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XIII.—*The Distinctive Character of Enjambement in Homeric Verse*

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. . . true musical delight . . . which consists only in apt numbers, fit quantity of syllables, and the sense variously drawn out from one verse into another . . . —Milton in the introduction to *Paradise Lost*.

The reader of the *Iliad* and *Odyssey* soon comes to mark in them, as a part of the larger movement of the thought, the way in which the sense passes from verse to verse. The impression is sharp, and yet it is very hard to place, for it comes partly from the joining of single verses, and partly from the sum of many verses. My wish, in these pages, is to bring into greater clearness this feature of Homeric style.

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Seeking to clarify dim ideas one first thinks of the broader attempts made to set forth the order of thought in the Homeric sentence. There is Matthew Arnold's remark: ". . . he is eminently plain and direct, both in the evolution of his thought and in the expression of it, that is, both in his syntax and in his words."¹ But there are ways and ways of being plain and direct. As so often in the course of the well known essay, one regrets that Arnold did not keep the Greek more in view; and this regret deepens when, a few pages further on, he explains that rhyme is unsuited to a translation of Homer since it "inevitably tends to pair lines which in the original are independent," for here he shows how exact a notion he had of the movement of the Greek. M. Maurice Croiset does go straight to Homer's language: "Complicated groupings of ideas are absolutely unknown to Homeric poetry. . . . The ordinary

¹ *On translating Homer* (1861).



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law of this naive and clear style is juxtaposition. When, contrary to custom, the sentence happens to grow long, the successive ideas join on to one another in the order that they occur to the mind.”² Still I believe that one who wishes to know the exact artifice of words will be led even more surely by a brief sentence of Denis of Halicarnassus: “. . . the thought which follows is unperiodic, though it is expressed in clauses and phrases.”

This critic of the Augustan age, in the closing chapter of his essay *On the Ordering of Words*, wishes to show how by the use of enjambement and of word groups of varying lengths good poetry takes on a certain likeness to good prose, and as an example he cites a passage from the *Odyssey* which he divides thus:

ξ 1 αὐτάρ ὁ γ' ἐκ λιμένος προσέβη τρηχεῖαν ἀταρπόν |
 χῶρον ἀν ύλήεντα | δι' ἄκριας | ὃ οἱ Ἀθήνη
 πέφραδε δῖον ὑφορβόν | ὁ οἱ βιότοιο μάλιστα
 κήδετο οἰκήων οὓς κτήσατο δῖος Ὁδυσσεύς. |
 τὸν δ' ἄρ' ἐνὶ προδόμῳ εὑρ' ἥμενον | ἔνθα οἱ αὐλὴ
 ὑψηλὴ δέδμητο | περισκέπτωι ἐνὶ χώραι |
 καλή τε μεγάλη τε | περίδρομος.

Denis, while quoting these verses, keeps pointing out that the word groups have different lengths, and that some of them run over from one line to another, and it is with the sources of the “prosaic” movement of the style equally in mind that he says, after quoting the clause ἔνθα οἱ αὐλὴ ὑψηλὴ δέδμητο, “Further, the thought which follows is unperiodic, though it is expressed in clauses and phrases. For having added περισκέπτωι ἐνὶ χώραι he again adds καλή τε μεγάλη τε, an expression which is shorter than a clause, and after that περίδρομος, a word that in itself has a certain idea.”³ Luckily we do not have to tell

² *Histoire de la littérature grecque*³ (Paris, 1910), I, p. 264.

³ Chap. xxvi, p. 274 f. κάπειτα δὲ ξῆς νοῦς ἀπερίοδος ἐν κώλοις τε καὶ κόμμασι λεγόμενος· ἐπιθέλις γάρ “περισκέπτωι ἐνὶ χώραι,” πάλιν ἐποίει “καλή τε μεγάλη τε” βραχύτερον κώλου κομμάτιον, εἴτα “περίδρομος” ὅνομα καθ' ἐντὸν τινὰ έχον.

The text is cited after the edition of W. R. Roberts: *Dionysius of Halicarnassus on Literary Composition* (London, 1910).

apart here *clause*, *phrase*, and *expression*.⁴ Since we shall have to do with them only as they are used unperiodically, we may take them, as well as the word that in itself has a certain idea, as longer and shorter word groups. The period, it may be well to remark, does not have to be a sentence which cannot be brought to a close before its end, although it very often is such; rather it is one in which there is a planned balance of the thought.⁵ The unperiodic sentence is one which lacks this balance and in which, to cite Denis, "the clauses are not made like one another in form or sound, and are not enslaved to a strict sequence, but are noble, brilliant, and free."⁶ That is, the ideas are added on to one another, in what Aristotle calls the *running style*.⁷ This force of the term *unperiodic* is made clear by the sentence for which Denis uses it here: though the whole thought is formed by the sum of the word groups, yet it is not a thought whose parts are closely bound together; it contains several ideas which have been added to one another, and which could not be foreseen, were not even looked for, until each one was told.

It is not the place here to say how well the words of Denis fit Homeric style as a whole. The passage is useful now since it gives us a means of grouping by a fixed and worthy plan the kinds of enjambement⁸ in Homer, and also since it shows us

⁴ So I translate κῶλον, κόμια, and κομπάτιον. On these terms see W. R. Roberts: *op. cit.*, pp. 307 f., 306, and L. Laurand: *Études sur le style des discours de Cicéron*² (Paris, 1926), pp. 135–140.

⁵ Aristotle, *Rhet.* III, 9, 2.

⁶ Chap. xxii, p. 212, II. 7 ff. οὐτε πάρισα βούλεται τὰ κῶλα ὀλλήλους εἶναι οὐτε παρόμοια οὐτε ἀναγκαῖα δουλεύοντα ἀκολουθία, ἀλλ' εὐγενῆ καὶ λαμπρὰ καὶ ἐλεύθερα.

⁷ *Rhet.* 1409 a 24. η εἰρομένη λέξις; literally, "the strung style," as one strings beads or a garland.

⁸ I use the term *enjambement* by itself in its largest sense, that of the running over of the sentence from one line to another. The word is often used by writers on prosody with the narrower force which it originally had, that of the running over of a group of closely joined words. In this sense enjambement is a thing of degree, so that the force of the word depends upon where it is used. I have thought it best to use special terms for these different ways in which the sentence can run over: *unperiodic enjambement*, *necessary enjambement*, and so on, terms which will be defined as they come up.

the aims of our search: to seize more surely the way in which the thought of the poet unfolds from verse to verse, and to feel more truly the rhythm which he has given to the hexameter in fitting to it the pattern of his thought.

* * *

Broadly there are three ways in which the sense at the end of one verse can stand to that at the beginning of another. First, the verse end 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 end 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*.

We must know how often the verses join in each of these ways, taking up enough examples to gain a clear notion of how they differ. We must also see how strongly the various forms of enjambement mark the end of the hexameter, and in doing this we shall have to see what force should be given the break in the rhythm at the end of certain verses. And we shall do well to see whether Homer's practice in this matter is like or unlike that of other poets using the same verse form. Apollonius and Virgil, since they have used the hexameter likewise for heroic tales, and since their worth is the greatest along with that of Homer in this field, are our best choice.

* * *

To know where there is no enjambement we must gauge the sentence. The varying punctuation of our texts, usually troublesome, will not do. I define the sentence as any independent clause or group of clauses introduced by a coordinate conjunction or by asyndeton; and by way of showing that this definition is fitting I would point out that the rhetoricians paid

little heed to the sentence as we understand it: for them the unit of style was the clause, and the only group of clauses of which Aristotle speaks is the period. Using this standard we can group together those verses which as a group are marked by the sharpest break at the end, and which thus bring out most cleanly the rhythm of the latter part of the hexameter.⁹ This break, it should be noted, varies with the sense in each case,

⁹ The conclusions of this essay are based on the analysis of six passages of one hundred lines each from the *Iliad*, and the same number of lines from the *Odyssey*, the *Argonautica*, and the *Aeneid*. The verses chosen were the following: A E I N P Φ, 1-100; α ε ι ν ρ φ, 1-100; *Arg.* I, 1-100; I, 681-780; II, 1-100; III, 1-100; IV, 1-100; IV, 889-988 (ed. Merkel, Leipzig, 1913); *Aen.* I, III, IV, VII, IX, XI, 1-100. The results of the analysis are as follows. (In column I are the verses which end with the sentence; in column II those verses which are followed by unperiodic enjambement; in column III those verses after which enjambement is necessary.)

<i>Iliad</i>				<i>Odyssey</i>			
	I	II	III		I	II	III
A 1-100.....	48	31	21	α 1-100.....	35	33	32
E 1-100.....	50	24	26	ε 1-100.....	50	30	20
I 1-100.....	52	18	30	ι 1-100.....	46	21	33
N 1-100.....	48	31	21	ν 1-100.....	43	30	27
P 1-100.....	48	19	33	ρ 1-100.....	55	14	31
Φ 1-100.....	45	27	28	ϕ 1-100.....	40	32	28
Average.....	48.5	24.8	26.6		44.8	26.6	28.5
<hr/>							
<i>Argonautica</i>				<i>Aeneid</i>			
	I	II	III		I	II	III
I 1-100.....	31	18	51	I 1-100.....	36	11	53
I 681-780.....	38	20	42	III 1-100.....	40	16	44
II 1-100.....	33	15	52	V 1-100.....	37	12	50
III 1-100.....	41	14	45	VII 1-100.....	33	13	55
IV 1-100.....	35	13	52	IX 1-100.....	45	11	44
IV 889-988.....	31	16	53	XI 1-100.....	38	13	49
Average	34.8	16	49.1		38.3	12.5	49.2

being made up in varying portions of time and of intensity. It is rather one of time in α 10-11, where the voice pauses before passing from prologue to story. It is rather one of intensity in A 24-25, where one passes quickly to the contrast of the following sentence.

In Homer nearly one half of the verses finish where the sentence ends: this is the first of the cases where we shall find the ordering of Homer's thought throwing the rhythm into relief. In Apollonius and in Virgil the number is somewhat less. These poets, here closely alike, have about four such verses to Homer's five. But this is not in itself a striking difference: over a length of a hundred lines the practice in Homer can be almost the same as in Virgil, and such a passage as N 64-76, where ten out of thirteen verses end with the sentence, is nearly equalled by *Aeneid*, v, 70-79, where seven out of ten verses end in this way.

There is more difference between Homer and the later poets in the use of verses which hold just a sentence, or in some cases two sentences, and which are notable since they best show the measure of the hexameter set off by itself. One meets such verses in the *Iliad* and *Odyssey* about every fifth or sixth line, which is about twice as often as in the *Argonautica* or the *Aeneid*.¹⁰ Yet here too the practice of the three poets often meets. Even in the use of series of these verses, especially longer series of three, four, or five which are much more common in Homer, one does not have a difference which is striking; and the fact that some of these longer series do occur in Apollonius and Virgil would show that these poets had no special thought of avoiding them. A group of six sentence verses seems to be found only in Homer:

I 26 ἀλλ' ἄγεθ', ὡς ἀν ἐγώ εἴπω πειθώμεθα πάντες·
φεύγωμεν σὺν νησοὶ φίλην ἐς πατρίδα γαῖαν·
οὐ γάρ ἔτι Τροίην αἰρήσομεν εὑρυάγυιαν.

¹⁰ In the verses examined the number of verses containing just a sentence or just two sentences, and the average number of lines between occurrences, is as follows: *Il.* 117 (19.5), *Od.* 91 (15.2), *Arg.* 44 (7.3), *Aen.* 59 (9.7).

"Ως ἔφαθ', οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῆι.
δὴν δ' ἄνεωι ἥσαν τετιηότες νῖες Ἀχαιῶν
όψὲ δὲ δὴ μετέειπε βοήν ἄγαθὸς Διομήδης·"

But one finds groups of four or five such verses in both Apollonius and Virgil.¹¹ It is clear, in the matter of the verse which ends with the sentence, or which holds just a sentence, that the three poets all felt the need, or the fittingness, of bringing out the rhythm of the end of the hexameter, and of the hexameter as a whole.

* * *

One may group under four headings the various means by which Homer can continue beyond the end of a verse a sentence which, at that point, already gives a whole thought. First, he can add a free verbal idea, using a dependent clause, a participial phrase, or a genitive absolute:¹²

α 4 πολλὰ δ' ὅ γ' ἐν πόντῳ πάθεν ἄλγεα δν κατὰ θυμόν
ἀρνύμενος ἦν τε ψυχὴν καὶ νόστον ἐταίρων.

The second means of unperiodic enjambement is the addition of an adjectival idea, that is, one describing a noun found in the foregoing verse.¹³

A 1 Μῆνιν ἄειδε, θεά, Πηληιάδεω Ἀχιλῆος
οὐλομένην, ἡ μυρί' Ἀχαιοῖς ἄλγε' ἔθηκε,

Third, the added idea may be adverbial, dwelling more fully on the action named in the foregoing verse. This idea is usually expressed by a phrase, sometimes by a simple adverb:¹⁴

A 14 στέμμα τ' ἔχων ἐν χερσὶν ἐκηβόλου Ἀπόλλωνος
χρυσέωι ἀνὰ σκήπτρωι,

¹¹ Groups of four verses, A 53–56, E 19–22, φ 82–85, *Arg.* III, 30–33; of five verses, I 52–56, Φ 71–75, *Aen.* IX, 11–15; of six verses, I 26–31.

¹² A 5, 10, 22, 27, 60, 63, 64, 69, 90, 95. α 29, 34, 38, 40, 65, 89, 93, 94, etc.
A 12, 13, 20, 26, 30, 44. α 4, 24, 36, 37, 72, etc. A 46, φ 69, etc.

¹³ A 1, 98. α 7, 48, 53, 96, 99, etc. α 22, 50, 51, 69, 71, 86, 100, etc. A 3, E 16, 93.

¹⁴ A 14, 29. α 14, 17, 18, 19, 23, 49, 61, 70, etc.

This type of unperiodic enjambement is less usual than the two given before, as is the next. This last means is that of adding by a coordinate conjunction a word or phrase or clause of the same grammatical structure as one in the foregoing verse:¹⁵

A 4

*αὐτοὺς δὲ ἐλώρια τεῦχε κύνεσσιν
οἰωνοῖσι τε πᾶσι,*

Such are the forms of unperiodic enjambement. I have described them at length since they, more than anything else, give the rhythm in Homer its special movement from verse to verse. This is so, first, because they occur twice as often in Homer as in Apollonius or Virgil, about once in four lines in the one, and once in eight lines in the others;⁹ and this difference in number, added to that noted for verses which end with the sentence, leaves room for the equally different use of necessary enjambement to which we shall come in turn. But the forms of unperiodic enjambement color the Homeric rhythm even more because, when used with a formulaic diction, they give rise to a very special kind of break at the verse end. It is the place here to deal with this fact that the use of set phrases by Homer is closely bound up with the way in which his verses join. In doing so we shall not only see how in certain cases words distributed between two verses should be grouped, but we shall also learn why this and the other types of enjambement have been used in different measures by Homer and by the later poets.

* * *

The action of the formula upon the movement cannot be better shown than by setting side by side the prologues of the *Odyssey* and the *Aeneid*; and it may be said in passing that there are few passages which show more clearly than these two how thoroughly Virgil had filled himself with sense of his *exemplarium Graecum*. Virgil has modeled his movement upon Homer in the following way. His first verse begins with a principal clause (where *virum* and *cano* recall *ἄνδρα* and *έννεπε*),

¹⁵ A 4, 15, 37, 62, 94. ε 45, 63, 65, etc.

and finishes with the first part of a relative clause which runs on into the next verse. *litora* in the third line is a run over word as *πλάγχθη* is in the second.¹⁶ Virgil begins his second sentence quite as Homer does with *multum ille . . .*, and this is echoed by *multa quoque . . .*, in the same way that the sentence *πολλῶν δ' . . .* is echoed by *πολλὰ δὲ . . .*. The added participial phrase *ἀρνύμενος ήν τε ψυχὴν καὶ νόστον ἔταιρων* is replaced in Virgil by a relative clause with the same temporal force: *dum conderet urbem inferretque deos Latio*, where the double predicate of the Greek has suggested that of the Latin. Finally, the enjambement after the fourth verse of the *Odyssey* has been the model of that after the third verse of the *Aeneid*:

*πολλὰ δ' ὁ γ' ἐν πόντῳ πάθεν ἄλγεα δὺν κατὰ θυμὸν
ἀρνύμενος ήν τε ψυχὴν καὶ νόστον ἔταιρων*

multum ille et terris iactatus et alto
vi superum

Yet there is a difference. Homer has spoken first of the wanderings, then of the sufferings of Ulysses, and finally he says that they took place while he was trying to save his life and bring his comrades home. In the *Aeneid*, in spite of the Homeric movement which has been given to *iactatus*, the reader joins it very closely with *vi*. Virgil does not say first that his hero was buffeted about land and sea, and then add as an altogether free thought that it was by the might of the gods; he says almost that the might of the gods buffeted him about land and sea. The end of the verse after *alto* marks almost no break, and the editors put no mark of punctuation there. I say "almost" since *iactatus* gives a whole idea and the enjambement is unperiodic. The word is not one which takes the reader into the next verse for his understanding of it, as happens for example in the twentieth verse of the *Argonautica*, where the enjambement has been suggested by the prologue of the *Iliad*:

¹⁶ In the same way Apollonius runs his first sentence over into the second verse by *μνήσομαι*.

*νῦν δ' ἀν ἐγώ γενέην τε καὶ οὔνομα μυθησαίμην
ἡρώων*

Here *γενέην τε καὶ οὔνομα* are without meaning until *ἡρώων* is reached, and the enjambement is necessary, not unperiodic as in its model:

A 3 πολλὰς δ' ιφθίμους ψυχὰς "Αἰδι προίαψεν
ἡρώων

where *ἡρώων* has almost the same force as *οὐλομένην* two lines above. The case in Virgil is not like this: the sentence might be ended with the verse, and the verse end does mark a break in the rhythm. But it is much slighter than that after *δν κατὰ θυμόν*. It is even slighter than the break after E 16:

Τυδείδεω δ' ὑπέρ ωμον ἀριστερὸν ἥλυθ' ἀκωκὴ
ἔγχεος,

And yet here the thought in itself would seem much more close set.

We join *ἔγχεος* more loosely to what has gone before than we do *vi superum* only because we have formed the habit of reading Homer by a fixed pattern. The reader of the *Iliad* and *Odyssey*, passing more slowly and with less ease through the same stages as the man who listened to the tales of the Singers, gradually forms in himself what may be called a *sense of the formula*. Meeting over and over the same group of words expressing the same idea, he comes to look on this group of words as a whole which has a fixed end. And the more he becomes used to these formulas, the more he ceases to read Homer as he would a writer who uses his own words and seldom uses them over. He does not go ahead word by word until the sentence ends. He reads by formulas; that is, since the technique of formulas is basically one of making verses out of traditional groups of words, he reads by word groups. He usually comes to do this first for the verses which introduce speech. Verse formulas such as *τὸν δ' ἡμεῖβετ' ἐπειτα ποδάρκης δῖος Ἀχιλλεύς*, which

strangely had at first seemed one of the most bizarre features of Homer's style, soon become a simple *Achilles answered*, and so he reads on into the sentence knowing just what it will say and sure that it will end with the verse. As a rule he is not this sure that the sentence will end with the verse; then although he brings the thought to a close at the end of the verse he will not do it so finally, knowing that other word groups may be added to the sentence; yet he does finish the thought with the verse, and whatever comes after is joined to an already whole thought. This is the case with one of the verse formulas used to tell how a spear strikes. There are in Homer the following lines where ἥλυθ' ἀκωκή ends the sentence:

E 66

ἥ δὲ διαπρὸ
ἀντικρὺ κατὰ κύστιν ὑπ' ὄστέον ἥλυθ' ἀκωκή.

P 49 = X 327 = χ 16 ἀντικρὺ δ' ἀπαλοῖο δι' αὐχένος ἥλυθ' ἀκωκή,

It is the memory either of these verses, or of others telling a like act by a like movement, that leads the reader to close the thought in E 16 also at the verse end, so that ἔγχεος in the next verse becomes "a word that in itself has a certain idea," like οὐλομένην and ἡρώων in A 2 and 4. It is not a word which has much weight; it is indeed almost colorless. I would describe its force by saying that its length marks a rest during which the mind lingers on the already finished thought of the foregoing verse. Nor does this at all mean that there should be a comma after ἀκωκή in E 16; there is no pause of time there. The break in the rhythm comes solely from the fact that the mind, going from formula to formula, has closed the circle of the idea with ἀκωκή, and has placed ἔγχεος next to, but outside of this circle. οὐλομένην and ἡρώων have of course more color: such run over words have in common that they dwell upon an already finished idea, but their weight comes from their meaning.

At times the memory of the formula may be even more cut out word for word than in the case just cited. The enjambement after α 7 has its special unperiodic movement because we read the verse on the pattern we have from κ 437 or Δ 409:

α 7 αὐτῶν γὰρ σφετέρησιν ἀτασθαλίησιν δλοντο
νήπιοι

κ 437 τούτου γὰρ καὶ κεῖνοι ἀτασθαλίησιν δλοντο.

But more often the memory is less one of certain words and more one of a certain ordering of ideas. The pattern of the latter part of the following verse may be given as verb—*"Ιλιον εἴσω:*

P 159 αἰψά κε Πάτροκλον ἐρυσαιμέθα "Ιλιον εἴσω.

and it is this basic pattern which leads us to close the thought at the end of A 71:

καὶ νήεσσ' ἡγήσατ' 'Αχαιῶν "Ιλιον εἴσω
ἢν διὰ μαντοσύνην, τὴν οἱ πόρε Φοῖβος 'Απόλλων.

Likewise one breaks the sentence at the end of a 4 partly because one knows verses where the sentence ends with *δν κατὰ θυμόν*, partly because one has read other verses where the sentence ends with a shorter phrase for the idea “to suffer woes,” such as N 670 H:

νοῦσον τε στυγερήν, ἵνα μὴ πάθοι ἄλγεα θυμῶι.

In other cases of unperiodic enjambement neither the *Iliad* nor the *Odyssey*, nor any other verses we have of the epos, give us any example of the word group which ends the verse being used elsewhere to end the sentence. *ἐλώρια τεῦχε κύνεσσιν* has no special likeness with any other phrase in Homer, and yet one finishes the thought at its end in A 4:

αὐτοὺς δὲ ἐλώρια τεῦχε κύνεσσιν
οἰωνοῖσι τε πᾶσι,

We do not join these verses at all in the same way as we do verses 5 and 6 or 6 and 7 of the *Aeneid*:

Multa quoque et bello passus, dum conderet urbem
inferretque deos Latio, genus unde Latinum
Albanique patres atque altae moenia Romae.

The form of the enjambement is the same in the three cases: by using a coordinate conjunction the poet adds on a group of words with the same grammatical structure as a phrase in the foregoing verse. Yet in reading Virgil we rightly do not look for the thought to end with the verse; we go on to find a planned balance of ideas. We read "while he was founding a city and bringing gods to Latium," a sentence in which the two word groups set off each other. In Homer however we read "and made them prey for dogs, and for the birds of heaven too," making the second word group simply repeat the idea of the first. The enjambement after *genus unde Latinum* is even more clearly of the kind which, though unperiodic in structure, yet really looks beyond the verse end. This first word group names the first of the three epochs of Rome's history, and far from closing the thought after *Latinum* we go on to the second step of a well planned sequence. The full difference can be felt if one puts beside these verses of Virgil a passage from the *Iliad*:

I 80 ἐκ δὲ φυλακτῆρες σὺν τεύχεσιν ἑσπένοντο
ἀμφὶ τε Νεστορίδην Θρασυμήδεα ποιμένα λαῶν
ἡδ' ἀμφὶ 'Ασκάλαφον καὶ 'Ιάλμενον νῖας "Ἄρηος
ἀμφὶ τε Μηριώνην 'Αφαρῆά τε Δηίπυρόν τε
ἡδ' ἀμφὶ Κρεοντος νιὸν Λυκομήδεα δῖον.

The flavor of this sentence comes from its fulness, which makes of it a "catalogue," yet this fulness is gained only by the addition of ideas. No one verse looks forward to any other; each one comes to give us a free idea, since we have each time closed the thought at the end of the foregoing verse. But in Virgil we do not do this: we read on, having no desire to end the sentence until a new one begins. Now to come back to our first example, it is true that we have the memory of no other sentences to make us limit the thought with *ἔλωρια τεύχε κύνεσσιν*; but guided so often elsewhere by the pattern of the formulas we have formed the habit of closing the thought at the verse end when we can. And if we, reading a strange tongue, come

thus to read by a fixed scheme, how much deeper must this scheme have been pressed upon the mind of Homer's hearers, knowing as they did the epic style with its traditional diction; for they had heard it since their first years, in the tales of many Singers, and in verses far outnumbering those of our sole *Iliad* and *Odyssey*.

There is only a small number of cases in Virgil where the unperiodic enjambement marks a break at the verse end with the same force as in Homer, as in *Aeneid*, III, 6, where the structure of the sentence itself suggests an end for it at *Idae*:

III. 5

classemque sub ipsa

Antandro et Phrygiae molimur montibus Idae,
incerti quo fata ferant, ubi sistere detur,

Yet even here the sentence leaves us the thought of men building ships while their minds are weighed down by uncertainty. In Homer one would not thus have blended the two ideas. Though the break in the rhythm is marked, it is not as clean as one which comes from the habit of ending the thought with the formula.

Apollonius' use of unperiodic enjambement is usually no nearer Homer's than is that of Virgil: in those cases where it is not strictly necessary to run the sentence on into the next verse one still finds, as a rule, that the thought in some way looks beyond the verse end. The joining of verses 682-3 in book 1 of the *Argonautica* may be cited as typical:

I, 681 εἰ δὲ τὸ μὲν μακάρων τις ἀποτρέποι, ἀλλὰ δ' ὄπισσω
μυρία δημοτῆτος ὑπέρτερα πήματα μίμνει,
εὗτ' ἀν δὴ γεραρὰ μὲν ἀποθνήθωσι γυναῖκες,

Yet at times the Alexandrian does join verses in a way which recalls the epos by a roundabout use of Homeric diction. He has gone to some pains to avoid copying formulas of any great length, so that his lines which recall the style of the older epic are found to be made up of words and shorter phrases from a number of verses. The enjambement after I, 774 is not unhomeric:

βῆ δ' ἴμεναι προτὶ ἄστυ φαεινῶι ἀστέρι ίσος,
οὐ πά τε νηγατέπισιν ἑργόμεναι καλύβησιν . . .

This is because the verse is made up of fragments of as many as four different verses in Homer (N 242, ω 154, Λ 747, Ζ 401). Still this enjambement is Homeric in somewhat the same way as *ὅρωρεν* (I, 713), meaning ‘to be’ is Homeric. Apollonius comes nearer the *Iliad* and *Odyssey* when he is copying the epic ordering of thought, rather than the epic words. His catalogue of the heroes who came to the quest of the fleece, by repeating verses of which the idea is “and there came . . .,” gives to these verses much the unperiodic force that we find in the like verses of the Catalogue in B—“these were led by . . .,” or in the catalogue of Helen’s wooers in Hesiod¹⁷—“and there wooed. . . .”

* * *

But even at the best Apollonius only faintly wins to his unperiodic enjambement the Homeric movement. Indeed he needed not only more of the traditional diction of the epos, he needed even more to have been born in an age without letters. Both Apollonius and Virgil, bent each upon making his own kind of epic, wrote out their verses without haste, forming their styles carefully from their wide knowledge of many forms of literature, from their memory of the words of many centuries. But Homer put all his trust in a technique of formulas which he accepted without thought of change: it was the traditional style and by it he could put together rapidly and easily his spoken verses. It may be doubted if he ever dreamed that in doing so he was cutting off from his poetry any new shades of style which would be his very own: that is not an ideal to which the poet who composes long tales without paper has any reason to be drawn, for new words and phrases in any number would jar badly the working of his formulas. What Homer sought in his style was to reach a traditional idea of perfection, not one that he had shaped himself, and it is only in this spirit

¹⁷ *Catalogue of Women*. frag. 68 (Evelyn-White).

that a poet can fit his thought to a purely formulaic diction, just as it is only by the ear that such a diction can be learned and only by the voice that it can be used.

Moreover Homer was ever pushed on to use unperiodic enjambement. Oral versemaking by its speed must be chiefly carried on in an adding style. The Singer has not time for the nice balances and contrasts of unhurried thought: he must order his words in such a way that they leave him much freedom to end the sentence or draw it out as the story and the needs of the verse demand. Periods of a sort there are in Homer. Denis is not altogether wrong in classing the style of this poet as "mixed," but they are not the periods which the later oratory brought into Greek prose and poetry. They are of fixed forms which a single example will typify:

*i 56 ὅφρα μὲν ἡώς ἦν καὶ ἀέξετο ἵερὸν ἥμαρ
τόφρα δ' ἀλεξόμενοι μένομεν πλέονάς περ ἔοντας·
ἥμος δ' ἡέλιος μετενίσαστο βουλυτόνδε
καὶ τότε δὴ Κίκονες κλίναν δαμάσαντες Ἀχαιούς.*

Apart from this traditional periodic element it is clear that Denis' other remark about the thought being unperiodically expressed generally fits the Homeric sentence: just how well will only be known by a special study. But we have noted in the present essay to just what degree this need of the oral poet to order his thought unperiodically in word groups has affected the way in which the thought is drawn out from verse to verse: it has made unperiodic enjambement twice as frequent, necessary enjambement twice as infrequent, as in the writers of the literary epic.

* * *

I have remarked that, because it is formulaic, unperiodic enjambement marks the end of the verse more sharply in Homer than in Apollonius or in Virgil. There remains to consider the fact that Denis found this way of ordering word groups prosaic. Just what he had in mind is made clear by certain of the sentences in which he describes the "austere"

style. This style, he says, wishes its clauses "to be like nature rather than like art. . . . As a rule it does not at all wish to compose periods in which the thought would give a sense of completeness. If it ever does this by chance it seeks to make them seem unstudied and simple."¹⁸ From this we know that Denis found the unperiodic ordering of the Homeric sentence prosaic because it seems natural and not artificial. He has touched there upon no small matter, and indeed upon one which does not permit comment here since it involves every part of Homeric style and calls for something more than a simple like or dislike of the word nature. I would only point out in passing that this way of making verse seem prosaic is of a very different sort than the other which Denis notes, which comes from running a word group over from one verse into another and thus dimming the rhythm of the end of the hexameter.

* * *

Those cases in which the reader must go to the following verse to complete the thought of the sentence are of two sorts. First are those in which the poet ends the verse at the end of a word group as in

A 57 οἱ δ' ἐπεὶ οὖν ἥγερθεν ὁμηρέες τ' ἐγένοντο
τοῖσι δ' ἀνιστάμενος μετέφη πόδας ὡκὺς Ἀχιλλεύς·

This sort of enjambement is not one of the more frequent. It occurs only about every twenty verses in the *Iliad*, the *Odyssey*, the *Aeneid*, and somewhat less often in the *Argonautica*.¹⁹ It has nevertheless its part in the Homeric movement, for it is almost always found in Homer after common formulaic verses, as in the case cited, or in the traditional periods which have been mentioned above.

¹⁸ *De Comp. Verb.* xxii, p. 212 . . . φύσει τ' ἑωκέναι μᾶλλον αὐτὰ [sc. τὰ κῶλα] βούλεται ή τέχνηι . . . περιόδους δὲ συντιθέναι συναπαρτιζόντας ἔνταῦθι τὸν νοῦν τὰ πολλὰ μὲν οὐδὲ βούλεται· εἰ δέ ποτ' αὐτομάτως ἐπὶ τούτῳ κατενεχθείη, τό δὲ ἀνεπιτήδευτος ἐμφανίνειν θέλει καὶ ἀφελές,

¹⁹ A 17, 39, 57, 81. α 11, 16, 45, 81, 82, 83, etc. In the verses examined (see n.9 above) cases of enjambement of this sort occur as follows: *Il.* 27, *Od.* 33, *Arg.* 14, *Aen.* 36.

The second sort of necessary enjambement is that in which the word group is divided between two verses. It differs from all the types of enjambement which I have hitherto cited in that it does not mark a break in time or sense at the end of the hexameter. Since all other orderings of words fall in the other classes, the word group here will be made up in all cases of the unbroken complex formed by the basic parts of the clause—subject, verb, and object, and of the words directly modifying these basic parts. The reader is unable to form a whole picture of a single action until he has this whole complex of words and has set its parts in their proper place in regard to each other, and so it is that no break can be made in the thought until the word group is ended. To this type of enjambement we may give Denis' name of prosaic. Modern writers on metric have likewise pointed out that when the thought of two verses is joined thus closely the rhythm becomes less purely poetic.²⁰ In the case of the hexameter the unfixed syllable of the last foot, the dactyl of the fifth foot, and the unwillingness to divide certain pairs of words between two verses, keeps the prosaic movement of the enjambement in Virgil and Apollonius, as well as in Homer, far from that which Shakspere and Tennyson reach at times in their blank verse. It has been said of Shakspere that his verse often becomes prose; but the Greeks and Romans at no time lost a very clear-cut sense that the basis of hexametric poetry was a unit of six dactylic feet. Still the difference between ancient and modern poets has no bearing upon the differences between ancient poets. For one who knows the varying styles and rhythms of Greek and Latin verse the fact that prosaic enjambement occurs only in every fifth verse in Homer, while it is found in every second or third verse in Apollonius and Virgil, is among the first reasons why the style and rhythm of these poets are so far apart. It is a difference which in itself does not bring out so strikingly as does unperiodic enjambement the way in which Homer orders

²⁰ Saintsbury: *History of English Prosody* (London, 1908), II, p. 298; P. Verrier: *Principes de la métrique anglaise* (Paris, 1909), I, p. 181 ff.

his thought. But in it above all lies the marked beat and swing of the Homeric rhythm.

It remains only to point out a way of joining verses which barely exists in Homer but which, while not one of the more common in Virgil, yet sets this poet off from Homer somewhat in the way that the formulas of unperiodic enjambement set Homer apart. It was an example of this kind which caught the thought of Ronsard pondering whether enjambement was fitting for French poetry:²¹

Lavinia que venit

litora,

Here we have in one verse an adjective which can have no meaning until we can join it with its noun in the next verse.²² Now there is in Homer very rarely, about once in every two hundred lines, a somewhat like division, but looking more closely one sees that the adjective is almost always *πᾶς*, *πολὺς*, or *ἄλλος*. These words are often used as substantives in the very expressions in which we now find them as adjectives, or more truly as half adjectives, for as one reads one still gives them some of their usual value:

A 78 *ἢ γὰρ δίομαι ἄνδρα χολωσέμεν ὃς μέγα πάντων
Ἄργειων κρατέει*

The one case I have found in which a descriptive adjective is put in the first verse by itself is in I 74:

*πολλῶν δ' ἀγρομένων τῷ πείσεαι ὃς κεν ἀρίστην
βουλὴν βουλεύσῃ·*

The case is unusual and, like most of the other unusual features

²¹ *Préface à la Franciade de 1587.*

²² In the verses examined (see above, note 9) this type of enjambement appears as follows: A 78; E 2; I 74, 97. α 78; ρ 12, 33; φ 70. *Arg.* I, 13, 23, 65; I, 685, 728, 732, 760, 766; II, 6, 19, 38, 41, 68, 76, 81, 91; III, 42, 46, 69; IV, 12, 26, 27, 96; IV, 890, 891, 893, 980. *Aen.* I, 2, 13, 29, 76, 85, 99, 100; III, 2, 5, 20, 22, 39, 45, 62, 69, 86, 91, 94; V, 4, 8, 28, 80, 92; VII, 6, 8, 27, 32, 43, 54, 55, 82, 83, 94, 100; IX, 19, 30, 38, 40, 49, 56, 63, 67, 75; XI, 9, 12, 25, 32, 37, 42, 55, 56, 57, 60, 96, 98.

of Homeric style, due to a chance interplay of formulas.²³ Homer, putting together his traditional phrases, remembered first such common expressions falling at the end of the verse as *ὅς μέγ' ἄριστος*, *ὅς τις ἄριστος*, and then such expressions used at the beginning of the verse as *βουλὰς βουλεύει* (κ 415), *βουλὰς βουλεύειν* (κ 147, 327; ζ 61), *βουλὰς βουλεύοντι* (Ω 652), and their joining made the enjambement of I 74–75. But in Apollonius we find the adjective in the first verse being used regularly, about once in every twenty verses; moreover he often puts a number of words between the adjective and the noun:

Arg. I, 685

ἥε βαθεῖαι
αὐτόματοι βόες ὑμμιν ἐνίζευχθέντες ἀρούραις
γειτόμον νεισιν διειρύσσοντιν ἄροτρον;

Virgil goes still farther than Apollonius, thus placing the adjective by itself in about every tenth verse. In one case at least we have enjambement of this sort in three successive verses:

Aen. xi, 55

at non, Euandre, pudendis
volneribus pulsum aspicies, nec sospite dirum
optabis nato funus pater. hei mihi, quantum
praesidium, Ausonia, et quantum tu perdis, Iule.

Of the different forms of prosaic enjambement this is, of course, that which most completely obscures the end of the verse: in the movement of his thought from verse to verse Virgil is here the least Homeric.

* * *

Thus we have found that Homer more often brings his thought to a close at the end of the verse than do later writers of the epic, and that he marks more strongly the rhythm of the hexameter. That is the larger difference and the many details which go to make it up cannot well be given briefly: a study in style like the present one fulfills its aims as it goes ahead, form-

²³ Cf. Parry, *Les formules et la métrique d'Homère* (Paris, 1928), chapters II–III.



ing for us bit by bit a clearer sense of the way in which a poet has fitted his thought to the pattern of his verses. Of course one would like to say that Homer's enjambement is better or worse than that of Apollonius and Virgil. But to do that one must first be sure of the merits of the running and periodic styles as a whole, at least in as far as they suit certain lines of thought, and one will have to go into all the broader problem of the order of thought in the Homeric sentence, of which this paper has treated only a very small part. The subject is vast, for we shall have to know the word order in the Homeric sentence and within the verse, the use of the parts of speech, the length of sentences and clauses and the way in which they are grouped. Yet I think the search will repay itself. We may very well find that M. Marcel Jousse, from his study of various oral poetries,²⁴ is right in believing that the order of ideas in oral verse is more closely suited to the inborn workings of the mind than it is in written style. But even before that I would place the reward of knowing what we already know, in a way: that the style of Homer is that which best tells what he wished to tell.

²⁴ *Le style oral rythmique et mnémotechnique chez les verbomoteurs* (Paris, 1925).

