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The Fourth Foot of the Homeric Hexameter

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leaving its mark in the barbarous rhythm of the recast line 4.

XIX. 40:

τὸν δ' αἰψ' Ἑρμείας ἐριούνιος εἰς χέρα
θῆκε
δεξάμενος . . .

Εἰς χέρα θῆκε is certainly a strange expression, as Messrs. Sikes and Allen remark, for 'took the child into his arms'—stranger still, as we are told that he had already 'received' it—and can hardly be sound. Köchly's wild shot εἰλε makes the tautology worse than before. Perhaps εἰς χέρ' ἀθρήσε | δεξάμενος: an error of wrong division in the first instance, and weak tinkering afterwards.

XXIV. 4:

ἔρχεο τόνδ' ἀνὰ οἶκον, ἐπέρχεο θυμὸν
ἔχουσα.

The solemn intensive repetition of the verb fits the tone of this invocation very well, but what are we to make of θυμὸν ἔχουσα? The adjective in this phrase regularly precedes, and emendations of ἐπέρχεο do not convince; ἔν' ἔρχεο would infallibly have appeared as ἐνέρχεο if corrupted. θῦμα λαχούσα has also been suggested, but we look for an appeal to the goddess to be gracious (cp. xxix. 10), and Pindar's formula of prayer, θυμὸν θέλων (*Isthm.* v. 43, to accept D's pal-

pably sound reading of the passage: θυμῷ of B is a simplification, the more so as the MSS. have corrupted ἀρᾶν in the same sentence into an accusative) might suggest θυμὸν ἐκούσα here—corruption being due to the influence of the stereotyped phrase (e.g. *Ap̄hr.* 102). But it must be admitted that the construction, though it may stand in lyric, is harsh for epic writing.

XXXI. 13:

καλὸν δὲ περὶ χροῖ λάμπεται ἔσθος
λεπτουργές πνοιῇ ἀνέμων. . . .

It is possible to construe these lines by taking πνοιῇ ἀνέμων as dependent in sense on λάμπεται, 'Shines in the wind,' but the expression savours more of Vergil than of the style of this hymn. λεπτουργές and πνοιῇ suggest the tossing of a charioteer's robe in the wind; can the original have run:

περὶ χροῖ ἀμπετᾶ ἔσθος
λεπτουργές πνοιῇ ἀνέμων

(hiatus before Bucolic diaeresis)—'and around his form the wind tosses his fine-spun drapery'? πετάω lacks early authority, but that need not be fatal in this late and possibly Alexandrian hymn. The blunder was likely in a context as full of λαμπρός (10, 12), etc., as this.

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THE FOURTH FOOT OF THE HOMERIC HEXAMETER.

FOR the caesura after the fourth trochee, and breaches, in a Westminster Version and in the Ode to Professor Ridgeway, of the rule forbidding it, Mr. Gaselee (*supra*, p. 48) might have referred to the notes by Professor Tyrrell and Dr. Hayman in *C.R.* XVII. 365 and XVIII. 226. Such a caesura not infrequently appears in Greek hexameter and elegiac compositions. In a recent epigram¹ one hexameter ends, ποτέρου δὲ τὸ δῶρον ἀρειον, and to some that is a clear case.

How far can the veto on verses with

this caesura be considered a rule for Homer, the 'father of the rest,' and the model that composers generally emulate? In other words, are fourth trochees many or few in the *Iliad* and *Odyssey*? Professor Tyrrell (*l.c.*) went so far as to say that he did not believe that from the two poems two sound verses could be adduced with such a caesura, except when the verse ends with a polysyllable, and that the only one in which such a caesura may not be avoided by a very simple correction seemed to be *Od.* xii. 47, ἐπὶ δ' οὐατ' ἀλείψαι ἐταίρων. And even there a determined expurgator might say the elision cures the defect.

¹ 'In Memoriam W. G. C. G.' (*The Times*, April 17, 1915).

This dictum appears to be too sweeping. The discussion of the question, with exhaustive enumeration, which is usually referred to is van Leeuwen's in *Mnemos.* XVIII. 265 ff., condensed (and altered) in his *Enchiridium*, 18 ff. From this it appears that there are a number of lines which certainly exhibit this caesura. Attempts have, of course, been made to 'correct' most of them; but some resist, and van Leeuwen, in his paper in *Mnemosyne*, avoided, in several cases, the Charybdis of the fourth trochee only to fall into the Scylla of Wernicke.¹ It must be admitted that there are some ineradicable cases in the poems.

And the enumeration in question shows that there are really more instances than those included in this unyielding residuum. These are explained away, some as inexcusable, others as only apparent. Thus, in one class of cases the effect of the final polysyllable is relied on, and *στέρνον δὲ Ποσειδάωνι* and *ἔμοισι κασιγνήτοισι* are not objected to. But as it is not suggested by van Leeuwen or any other authority that the polysyllable helps to palliate the objectionable element, whatever that may be, in a fourth trochee, how can he say that it renders the passages in question 'to some extent tolerable?' It has no doubt occurred to some who have wondered what there might be in this polysyllable, that the excuse is based on the length of the word, which makes it difficult *ἐφαρμόζειν ἐξαμέτρῳ*. But as *Ποσειδάωνι* (-ος, -α) and *κασιγνήτοισι*, and many other words of the same metrical value, are found frequently in other positions, and are final in only ten cases, the difficulty in accommodating them does not warrant resort to a scansion that is essentially vicious. Homer uses even longer words without detriment to the metre.

But there are many other lines which may be construed as containing a fourth trochaic. In regard to these it is argued that there is no caesura at all. In one

set, the connection between a short or shortly scanned monosyllable, forming the last syllable of the trochee, and the syllable that follows it is said to be so close that they must be pronounced without a pause or ictus-rest between them; and so, it is explained, there is no break in the line. A common case is one in which *καί* is concerned. In the hemistich *σκήπτρον καὶ ἀεικέα πήρην* we are to scan *σκήπτρον | καὶ ᾶ-*, not *σκήπτρον καὶ | ᾶ-*, and as *καί* is generally taken to be *προκλιτικώτατον*, this is no doubt correct, though surely the *καί* in such expressions adheres closely also to the word that precedes it.² So with certain prepositions in the same position in the verse. These, it is said, *ad sequentia trahuntur* in such combinations as *φέρων ἄν' ὄμιλον ἀπάντη* or *νεῶν ἐν ἀγῶνι πεσόντα*. The preposition is treated as practically inseparable from the word it governs. But Dr. Leaf, when considering some violations of Wernicke's Law (*Iliad*, vol. ii. 636), tells us that the connection of the Homeric preposition with its case is loose, and it is not always easy to say whether the preposition is in closer union with the word that follows or with the verb or other word that precedes. But in addition to this a difficulty arises. We have, though more rarely, the same species of combination in the third foot—*προπάροιθε πυλάων, τῇλε νεός*, or even *πόντῳ ἐν*. If there is practically a coalescence of preposition and noun in such phrases in the fourth foot, we must hold the same about them when they occur in the third, and give up in the latter case the most characteristic rhythm of the Homeric hexameter. Lines containing the common break in the third foot must be converted into hephthemimerals or worse. The reply will be, presumably, that that result must be accepted, but it is a question if such a metrical construction of these third trochees has ever occurred to any one.

The same may be said of another

¹ Just as Wordsworth, in discussing fourth spondaics in Theocritus (Preface, x), gets rid of two by boldly rearranging the lines so as to produce fourth trochaics.

² The fact that the diphthong of *καί* remains uncorrected in some cases in the Bucolic Diaeresis—as, *ἀγανός καὶ ἥπιος ἔστω*—seems to show that a rest after the conjunction is not precluded.

considerable class. In these an enclitic makes a fourth trochee with a preceding long syllable, and the phrase which the trochee forms or ends is said to be attached so intimately to the word that follows, that no break is felt. Thus, in a case like *ὥς εἴ τε πατήρ*, it appears to be affirmed that there can be no pause or rest after the *τε* in the utterance of the whole phrase. Then the same must surely be said of these four words when they occur, as they do, in the middle of the line. And so in other instances. If there is no caesura in *ἐπεὶ κε τέκωσι* (fourth), there can be none in *οὐ μὲν γάρ κε δάμη* or *οὐ γάρ κε νύπεφυγον* (third). And the same may be said of *Τρῳσὶν τε καὶ Ἑκτορι δῖῳ* or *λιγύς περ ἑὼν* (fourth) compared with *ἄλοχός τε καὶ ὑφηρεφές* and *γυμνὸν περ ἑόντ'*, respectively (third).

And how far are we to extend this principle? van Leeuwen would even condone such cases as *ἐγὼ γε νεώτερός εἰμι* and *ἐγὼ δὲ δόλους τολυνεύω*. These can be paralleled in the third foot, where probably no one has ever thought of denying a rest at the enclitic. That being so, a rest is possible after the enclitic in the fourth foot. He also excuses a case of adverb and verb. But if the two words *ὄψ' ἐ δύνοντα* *arte cohaerent* in the fourth foot, the same may be said of *ἰθὺς ἐλαύνετε*, *τόσσον ἐχώσατο* and similar combinations in the third. And must we not go on to adjectives and nouns, to verbs and their objects, and to other similar combinations? If we once go beyond the enclitics and perhaps *δέ* and *καί*, it will be hard to say where we should draw the line. Many third trochees will vanish. Possibly those who are bent on abolishing the fourth trochee out of Homer will say, let them vanish. But others will protest. It seems to be a question between grammar and rhythm. Must not the former yield? Greek and English verse may not be *in pari materia*, but at least the following lines from one of Swinburne's odes will illustrate the point. Are we to read them with strict regard to orthoepy based on the close grammatical connection apparent in every one of them, or with the obviously intended rhythm and rest?

Sea and strand, and a lordlier land | than sea-
tides rolling and rising sun
Clasp and lighten in climes that brighten | with
day when day that was here is done,
Call aloud on their children, proud | with trust
that future and past are one.

The brief rest due to the ictus does no violence to the sense.

The rule which bears the name of 'Wernicke's Law' is another which is at times disregarded by composers. In the Ridgeway Ode one hexameter ends *ἀγοραῖσιν κυδιανείραις*. Purists would object to that as a particularly bad violation, though it has two parallels in Homer, *ὑπερθεν δὲ σκολόπεσσι* (*Il.* xiii. 55), and *ἐπέεσσιν πειρηθῆναι* (*Od.* xxiv. 240), but possibly the author would agree with Mr. Agar in denying the rule for Homer. It has been well discussed in the *Classical Review*; see X. 43 f., XI. 29 ff., and 151 ff. Dr. Leaf sums up in App. N. to his *Iliad*, and saves remnants of the law by accepting certain modifications of its terms as usually stated. But his investigation seems to be open to remarks of much the same kind as those passed on van Leeuwen's disquisition. Thus we are to regard *ἄλλος λαός* 'almost as a single word.' But has any one ever suggested that about *κείνος* or *οὗτος ἀνὴρ* or *οἶκος ὅδ'* in the third foot? Again, if an elided vowel helps to annul the effect of a pause in the Bucolic Diaeresis, so it must in a combination of words in the third foot such as *μυρὶ Ἀχαιοῖς*. We shall really be compelled, in many instances, to revise our notions regarding the main break in the hexameter. For the *βοώπις* cases Dr. Leaf seems to have authority on his side, but *γλανκῶπις* leaves a doubt. It hardly seems sufficient ground for rejecting Bentley's *Τιταρησόν* and *Αἰτωλόν* (*Il.* ii. 751 and v. 706), that they 'introduce a license which is far less usual than a violation of the digamma,' for the opportunities for the former are immensely fewer than those for the latter. 'The rule of the molossus,' to which there are a number of exceptions that cannot be explained away,¹ can hardly be regarded

¹ Professor Platt (*Journ. Phil.* xviii. 120 ff.) gets rid of genitives in *-ov* by resolving into *-oo*. But see Mr. Drewitt in *Amer. Journ. Phil.*

as authority for questioning *Κηφισόν* in *Il.* ii. 522. Bentley's *Κηφισοῦ* seems to have been accepted by nobody. And a doubtful distinction is drawn between a final syllable long in itself by position, and one long by position due to a consonant in the following word. There are, in short, a number of obstructive instances in the *Iliad*. The *Odyssey* is in like case, and apparently the expurgation of the 'exceptions' in it has not been attempted.

Mr. Agar, it has been said, denies that the law applies to Homer. He believes that the objection to the rhythm in question, which is scrupulously observed by, for instance, Apollonius Rhodius, was a late invention, and imposed on Homer in later times by alteration of the text; and, in support of that view, he shows (*C.R.* XI. 29 ff.) that in a number of cases breaches of the 'law' which were in the text originally can be restored with little difficulty. Dr. Leaf dismisses these 'conjectural "emendations"' with a word, but Professor Platt thought there was 'a great deal to be said' for many of them (*ibid.* XI. 15), and Mr. Barnett (*ibid.* XIII. 208) appears to accept them without demur. Many conjectural emendations have been received into the Homeric text, and quite a number of these have been confirmed by the discovery of new MSS. It is a question of evidence, and Mr. Agar's changes are generally reasonable. The violations of the 'law' which are thus introduced, and those which, in spite of Dr. Leaf's statement, must be considered to be in the poems already, together constitute a fairly formidable body of instances.

It is surely better to allow such departures from general practice, and not to seek, by doubtful expedients, to force refinements of the laws of Homeric rhythm. Attempts have been made to clear the Bucolic Diaeresis of another irregularity, the non-correption of a final long vowel or diphthong, but these Dr. Leaf discounts. That the poet or poets did not like a trochee in the fourth foot, and preferred, when it

ended with a word, to make the last syllable long by nature, may be admitted; but apparently that is all that can be said. A more interesting question is why there should have been this dislike. As regards the fourth trochee, anyone who has made hexameters for himself knows that it constitutes an unpleasantness, and one which a polysyllable at the end of the line, or an *ἐπεὶ κε* or a *ὥς εἴ τε* does not remove or mitigate. He who writes down a hexameter with such a fourth foot, and does not at once perceive that it is faulty, may be said not to have a good ear. But why does a trochee at that particular point make a verse halt, when it has not that effect elsewhere? A satisfactory answer does not appear to have been given. Witte, in his discussion in *Glotta*, iv. 9, does not attempt one. He only finds the explanation of the rarity of fourth trochees in the origin of the hexameter, but is not quite successful. He seems to claim more knowledge of the original compounds of the hexameter than can be granted him. Dr. Leaf (*l.c.* 635, and cf. Mr. Drewitt in *C.Q.* ii. 104) explains both rules in the same way; the hearer must not think the line is closed. But could he think the line had closed when he had heard only two-thirds of it, when he was only a foot and a half beyond the middle of the line as indicated by an almost universal caesura, and at a point where the line is as it were gathering itself for the final effort to the close? That seems unlikely, not to say impossible. If a marked pause, as contrasted with an habitual rest, were frequent after the fourth spondee, there might be some ground for the idea. But it is not; on the contrary, such a pause is rare. There are in the poems about 2,960 fourth spondaics, and, if one may judge from a count for *Iliad* i.-xii., there are probably not more than 160 of these in which there is a pause that justifies a punctuation mark of any description. Still, that there was, as Dr. Leaf says, 'some special influence at work at this particular point of the line,' seems proved by the figures he gives. What that influence was has yet, it would appear, to be discovered. Mr. Barnett,

xxxiv. 43 ff. And *Θηβαίωο* and *Μενελάωο* do not sound happy restorations.

in trying to explain, has to manipulate the text a good deal. A final explanation of these supposed canons will have to go deep. Meantime the modern composer who *Homerum studet aemulari* had better perhaps observe them. If his disregard of them is frequent, his title to be considered 'Ὀμηρικώτατος' will be impugned.

Both rules were more carefully regarded, it is said, 'in later Greek,' but

just when strict observance became general has not been determined. It may be remarked of Theognis and Theocritus—the latter when not *βακχολασσόμενος*—that, allowing, of course, for the much smaller number of their hexameters, they seem to be in very much the same case as Homer. In this connection Wordsworth's discussion already referred to and some of his notes *a.l.* are of interest.

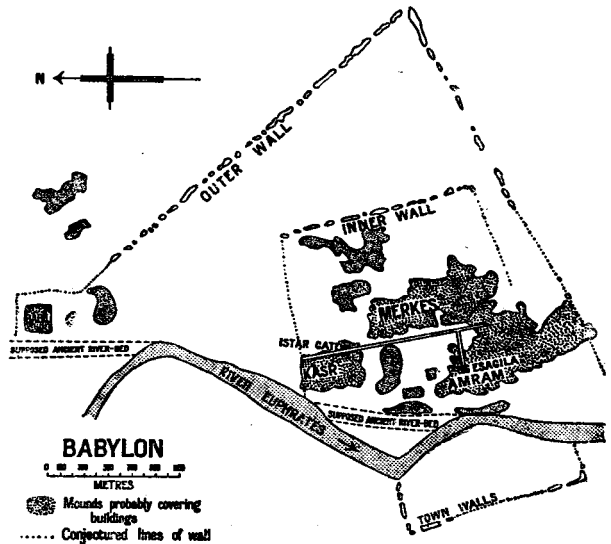
A. SHEWAN.

HERODOTUS AND BABYLON.

In my recent volume on Ancient Town-planning¹ I had to consider the case of Babylon as the oldest example of anything like town-planning within the Greek horizon. I was thus confronted with the contrast between the actual remains of Babylon and the account given by Herodotus and reinforced by other ancient writers. I was led to a theory which partially reconciles the two, and this theory I should like to state anew for the consideration of Herodotean students. Since I set it forth in my book, it has been mentioned by Koldewey in his recent account of Babylon²; it may have occurred to others, of whom I do not know.

Herodotus describes Babylon as a square, nearly 14 miles each way, girt with brick walls 90 feet thick and 340 feet high, and entered through a hundred gates—presumably, twenty-five in each side. The square was cut diagonally by the Euphrates, and the river-banks were lined by walls of less strength than those just mentioned. The city within the walls had straight streets, some of them at right angles to the others, some leading to small gates in the river-walls. This suggests town-planning clearly enough. Equally clearly, the dimensions are incredible. Koldewey observes

that certain types of semi-civilised cities reach vast sizes. But, as I had already pointed out, the walls of Nanking, the largest city-site in that empire of large



towns, China, measured (or measure) less than 24 miles right round and less than 70 feet in height.

The remains of Babylon actually show, on the left or east bank of the Euphrates, an area of town-life enclosed by an Inner and an Outer Wall (plan). The Outer Wall is about 5 miles long. It makes with the river a huge triangle of which the base (the river bank) must have been nearly 3 miles long, if we assume (as the evidence suggests) that it ran straighter than to-day. Within the town contained by this triangle were palaces, temples and houses; a stately broad processional

¹ *Ancient Town Planning* (Clarendon Press, 1913). The Delegates of the Press have kindly lent me the block of the plan of Babylon for the figure which illustrates this article.

² *The Excavations at Babylon* (London, 1914).