A few forms, however, surviving for other reasons than the necessities of metre, remain to attest the former completeness of the system of formation (B) for Non-Thematic tenses. Such are two subjunctives which have come to be used exclusively as futures. From ὅμωμαι, used as the future of ἔσθιο but really a 2nd aorist subj. mid., we have the form ὅμωσαι (not ὅμωσαι), (with which compare the word δυσωρήσονται in 10. 183, which Homeric idiom compels us to take as aor. subj. See note ad loc.); and from δῆω used as a future (= 'shall find'), but really an aorist subjunctive, comes a form δήσει as well as δήσομεν and δῆσε.

The scheme of formation C should be carefully observed by the student, in order that he may not mistake the aorists subjunctive of Non-Thematic tenses for futures indicative, their forms being in many cases identical, and idiom being the only guide by which to decide between them. See note on 9. 46, διαπέρσομεν.

§ V. METRE AND QUANTITY.

The measure in which the Homeric poems are composed is the Hexameter. This measure, as its name indicates, is composed of six feet to each verse. Each foot falls into two equal parts. Of these parts the first is known as the arsis ('raising of the tone or voice') as bearing the rhythmical accent, and is always a long syllable. The second part is known as the thesis ('dropping of the tone or voice'), and consists indifferently either of one long syllable or two short syllables, except in the fifth foot where two short syllables are preferred, and in the sixth foot where two short syllables are inadmissible, but a single short syllable may do duty for a long syllable. The scheme of quantity of the Hexameter may be presented thus:—

<table>
<thead>
<tr>
<th>1st foot</th>
<th>2nd foot</th>
<th>3rd foot</th>
<th>4th foot</th>
<th>5th foot</th>
<th>6th foot</th>
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<tbody>
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<td>— or</td>
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</tbody>
</table>

Besides the observance of this scheme of quantity, the hexameter requires a break or pause in its rhythm. This pause
is effected by the non-coincidence of words with metrical feet. One foot at least in every verse must be so divided as to contain the end of one word and the beginning of the next. This division is called the caesura (‘cutting’). The purpose of caesura is to give a balance to the verse; this balance was found to be best attained by caesura in the third foot; if wanting there, it must occur in the fourth foot. In a very large number of verses there is caesura in both these feet.

This division of the foot by the overlapping of two words lies either between the arsis and the thesis (\(-\) \(\text{στρογγυλός}\)), or, in the case of a dactylic foot, between the two short syllables of the thesis (\(-\) \(\text{στρογγυλός}\)). The former is called ‘strong’ or ‘masculine’ caesura, the latter ‘weak’ or ‘feminine,’ or (because the first part of the foot thus divided constitutes a trochee, \(-\) \(\text{στρογγυλός}\)) ‘trochaic’ caesura. The following lines exemplify these varieties of caesura.

1. Strong caesura in the 3rd foot.
   Πένθεις δ’ ἀπλήτρῳ μῆθος ἤματος ἀμίστῳ. I. 9. 3.

2. Weak caesura in the 3rd foot.
   Φοινίκα κηρύκεσσι: λυγυρόγγυρως κελεύων. II. 9. 10.

   Νῦξ δ’ ἡδ’ ἥν διαπρᾶσσει: στρατόν ἥν σαφές. II. 9. 78.

4. Weak caesura in the 4th foot.
   Πηλέως θῆν μοι ἐπεκτε γυναῖκα: γαμέσονται αὐτῶ. II. 9. 394.
   Αὐτῷ ὁ μοῦνος ἡν μετὰ πέντε: κατεχνήθησο. II. 10. 317.

In both the examples of type (4) it will be noticed that there is caesura in the third foot as well as that marked in the fourth, in the former verse ‘weak,’ in the latter verse ‘strong.’ Weak caesura of the fourth foot seems never to be found alone, and to be avoided in general even in combination with caesura of the third foot. The first three types of caesura must therefore be regarded as the normal forms. The student will find that in a large proportion of verses strong caesura of the fourth foot, as in example (3), is combined with strong or weak caesura of the third foot, as in examples (1) and (2).

To the reverse of caesura, viz. to the coincidence of the end
of a word with the end of a metrical foot, is applied the term *diaeresis*. Such a break is not essential to the rhythm, and in many verses there is none. It is seldom or never found at the end of the third foot, where its effect would be to break the verse into two equal halves. It is most frequently found at the end of the fourth foot, and when it occurs there, the fourth foot is by preference a dactyl. *Diaeresis* in this position, from being a marked feature of Bucolic poetry, is called the *Bucolic Diaeresis*. A line already cited as an instance of *caesura* exhibits also two cases of *diaeresis*, (1) at the end of the first foot, (2) at the end of the dactylic fourth foot (i.e. *bucolic diaeresis*).

Πένθει|| Δ' ἀνήτω βεβοληντῷ πάντες ἄριστοι. II. 9. 3.

The quantity of a given syllable for metrical purposes depends primarily on the nature of the vowel or vowels which it contains. Diphthongs and the vowels ω and η are by nature long: α, ι, and υ may be either long or short by nature, i.e. they were capable of pronunciation in two different ways, but the two sounds are represented by the same symbol in writing: ε and ο are short by nature.

But a vowel or diphthong does not always retain its natural quantity. Vowels naturally short, viz. α, ε, ι, ο, υ, become long by position before two consonants; e.g. ἀπτόλεμος, in which α, naturally short, is lengthened by position before πτ: πένθος, in which ε is lengthened by position before θ. The double consonants ζ ( = ς + δ), ψ ( = π + σ) and ξ ( = κ + σ) have the same lengthening effect as a combination of two ordinary consonants. On the other hand, vowels which are long by nature, viz., α, η, ι, υ, and diphthongs are liable to shortening in those positions in which a vowel naturally short would suffer elision. In other words, a long vowel or diphthong at the end of a word is shortened in *hiatus*, i.e. when the following word begins with any vowel without intervening consonant, e.g.


In these two lines the diphthong οι is thrice shortened
in hiatus, and the termination -rai of ἐπίσσουαι suffers the like before ὅς τε.

To these two rules exceptions are made, some regularly, others irregularly.

(1) A short vowel at the end of a word may be lengthened by position before certain words beginning with one of the consonants ρ, λ, μ, ν, σ, δ, e.g.

Ἀτρείδης δ' ἄχει μεγάλῳ βεβολημένος Ἑτρ. II. 9. 9.

This phenomenon may be explained on the supposition that the initial consonant was doubled in pronunciation, the words ἄχει μεγάλῳ being sounded as ἄχειμ μεγάλῳ.

(2) The augment of verbs beginning with one of the same six consonants is likewise liable to lengthening, e.g. ἔδεισεν, io. 240; ἐλλίσσοντο, 9. 585, etc. The explanation lies in the same doubling of sound as in the former case, and the words are conveniently written ἔδεισεν, ἐλλίσσοντο, etc. In Attic this doubling of sound after the augment is regularly found in verbs beginning with ῥ, but not with other consonants.

(3) Diphthongs and long vowels sometimes retain their natural quantity in spite of hiatus. This is most common with -φ and ή, and it has been suggested that, at the date of composition of the Homeric poems, the ε subscript could be sounded as a γ, when required, and thus obviate hiatus: e.g. δὴν δ' ἀνεφ ἰσαν (9. 30, etc.) may have sounded as δὴν δ' ἀνεώγ ἰσαν. In the less frequent cases in which there is no saving ε subscript, as -ου, -ευ, -η, -ω, etc., we must be content to assume lengthening in arsi, i.e. that the syllable in question is confirmed in its natural quantity by the incidence upon it of the rhythmical stress or ictus.

(4) Syllables naturally short are sometimes lengthened by the same ictus.

(5) A few words, which otherwise would be excluded from hexameter verse, receive irregular and artificial lengthening of one syllable, e.g. ἀδάναρος, ἀπονέοσθαι, in both of which the initial ἂ is treated as ἄ. In this case the incidence of the ictus on the syllable may have aided in the lengthening.

Before accounting for any apparent irregularity in metre by
the aid of the principles above enumerated, the student must be careful to discover whether that appearance is not due solely to the unwritten *digamma* with which many Homeric words begin, and to which was generally allowed the full force of a consonant. The *digamma* was a letter of the same sound as the English *w*, and derived its name from the resemblance of its written symbol (Ϝ) to a double *gamma* (γ). The letter was written in inscriptions of certain ancient dialects, but not to our knowledge in the text of Homer. None the less it was without doubt sounded in recitation when the Homeric poems were first composed. Since the *digamma* was a consonant, (1) there could be no *hiatus* before it, and therefore no elision of short vowels nor shortening of long vowels, (2) it could make ‘position,’ i.e. a short termination of which the final letter was a consonant (e.g. -ος, -ες, -ον) became long before a word beginning with the sound of *digamma*. Among the most frequent words with initial *digamma* are ἄναξ (ἄνασειν etc.), ἄστυ, ἕκοσι, ἕοικα, ἕκηλοι, ἕκαστος, ἀλις, ἐπομαυ, εἰπεῖν (ἐπος etc.), ἔργον, ἔρω, ἔννυμι, ἰδεῖν (ὀδα, ἔδος etc.), ἵκος, ὠλος, ὀίνος. To these add a few words which originally began with οϜ: of these two consonants the σ first disappeared, or rather was transformed into the rough breathing, the initial 'Ϝ' being related to F as the English *wh* to *w*. Next the *digamma* itself was lost, leaving only the rough breathing to mark the place of the original οϜ. Such words are the pronoun έ (ἔό, ολ) and the corresponding possessive ος, also ἄνδανω, ἰδός, etc.

As a matter of fact, in the text of Homer, as it now exists, the *digamma* is found to be disregarded on an average once out of every six places where it occurs. This inconsistency did not probably belong to the original composition, but is the result of oral transmission by reciters who no longer pronounced the Φ- sound. That sound, we know, was lost very early in the Ionic dialect. That loss “led to irregularities of metre, especially to frequent *hiatus*, and there would be a constant tendency to cure these defects by some slight change. The insertion of the ν ἐφελκυστικόν was almost a matter of course” (Monro, H. G. p. 288). Thus we have constantly προσέπειν ἄναξ instead of προσέπει τάναξ. Again “the numerous alterna-
tive forms used in the poetical language, and the abundance of short Particles such as γέ, τέ, ρά etc. made it easy to disguise the loss of F in many places” (Id. p. 289). Thus, to take a few instances from Book 9, the common text has at 1. 73 πολέσσει δ' ἀνάσσεις, while Aristarchus read πολέσσι γάρ ἀνάσσεις. The true reading can be easily restored from these two versions, which have suffered different corrections consequent on the loss of the F from ἀνάσσεις: the original evidently was πολέσσι δ' Ἀνάσσεις. So again in 9. 88 most MSS. give δόρπον in the phrase which should be τίθεντο δὲ δόρπα Φέκαστος: and in 9. 128 we have to read not γυναῖκας ἀμύμωνας, ἔργα εἰδώλας (Aristarchus read ἀμύμωνας and some of the older editions give εἰδώλας), but γυναῖκας ἀμύμωνα Φέργα Φιδώλας.

It is not usual to print the digamma in the text of Homer, for the reason that the restoration of it in every place would necessitate numerous emendations of the traditional text: but the fact that, in the majority of places where the digamma is now neglected, such emendations would be of the most obvious and simple nature, is itself evidence that the digamma was not originally neglected at will, but was observed regularly as a consonant.

§ VI. Homeric Armour.

Book 10 is distinguished by its detailed description of dress and armour; it is well therefore that the student should approach it with such knowledge of an Homeric warrior's equipment as will enable him to form a clear picture of the scenes described. A theory has been recently advanced that the Achaeans, who formed the bulk of the Greek army before Troy, were not the aboriginal inhabitants of Greece, but had immigrated from the north. With them they had brought a civilisation different in many ways from that of the Pelasgian population among whom they came. In this civilisation an important point was the use of iron instead of bronze for offensive weapons: the Pelasgians had used bronze both for spears and for arrowheads. The Achaean warrior on the contrary was equipped with an iron sword (ξίφος), more often used for the cut than for the thrust.