XI.—ON THE IRREGULARITIES IN THE VERSIFICATION OF HOMER. By JAMES YATES, Esq., M.A., F.R.S.

[Read April the 25th.]

[Mr. JAMES YATES communicated to the Society “An Essay on the Irregularities in Homer’s Versification.”]

Mr. Yates stated that his Essay had been written many years ago, and had been originally communicated to a private Society bearing the same name as our own. As the essay extended to a considerable length, Mr. Yates read only parts of it, omitting, besides other portions of it, very many lines cited from Homer in proof of his positions.

Professor Malden has kindly prepared the MS. for the press, retaining in general Mr. Yates’s words, and adding notes of his own, with the consent of the author.]

In the poems attributed to Homer we perpetually find combinations of letters, which contradict the established rules of prosody. Among the ancients these irregularities seem to have excited little attention; but by modern critics they have been placed among the most curious subjects of classical investigation. It will be the object of the following essay to explain the circumstances in which they occur, and the causes to which they are to be ascribed.

Respecting these irregularities, it may be remarked as a universal principle, that they consist not in the excess, but in the deficiency of letters. For in every instance, the prosody may be made regular *by the insertion of one or two additional letters*. It will be proved, that, in many cases, such letters were originally in the text; but that, in others, the time which would have been occupied in their enunciation, was filled up in a different manner.

As it would be impossible to ascertain in what instances letters have been omitted out of the original text, until we have determined what latitude was taken in deviating from the general rules of prosody, it appears proper to attend, first, to those cases in which the time was completed without the use of letters subsequently expunged.

§ I. In the first place, the time was often occupied *by a*

pause depending upon the sense. Any one who recites poetry uses the liberty of making such pauses longer or shorter, and more or less distinct, according to his own taste and choice. Examples of this license affecting the versification present themselves with a variety of circumstances. A short vowel at the end of a word is not cut off, and a diphthong or long vowel retains its time, although the word following begins with another vowel; and where a consonant intervenes, a syllable naturally short is used as long. Thus in—

Il. vi. v. 46. Ζώγρει, Ἀτρέος υἱέ.

— viii. v. 120. Τῖδ' ὑπερθύμου Θηβαίου, Ἠνιοπῆα.

— *ib.* v. 105. Ἀλλ' ἄγ' ἐμῶν ὀχέων ἐπιβήσεο, ὄφρα ἴδῃαι.

— *ib.* v. 158. Αὔτις ἀν' ἰωχμόν' ἐπὶ δὲ Τρῶές τε καὶ Ἑκτωρ.

The license occurs, whether the syllable be the first, second, or third of a foot*; and whether there be, or be not, a cæsuræ. The principle here stated is an obvious one, arising from the nature of *sound*, which necessarily occupies time, and of *language*, which requires that the time, usually given to sound, be occupied at intervals by pauses. The effect of the pause has been recognized by some of the most distinguished writers upon this subject†.

§ II. Besides the pause, the time necessary to complete the metre was, in many cases, filled up *by lengthening the sound* of syllables naturally short, or *retaining short vowels*, which

* In the *first* syllable of a foot more especially, the principle to be mentioned next comes into play likewise.—ED.

† Eandem, nisi majorem, efficaciam habet interpunctio, quæ brevem syllabam excipit. Cujus generis longe plurima Ilias et Odyssea exempla suppeditant, et tempus, sive moram, quæ syllabæ deerat, pausâ explent, ut etiamnum musici nostri facere consueverunt.....Neque autem hanc numero ipsi insitam vim veteres prorsus effugisse statuendum est. Jam Eustathius ad Il. ζ. 265, p. 645, vulgatam scripturam, μένεος, ἀλκῆς τε λάθωμαι, eo nomine defendit, scribens: τὸ δὲ μένεος ἐκτείνει μετρικῶς ἐνταῦθα τὴν λήγουσαν διὰ τὴν ἀρέσκουσαν Ἀριστάρχῳ τελείαν στιγμὴν, καὶ τὸ ἐν αὐτῇ οὕτω χρονίζον καὶ στάσιμον τῆς φωνῆς λόγῳ κοινῆς συλλαβῆς. Profecto autem in aprico est, eam ob rem nonnunquam syllabas brevissimas produci, quibus alio modo jus illud vix concedendum esset; idque, quo gravior, quæ a tergo quasi instat, interpunctio est, eo lubentius admitti posse.—Spitzner, De Versu Græcorum Heroico, p. 20.

according to the usual practice would be cut off. This principle may be deduced, almost as obviously as the last, from the nature of speech and of verse. Since metre consists in the succession of long and short sounds arranged in a certain order, any one who recites verses, will, *through the force of habit*, become disposed to enunciate long and short syllables in their proper metrical places according to the prescribed arrangement, although their times are not represented by the letters before his eyes. Yielding to this propensity, he will supply the deficiencies of the metre by dwelling upon those syllables, the shortening or elision of which would interrupt its regularity.

This prolongation, or retention, of short syllables in accommodation to the metre may take place, whether those syllables are the *final* or *initial*, or, in some cases, even *medial* syllables of a word. Hence this mode of supplying metrical deficiencies is far more frequent than that already described, which can be employed only in final syllables: and although the admission of this license is restricted by a regard to the necessity of *determining* the metre by a succession of syllables which are of the proper length in their own nature, yet the instances of its adoption are much more numerous than the cases in which the metre is completed by the intervention of a pause. The following passages selected from the 8th book of the Iliad are examples:—

v. 13. Ἦ μιν ἐλὼν ῥίψ|ω ἐς|Τάρταρον. v. 25. πε|ρὶ ῥίον|
Οὐλύμποιο. v. 66. ἀ|έξετο|ἱερὸν ἦμαρ. v. 229. Πῆ ἔβαν.
v. 248. τέ|κος ἐλὰ|φοιο ταχείης. v. 262. θοῦ|ριν ἐπι|ειμένου
ἀλκήν. v. 267. σά|κεῖ| Τελα|μωνιάδαο. v. 290. δῶ|ω ἴπ|πους.
vv. 300 & 309. ἀ|πὸ νευ|ρήφιν ἴαλλεν. v. 324. θῆ|κε δ' ἐ|πὶ
νευ|ρή. v. 359. φθί|μενος ἐν|πατρίδι γαίῃ. v. 392. Ἦρῃ|δὲ
μάσ|τιγι. v. 473. πολέ|μου ἀπο|παύσεται. v. 474. |πρὶν
ᾠρ|θαι. v. 517. Δι|ὲ φίλοι|ἀγγελλόντων.

The cases referable to the principle here described, consist, *first*, of diphthongs or long vowels, which retain their time, instead of becoming short, before another vowel; secondly, of short vowels (α, ε, ι, ο), which in the same situations do not suffer elision; and, thirdly, of short vowels, followed by a

single consonant either at the end of the same word or at the beginning of the next, which supply the place of long syllables. In most, if not in all cases of this third class, the syllable was made long by dwelling, not upon the vowel, but *upon the consonant*. This may be inferred from the analogy of those syllables, which are not final, but in which the same prolongation occurs. In these the consonant is usually *written* double, as in Ἀχλλεύς, Ὀδυσσεύς, ὅππῃ, ὅττι. In the few cases where it is not so doubled, such as ὄβριμος Ἄρης, we may infer from analogy, that it was *pronounced*, though not *written*, double*; and by extending the analogy to the final syllables, which were lengthened upon the same principle, we may conclude, that in them also the consonant is to be pronounced twice, though written only once. A circumstance which confirms this doctrine is, that the prolongation of short syllables, whether at the end of words, or not at the end, commonly took place before the consonants, which were most readily dwelt upon, or doubled, in pronunciation, namely, the four liquids, λ, μ, ν, ρ, and the letter σ. This tends to prove that the prolongation depended upon the consonant rather than upon the vowel. According to this view the instances of short vowels used as long, cited from the 8th Iliad, ought to be pronounced as follows:—περὶ ῥίον Οὐλύμποιο, τέκος σελάφοιο ταχείης, θούριν νεπιειμένοι ἀλκήν, ἀπὸν νευρήφιν, ἐπὶν νευρῇ, φθίμενος σεν πατρίδι γαίῃ, Ἥρη δὲ μᾶστιγι, πρὶν νῶρθαι; and perhaps σάκεϊτ Τελαμωνιάδοι†.

It has been usual with the authors, who have treated of these irregularities, to say that they were occasioned *by the cæsure*. A long section in Spitzner's Treatise is entitled *De*

* That the consonant was not *always* doubled appears from instances in which a short vowel was changed into a diphthong or a corresponding long vowel, as in οὐλόμενος for ὀλόμενος, Οὐλύμποιο from Ὀλυμπος, and the adjectives ἡμερόεις, ἡμαθόεις, from the nouns ἄνεμος, ἄμαθος. There is no reason why a vowel should not be lengthened before a consonant, as well as before another vowel, as in εἶαρος from the nominative ἔαρ, and the familiar forms χρύσειος, χάλκειος.—ED.

† Hardly Διὶ φίλοι, since the aspirate consonants are never doubled. Here, more probably, the final vowel was lengthened, Διὶ φίλοι.—ED.

*syllabis in vocabulorum fine cæsura vi productis**; and Hermann, in a disquisition *De productionibus ob cæsuram*†, says, “His constat nihil apud Homerum atque Hesiodum esse frequentius.”

The force of the cæsura appears to be *assumed* by these authors. They offer no evidence whatsoever in proof of its reality. It is true, that there very frequently is a cæsura where this prolongation occurs. In other words, it is a fact, that the prolonged final syllable of a word is seldom the final syllable of a foot. This arises from two causes: first, because, as the first syllable of *every* foot is long, the reciter habitually expects a long syllable at the regular intervals, and therefore is ready to make a syllable long in that place, even though it be not long in itself; but as the feet may be dactyls or spondees, there is no *habit* of recitation which leads to the lengthening of the second syllable of a foot, and consequently the lengthening of a syllable in that place is comparatively rare: and, secondly, because, in the structure of hexameter verse, it was a general rule to avoid the well-known want of euphony, which results from feet ending at the end of a word. The authors, who assign the cæsura as the cause of the prolongation of short syllables, do not offer any reason *why* the cæsura should have this effect; nor is it possible to prove that there was any connexion of the one circumstance with the other, except the coincidence arising from the structure of the verse, which has been pointed out. Examples of prolongation without cæsura are necessarily uncommon, but they are not unknown. We find the following instances of short syllables used as long:—πολλὰ | λισσομένη, Π. ε. 358.—πολλὰ | ῥυστάζεσκεν, ω. 755.—βλοσυρῶπις | ἐστεφάνωτο, λ. 36.—πρὶν | ἐλθεῖν, ν. 172, χ. 156.—πρὶν | οὐτάσαι, π. 322; and the instances in which a short vowel at the end of a word retains its quantity, instead of suffering elision, before a word beginning with a vowel, as in θ. 66, ἀέξετο | ἱερὸν ἡμαρ, are substantially of the same nature.

* De Versu Græcorum Heroico, maxime Homérico, cap. ii. sec. i. pp. 14-69.

† Orphica, pp. 697-720.

While most authors have ascribed the irregularities in question to the *cæsura*, some have attributed them to the *Ictus metricus* or *Arsis*. This account, though it has the advantage of being applicable to the initial and medial syllables of words, as well as to final syllables, does not on the whole appear more satisfactory than that which has been considered. There is a confusion in the use of the terms *Ictus* and *Arsis*. Some authors use these words as synonymous, while others employ them in distinct senses. According to some, *Arsis* was the raising of the *voice*; according to others, the raising of the *hand* or *foot* in beating time. Böckh indeed has proved, that, in the language of the ancient Greek writers on music and metre, *Arsis* meant the raising of the hand or foot; *Thesis*, the putting it down; and consequently that the *Thesis* coincided with the elevation of the voice, which Bentley, and the modern writers who have followed him, call *Arsis**. The learned editor of Morell's Thesaurus, who favours the doctrine now under review, has collected the principal definitions of *Arsis*†, from which one thing at least is evident, that the meaning of the term is unsettled, and consequently that any theory, which attributes metrical irregularities to *arsis*, must be obscure. Professor Dunbar of Edinburgh says rightly, that "in hexameter verse the *ictus*, or *arsis* (using the words as synonymous) is always upon the first syllable of the foot‡:" but, if so, no theory of *arsis* will explain irregularities in the second and third syllables. It appears also, that the writers who speak of *arsis*, consider it as something which affects either the *accent* of syllables, giving them a higher tone on the musical scale, or the *loudness* and *strength* of the voice in uttering them, rather than the *time* occupied in their enunciation; so that after all, the

* Priscian, in writing upon accents, not upon metre, applies the terms to the voice, and says that the syllables of a word, up to the accented syllable inclusively, are *in arsi*, and the remaining syllables *in thesi*. This use has misled modern metrical writers.—ED.

† See Maltby's valuable "Observationes," prefixed to Morell's Thesaurus, cap. iii. § 2.

‡ Prosodia Græca, p. 24.

doctrine of the arsis does not reach the case to which it is intended to apply, and which has to do, not with the *accent* of syllables, nor with their *loudness*, but with the slowness or rapidity of their enunciation.

If the opinions of those authors, who attribute the various usages in question either to cæsura, or to arsis, be unsatisfactory, there is the greater reason to believe, that Homer did not acknowledge the formal restraints of inviolable rules, but chose occasionally to employ combinations of sounds, which, though offensive if too frequent, give an agreeable variety to the versification of a long poem, when admitted in moderate proportion, and which require from the reader slight and appropriate modifications, which are easy and natural to him, because coinciding with the general strain of the metre. And if it be admitted, that *habit* thus operated in preserving the regularity of Homer's verses, when they were uttered aloud, it is evident that, since the first syllable of *every* foot was long, and since the reciter would consequently be more disposed and prepared to supply any deficiency in the first syllable than in the second or third, the same principle which explains these irregularities in all their variety, shows also why they were admitted most frequently at the beginning of the foot.

§ III. Having ascertained what licenses the poet himself used in constructing his verses, we may now proceed to determine what irregularities have arisen from the omission of letters originally belonging to the words which he employed. The letters so omitted were principally, if not solely, two, F, called *Vau*, and Σ, called *San* or *Sigma*. These were not mere breathings, nor arbitrary and occasional modifications of the words to which they belonged, but constituent parts of them, which in the early stages of the language were uttered as distinctly, as fully, and as constantly, as the other letters in the same words.

The existence of F, as a letter of the primitive Greek alphabet, appears from the testimony of Dionysius of Halicarnassus, and many others of the ancient critics and grammarians. By most of them it is called the *Æolic Digamma*,

because its form was that of a *double gamma*, and because it continued in use among those who employed the Æolic dialect, after it was rejected by the other Greeks. The fact testified by these authors is confirmed by the use of this letter among the Greeks to the latest times as a numeral standing for 6, and by the existence of the same letter, occupying the same place, in alphabets, which had the same origin with the Greek, and which exhibit a general correspondence with it. To these evidences, which were long esteemed sufficient by the ablest judges, we may now add the actual appearance of this letter in ancient inscriptions.

The sagacity of Bentley long ago assigned a place to F in particular words, because he observed its effect in rectifying the prosody of Homer, and because he noticed the existence of letters having the same sound (V in Latin, and W in English) in corresponding Latin and English words. It is a remarkable coincidence of fact with theory, and a singularly strong confirmation of the general doctrine of this great critic, that the digamma has been found in coins and marbles at the commencement of the very same words to which he had prefixed it in his copy of Homer. Since his time also, the very curious and important inquiry into the analogy of languages has been pushed much further, and has furnished decisive proofs of the accuracy of his conclusions in many instances. The languages which are more particularly allied to the Greek, and which are consequently subservient to the illustration of this subject, are the Latin, and the other ancient languages of Italy; the Mæso-Gothic, and other languages of the Teutonic stock, including our own Saxon; the Sanscrit; and the ancient Persic.

With respect to the sound of F in those Homeric words, from which it has been excluded, nothing has yet been brought forward sufficient to shake the opinion originally advanced by Bentley, that it was that of the English W*. The argument founded upon the fancied harshness of this sound, though

* That this was the opinion of Bentley appears from Clarke's note on *Iliad* π. 172.

principally relied on in opposition to the common opinion*, appears very futile. The later Greeks did esteem it an offensive sound, and therefore rejected it. But their predecessors, we may be assured, perceived no more coarseness in it than the modern English do, when they employ it in speaking their mother tongue. If scholars of the present day are unable to endure the insertion of W before *εργον* and other Homeric words, it is because they are unaccustomed to it in those situations. They never complain of the frequent occurrence of this sound in the lines of Milton, Pope, or Spenser; and would exclaim with vehemence against any proposal to improve their euphony by expunging W, or substituting F or V in its place. Even in Homer they are habituated to the sound in certain words, such as *νίος* and *μεμανία*, and in them they perceive no harshness. The arguments which conspire to show that F was pronounced like the English W, have been so often stated, that it is unnecessary to repeat them here. The reader is referred to 'Foster on Accent and Quantity,' pp. 127-130; Burgess, 'Adnotatio in Dawesii Miscellanea Critica,' p. 422; and the Critical Review for February 1817, pp. 112, 113†.

The general considerations which have been now stated, respecting the restoration of the digamma to Homer's poems, will be best illustrated by a review of the principal words which began with this letter in his time, and must begin with it now, in order that his prosody may exhibit its original degree of regularity.

* *Ἄστυ, a City.*

The use of *ἄστυ* in Homer requires the introduction of an initial consonant. It is true that a great number of the instances in which it occurs, afford no evidence upon the subject, inasmuch as it is found at the beginning of a line, or

* Marsh's *Horæ Pelasgicæ*, chap. iv. § 5.

† There is no more harshness in an initial F in Greek, than in an initial W in English. The difficulty in pronunciation occurs where the F would appear between two vowels, as in the augmented tenses of verbs beginning with an F, especially if the second syllable is short, as in the aorists *ἐλιδον*, *ἐλαδον*, and where there is a reduplication, as in *φεφουκα*, *φεφοργα*.—ED.

preceded by a long syllable, or by ν ἐφελκυστικόν. With these perhaps may be included forty-four passages in which it is preceded by the prepositions περί, ποτί, προτί, and πρό, in which the final short vowel is not subject to elision. But besides these, there are more than forty which favour the admission of an initial consonant, and only seven which are against it. In some of the verses which oppose the insertion of an initial consonant, it may be introduced by very slight alterations of the text. Thus, in Il. γ. 140, for Ἄνδρός τε προτέρωιο καὶ ἄστεος, we may read with Heyne, ἀνδρός τε προτέρου καὶ φάστεος. In σ. 207, ἐξ ἄστεος, and ω. 320, ὑπὲρ ἄστεος, we may substitute ἐκ and διὰ, the latter word being supported by the evidence of numerous MSS. now extant, and by the testimony of scholia, respecting those of ancient times. There remain λ. 732, ἀμφίσταντο δὴ ἄστν; σ. 274, ἔξομεν, ἄστν δὲ πύργοι; Od. ρ. 25, ἐκάθεν δέ τοι ἄστν; and in Il. ο. 455, there is an elision before the proper name, Ἄστυνόω.

The inscription FAΣT appears on a coin published by Goltz*. To what place this inscription referred is uncertain. Havercamp supposes it to stand for *Φαστυρηῶν*, meaning the inhabitants of Ἄστυρις, a city in Bœotia, mentioned by Stephanus Byzantinus†. But there can be no doubt, that whatever city might be indicated by this inscription, its name was derived from the noun, the primitive form of which is the subject of this investigation.

Ἄστυ or *Φαστυ*, is the Sanskrit *vāstu*, *site of a habitation*; and probably contains the same root as words of a similar meaning, which ran through the ancient Teutonic languages, appearing, for example, in Suio-Gothic, as *FASTE*, a citadel or fortification (Ihre's Glossar. Suio-Goth. vol. i. p. 437), and represented in our own language by *FASTNESS*. The

* Græciæ ejusque Insularum Numismata, Tab. xvii. (quoted by Havercamp, Sylloge Scriptorum, p. 275).

† "In nummis Bœoticis apud Eckhel. Doctr. Num. ii. p. 196 legitur: *ΕὐΦαρα* et *Φαστ*. quod supplendum esse videtur *Φάστυ* (*ἄστν*)."—Savelsberg De Digammo, cap. ii. p. 5. The same writer gives *Φαστυμειδόντιος* on the authority of Ulrich, Iter Græcum, vol. i. p. 247.—ED.

French verb BÂTIR, anciently BASTIR, with its derivatives *Bastile*, *Bastion*, &c., may be of the same origin.

*Ἔπος, *a Word*; Εἶπον, *I said*; *Οψ, *Οσσα, *Voice*.

An inscription, discovered in Elis, and brought to England by Sir W. Gell, contains the word ΦΕΠΙΟΣ, *word*, thus written with the digamma*. Dawes has filled more than three pages of his 'Miscellanea Critica' with those instances of the occurrence of this word in Homer, in which it is preceded by a short syllable ending in a consonant, and that syllable is made long. Spitzner admits, that the number of verses which seem to require the introduction of the digamma before ἔπος, is *almost infinite*. He nevertheless contends that a large proportion oppose its use. His collection, which is copious, and apparently complete, contains twenty-six examples from the Iliad, in which the words ἔπος and εἶπον, in different positions, seem to refuse the digamma, besides η. 68, and many other lines, in which the phrase ὄφρ' εἴπω occurs. In no less than twelve of these instances, the dative plural in the form ἐπέεσσι is preceded by an elision; and the lines may be corrected by the substitution of *φέπεσσι* with the preceding vowel not elided: *e.g.* in ε. 393, for δάμνημ' ἐπέεσσι, we may read δάμνημι *φέπεσσι*. In some other instances the genuine form may be restored by alterations equally slight. For example, in β. 213 and 342, for ὅς ῥ' ἔπεα and γάρ ῥ' ἐπέεσσ', we may read ὅς *φέπεα*, and γὰρ *φεπέεσσ'*: and in η. 375, for καὶ δὲ τόδ' εἰπόμεναι, simply καὶ τόδε *φειπόμεναι*. These, and some other corrections, are no greater than those which a modern critic conceives himself entitled to make in conformity with any established principle of language; and the reverse alterations are exactly such as the ancient editors of Homer would introduce upon their own authority, in order to correct the irregularities arising from the omission of the digamma. The remaining instances, the correction of which is less easy, do not present an amount of evidence sufficient to counterbalance, or even to throw doubt upon, the evidence for the existence of the digamma in this family of words;

* Böckh. Corp. Inscrip. t. i. p. 26, n. 11.

especially as some at least of the lines are liable to the suspicion of interpolation.

The insertion of *F* explains also the frequent occurrence of the second aorist with the syllabic augment, ἔειπον, ἔειπε, and in compounds, as μετέειπε, προσέειπε; and the occurrence of compounds, in which the short vowel of a preposition is not elided, as ἀποειπών, διαειπέμεν.

Heyne has maintained that in *compounds* the *F* was often omitted. But the instances which favour this opinion are neither numerous, nor very decisive. In Il. *α.* 555, we find—

Νῦν δ' αἰνῶς δείδοικα κατὰ φρένα, μή σε παρείπῃ
Ἀργυρόπεζα Θέτις.

In the expression αἶσιμα πᾶρειπών (*i. e.* παρφειπών, Il. *ζ.* 62, *η.* 121), the verb is followed by an accusative of *the thing spoken*. It is used without any case after it in Il. *λ.* 792, *ο.* 404,—

—εἴ κέν οἱ σὺν δαίμονι θυμὸν ὀρίνω
Παρφειπών.

And in the only other passage, where it occurs, Il. *ζ.* 337,—

Νῦν δέ με παρφειποῦσ' ἄλοχος μαλακοῖσι φέπεσσιν
Ὠρμησ' ἐς πόλεμον,

με may be considered as governed by ὤρμησε. The genuine reading, therefore, of Il. *α.* 555, may be μὴ παρφείπῃ, without the accusative of the person.

The passages which remain, are—

Il. *κ.* 425, εὔδουσ', ἣ ἀπάνευθε; δέειπε μοι, ὄφρα δαείω.

Il. *τ.* 75, μῆνιν ἀπειπόντος μεγαθύμου Πηλεΐωνος.

Od. *α.* 91, μνηστήρεσσιν ἀπειπέμεν.

In the last passage we may read μνηστήρεσσ' ἀποφειπέμεν. With regard to Il. *τ.* 75, according to Bentley, Heyne, and Knight, the whole verse is spurious; and certainly it may be spared with advantage rather than injury to the passage*.

*Οψ, *the voice*, being in all probability of the same origin as ἔπος, *word*, had, like it, the digamma. In thirteen places

* It is doubtful whether it is worth while to try to correct the particular line, Il. *κ.* 425. Some critics, not without reason, believe this whole book to be of later date than the main bulk of the Iliad.—ED.

where it occurs in Homer, the circumstances are such as to afford no evidence either for or against the introduction of this additional letter. But *thirteen* others require its admission to make the prosody regular; and three only would require alteration. By the usual substitution of $\sigma\sigma$ for κ , the κ itself taking the place of π , *Foσσa* was produced, which also the prosody of Homer requires.

That the words belonging to this root originally began with F, and that this sound was a component part of the root, and that the *p* sound at the end of the root varied to *k*, is manifest, from a comparison of the cognate tongues. In Latin we have *vox*, *vōc-is*, *voice*, *vōca-re*, *to call*; in Sanskrit, *vāch*, *voice*, *vach*, *to talk*. The Mæso-Gothic *vopsan*, *to cry aloud, to shout*, and the English *whoop*, probably represent the same root with the final *p*.

"Εργον, *Work*.

The Elean Inscription, to which reference has been made under this last head, contains the word written FAPTON. The expression is, Αἰ δέ τι δέοι, αἴτε Féπος, αἴτε Fάργον: "If there be occasion for anything, either to be said or done." This combination was frequent in Greek, like the phrase, "Aut dicto aut facto" in Latin, and "Rath und That" in German, or "word or deed" in English. Hermann, in a note to one of the Homeric Hymns (Hymn. ad Ven. v. 86, p. 92) states the various prosodical circumstances in which this root (*εργ*) is found, and refers to more than sixty passages in the Iliad and Odyssey, where the measure is rendered complete by the insertion of the digamma before it. The form *Fάργον* for *Féργον* in the Elean Inscription, is like other antiquated forms, which the grammarians call Æolic, such as *αἰ* and *αἴτε* just before, for *εἰ* and *εἴτε*.

The insertion of the digamma before this word is countenanced by strong analogies in the cognate languages; in Mæso-Gothic, *Waurk* or *Waurg*, *work*, and the verb *Waurk-jan*, *to work*; in the Suio-Gothic, *Werk*, *opus* (Ihre, Gloss. S. Goth. p. 1096, t. ii.); Alemannic, *Werch*; Anglo-Saxon *Weorc*, and the verb *wyrcan*. Hence the modern German

and Dutch *Werk*, and the English *Work*, and the Lowland-Scotch *Wark*.

Ἔτης, *Fellow-citizen*.

In the Elean Inscription we further find FETΑΣ, meaning *a private citizen* (Böckh. Corp. Ins. p. 31), as opposed to a magistrate, τελέστα, or to a small community or village, δᾶμος. As this inscription throws light on the sense, as well as the form, of this word, it may be worth while with the help of it to examine the several instances of the word in Homer.

Il. ζ. 239. When Hector comes from the field of battle to the Scæan Gates, the wives and daughters of the Trojans flock around him,—

Εἰρόμεναι παῖδάς τε, κασιγνητούς τε, Φέτας τε,
Καὶ πόσας,

“inquiring after their sons, brothers, *fellow-citizens*, and husbands.”

Il. η. 295. Hector advises Ajax to relinquish the contest, so as to gratify all the Greeks, but especially his own *fellow-citizens*, and his particular friends:—

Ὡς σύ τ' ἐϋφρήνης πάντας παρὰ νηυσὶν Ἀχαιοὺς,
Σούς τε μάλιστα Φέτας, καὶ ἑταίρους, οὔ τοι ἔασιν.

This passage illustrates the difference between *ἔτης* and *ἑταῖρος*. Hesychius and Apollonius, in the usual vague manner of the ancient lexicographers, represent these words as synonymous; and one of the ancient scholiasts uses their assumed identity of signification as a reason for marking the verse as spurious (Heyne ad loc.) But we cannot have a more decisive proof of its genuineness, than that it contains a word used in its exact and proper sense, and in its ancient form, the meaning of which was generally forgotten in the time of the grammarians. The difference between the two words is this: *φέται* denotes those joined by *citizenship*; *ἑταῖροι*, those joined by *familiarity and friendship*.

Il. ι. 460. Ἦ μὲν πολλὰ Φέται καὶ ἀνεψιοὶ ἀμφὶς ἑόντες.

Here Phoenix speaks of his fellow-citizens, *φέται*, as opposed to his cousins or distant relatives, *ἀνεψιοί*.

Il. π. 456. ἔνθα σὲ ταρχύσουσι κασιγνητοὶ τε φέται τε.

The corpse of Sarpedon was to be conveyed to Lycia, his native land, where his brethren and *fellow-citizens* were to raise a tomb over him.

Il. ζ. 262. ὥς τήνῃ κέκμηκας, ἀμύνων σοῖσι φέτησι.

i. e. "as thou art wearied, defending thy *fellow-citizens*." The words are addressed to Hector by his mother, on his return from the battle.

In the Odyssey the word occurs only twice, Od. δ. 3, and 16; where we are told, that the neighbours and *fellow-citizens* of Menelaus—

Γείτονες ἧδὲ φέται Μενελάου κυδαλίμιοι,

were feasting in his palace on occasion of the marriages of his son and daughter. The Scholia published by Mai (p. 120, ed. Buttmann) give the true explanation: "Ἔται δὲ, οἱ ἐκ τῆς αὐτῆς πόλεως, οἱ συνήθεις.

Ἔτος, *Year*.

This word is found written with the digamma, not only in the Elean Inscription, but also in the Heracleian Tablets, and in the Orchomenian Inscription now in the British Museum among the Elgin Marbles*. It requires an initial consonant to complete the prosody in Homer.

Εἴκοσι, *Twenty*.

The Orchomenian Marble presents this word written FIKATI. In the Heracleian Tablets it is written ΓΕΙΚΑΤΙ, the digamma having here the form Γ, which has been confounded with Σ†.

In eleven passages the metre of Homer requires that εἴκοσι should begin with a consonant: viz. Il. β. 510, 748; γ. 260; ο. 678; ψ. 264; ω. 765; Od. β. 212; δ. 669; ι. 209, 241; κ. 208.

A slight alteration is required in the following passages: viz. the omission of a redundant τε in Il. ι. 379; χ. 349;

* On this inscription, see Böckh, Corp. Inscr., vol. i. p. 740.

† Mazocchi, Tab. Heracl. Napoli, 1754, fol.

Od. π. 249; of χρυσοῦ for χρυσοῖο in Il. λ. 25, and of ἦλθον for ἦλυθον in Od. π. 206, τ. 484, φ. 208, ω. 322; and the omission of κ' in Od. ε. 34.

The digamma at the beginning of this numeral is probably the *ν* of *δύο*. In some languages the first letter *d* or *t* is retained: thus Mæso-Gothic *twaimtig*; German *zwanzig*; Anglo-Saxon and Dutch *twentig*. In others the initial consonant is dropped: thus Sanskrit *vinçati*; Latin *viginti*, from which come the French, Italian, Spanish, &c.; and Greek *ἑκατι*, *ἑκατι*, *ἑικοσι*.

The latter part of this word (*tig* in the Teutonic languages; *çat* in the Sanskrit; *gint* in the Latin; and *κατ* or *κοσ* in the Greek) seems to be a modification of *daçan*, *decem*, *δεκα*, *ten*; so that *twain-tig*, &c. signify *two tens*.

Ἑλῆς, *Elis*.

The inhabitants of Elis are called in the before-mentioned Inscription, brought from that country, FAΛEIOI; and various coins are represented by Goltz (pl. 35, 36), Pellerin (Recueil de Médailles, tom. i. pl. 10), and Combe (Hunt. Mus. No. 21, 22), as having the inscription FAΛEION more or less curtailed. Mr. Spencer Stanhope, in his splendid work on 'Olympia' (London, 1824, folio), has published eleven coins with the first two letters only, FA, and two with the entire word FAΛEION. There can be little doubt, that the name of this country was still used in its ancient form when Homer wrote.

Οἶκος, *House*.

A brazen tablet, discovered near the site of the ancient Petilia, contains the word FOIKIAN, very distinctly written*: and in an inscription from Orchomenus in Bœotia, published by Leake in the Classical Journal, we find ΦΥΚΙΑΣ, *ν* being substituted for *οι*, as in numerous examples of the same dialect†.

* Marsh's *Horæ Pelasgiæ*, pp. 60-62; Böckh, *Corp. Inscr.* n. 4, p. 11.

† *Class. Journal*, vol. xiii. p. 332. Böckh, *Staats-haushaltung*, vol. ii. p. 398, and *Corp. Inscr.* i. n. 1562. According to Böckh, this inscription is as late as Alexander the Great.

The rules of prosody require that the digamma be restored to *oĩkos* and its derivatives throughout the poems attributed to Homer. For although a certain number of passages may require amendment in order to admit it, they are very few compared with those passages in which the prosody is rendered perfect by the insertion of it.

The root exhibits a corresponding form in the cognate languages: Sanskrit *viç*; Latin *vicus*, a village; Anglo-Saxon *wick*, a house or castle; Armorican *gwic*, villa (see Ihre, Gloss. Suio-Goth. Procœm. p. xi.).

"Αρves, *Lambs*.

A Ταμίης or treasurer of Orchomenus is mentioned in an inscription from Bœotia, among the Elgin Marbles, by the name FAPNΩN (Walpole's Memoirs relating to European and Asiatic Turkey, p. 474*), and Greek proper names in -ων, -ωνος, were sometimes taken from the names of animals, as Λύκων, -ωνος, and Φάπνων may have been derived from the noun signifying *a lamb*.

Previously to the discovery of this inscription, Heyne had placed this noun (of which the nominative singular is not found, but the other cases are ἀρῶς, ἀρῆ, &c.) in his catalogue of digammated words, although the metrical evidence is not by any means so decisive in this as in most other instances†.

"Αγγυμι, *I break*.

The occurrence of F on ancient coins, and in inscriptions, in some of the same words, to which it had been ascribed with a view to the correction of the irregularities in the versification of Homer, presents the strongest confirmation of the hypothesis which could have been desired, and justifies the insertion of that letter at the commencement of other words, where the prosody requires it, and where the addition is supported by the existence of the same or equivalent letters in corresponding words in any of the cognate languages.

* Corp. Inscr. i. n. 1569.

† Cf. Sanskrit *ũṛṇā*, *wool*, from the root *vr*. The affinity has been noticed by Pott, Etym. Forsch.—Ed.

Proceeding in alphabetical order, we shall first consider the evidence, that ἄγνυμι, *I break*, was written *φαγνυμι*. There are eight passages in Homer, which have such words as ἄρματα and ἀνχένα before the verb, without the loss of their final short vowel, and which therefore require an initial consonant; to which may be added fifteen instances of the first aorist ἔαξα, or second aorist passive ἐάγην, formed with the syllabic instead of the temporal augment. Two passages require alteration, viz. Il. ψ. 392, Ἰππείων δέ οἱ ἦξε θεὰ ζυγόν, and Od. τ. 539, Πᾶσι κατ' ἀνχένας ἦξε, for which we may read πᾶσι κατ' ἀνχένα *Fâξε*, or ἀνχέν' ἔ*Faξε*.

Κανάξαις (*καFFάξαις*), which occurs in Hesiod, 'Works and Days,' vv. 664, 691, contains a remarkable remnant of the general use of the digamma. But for the existence of this letter at the beginning of the simple verb, we should have met with *κατάξαις*, not *κανάξαις*. Compare the Sanskrit *bhanj*, to break.

Ἀραιός, *Slender, Narrow*.

This is a word of rare occurrence; but as it is applied to a variety of objects, we are the better able to determine what it means. It is used to describe a narrow passage (Od. κ. 90), a thin delicate hand (Il. ε. 425), the weak slender legs of Vulcan (Il. σ. 411, υ. 37); and wolves are represented (Il. π. 161) lapping water, γλώσσησιν ἀραιῇσι, with long slender tongues. In this, and in one other passage (Od. κ. 90), it is preceded by the paragoric ν, and consequently these passages decide nothing. In the other three passages, however, the prosody is incomplete without an initial consonant. These are, Il. ε. 425, χεῖρα ἀραιήν; and Il. σ. 411, ψ. 37, ὑπὸ δὲ κνήμαι ῥώνοντο ἀραιαί.

Ἔαρ, *Spring*.

The lines, Od. τ. 519, and Il. θ. 307, indicate that Homer used this word with an initial consonant; and that the consonant was F, we may conclude from the fact, that the same word exists in this form in the languages of two countries so remote as Latium and Sweden. *Ver* is the corresponding

word in Latin; *wār* in Suio-Gothic (Ihre, v. ii. p. 1082). All the intermediate nations have described this season by words expressive of other ideas, such as *Printemps*, *Frühjahr*, *Spring*. Terentianus Maurus quotes *ἔαρ*, *ῥῆρ*, among the words to which the digamma was prefixed in the Æolic dialect*.

"Εδνον, Wedding-gift.

This word, which Homer uses only in the plural, denoted the presents given by the bridegroom to the bride before marriage (see the Scholia on Il. ι. 146). In the present text of Homer we find both *ἔδνα* and *ἔεδνα*, for which Heyne proposes *ῑἔδνα* and *ῑἔεδνα*. Such a variety of form, which is found also in other digammated words (*ῑἔλκοσι*, *ῑἔλκοσι*, &c.), is agreeable to the genius of the older Greek language. Hence the adjective *ἀνέῑδνος*, *without wedding-gifts* (Il. ι. 146, 288, v. 366†).

Ἰδεῖν, To see.

This verb, with modifications expressing the ideas of *knowing*, *seeming*, *appearing*, occurs continually, and with comparatively few exceptions requires an initial consonant to complete the prosody. That the lost consonant was F may be concluded from the parallel forms in various other languages, such as *vid-ere* in Latin; *vid*, *know*, in Sanskrit; *wizzan*, *to know*, Alemannic; *wissen* in German; and the Anglo-Saxon forms represented in modern English by the verbs *wit*, *wot*, *wist*, and the noun *wit*, and adjective *wise*. In Suio-Gothic we find *sam-wete*, *con-scientia*, *συν-εἰδησις*.

Ἐννυμι, I clothe.

This word was *ῑἔννυμι*, and hence *ῑἔῑμα*, *a garment*, and *ῑἔσθης*, *raiment*, and numerous other forms. Il. ε. 905, must

* "Iones dicunt *βῆρ*;" Varro, De Ling. Lat. vi. p. 192.

† In the ordinary texts of Homer this word appears as *ἀνέδνος*, i. e. *ἀνάῑδνος*. Both *ana* and *ave* are possible forms of the negative in composition, which commonly appears as *av* or *a*, but which is certainly akin to the preposition *ἀνευ*. See Buttm. Ausf. Gr. Sprachlehre, vol. ii. p. 466.—Ed.

have been *χαρίεντα δὲ φεῖματα φέσσε*, and ψ. 67, *τοῖα περὶ χροὶ φεῖματα φέστο*.

Analogous to the Greek *φεσθής* is the Latin *vestis*, and Sanskrit *vas*, *to wear, as clothes*. From the same root we find in Suio-Gothic *wād* and *wäst*; in Mæso-Gothic *wastjom*, *clothes*; in Anglo-Saxon, *væda*, *a garment*; and we have in English a curious remnant of the same root in *weed*, used now only in two phrases, a *palmer's weeds*, and a *widow's weeds*.

Ἐκών, *Willing*.

This is an ancient participle, and connected with *ἐκῆτι*, *by the will of*, which appears to be the dative of an obsolete noun. The words were *φεκών* and *φέκητι*, and hence are formed *ἄφέκων*, *ἄφέκητι*, *ἄφεκαζόμενος*. The root *φεκ* is found in Sanskrit with no material difference of sound, as *vaç*, *to desire, to will*, whence *vaça*, *wish, will*.

§ IV. It has, I believe, been universally supposed by the authors, who have recommended the insertion of the digamma in the Homeric poems, that this is the only letter which has been omitted at the commencement of certain words. But, as the digamma has been expunged from one set of words, so the letter sigma has been taken from the commencement of others. If, on the one hand, it is an ascertained fact, that F existed at the beginning of some Greek words, which were afterwards always used without it, it is no less certain that this was the case with the letter Σ also; since there are words used in both forms, such as *σῦς* and *ῦς*, *συφορβός* and *ὑφορβός*, which show the transition from the complete to the abbreviated state; and since numerous words beginning with the aspirate in Greek begin with *s* in the cognate languages, such as *ἔξ*, *sex*, Sanskr. *shash*; *ἑπτα*, *septem*, Sanskr. *saptan*; *ὄλκος*, *sulcus**. The evidence for the insertion of Σ in the one

* The list of words, which in the later Greek began only with the rough breathing, but which in Latin began with *s*, may be easily augmented. But the traces of the passage of σ into the rough breathing in Greek itself have been less often observed. Ἰστημι must have been originally σί-στη-μι, formed with the usual and regular reduplication from the root στα, as δι-δω-μι from δο, and corresponded in form, as well as in meaning, with

set of words, is, generally speaking, as copious and decisive as the evidence for the insertion of F in the other set; and we are able to determine by circumstances in each case, whether the one letter or the other ought to be supplied.

Ἐκυρός, Father-in-law.

A line, which has made a principal figure in controversies respecting the digamma, is one addressed by Helen to Priam, Il. γ. 172 :—

Αἰδοῖός τε μοι ἐσσί, φίλε ἔκυρέ, δεινός τε.

The digamma has been prefixed to *ἔκυρέ*, but this does not remove all difficulty. It appears strange that the analogy of *socer* in Latin should not have suggested the insertion of *σ* instead of *ς*. The lengthening of the preceding syllable then takes place without any difficulty; since, as was stated in the second section, no letter is more frequently prolonged or doubled to accommodate the quantity than *σ*. *Ἐκυρός*, and the feminine *ἔκυρή*, occur only thrice besides in the Iliad (in χ. 451, and ω. 770), in which passages the *σ* may be inserted without any further change*.

the Latin causative verb *sisto*. So the perfect *ἔστηκα* must have been originally *σέ-στη-κα*. From the second aorist *ἔσχον*, and other forms, we conclude that the root of the verb *ἔχω* was primitively *σεχ* (cf. Sanskrit *sah*). It appears with the aspiration in the future *ἔξω*, and other forms, in which the final *χ* is modified. But the Greek law of euphony, which forbids the same syllable to begin and end with an aspirate letter, or two consecutive syllables to begin with aspirates, leaves the present *ἔχω* with the smooth breathing, so that the original *σ* is not represented. In like manner, *ἴσχω*, the strengthened form of *ἔχω*, has taken the place of *σί-σχ-ω*, which originally stood to *σέχω* in the same relation as *μί-μν-ω* to *μένω*; that is, it was formed by reduplication, like *γί-γν-ομαι* from the root *γεν*, and *πί-πτ-ω* from *πετ*. There are vestiges of such archaic forms in Homer. The defective metre of Il. λ. 36,—

τῇ δ' ἔπι μὲν Γοργῶ βλοσυρῶπις ἐστεφάνωτο,

which has been noticed above in § II. may be restored by reading with the old reduplication of the perfect, *βλοσυρῶπις σεστεφάνωτο*. The hiatus in Od. ι. 122, *οὐτ' ἄρα ποιμένησιν καταίσχεται, οὐτ' ἀρότοισιν*, will be removed if we read *κατασίσχεται*. So in Il. ε. 90, *οὐτ' ἄρα ἔρκεα ἴσχει ἀλώων ἐριθηλέων*, we should probably read *οὐτ' ἄρα φέρκεα σίσχει*.—ED.

* The German *Schwieger*, used in the compounds *Schwieger-vater* and

Ἑκάς, *Far*; ἑκάστος, *Each*.

Festus, a grammatical writer of the fourth century, informs us that Valgius derived the Latin *sēcus*, *otherwise*, from the Greek *έκάς**. This derivation seems highly probable, although Festus quotes the remark for the purpose of refuting it. The aspirate of *έκάς* may be considered as a remnant of the initial Σ. With this restoration the Greek and Latin words are almost the same in sound; and the sense of the Latin word is obviously deducible from the primary acceptation in Greek. With *έκάς* are to be associated *έκαθεν*, and the derivatives ἑκατος, ἑκάτη, *έκάεργος*, *έκηβόλος*, *έκατηβελέτης*, which are titles or epithets of Apollo and Artemis.

ἑκάστος, *έκάτερος*, and *έκάτερθε*, are perhaps to be referred to the same root†.

There are many passages in Homer, in which *έκαστος*

Schwieger-mutter, father-in-law and mother-in-law, and likewise *Schwager*, brother-in-law, strongly suggest the conjecture, that the Greek *έκυρός* originally had both the Vau and the Sigma, and was *σφεκυρός*, so that the *ε* in the preceding *φίλε* was lengthened simply by position, *φίλε σφεκυρέ*. The same conclusion might be drawn, though less certainly, from the appearance of *o* in the Latin *socer*. The *o* is not merely substituted for *ε*, but represents *φε*. The Sanskrit *svaṣura* is conclusive. It is noticed by Bopp, &c. The combination *σφ* at the beginning of words appears to have been not unusual. It is commonly admitted that the adjective *ήδύς* began with a consonant; but the comparison of the Latin words *suavis*, *suadeo*, and the English *sweet*, shows that it probably began with the two consonants *σφ*. A similar conclusion is drawn from a comparison of *ήθος*, *wont*, and kindred words, with the Latin forms *suesco*, *suetus*, &c. The pronoun *οδ*, *οί*, *ζ*, which has the old accusative *σφε*, and the plural *σφείς*, &c., and which corresponds to the Latin *sui*, *se*, with the possessive pronoun *ός*, corresponding to the Latin *suus*, must have had originally the forms *σφε*, &c.; and where the *σ* was retained in later Greek the *φ* passed into *φ*. In words of this class in Homer, although in some passages there are indications that *both* consonants were preserved, as in *σφεκυρέ* in *Il. γ.* 172, yet, more usually, one consonant (probably the *σ*) seems to have been dropped, and one (the *φ*) retained alone. Cf. Donaldson, *New Cratylus*, p. 120.—ED.

* So Donaldson, *New Cratylus*, p. 356. See also *Transactions of the Philological Society*, 1854, p. 167.—ED.

† These latter words are apparently derived from the Sanskrit numeral *eka*, *one*.—ED.

requires an initial consonant; but many also, in which it seems to reject it. In several of the latter kind the preceding word ends in *s*, as in Il. ο. 288, *μάλα ἔλπετο θυμὸς ἑκάστου*. It is worth considering, whether, in the older language, when one word ended in *s*, and the next began with the same letter, the former *s* might not be dropped in pronunciation, as in the old Latin. We have *sanctu' Serapis* (Lucilius), and perhaps we ought to have *θυμὸ' σκαάστου*.

Οὐ, οί, εἰ, *Him*; οὐς, *His*.

The advocates of the digamma have found no words more perplexing than the personal and possessive pronouns of the third person. They agree, however, in believing that the digamma belonged to their primitive form. But the insertion of *F* is little adapted for removing the difficulty of those passages, in which a short vowel at the end of the preceding word is not only not cut off, but even takes the place of a long syllable; as in the following instances:—

Il. ε. 343. Ἡ δὲ μέγα ἰάχουσα ἀπὸ ἔο κάββαλεν υἱόν.

— ζ. 62. ————— ὁ δ' ἀπὸ ἔθεν ὤσατο χειρί.

— μ. 205. ————— ἀπὸ ἔθεν ἦκε χαμάζε.

— ν. 163. Ἀσπίδα ταυρεῖην σχέθ' ἀπὸ ἔο, δέϊσε δὲ θυμῷ.

— ν. 261. Πηλείδης δὲ σάκος μὲν ἀπὸ ἔο χειρὶ παχείη.

— β. 832. } Ἦιδεε μαντοσύνας, οὐδὲ οὐς παῖδας ἔασκε.

— λ. 330. }

It is more probable that the pronoun began with a *σ*, which in these passages was doubled in pronunciation (see above, § II. p. 122*.)

In not a few of the passages, in which the pronoun apparently rejects an initial consonant, the preceding word ends in *s*, as in Il. λ. 403:—

ὀχθήσας δ' ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμόν,

* It has been suggested in a preceding note, that the original form of this pronoun was *σφε*, *σφεο*, &c. This assumption satisfies the requirements of these passages. Elsewhere one consonant only is required; and it is likely that the *σ* was dropped, and the forms remained *φε*, *φοι*, &c.—ED.

a line which recurs often ; and in *α*. 609,—

Ζεὺς δὲ πρὸς ὃν λέχος ἦι Ὀλύμπιος ἀστεροπήτης.

It is possible that in these instances the text is not corrupted, as has been often supposed, but that the final *ς* was dropped in pronunciation before the initial sigma, and that we ought to pronounce *πρὸ' σὸν λέχος*, &c.

The insertion of *σ* receives abundant confirmation from the cognate languages. We have in Sanskrit, *sva* ; in Latin, *sui*, *se*, *suus*, &c. ; in Alemannic and Suio-Gothic, *sin* ; and in Mæso-Gothic, *sein*, *his*, whence the German *sein* ; in German also, *sie*, *she*, and *sie*, *they*, &c.

ῥΗρα, Juno.

Whether *ῥΗρη* was ever used by Homer with an initial consonant, as Heyne supposes, appears to me to be doubtful ; but, if it was, the circumstances tend to show, that the initial consonant was not *F*, but *Σ*. The cases which require an initial consonant to complete the prosody, and which have induced Heyne and others to assume the reading *Ῥηρη*, are twenty-nine in number, but consist altogether of the recurrence of one combination of words, viz. *πότνια ῥΗρη*. The evidence is certainly much weaker than if we found several phrases with the hiatus.

But of the passages in which *ῥΗρη* apparently rejects an initial consonant, thirty-four (which are about three-fifths of the whole number) present before *ῥΗρη* a word ending in *ς*, as in the frequently recurring phrase *θεὰ λευκώλενος ῥΗρη*. It is possible that we ought to pronounce *θεὰ λευκώλενο' ηΣήρ*, upon the principle already indicated*.

* Where there is evidence that a word, which in the later Greek began with an aspirated vowel, began in the earlier Greek with a consonant, the aspiration gives ground for assuming, that the lost consonant was *σ* rather than *ϕ*. The instances in which an initial *ϕ* is represented by a rough breathing, are comparatively few ; while those in which the breathing is manifestly the substitute for an original *σ*, are many. It deserves, however, to be considered, whether the rough breathing itself, the *H* of the ancient alphabet, had not sometimes the power of a consonant. There is another most important consideration, which has been overlooked by the