

In *The Winged Word* Berkley Peabody demonstrated the prevalence in Greek oral hexameter poetry of what he called "stanzaic patterns". The purpose of my presentation is to show some of the powerful effects— emotional, rhetorical, sonic— which the poet of the *Iliad* creates in the endings (the last line, usually just the last half-line) of 2-, 3- or 4-line stanzaic units. For Peabody stanzaic semantic units constitute "the fundamental expositional technique in the epos... Semantic scope moves from one position to another by jumps and then lingers while focus or definition is achieved; then it jumps again." I argue that the poet's lingering to achieve focus allows him to arrive at a final phrase which can cap the stanza in a number of memorable ways.

A stanza-final phrase can summon up the emotional response of a character to what the stanza has just described (6.496 *kheousa*), or more generally heighten poignance (9.343 *douriktêtên per eousan*). The emotional response of a character to what a stanza has just described often includes the formulaic word *phrena*, "in his heart" (8.559, of a shepherd introduced by the final phrase into a simile's otherwise purely natural world, *gegêthe de te phrena poimên*). Similarly, the phrase can show the natural world responding dramatically to earlier actions in the stanza (2.463 *smaragei*). It can introduce or underscore a thematic word which will resonate throughout an extended passage to follow (1.21 *hekêbolon*; 1.120 *geras*). It can give a word special emphasis, sincere (9.413 *kleos* and 9.415 *thanatoio*, in successive stanzas) or sarcastic (1.228 *kêr* and 1.231 *outidanoisin*, likewise successive).

Sound effects in stanza-final phrases can make them especially memorable. Most often this is due to assonance between long vowels or diphthongs in the last two feet (2.463, 6.401), an effect imitated by Virgil and by Horace in the last colon of a Sapphic stanza; by alliteration (2.471, 2.486); or by a combination of the two (6.413 *patêr kai potnia mêtêr*). In a more sustained "phonic bias" the root of a word crucial to the action can be emphasized repeatedly, as in the notion of striking or smiting with shafts or arrows contained in the variants *bol-*, *bel*, and *ball-* (1.14, 21, 42, 51, 52, 75, 96; five of these seven instances are stanza-final, and the full verb *ball-* is placed emphatically as the first word of the last line of a three-line stanza ending a larger narrative unit).

In the cases of lines athetized as repetitious by Alexandrian scholars uncomprehending of stanzaic composition, sensitivity to stanza-final effects can make a stronger case for retaining them (9.320). A sense for phrases meant in their weight to give finality to a stanza can even decide issues on a larger scale, as in the old question of where the first major pause is to occur in the opening of the *Iliad*. There the opening "verse paragraph" should end with the phrase terminating the second of two stanzas, the solemn formula *Dios d'eteleieto boulê*. This phrase announces the true meaning of the song, just as the opening word *mênin* announces its subject.