊλιάδης ἐπορούσας   330
ζωὸν ἕλε, βλαφθέντα κατὰ κλόνον· ἀλλά οἱ αὖθι
λῦσε μένος, πλήξας ξίφει αὐχένα κωπήεντι.
πᾶν δ' ὑπεθερμάνθη ξίφος αἵματι· τὸν δὲ κατ' ὄσσε
ἔλλαβε πορφύρεος θάνατος καὶ μοῖρα κραταιή.
Πηνέλεως δὲ Λύκων τε συνέδραμον· ἔγχεσι μὲν γὰρ   335
ἤμβροτον ἀλλήλων, μέλεον δ' ἠκόντισαν ἄμφω·
τὼ δ' αὖτις ξιφέεσσι συνέδραμον.   ἔνθα Λύκων μὲν
ἱπποκόμου κόρυθος φάλον ἤλασεν, ἀμφὶ δὲ καυλὸν
φάσγανον ἐρραίσθη· ὁ δ' ὑπ' οὔατος αὐχένα θεῖνε
Πηνέλεως, πᾶν δ' εἴσω ἔδυ ξίφος, ἔσχεθε δ' υἷον   340
δέρμα, παρηέρθη δὲ κάρη, ὑπέλυντο δὲ γυῖα.
Μηριόνης δ' 'Ακάμαντα κιχεὶς ποσὶ καρπαλίμοισι
νύξ' ἵππων ἐπιβησόμενον κατὰ δεξιὸν ὦμον·
ἤριπε δ' ἐξ ὀχέων, κατὰ δ' ὀφθαλμῶν κέχυτ' ἀχλύς.
'Ιδομενεὺς δ' Ἐρύμαντα κατὰ στόμα νηλέϊ χαλκῷ   345
νύξε· τὸ δ' ἀντικρὺ δόρυ χάλκεον ἐξεπέρησε
νέρθεν ὑπ' ἐγκεφάλοιο, κέασσε δ' ἄρ' ὀστέα λευκά·
ἐκ δὲ τίναχθεν ὀδόντες, ἐνέπλησθεν δέ οἱ ἄμφω
αἵματος ὀφθαλμοί· τὸ δ' ἀνὰ στόμα καὶ κατὰ ῥῖνας
πρῆσε χανών· θανάτου δὲ μέλαν νέφος ἀμφεκάλυψεν.   350

II.

Ὣσαν δὲ πρότεροι Τρῶες ἑλίκωπας 'Αχαιούς·
βλῆτο γὰρ οὔ τι κάκιστος ἀνὴρ μετὰ Μυρμιδόνεσσιν,   570
υἱὸς 'Αγακλῆος μεγαθύμου, δῖος Ἐπειγεύς,
ὅς ῥ' ἐν Βουδείῳ εὖ ναιομένῳ ἤνασσε
τὸ πρίν· ἀτὰρ τότε γ' ἐσθλὸν ἀνεψιὸν ἐξεναρίξας
ἐς Πηλῆ' ἱκέτευσε καὶ ἐς Θέτιν ἀργυρόπεζαν·
οἱ δ' ἅμ' 'Αχιλλῆϊ ῥηξήνορι πέμπον ἕπεσθαι   575
'Ίλιον εἰς εὔπωλον, ἵνα Τρώεσσι μάχοιτο.
τόν ῥα τόθ' ἁπτόμενον νέκυος βάλε φαίδιμος Ἕκτωρ
χερμαδίῳ κεφαλήν· ἡ δ' ἄνδιχα πᾶσα κεάσθη

ἐν κόρυθι βριαρῇ· ὁ δ' ἄρα πρηνὴς ἐπὶ νεκρῷ
κάππεσεν, ἀμφὶ δέ μιν θάνατος χύτο θυμοραϊστής.   580
Πατρόκλῳ δ' ἄρ' ἄχος γένετο φθιμένου ἑτάροιο,
ἴθυσεν δὲ διὰ προμάχων ἴρηκι ἐοικὼς
ὠκέι, ὅς τ' ἐφόβησε κολοιούς τε ψῆράς τε·
ὣς ἰθὺς Λυκίων, Πατρόκλεες ἱπποκέλευθε,
ἔσσυο καὶ Τρώων, κεχόλωσο δὲ κῆρ ἑτάροιο.   585
καί ῥ' ἔβαλε Σθενέλαον, Ἰθαιμένεος φίλον υἱόν,
αὐχένα χερμαδίῳ, ῥῆξεν δ' ἀπὸ τοῖο τένοντας.
χώρησαν δ' ὑπό τε πρόμαχοι καὶ φαίδιμος Ἕκτωρ.
ὅσση δ' αἰγανέης ῥιπὴ ταναοῖο τέτυκται,
ἥν ῥά τ' ἀνὴρ ἀφέῃ πειρώμενος ἢ ἐν ἀέθλῳ   590
ἠὲ καὶ ἐν πολέμῳ, δηίων ὕπο θυμοραϊστέων,
τόσσον ἐχώρησαν Τρῶες, ὤσαντο δ' Ἀχαιοί.
Γλαῦκος δὲ πρῶτος, Λυκίων ἀγὸς ἀσπιστάων,
ἐτράπετ', ἔκτεινεν δὲ Βαθυκλῆα μεγάθυμον,
Χάλκωνος φίλον υἱόν, ὃς Ἑλλάδι οἰκία ναίων   595
ὄλβῳ τε πλούτῳ τε μετέπρεπε Μυρμιδόνεσσι.
τὸν μὲν ἄρα Γλαῦκος στῆθος μέσον οὔτασε δουρὶ
στρεφθεὶς ἐξαπίνης, ὅτε μιν κατέμαρπτε διώκων·
δούπησεν δὲ πεσών· πυκινὸν δ' ἄχος ἔλλαβ' Ἀχαιούς,
ὡς ἔπεσ' ἐσθλὸς ἀνήρ· μέγα δὲ Τρῶες κεχάροντο,   600
στὰν δ' ἀμφ' αὐτὸν ἰόντες ἀολλέες· οὐδ' ἄρ' Ἀχαιοὶ
ἀλκῆς ἐξελάθοντο, μένος δ' ἰθὺς φέρον αὐτῶν.
ἔνθ' αὖ Μηριόνης Τρώων ἕλεν ἄνδρα κορυστήν,
Λαόγονον, θρασὺν υἱὸν Ὀνήτορος, ὃς Διὸς ἱρεὺς
Ἰδαίου ἐτέτυκτο, θεὸς δ' ὣς τίετο δήμῳ.   605
τὸν βάλ' ὑπὸ γναθμοῖο καὶ οὔατος· ὦκα δὲ θυμὸς
ᾤχετ' ἀπὸ μελέων, στυγερὸς δ' ἄρα μιν σκότος εἷλεν.

The first passage (vv.306-350), Kirk says, is "a rapid and impe-
tuous description of fighting of the 'man took man' variety (306,

ἔνθα δ' ἀνὴρ ἕλεν ἄνδρα), in which the effect of disordered or com-

plex action is quite different from the systematic and somewhat

leisurely impression conveyed by many potentially whole-sentence

verses."[103]   A relation is suggested between its "deliberately dis-

ordered and hurried style" and the high degree of enjambement and

internal (i.e., within the verse) stops.[104]

   The second passage (vv.569-607) is low in enjambement and also

describes "violent fighting with a fairly swift transition from one encounter to another. Yet the effect is subtly different from that of the other notable confused-fighting passage at 306-350... The effect is of steady, almost interminable fighting rather than of great passion and confusion."[105]

If these effects are as Kirk claims, how is the meaning of the passage, sentence, or verse related to enjambement? In order to determine this, it should be examined at what point a sentence is divided between verses and how the thought spills over the end of the verse. The general effect of the frequency of a certain type of enjambement on the meaning of a passage is questionable. In the passages above, it would suggest that emotional effect, whether intentional or not, determines the structure of verses.[106] We may see if this is the case in instances of enjambement in these scenes.

The enjambement at vv.314-316 is unlike any so far presented, but common in battle scenes. Each verse brings a different part of the body into focus (πρυμνὸν σκέλος in v.314, the μυών in contact with the spear-point in v.315, and νεῦρα in v.316). Through enjambement, there is a greater integration into one body of the different parts affected by the action than if their names had been contained within one verse, or if each clause had ended at verse-end. If this were the case, the facts of the action would of course still be understood, but the suspense and overlapping of meaning at verse-end draws the separate elements together and ties the action into an unbroken sequence.[107]

Different points of view are again brought into focus in the clash

between Maris and Thrasymedes. The latter is introduced at V.321, and his movements alone are presented in v.322; in v.323, enjambement extends the attention from his stretching forth (ἔφθη ὀρεξάμενος... οὐδ' ἀφάμαρτεν) to the shoulder (ὦμον), at the same time isolating the parts of the body (ὦμον and πρυμνὸν βραχίονα ·) with the spear-point (δουρὸς ἀκωκὴ), as if poised before the tearing and shattering (v.324).

The enjambement is similar at vv.337-338 where in v.338, only helmet and hilt are presented in the impact of one (ἀμφὶ δὲ κωλὸν) on· the other (ἱπποκόμου κόρυθος φάλον), and in v.339, the breaking of the sword (φάσγανον ἐρραίσθη) is joined in the blow to the neck (ὑπ' οὔατος αὐχένα θεῖνε). The instance at vv.345-37 is comparable: impact (κατὰ στόμα νηλέι χαλκῷ, v.345), the weapon's blow (νύξε , ἐξεπέρησε , v.346), and effect on parts of the body (v.347) are distinguished in separate verses. The point at which the sentence spills over the end of the verse, while uniting a sequence of action, is significant in bringing different elements into relation in each verse, highlighting changes of position.

The same tendencies of verse-structure may be seen in the second passage (vv.565-607), as in the encounter of Hector and Epeigeus, run on in enjambement from v.577 to v.580. The initial clash is presented in the first verse, and different phases of action in each succeeding verse. V.577 runs the weapon (χερμαδίῳ) over into v.578, centering the entire verse on its shattering blow to the head. (Vv.586-587 are similarly structured, with αὐχένα χερμαδίῳ run over into v.587.)

ἐν κόρυθι βριαρῇ (v.579) "brings back the attention" to the armed warrior and makes smooth the transition from ἥ δ' in v.578 to ὁ δ' in v.579. The fall itself (Κάππεσεν) is run on into v.580 which thus frames the final moment of death, and at the same time Κάππεσεν provides a concrete connection between θάνατος (v.580) and the fallen warrior (ὁ δ' ἄρα πρηνὴς ἐπὶ νεκρῷ, v.579): we see at once a fallen body and death encompassing it. This effect of the run-on verse would be reduced in a sequence such as

ἐν κόρυθι βριαρῇ · πρηνὴς δ' ὅ γε κεῖτο τανυσθείς,
τὸν δ' ἄρα κῆρ ἐδάμασσε τανηλεγέος θανάτοιο.

Whether the rate of enjambement helps to reproduce, as Kirk suggests, steady or confused fighting, is open to interpretation. J.F. Carspecken's comments on battles can be applied specifically to enjambement: he says that without frequent changes of view "the act of fighting tends to become in the mind a general unit of activity rather than an aggregate of special actions, that is, it tends to become an undifferentiated movement repeated mechanically in time and space rather than a series of original and dynamic movements, which by reason of their constant new beginnings, developments, climaxes, and conclusions, are progressive and distinct."[108] Enjambement often distinguishes changes of view, and I would suggest that there is a clarity rather than disorder in the structuring of verses according to lines of movement and space, and that in the passage of "man-took-man" fighting (vv.306-350), as in others, the "transgressing" of verse-units does not

reflect urgency or excitement. The action is not presented as a general melee.

Nor does the intensity of fighting in vv.569-607 seem lessened by the greater number of potentially whole-sentence verses in this passage. The strikes and slayings of the combatants are no less violent, and the rush and press of battle no less passionate in this passage than in vv.306-350 (e.g., the impetuosity of Patroklos, vv.581-583). The length of a sentence and whether it runs over the end of the verse may instead be related to more essential features of the representation of action, for instance, whether an act is prolonged in time in relation to another or how some aspect of its position is brought into relation with the following act. An interpretation of sentence-length as a device of the poet which conveys greater or lesser intensity of action remains, as a comparison of these two passages shows, uncertain. Where an action spills over the end of the verse and is, as Kirk points out, disordered or complex, we must ask how and why: what the element of action is which complicates the verse-pattern and extends beyond verse-end.

Chapter 4

Summary and Conclusions

My aim has been twofold: first, to illustrate the basic rhythmical
pattern established by the majority of verses, and second, to examine
ways in which this pattern is changed when enjambement occurs.

The pattern is that of the self-contained hexameter, the whole-
verse unit. The pause in meaning at verse-end is a regular feature of
Homeric verse and sets off the hexameter not only as a unit of metre,
but also one of sense. This pause was claimed by Seymour to be dis-
tinctly Homeric[109]; Parry's description of the verse shows precisely
how the correspondence between thought and verse is characteristic of
Homer, and Fränkel's study defines more clearly how the thought is
drawn out in a progressive movement, which we call rhythm, through the
verse. I have tried to illustrate this rhythmical movement in a sample
of verses.

It has also become apparent how the rhythm reflects Homer's con-
crete representation of action, tied to a specific place and proceeding
moment by moment with each succeeding verse. It would seem, therefore,
that where the meaning of the verse is extended beyond verse-end, a
thought or act is prolonged either in time or space.

This is what we observe in a number of instances, especially in
the enjambement of whole phrases or verses. There is often a shift in
position, a change of focus in time or place with the new verse, which
through enjambement is held tightly together with the preceding verse.
The overlapping meaning bridges the break in metre at verse-end, and

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the rhythm encompasses a set of verses instead of only a single verse.

The effect is usually not as marked in the case of the simple runover word. The runover word provides a close link in the thought of successive verses which, though perhaps not as striking from the point of view of time or place, as Bassett says, "fills out the picture or gives it the third-dimension"[110]. There is a connection in meaning between verses which nevertheless often implies a continuity in time or space. In both runover words and more extended phrases, enjambement is thus seen to be welding together different perspectives of an act or thought in successive verses.

These conclusions, however, can only be regarded as tentative. As the examples presented show, the reasons for enjambement vary, and raise questions of greater complexity concerning verse-structure than are here discussed. The instances of enjambement in the passages cited merely suggest that in any given passage, there are a sufficient number of striking cases which reflect a structuring of verses according to facts of time and space. This sets the question of enjambement in a different framework from the syntactic categories of Parry and Kirk, but the question needs further study. One would want to examine, for instance, other possible reasons for enjambement, how the representation of action is different in a sequence of continuous enjambement from that of a series of end-stopped verses, or what distinguishes the use of enjambement and the structure of Homeric verse in general from other hexameter verse.

Notes

1. M. Parry, _The Making of Homeric Verse_ (Oxford 1971) 426.

2. This need to apply what we know of epic verse-technique to Homer's verse in particular is expressed elsewhere: see C.W. Macleod, _Homer: Iliad Book XXIV_ (Cambridge 1982) 38-40. See also J.B. Hainsworth, _Phoenix_ 38 (1984) 93. For N. Austin's comments on Parry's own thoughts on the originality of Homer, see _Archery at the Dark of the Moon_ (Berkeley and Los Angeles 1975) 257 n.16. See also J. de Romilly, _Perspectives Actuelles sur l'épopée homérique_ (Paris 1983) 17-18.

3. H. Fränkel, _Wege und Formen frühgriechischen Denkens_ (second edition, Munich 1960) 100-156; H. Porter, _YCS_ 12 (1951) 3-63; P. Vivante, "Rhythm and noun-epithets in Homer". I would like to thank Professor Vivante for permission to refer to his unpublished work.

4. "Rhythm and noun-epithets in Homer" 5.

5. Presented by Fränkel, _Wege und Formen_ 104, and based on the evidence of punctuation marking the strong divisions of sense within the verse. See W.B. Ingalls, _Phoenix_ 24 (1970) 1-12, for a discussion of the verse-theories of Fränkel, Porter, and G.S. Kirk (_YCS_ 20 [1966] 74-152).

6. Fränkel, _Wege und Formen_ 105-6.

7. H. Fränkel, _Early Greek Poetry and Philosophy_ (New York and London 1975) 33, hereinafter cited as _EGPP_.

8. Fränkel, _EGPP_ 33. See also _Wege und Formen_ 113-114.

9. Porter on tripartite lines: "The expected and normative quadri-

partite pattern, established by the vast majority of lines, is
unquestionably an important factor in our hearing of tripartite
lines. Such lines acquire their special character precisely
through the tension of surprise which we feel when the norm is not
realized." (YCS 12 [1951] 14 n. 29)

10. Fränkel, EGPP 33.

11. See Fränkel, Wege und Formen 117-123.

12. T.D. Seymour, HSCP 3 (1892) 95 and 126.

13. This tendency was observed by Fränkel, Wege und Formen 114.

14. D. Masson, ed., The Collected Writings of Thomas De Quincey 6 (New
    York 1968) 78. See also M. Bowra in A. Wace and F. Stubbings,
    edd., A Companion to Homer (London 1962) 20-21 on the unity of the
    verse: "The caesura helps the line to remain a unity by
    interlocking its different parts at different points..."

15. Or end of word-group, as defined by P. Maas, Greek Metre (tr. H.
    Lloyd-Jones, Oxford 1962) 84: "The whole group formed by an
    important part of the sentence (i.e. article, prepositions,
    monosyllabic conjunctions, and pronouns, &c.) and postpositives
    (i.e. monosyllabic enclitics, conjunctions, &c.) that go with it."

16. The caesura can coincide with the end of a foot, as in the case of
    C1, the bucolic diaeresis, but this does not occur at the centre of
    the verse -- if it did, the caesura would not form the crucial
    bridge between the two halves of the verse.

17. ῥοδοδάκτυλος is not a metaphor: see P. Vivante, Ramus 8 (1980)
    136 n.3 on the touch of the 'finger' in the epithet.

18. Fränkel, *Wege und Formen* 114. I should like to thank Professor
    Vivante for helping me with the translation of Fränkel.

19. Fränkel, *EGPP* 33.

20. M. Parry, *The Making of Homeric Verse* (Oxford 1971) 272, 13, 76,
    also 243 on the essential idea of an epithet.

21. The act is "conceived as actually taking place before our eyes":
    see P. Vivante, *Ramus* 8 (1980) 132.

    N. Austin describes ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἠώς
    thus: "The slow diffusion of light in the first half of the verse,
    and Dawn suddenly bursting forth, like a rose in bloom, at the end of
    the verse." (*Archery at the Dark of the Moon* [Berkeley, Los Angeles,
    and London 1975] 67).

    S.E. Bassett, *The Poetry of Homer* (Berkeley 1938) 154: "Homer's
    thought accords with the order of nature as man observes it ..." See
    further pp. 34-41: Any "rationalization" of the time element would
    divert our attention from the story to the fact that a story is being
    told."

22. H. Porter, *YCS* 12 (1951) 17.

23. It is this progression in time which allows us to say of verses
    which bring the thought to a close at verse-end that the verse
    corresponds to a unit of time.

24. D. Masson, ed., *The Collected Writings of Thomas De Quincey* 11 (New
    York 1968) 209.

25. See P. Vivante, *Ramus* 8 (1980) 125-136 on the wider significance
    within the poems of ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἠώς

26. Fränkel, Wege und Formen 114.

27. H. Porter, YCS 12 (1951) 17.

28. Fränkel, Wege und Formen 116.

29. H. Porter, YCS 12 (1951) 8: "The patterned succession of long and
short syllables is only one manifestation of hexameter form. Once
one recognizes, as one must, that the position in the line occupied
by words ... is also a manifestation of form, it is logically
impossible to exclude from the study of meter any other sense
relationships."

See also T.D. Seymour, HSCP 3 (1892) 98 and 116-117 on how
the order of words translates the order of thought within the
verse. In Homeric Language and Verse (Boston 1889) Seymour notes:
"There are generally rhetorical or poetical reasons why the order
is what it is; no one should suppose that the metre compelled the
poet to adopt an arrangement of words that was not natural and did
not please him." (p. 9)

See also S.E. Bassett, TAPA 36 (1905) 117-118.

30. Fränkel, Wege und Formen 114.

31. P. Vivante, The Epithets in Homer (New Haven and London 1982) 123.

32. The movement expressed in the verse continues briskly beyond the
peak at mid-verse.

33. See, for instance, Seymour (1892) 117: "The last part of the verse
is often simply illustrative and explanatory." Seymour does point
to a poetic reason in the enlargement of meaning in the last half
of the verse; it lies in the development of rhythm which coincides

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to a poetic reason in the enlargement of meaning in the last half
of the verse; it lies in the development of rhythm which coincides

with meaning.

34. This term is used by Porter (<u>YCS</u> 12 [1951] 14) to describe the
adonic cadence which is appropriate to the end of the verse (the
most common caesura, C1, results in an adonic fourth colon) and to
the end of the first half of the verse (as often occurs in the case
of the common A3 and B2 caesuras). This cadence at mid-verse and
verse-end marks a correspondence between the halves of the verse,
each half rehearsing the rhythm of the whole verse on a minor
scale, the "dying" at the end of the first half corresponding to
the dying at verse-end, though the latter is more remarkable.

35. The declaration of a truce has allowed a moment of reflection;
Priam and Helen on the tower stand "at a distance, and aloof from
the uproar of life; as if the tumult, the fever, and the strife,
were suspended; a respite granted." The whole general situation of
the war is seen in the present view before their eyes, captured as
a still in the ongoing action. It is this prospect which moves
Helen to cry out,

$$\alpha\dot{i}\delta o\hat{i}\acute{o}\varsigma\ \tau\acute{e}\ \mu o\acute{i}\ \ddot{\epsilon}\sigma\sigma\iota,\ \phi\acute{i}\lambda\epsilon\ \ddot{\epsilon}\kappa\upsilon\rho\acute{e},\ \delta\epsilon\iota\nu\acute{o}\varsigma\ \tau\epsilon$$
$$\dot{\omega}\varsigma\ \ddot{o}\phi\epsilon\lambda\epsilon\nu\ \theta\acute{a}\nu\alpha\tau\acute{o}\varsigma\ \mu o\iota\ \dot{\alpha}\delta\hat{\epsilon}\hat{i}\nu\ \kappa\alpha\kappa\dot{o}\varsigma...\qquad (vv.172\ ff.)$$

(Thomas De Quincey, <u>Confessions</u> <u>of</u> <u>an</u> <u>English</u> <u>Opium-Eater</u> [London
1956] 399).

36. Expressed by Bassett (1926) 137, "The two principles of Homeric
verse, respect for the unity of the verse as a unit of thought, and
continuity with the following thought," and by Seymour (1892) 95,
"A distinct pause in sense at the close of the verse is ... claimed

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to be Homeric ... The metrical unit coincides with the grammatical

and rhetorical unit."

37. Parry, MHV 272, also 13-14.

38. Parry, MHV 275-277, also 7, 17.

39. MHV 307.

40. Parry, MHV 372.

41. See Parry, MHV 307 ff. for a discussion of the formulas in the

proems of the Iliad and the Odyssey. I choose only one verse for

illustration.

42. Concerning formulas which complete the verse, Parry adds, "One

should not judge from this that the technique of the formulas aims

altogether at bringing the thought to a close at the end of the

verse ... The technique also has its formulas which run the clause

over into the following line." (MHV 311) The question of

enjambement is discussed in Chapter 3.

43. Parry, MHV 10, also 379.

44. Parry, MHV 12.

45. Parry, MHV 14. Of the parallel case of πολύτλας δῖος

Ὀδυσσεύς , Parry says that the poet uses it "without ever so

much as considering the possibility of utilizing the portion of the

line taken up by the epithetic words for the expression of some

original idea."

46. "Rhythm and noun-epithets in Homer" 7.

47. Parry, MHV 389.

48. MHV 426-7.

49. MHV 149.

50. Parry: "The technique of epithets, as we have studied it, is solely designed to help the poet to fit a noun into a line of six feet." (MHV 165)

51. On the noun-epithet group as subject of the sentence, see P. Vivante, The Epithets in Homer (New Haven and London 1982) esp. 167. See also "Rhythm and noun-epithets in Homer" 6-7.

52. H. Porter, YCS 12 (1951) 8, 15.

53. Where the noun-epithet group as subject is found at the beginning of the verse it is a direct continuation of thought from the preceding verse, i.e., when enjambement occurs. See Parry, MHV 55: "They [noun-epithet formulae of gods and heroes in the nominative case between the beginning of the line and the penthemimeral caesura] are without exception used as subject of a verb in the preceding line." See also note on Il.1.68-69, pp. 40-41 below. Cf. M.W. Edwards, TAPA 97 (1966) 121-122, who, however, does not explain the verse-structure: "It would seem a simple and convenient technique to begin a verse with a noun-epithet formula running to the B caesura ... whatever the reason, the technique did not develop..."

54. Fränkel continues: "For if it were not so, Callimachus would have left out the system of caesuras together with the formulas, instead he has built it up." The hexameter was refined by Callimachus, and the caesuras are much more regular than in Homer, but without formulas. See further Wege und Formen 117-119.

See also S.E. Bassett, _TAPA_ 48 (1917) 95: "With the rise of the literary epic the stock phrases and verses, speaking very generally, ceased to be used, but the laws of Homeric rhythm, as they affected the places in the verse where breaks of various kinds were preferred, continued to be respected."

55. _MHV_ 428.

56. See _MHV_ 388-389 on the tendency of Homeric verse to fulness of style in filling out the verse with "ornamentation" instead of "adding to the thought of a verse": the formula which is both a whole sentence and a whole verse is "the only formula which is complete in itself both in rhythm and thought."

57. _MHV_ 165.

58. Porter describes the foot as "a small cycle or wave superimposed on the large rhythmic wave of the line. It does not exist apart from its relationship to the line. This point should be stressed. The foot is a rhythmic, not a structural element." (_YCS_ 12 [1951] 18) Cf. Parry, _MHV_ 428: "The process of composition for the epic poet was much like that of the worker in mosaic, who, having made his outline by the use of set pieces fills in whatever odd spaces may be left by pieces which fit exactly and yet blend unobtrusively with the pattern." In Parry's theory, the formulaic pieces are defined by their metrical value and not as elements of a rhythmical pattern.

59. _MHV_ 149, noted above p. 24.

60. Porter, _YCS_ 12 (1951) 8-9.

61. See Porter on the significance of irregularities in metre, esp. p. 36: "Once a strong metrical tendency has been established, and the implications of this tendency for the structure of the verse understood, the problem is ... 'why do exceptions occur at all?' ... In general, we must assume that the poet could always have composed any given line differently had he wished to and that he wrote what he did for a purpose. That purpose it is our job to investigate..." (YCS 12 [1951])

62. Though not all formulas bring the thought of the verse to a close, Parry suggests that where the essential words of a clause are divided between verses, it is due to an "unusual functioning" of the formula technique (MHV, 464). Parry's views on enjambement are dealt with in the next chapter.

63. S.E. Bassett, The Poetry of Homer (Berkeley 1938) 32.

64. S.E. Bassett, TAPA 57 (1926) 146. See also 127.

65. M. Parry, MHV 308.

66. T.D. Seymour explains how $οὐλομένην$ is "not forced by considerations of 'metrical convenience' from a place in the first verse": "the thought of the $μῆνις$ suggests its results, and $οὐλομένην$ is added as an appositive to $μῆνιν$ and an introduction to the rest of the verse... Homer's adjective is made prominent not simply by its place at the beginning of the line, and its wide separation from the noun with which it agrees, but still more so by its relation to the following clause." (HSCP [1892] 95-

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67. S.E. Bassett, _TAPA_ 57 (1926) 127. This function, Bassett adds, is "perhaps the most noticeable characteristic of all the runover words in Homer."

68. S.E. Bassett (1926) 129.

69. The emphasis on Ἀτρείδης does not in itself explain the enjambement: Cf. v.356 where ἠτίμασεν , not Agamemnon's name, overlaps the verse. In both cases, the runover word provides a connection between the thought of one verse and the thought which follows it. See Bassett (1926) 125 who explains that Ἀτρείδης is not emphatic at all.

70. The order of phrases corresponds to their order in time. Of Ὀλύμπια δώματ' ἔχοντες in v.18, Parry writes: "Homer here used the phrase since, when he reached δοῖεν and the middle of his verse, he realized that the thought of his ἐκπέρσαι Πριάμοιο πόλιν would not fit into the last half of the verse but could find its place at the beginning of the following verse." (_MHV_ 463) The phrase which fills the last half of the verse, however, is not merely "ornamental", but sustains, extends, and amplifies the movement of the first half of the verse, and fills the moment of action. The explanation cited does not consider the _happening_ of an act, in verse as in time. The verse gives form to an act or thought: in H. Fränkel's terms, there is a harmonization of the development in meaning and imagination with the development of the metre of the hexameter. (_Wege und Formen_ 102) Of the last part of

the verse, Seymour says, "To omit it would be to reduce poetry to prose." (<u>HSCP</u> 3 [1892] 117)

71. See P. Vivante, <u>Eranos</u> 81 (1983) 1-6, for a full discussion of these two verses.

72. <u>Eranos</u> 81 (1983) 4.

73. W. Leaf, <u>The Iliad</u> I (reprint of the second edition, Amsterdam 1960) 7; J. Griffin, <u>Homer on Life and Death</u> (Oxford 1980) 152 n.21.

74. Bassett therefore translates, "and he kept hitting them until the dead lay in heaps," or "as he kept hitting them, the dead lay in heaps." (<u>TAPA</u> 57 [1926] 136-7).

75. As in <u>Il</u>.84, 92, 121, 130, 148, 172, 201, 206, 215, 285, 292, 364, 413, 517, 544, 551, 560.

   On the noun-epithet group at the beginning of the verse, see n.51 above.

76. S.E. Bassett, <u>TAPA</u> 57 (1926) 145.

77. In v.19, the two verbal forms (participle and finite verb) express acts which occur simultaneously.

78. G.S. Kirk comments, "The poets's tableau of two contrasting enemies is made even sharper by the juxtaposition of their names in 27." This is achieved through postponing the introduction of accesory ideas (eyes, watching) until the succeeding verse, but surely $\dot{o}\phi\theta\alpha\lambda\mu o\hat{\imath}\sigma\iota\nu$ $\dot{\imath}\delta\acute{\omega}\nu$, though it "renders the second half of the verse all the more striking," is not "otiose in itself" (as explained above). (<u>The Iliad: A Commentary</u> I [Cambridge 1985] 269)

79. T.D. Seymour, <u>Homeric Language</u> and <u>Verse</u> (Boston 1889) 9: "Rarely does a descriptive adjective at the close of one verse agree directly with a noun at the beginning of the next."

See also Parry, <u>MHV</u> 264.

80. Parry cites one case in which such an adjective is found in the first verse by itself (<u>Il</u>.9.74), and explains the case, "like most of the other unusual features of Homeric style, due to a chance interplay of formulas." (<u>MHV</u> 264)

81. Bassett (1926) 145.

82. W. Leaf, <u>The Iliad</u> I (reprint of the second edition, Amsterdam 1960) 123.

83. For similar examples of the plurality of subjects, see <u>Il</u>.1.6-7 and 35-36 (above).

84. On word-order in verses of introduction, see n.53 above.

85. "The Distinctive Character of Enjambement in Homeric Verse" in <u>MHV</u> 251-265.

86. <u>MHV</u> 253. Parry defines a sentence as "any independent clause or group of clauses introduced by a co-ordinate conjunction or by asyndeton." Punctuation, whether comma or period, is not a guide to the end of a sentence.

"Unperiodic"; The term is used by Denis of Halicarnassus in <u>On the Ordering of Words</u> to describe a sentence which lacks the planned balance of thought of the period and in which "The clauses are not enslaved to a strict sequence, but are noble, brilliant, and free." (Cited by Parry, <u>MHV</u> 252; ἀπερίοδος is used in

Chapter XXVI, p. 274f. of the edition of W.R. Roberts: _Dionysius of_
Halicarnassus on _Literary Composition_ [London 1910].)

87. _MHV_ 256.

88. 'The word group is here "the unbroken complex formed by the basic
parts of the clause -- subject, verb, and object, and of the words
directly modifying these basic parts." (_MHV_ 263)

89. _MHV_ 263.

90. "Unusual functioning": _MHV_ 464.

"Chance interplay": _MHV_ 264. See also n. 80 (p. 78 above) on
_Il_.3.44-45 (p. 47 above).

91. _MHV_ 265.

92. _MHV_ 265.

93. D.L. Clayman and T. Van Nortwick, _TAPA_ 107 (1977) 85-92. Other
articles on enjambement in Homer include: A.B. Lord, _TAPA_ 79
(1948) 113-124 and M.W. Edwards, _TAPA_ 97 (1966) 115-179. Those by
S. Bassett, T. Seymour, and G.S. Kirk are referred to elsewhere.

94. _TAPA_ 107 (1977) 91.

95. H. Barnes, _TAPA_ 109 (1979) 2-3.

96. _TAPA_ 109 (1979) 9. See also Clayman and Van Nortwick, _TAPA_ 107
(1977) 90.

97. R. Janko, _Homer, Hesiod and the Hymns_ (Cambridge 1982) 31. Cf.
Clayman and Van Nortwick, "Literate poets are free to manipulate
the technicalities of their verse in any way they choose. Their
preference for necessary enjambement over unperiodic tells us
nothing about the 'oral' quality of either one." (_TAPA_ 107 [1977]

90)

See Janko 30-33, for a discussion of the various studies on enjambement.

98. G.R. McLennan, _Hermes_ 102 (1974) 203.

99. _TAPA_ 109 (1979) 10.

100. _TAPA_ 107 (1977) 91.

101. _MHV_ 463-4.

102. G.S. Kirk, _Homer and the Oral Tradition_ (Cambridge 1976) 146-182 -- reprinted from _YCS_ 20 (1966) 105-152, hereinafter cited as _HOT_.

103. _HOT_ 159-160.

104. _HOT_ 161.

105. _HOT_ 164.

106. In the same way, Kirk offers brief descriptions of the subject matter of various passages as sufficient explanation for the verse-structure, citing "the more obvious device of using short sentences... for the representation of violent action." (_HOT_ 165)

107. In a similar way the transition from one encounter to another is made sometimes without break, within the verse, rather than at verse-end, as at 311, 319, 321, 599.

108. From J.F. Carspecken's discussion of similes on p. 93 of "Apollonius Rhodius and the Homeric Epic" in _YCS_ 13 (1952) 35-143.

109. Seymour (1892) 95.

110. Bassett (1926) 145.

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