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The Poetic Plural of Greek Tragedy

IN THE LIGHT OF
Homeric Usage

BY
HORACE LEONARD JONES, A.M.



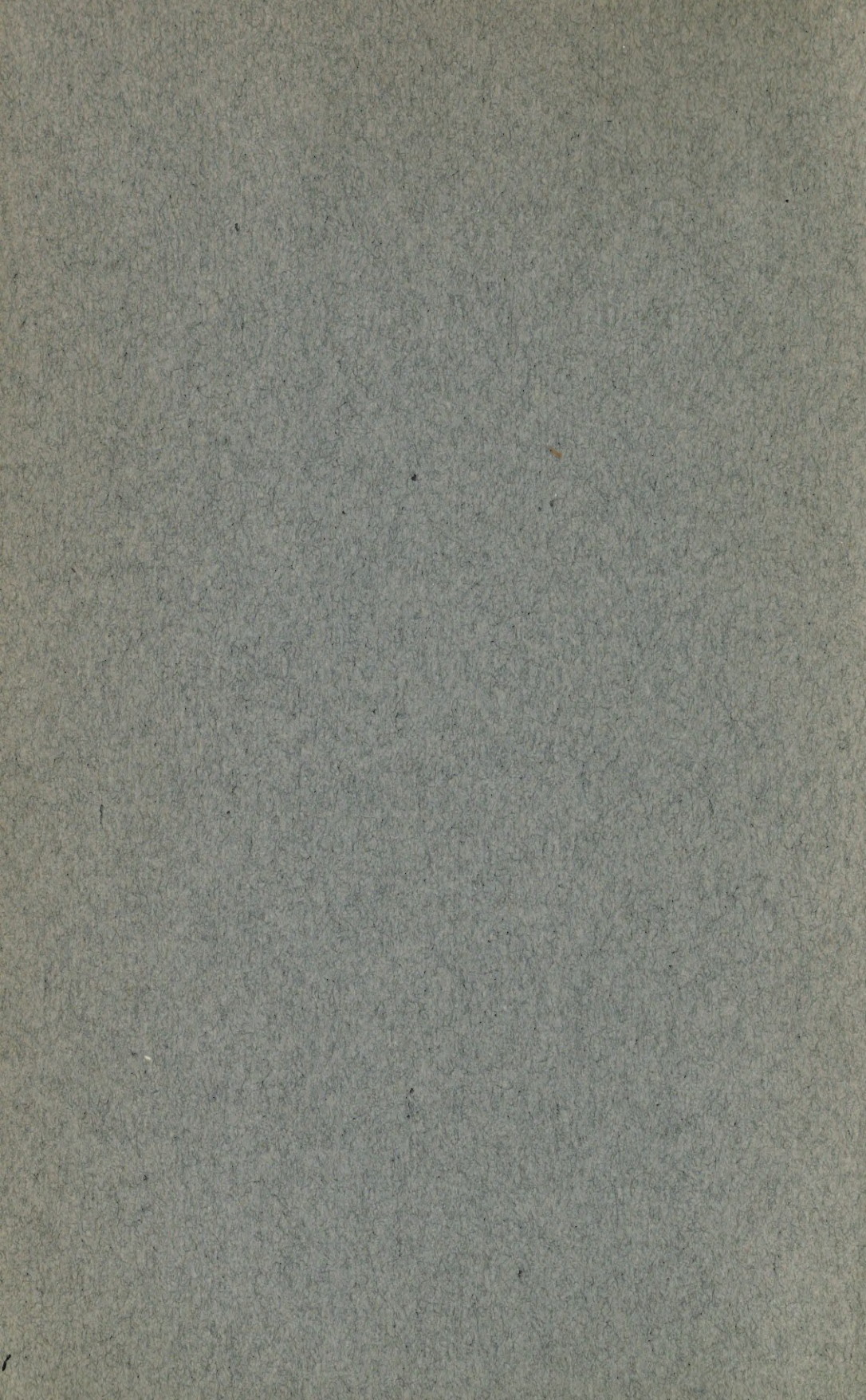
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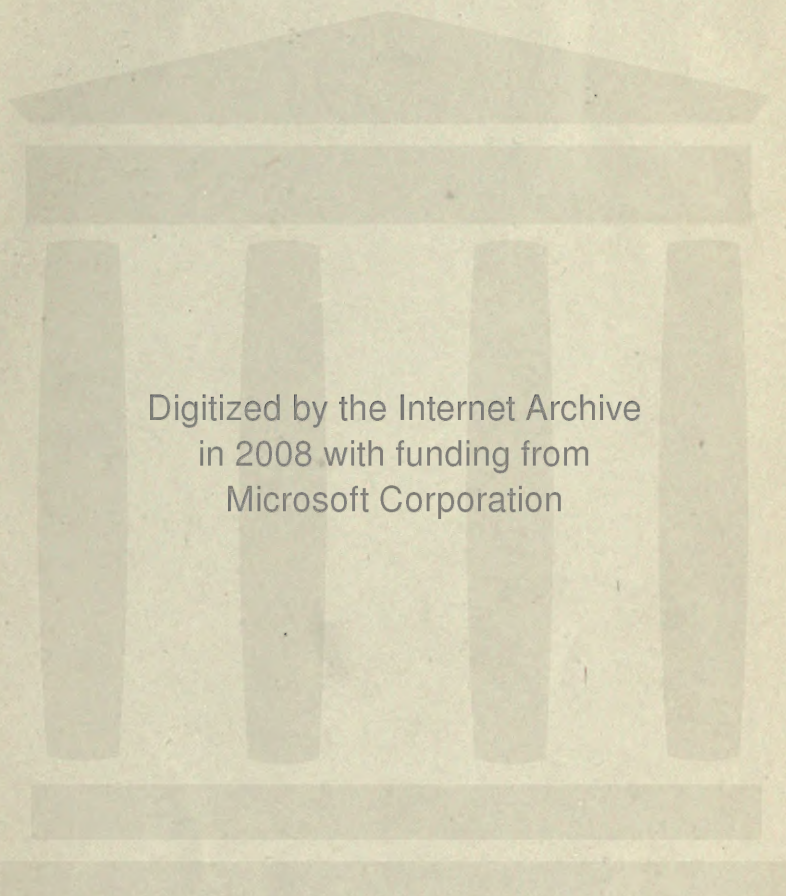
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1909





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INTRODUCTION.

The subject here considered has naturally received limited attention in the Greek Grammars. Kühner¹ refers to the more important uses of the poetic plural as follows: "Die Dichter gebrauchen den Plural oft um den Ausdruck zu amplifizieren (Pluralis Maiestaticus)," adding such words as *σκήπτρα, θρόνοι, μέτωπα, νῶτα, θάνατοι, τοὺς τεκόντας* (patrem).

Brugmann² briefly mentions the matter, saying: "Der Plural, um das Komplizierte der Erscheinungsform einer Sache anzudeuten, findet sich besonders bei Ausdrücken für Massiges wie *κρέα, αἷματα*. . . ., für Geräte und Baulichkeiten, wie *τόξα, ἄρματα, δώματα*. . . ., für Örtlichkeiten wie *ἄκται, ἡῖνες*. . . ., für Körperteile wie *προσώπατα, νῶτα, στήθεα*. . . ., für Veranstaltungen, wie *γάμοι, ταφαί, τάφοι*. . . . Zwischen diesem Gebrauch des Plurals und dem des zugehörigen Singulars wurde ein Unterschied empfunden, der die Dichter, namentlich die Tragiker, veranlasste, die pluralische Form *εἰς ὄγκον τῆς λέξεως* zu bevorzugen und sie auch da zu verwenden, wo man sich in der gewöhnlichen Umgangssprache des Singulars bediente (sog. Pluralis maiestaticus): z. B. *μάχαιραι, σκήπτρα, θρόνοι*."

Gildersleeve³ under the head of "Pluralis Maiestatis" classifies *δόμοι, μέγαρα, γάμοι, ταφαί*: "The use of the plural often gives the idea of fulness."

But Sasse⁴ has chosen to employ the term in reference to the pronoun "nos" as found in imperial edicts, in the utterances of those in authority. So too the expression is employed by Gerber⁵, Volp⁶, Draeger⁷, Buttman⁸ and others. There is certainly no uniformity in its use either in general works or commentaries. Apparently it does not occur in all Classical Latin literature, but was a late invention of some Jewish Bible com-

¹ Griechische Grammatik, Vol. I, p. 17 f. (1898).

² Griechische Grammatik³, Müller's Handbuch, II, 1, p. 369 f.

³ Greek Syntax, p. 26, § 52.

⁴ De numero plurali qui vocatur maiestatis (1889).

⁵ Die Sprache als Kunst, Vol. I, p. 502 (1885).

⁶ De usu numeri pluralis Aeschyleo et Sophocleo (1888).

⁷ Historische Syntax der lateinischen Sprache, Vol. I, p. 26 (1878).

⁸ Grammar of the New Testament Greek (Trans.) p. 131 (1880).

mentator¹ who desired a special term for the Hebraic plurals *elōhīm, adōnīm* (God, Lord), the plural being so used by the Hebrews out of reverence for the Deity², as was thought.

Ember³, however, ignores the "Pluralis Maiestatis," choosing instead "Pluralis Intensivus" to designate a wide class of Hebraic plurals.

As will appear later, such an appellation can hardly express the force of Aristotle's *ὄγκος*; nor is it natural to make it embrace such uses as those referred to by the Pseudo-Longinus (below), together with the various ones so classified by grammarians and commentators.

In the interest of clearness, the term should be limited at least to (1) the first person plural pronoun as employed by dignitaries; (2) plurals used in reference to a royal personage,⁴ as *e. g.* *δεσπόται, κύριοι, κοίρανοι*; and (3) plurals of royal appurtenances, as *θρόνοι, σκῆπτρα*. But inasmuch as there is a "Pluralis Modestiae" in both Greek and Latin which is applied to the plural pronoun when used for the sake of modesty, a similar restriction of the "Pluralis Maiestatis" is likewise desirable. In this way confusion is entirely avoided, and the term finds its most appropriate application.

As for the plural nouns referring to but one person, the term Allusive is a fitting general term, which will include what we shall here call the plural of Respect (*e. g.* *δεσπόται*), of Relationship (*e. g.* *οἱ τεκόντες, τέκνα, οἱ φίλοι*) and of Reserve (*e. g.* *οἱ φονεῖς, οἱ κατὰ γῆς*).

The plural of other nouns, whether concrete or abstract, often carries with it the idea of *ὄγκος*, fulness; it has a poetic force and mission.

¹So Reuchlin, quoted by Maas, *Archiv*, Vol. 12, p. 481.

²But cf. Tobler, *Zeitschrift für Völkerpsychologie*, Vol. 14, p. 416, where the plural forms are explained as not originally concrete: "Elōhīm, Gottheit ('himmlische Mächte') im Gegenteil zu dem spätern streng monotheistischen Jahveh, Jehova"; also: "Adōnīm, Inbegriff der Herrschaftsrechte, als verkörpert in einer Person gedacht wie Ital. *podestá* (potestas)."

³The Pluralis Intensivus in Hebrew, Johns Hopkins Dissertations, 1905.

⁴Though the term was invented for just such a class of words, yet as a rule they are not even included under that head.

Aristotle is the first, so far as is known, to call attention to the subject. In his Τέχνη Ῥητορική¹ he says:

εἰς ὄγκον δὲ τῆς λέξεως συμβάλλεται τάδε. . . . καὶ τὸ ἐν πολλὰ ποιεῖν, ὅπερ οἱ ποιηταὶ ποιοῦσιν· ἐνὸς ὄντος λιμένος ὁμῶς λέγουσι

λιμένας εἰς Ἀχαικοῦς²

καὶ

δέλτου μὲν αἶδε πολύθυροι διαπτυχαί.³

The latter passage should be eliminated at once from consideration. Hermann and Paley, whom Cope⁴ quotes approvingly, observe that Aristotle mistook Euripides' meaning: for the epithet πολύθυροι shows that the plural means the several layers of the tablets and only in case the poet had written δέλτοι would he have taken the liberty Aristotle ascribed to him. Strikingly enough the plural of the same word is used referring to the same δέλτος in the same tragedy, verse 787:

τάδ' ἐστὶ τῶν δέλτοισιν ἐγγεγραμμένα.

In this plural there is ὄγκος; so also in the former phrase, where the plural affords a harbor with widening and picturesque prospect.

The Pseudo-Longinus,⁵ also, touches upon the rhetorical value of certain plurals as follows:

ἀλλ' ἐκεῖνα μᾶλλον παρατηρήσεως ἄξια ὅτι ἔσθ' ὅπου προσπίπτει τὰ πληθυντικὰ μεγαλλορρημονέστερα, καὶ αὐτῷ δοξοκομποῦντα τῷ ὄχλῳ τοῦ ἀριθμοῦ· ταῦτα παρὰ τῷ Σοφοκλεῖ τὰ ἐπὶ τοῦ Οἰδίπου·

. . . . ὦ γάμοι, γάμοι,

ἐφύσαθ' ἡμᾶς καὶ φυτεύσαντας πάλιν

ἀνείτε ταῦτ' ὄν σπέρμα, κάπεδείξατε

πατέρας, ἀδελφούς, παῖδας αἰμ' ἐμφύλιον

νύμφας, γυναῖκας, μητέρας τε χῶπόσα

αἰσχιστ' ἐν ἀνθρώποισιν ἔργα γίγνεται.⁶

¹ Chapter III, § 6.

² Eurip. Frag. Adesp. 83.

³ I T. 727.

⁴ Aristotle, Vol. III, p. 67, Cambridge, 1897.

⁵ Περὶ ἴκτους, chapter XXIII.

⁶ O T. 1403-1408.

πάντα γάρ ταῦτα ἐν ὀνομά ἐστιν Οἰδίπους. ἐπὶ δὲ θατέρου Ἰοκάστη, ἀλλ' ὁμως χυθεὶς εἰς τὰ πληθυντικὰ ὁ ἀριθμὸς συνεπλήθυσε καὶ ἀτυχίας.

In the same connection the rhetorician alludes to

ἐξήλθον Ἐκτορές τε καὶ Σαρπηδόνες,¹

and to a similar use of the plural in Plato.²

Now, merely to say that Greek Tragedy employs the plural for the sake of ὄγκος seems entirely inadequate; it would be unjust to Aristotle's meaning and to all the principles involved; for λυμένες is not a parallel case to (*e. g.*) κύριοι, φόνιοι. Aristotle obviously did not have the following passage in mind:

ἵνα τε δόρατα μέμονε δαΐα

δι' ἐμὸν ὄνομα τᾶσδ' Ἀυλίδος

στενοπόροισιν ὄρμοις,³

where if one harbor alone is meant ὄγκος and στενοπόροισιν would be contradictory. Here, as often in Euripides, the plural seems conventional⁴; and it may be said that metre alone often directs Enallage.⁵

As Aristotle, so the Pseudo-Longinus had in mind a particular class of words, such as γάμοι above mentioned; their passing comments, meant to be neither general nor universal, should not be pressed too far. The latter does not fail to see that the plural often serves a poetic, a dramatic purpose; and that the reverse process may have the same object: "In each case the ornamental effect is the same; the unexpected change from singular to plural is a mark of emotion."⁶

So far as I am aware, antiquity presents no further literature on the subject; neither has a part of the plural uses been

¹ Soph. Frag. Adesp. 289.

² Menexenus 245 D.

³ I. T. 1495-1497.

⁴ Note *e. g.* Alc. 165:

ἐκ δ' ἐλοῦσα κεδρινῶν δομῶν (chest) ἐσθῆτα.

⁵ See *Part Three* of Chapter I.

⁶ Περὶ ἤψους, Chapter XXIV:

αἴτιον δ' ἐπ' ἀμφοῖν τοῦ κόσμου ταῦτόν οἶμαι· ὅπου τε γὰρ ἐνικὰ ὑπάρχει τὰ ὀνόματα, τὸ πολλὰ ποιεῖν αὐτὰ παρὰ δόξαν ἐμπαθοῦς.

treated for all Tragedy nor have all the uses been treated for a part of Tragedy.¹

Consequently it has seemed worth while to investigate with a fair degree of completeness the representative uses of the poetic plural. It abounds in Greek Tragedy and is in fact a marked characteristic there. Is it a creation of Tragedy? Or did it receive impulses from earlier sources?

Homer is not only a great fountain source of subject matter for Greek poetry, but traces of Homeric influence in forms and diction are more far-reaching than one might suspect. This influence is clearly shown in Chapter I, where so many uses of the plural for the singular seem to be nothing more than Homeric reminiscences. The same causes that produced analogous formations there, operated in Tragedy to effect plural uses of words which were foreign to Homer. And so it is the purpose of this dissertation to trace out in Homer, so far as they occur, the uses of the poetic plural as found in Tragedy, and to show the energetic progression of the plural tendency in the latter—from Aeschylus to Euripides.

This purpose affords an opportunity in the case of nouns referring to natural objects and of abstract nouns to investigate the pluralia tantum of Homer and other words whose plural occurs for the singular there, insofar as they appear in, or influence, the forms of Tragedy; to show the influence of analogy in the transition of kindred words from singular to plural; to see where the plural presents a fuller concept² or even a different one, and where the plural is expressive of poetic feeling³; to show that metrical convenience has exercised an important influence for the plural in Tragedy, as also in Homer; and that in some cases the plural is hardly more than a mere convention—especially to Euripides.

¹ The separate works on different phases of the subject and for certain portions of Tragedy are mentioned later.

² As mentioned by Aristotle (see p. 3).

³ As suggests Pseudo-Longinus (see p. 3 f.).

As for the plural pronouns of the first person, the same uses occur in Homer as in Tragedy—rare in the former, but in the latter common and often serving a dramatic purpose.

The poetic plural alluding to one individual—Chapter III—is of rather frequent occurrence, but aside from a so-called “generalizing plural,” common to the prose and verse of many languages, its use falls within lines pretty well defined. In not a few instances where the plural occurs, only one person can be thought of; in such cases at least the Allusive Plural is apparently confined to Tragedy. As will be seen, it serves a purpose not only poetic but at times peculiarly dramatic.

The term Poetic Plural is here used not merely of plurals confined to poetry,—though such is usually the case,—for that would exclude much that occurs in the poetic diction of Plato or Isocrates. The word *θάνατος* stands in prose for the death of one or many, but Plato has the plural in the following passage¹:

ἢ οὐκ οἶσθα ὅτι τὸ μὴ πειθόμενον (i. e. τοὺς πειθόμενους) ἀτιμίαις τε καὶ χρήμασι καὶ θανάτοις² κολάζουσιν.

Isocrates encroaches much on the field of poetry, especially in the use of abstract nouns in the plural for the sake of avoiding hiatus.³

Again, such a restriction would preclude a *τοὺς παῖδας* when it refers to but one child, for Lysias⁴ so uses it. Such plurals of singular meaning took their origin, no doubt, in legal phraseology, as will be seen in Chapter III. They, like the Plurals of Modesty and Majesty, are often utilized in Tragedy for a distinct purpose—they have a mission there. The Poetic Plural,⁵ then, will apply here to plurals for which one would

¹ Republic § 492, D. Cf. also Antiphon I, 28.

² The plural stands under the influence of *ἀτιμίαις* and *χρήμασι*; and a number of persons are involved.

³ Cf. Gildersleeve, op. cit., p. 21.

⁴ Or. I, § 4.

⁵ It was intended to treat also the Poetic Singular, which would be an interesting task, but it must be postponed owing to the limits imposed. I refer to such poetic singulars as *στάχυς*, *ἄμμα*, *δόναξ*, *δόρυ*, *δάκρυ*, *δάκρυον*, *κύμα*.

more naturally expect the singular in ordinary Attic prose,—such as serve a poetic or dramatic purpose or both.

The special works pertaining to the subject should receive particular mention. For the study of the Homeric plural the thesis of Juhl¹ is singularly incomplete for our purpose, touching as it does only a comparatively few words, as well as ignoring metre and other important considerations. His work has therefore been of little value; and it has been necessary to resort to the Homeric text, through Gehring's Index and Ebeling's Lexicon, for the information desired.

Volp², for Aeschylus and Sophocles, and Kummerer,³ for Sophocles and Euripides, provide excellent material for comparison. The former has been useful in the brief treatment of pronouns, and of nouns referring to persons. The latter includes only abstract nouns and those pertaining to natural objects. Neither deals with the rhetorical or dramatic value of the plural, nor does either take into account the question of metre. Again, their studies have no proper perspective in that Homeric usage does not appear in the background.

It would be entirely without the scope of this dissertation to take into consideration the admirable work of J. Schmidt⁴ on the Indo-European neuter. He regards the neuter plural (in *-a*) of the descendant languages as originally singular and feminine.⁵ But Greek Tragedy is dependent largely on Homer; and we are concerned merely with what is found there. Even if Schmidt's thesis be accepted, the frequent occurrence of the

¹ De numeri pluralis usu Homericō, Halle, 1879.

² De usu numeri pluralis Aeschyleo et Sophocleo, Marburg, 1888.

³ Über den Gebrauch des Plurals für den Singular bei Sophokles und Euripides, Programm XIX—XX, Klagenfurt, 1869-70.

⁴ Die Pluralbildungen der indogermanischen Neutra, Weimar, 1889.

⁵ Striking reminiscences of this he finds in Homer and elsewhere—*e. g.* Τ 268 χρυσὸς γὰρ ἐρύκακε, δῶρα θεοῖα; Ξ 238, δῶρα δέ τοι δῶσω καλὸν θρόνον, ἀφθιτον αἰεὶ; and Vergil's Aeneid VIII, 729, per clipeum Vulcani, dona parentis. This theory explains the neuter plural subject of the singular verb in Greek; ultimately various plurals of Homer are traced to feminine singular nouns, as those of symmetrical parts of the body, *e. g.* πρῶσωπα.

plural adjectives along with such Indo-European feminines shows that in Homer's time the singular notion was lost or faint.¹ Brugmann² speaks approvingly of Schmidt's theory.

It remains to mention the recent work of Witte,³ which did not reach my hand till the material had been gathered and independent conclusions reached as to the influence of metre ("Verszwang") upon the shifting of number in poetry. He treats in detail the operation of this influence in Homer (to which the work is chiefly devoted) and also offers valuable studies for Tragedy, to some of which reference is made at the proper place.⁴ His work, however, applies only to Chapter I of this dissertation.

¹ Indicative of this, too, is the appearance of singular forms side by side with the *-a* form of the plural. Cf. *πρόσωπον, πρόσωπα*; but note that a form *προσώπατα* also appears (see p. 23).

² Grundriss der vergleichenden Grammatik der indogermanischen Sprache, Vol. II, p. 682, Strassburg, 1892.

³ Singular und Plural—Forschungen über Form und Geschichte der griechischen Poesie, Teubner, Leipsic, 1907.

⁴ The citations in this work are numbered according to the following editions: Homer and Sophocles—Dindorf; Aeschylus—Weil; Euripides—Nauck; Tragicæ Dictionis Index—Nauck. The readings adopted however are independent of any single edition. Unless some specific note to the contrary is given, the ms. authority is followed where the reading pertaining to the subject in hand is disputed.

CHAPTER I.

PART ONE.

NATURAL OBJECTS.

A.

Extent and Mass Group, Indefinite.

Mention is here made of a large class of nouns whose plural gives a sense of indefiniteness, vagueness—suggesting usually the parts that go to make up the whole.

I.

PLACE, QUARTER, REGION, SHORE, GROVE, THICKET.

(a) Place, region.

The most frequent Homeric words are ὄχθαι, ἡῖόνες (Attic ἡόνες), ἀκταί, λιμένες. The following figures show the persistence in general of Homeric influence :

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
ὄχθαι	3	13	0	2	0	2	0	1
ἡῖόνες	6	6	0	1	0	0	0	2
ἀκταί	14	5	5	7	14	5	15	25
λιμένες	25	9	3	0	5	1	9	5

(1). ὄχθαι¹.

Cf. Δ 487, ἡ μὲν τ' ἀζομένη κείται ποταμοῖο παρ' ὄχθας, with Ant 1132, Νυσαίων ὄρων Κισσήρεις, ὄχθαι.

In the latter case the word probably appears in an original meaning—"hills,"² and therefore is not dualistic in origin.

¹ Prom. 810, Sept. 392 ; Ant. 1132 (ch), Phil. 726 (ch) ; Hel. 491.

² *Cf.* Ellendt, *Lexicon Sophocleum*, Berlin, 1872.

(2). ἤόνες.¹ (3). ἀκταί² (4). λιμένες :—

The lone plural use in Sophocles³ is probably a true one. In view of the quotation from Aristotle⁴—λιμένας εἰς Ἀχαϊκούς—note the appearance of the word in Ψ 745 : (*For ingenious Phoenicians wrought the cup, brought it over the sea*),

στῆσαν δ' ἐν λιμένεσσι Θόαντι δὲ δῶρον ἔδωκαν,⁵

of but one harbor. In such an isolated verse, the long form of the dative was obviously convenient for the poet, while at the same time the plural involves the poetic (ὄγκος) notion.⁶

A large number of words poetically employed in the plural and to be explained as analogous to the above are found in Tragedy, though not in Homer.⁷

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
ὄρμοι	3	0	3	0	3	0	1	2
αἰγιαλοί	4	0	0	0	0	0	1	1
ῥηγμίνες	16	0	0	0	0	0	0	1
κόλποι	14	1 ⁸	4	1	1	1	0	6

(5). ὄρμοι.

To be compared are στενοπόρουσιν ὄρμοις⁹ and Δωρίδος ὄρμον αἶας.¹⁰

(6). αἰγιαλοί.¹¹

¹ Agam. 1159 ; Or. 994 (ch), Tro. 826 (ch).

² Cf. ν 98, ἀκταὶ ἀπορρώγες . . . , προβλήτες, where the plural means *rocky, projecting parts*.

³ Phil. 936.

⁴ See Introduction, p. 3 ; also chapter on metre.

⁵ Cf. also δ 846, ν 96.

⁶ Cf. definition of plural—"inlets," "bays"—in Autenrieth's Homeric Dictionary (trans. Keep), 1904.

⁷ Excepting πεδία and κόλποι mentioned in table.

⁸ *I. e.* once only in this sense—meaning *gulfs in general*.

⁹ I A. 1497 (ch).

¹⁰ Hec. 450.

¹¹ Sing.—I T. 425 ; plur.—I A. 210 (ch).

(7). ῥηγιμῖνες. Note the lone use in Tragedy, I T. 253 :
ἄκραις ἐπὶ ῥηγιμῖσιν ἀξένου πόρου.

(8). κόλποι.

In Homer the plural is used of one bosom in I 570 ; but the plural in the sense of gulf, ε 52, is a true one, as also in Pers. 539. Ant. 1121, Δηοῦς ἐν κόλποις, *i. e.* the plain of Eleusis, or perhaps the bay of Eleusis.

Euripides has only the plural.¹

(9). μυχοί² presents interesting poetic variations :

Homer M 23, (ἴχθυες) φεύγοντες πιμπλάσι μυχοῦς³ λιμένος εὐόρμον.
Tro. 84, πλήσον δὲ νεκρῶν κοῖλον Εὐβοίας μυχόν. I A. 660, ὡς πολὺν ἀπήσθα χρόνον ἐν Αἰλίδος μυχοῖς.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
(10) τόποι	0	0	8	12	12	11	3	4
(11) χῶροι ⁴	33	0	4	1	15	5	5	0
(12) δάπεδα ⁵	10	0	0	1	0	0	5	7
(13) πεδιά ⁶	115	1 ⁷	4	4	4	8	7	19

(14). πάγοι.⁸

¹ I T. 1291 f. : σέμον βρέτας
λαβόντες ἐν κόλποισιν Ἑλλάδος νεώς.

Tro. 130 (ch) : αἰαὶ Τροίας ἐν κόλποις.

Other instances are Rhes. 354 (ch), Hel. 1146 (ch), Ion 889 (ch). Frag-
1132, 34.

² Singular and plural respectively as follows :

Homer 19-1. Aeschylus 8-2, Sophocles 0-4, Euripides 5-24.

³ Cf. ἐν μυχῶ τοῦ λιμένος, Thuc. VII, 52.

⁴ Cf. Herod. IX, 25.

⁵ For γάπεδα see Lexicons.

⁶ But πεδον is invariably singular ; Homer 2, Aeschylus 24, Sophocles 16,
Euripides 35.

⁷ A true plural—all the plains.

⁸ Singular and plural respectively : Homer 0-2 ("Cliffs," ε 405, 411),
Aeschylus 8-1 (Frag. 304, 10), Sophocles 3-5, (Ant. 411, Trach. 634 ch.
Frag. 86, 353, 248-3), Euripides 5-2 (Or. 1651, I T. 1470).

To be compared are such as the following :

καὶ πρὶν σ' Ἀρείους ἐν πάγους¹ ψήφους ἴσας κρίνας², Ὀρέστα³ κ.τ.λ.

and

τοιούτων αὐτοῖς Ἄρεος εὐβουλον πάγον³ κ.τ.λ.

Naturally grouping with πάγοι are the four following :

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
(15) ὄχθοι ⁴	0	0	4	1	1	1	15	2
(16) σκοπιαί ⁵	13	4	0	0	1	0	2	4
(17) κρημνοί ⁶	4	2	0	0	0	2	2	2
(18) κλίτνες ⁷	1	1	0	0	2	0	3	2

Other plural uses by analogy are the three :

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
(19) ὄροι ⁸	1	1	3	2	0	1	9	18
(20) ὄρια	0	0	0	0	0	1	0	2
(21) ὀρίσματα	0	0	0	0	0	0	1	4

(b). Grove, thicket.

Reference is here made to δρυμοί⁹ and λόχμαί¹⁰. As for δρυμοί, only the neuter heteroclitite form appears in Homer (the Odyssey),

¹ Cf. also Or. 1651, πάγοισιν ἐν Ἀρείοισιν.

² I T. 1470 f.

³ OC. 947.

⁴ Cf. Homeric ὄχθη. Plural: Agam. 1161; Phil. 729; Tro. 801, I T. 1375.

⁵ Plural: Eur. El. 447, Hel. 769, 1324, Phoen. 233.

⁶ Plural: Aj. 721, Soph. Frag. 505; Hipp. 124, Phoen. 1315.

⁷ Plural: II 390; Cyc. 27, Alc. 578.

⁸ Homeric form ὄρος, meaning *landmark* in the singular (Φ 405), and *boundary* in the plural (M 421).

⁹ Aeschylus has the word once in the plural along with πάγοι (Frag. 304, 10- δρυμοὺς ἐρημοὺς ἢ πάγους ἀποικίσει); Sophocles the singular once and Euripides twice singular, once plural (Bacch. 1229).

¹⁰ Singular occurs Bacch. 730; plural ib. 957.

being plural only, while *λόχμαι* occurs there once and in the singular. Clearly *δρυμά* is the starting point for the plurals of Tragedy.

2.

STREAM, WATER, BATH, FROST, DEW, BLOOD.

(a). Stream, water.

All in the table following occur in Homer except *διαρροαί*; as the figures show, the Homeric impulse toward the plural is strong.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
(1) <i>ρέεθρα</i>	0	22	2	1	0	4	0	4
(2) <i>ροαί</i>	0	18	0	2	0	1	1	24
(3) <i>πηγαί</i>	0	6	6	8	2	4	0	15
(4) <i>προχοαί</i>	0	4	0	2	0	0	0	0
(5) <i>κύματα</i>	78	30	14	2	2	0	13	17
(6) <i>ἴδατα</i>	101	1	8	0	5	2	25	9
(7) <i>διαρροαί</i>	0	0	0	0	0	0	0	3

(b). Bath.

Homer leads the way with the plurale tantum *λουτρά*, which is followed in Tragedy by *νίπτρα*. With the latter compare the Homeric *ποδάνιπτρα*, which appears twice,¹ plural only.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
<i>λουτρά</i>	0	8	0	7	1	9	0	18
<i>νίπτρα</i>	0	0	0	1	0	0	0	2

¹ τ 343, 504.

(c).¹ Dew, frost, blood.

(1). δρόσοι—not Homeric, but analogous to the Homeric ἔεροι (“dewdrops”).

(2). πάγοι—not Homeric in this sense.²

Agam. 335 : πάγων δρόσων τ' ἀπαλλαγέντες.

Analogically αἵματα has a place here rather than in the Body Group.³

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
δρόσοι ⁴	0	0	2	2	0	1	10	4
πάγοι ⁵	0	0	0	1	3	1	0	0
αἵματα	117	0	51	8	27	1	100	10

(3). αἵματα.

Where the plural is employed, we should think, probably, of the *streams* or *drops* of blood, even where more than one individual is referred to.

Aeschylus :

(a). In the literal sense, singular 39, plural 5 times. Agam. 1293, αἱμάτων εὐθησιμῶν ἀπορρύντων, *streams of blood*—of Cassandra only. The plural has a similar meaning in Eum. 166 ch., Cho. 66 ch. Of more than one person are Agam. 1510 ch., ἄμοσπόροις ἐπιρροαῖσιν αἱμάτων,⁶ and Eum. 253,

ὄσμη βροτείων αἱμάτων μὲ προσγελᾷ.

¹ One would expect to list νιφάς here, occurring as it does four times plural in Homer (“snow flakes”), and but once in the singular—O 170, νιφάς ἢε χάλαζα. νιφάς appears to be under the influence of χάλαζα which is singular only—in Homer and Tragedy. It is entirely probable that the invariable use of νιφάς in the singular in Tragedy is due to the persistent χιών which is always singular both in Homer and Tragedy.

² See πάγοι (cliffs), p. 11 f.

³ See p. 21.

⁴ Plural: Agam. 336, 561; Aj. 1208; Hipp. 78, I A. 182, Ion 96, 117.

⁵ Plural: Agam. 335; Ant. 356.

⁶ Ares riots in the fresh-spill blood of kindred, one after another.

(b). Meaning *murder*, singular 7 ; plural 3 times,¹ in each case of more than one person and being synonymous with *φόνος*.

(c). Meaning *relationship* only the singular appears—5 times.

Sophocles : The lone instance of the plural is found in Ant.

120 ch, ἀμετέρων αἱμάτων.

Euripides :

(a). In the literal sense and of more than one the plural occurs 5 times.² Of but one person are I A. 1485 ch., αἵμασι θύμασί τε, and El. 137, πατρί θ' αἱμάτων ἐχθίστων ἐπίκουρος :³ the plural equals respectively θάνατοι and φόνοι.

(b). Meaning *gouts of blood*—Alc. 496 ; and also I T. 73 :

ἐξ αἱμάτων γόνι ξάνθ' ἔχει θριγκώματα.⁴

(c). Relationship—Ion 693, ἄλλων αἱμάτων, but of two persons, Xuthus and the alien mother.

Peile⁵ thinks “ αἵματα in the plural, of itself generally denotes *blood shed by violence*.” But might he not have said the same of the singular? In Tragedy, blood is commonly shed by violence, and furthermore the singular appears there almost in the ratio of ten to one ! It seems nearer the truth to say the plural affords a fuller, more vivid, more poetic concept—as witnesses the fact that the plural occurs oftener in the choral passages.

3

DUST, SAND.

The poetic plural here, as in other languages, vividly comprehends the whole as made up of its parts.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
ψάμαθοι ⁶	4	16	0	0	1	0	4	2
κονίαι ⁷	17	50	0	1	0	0	0	2

¹ Supp. 265, Cho. 284, 932.

² Or. 1548 ch., Phoen. 1052 ch., 1292 ch., Herc. Fur. 894 ch., El. 1172 (νεοφόνοισιν αἵμασιν).

³ Cf. O T. 496, ἐπίκουρος ἀδελφῶν θανάτων.

⁴ Cf. Horace Car. II, 1, 5—arma uncta cruoribus.

⁵ Note, Vol. I, p. 28.

⁶ The plurals of Tragedy are in Hipp. 234, 1126.

⁷ The three plurals of Tragedy are in Agam. 64 ; And. 112 ; Eur. Supp. 821.

In the plural, only the nominative and dative of the former and the dative of the latter are found. Thus Tragedy follows Homer precisely. With one exception,¹ the plural appears only in choral passages.

4.

MEAL, DINNER.

In this class no poetic plural is found in Homer.² The fact that Aj. 1294 (*δείπνον*) and Or. 1008 (*δείπνα*) refer to the same banquet does not prove that the notion involved in each is exactly the same—for the former may have a collective idea and the latter a distributive.³

But admittedly the plural seems conventional with Euripides. He presents later analogous plurals, as the table shows. On the other hand *δαῖς* resists the plural, even in Euripides.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
(1) <i>δείπνα</i> ⁴	37	0	5	2	1	3	1	9
(2) <i>δαῖτες</i> ⁵	80	4 ⁶	3	1 ⁵	4	0	30	2
(3) <i>ἐστιάματα</i>	0	0	0	0	0	0	0	1
(4) <i>θoinάματα</i>	0	0	0	0	0	0	1	1

¹ Eur. Supp. 821.

² Strangely both *δείπνον* and *δαῖς* resisted the plural in Homer (the plurals of the latter there being true ones): *i. e.* the influence of *δνειάματα* (sing. 4, plur. 17) is ineffective.

³ Cf. Kummerer, l. c., p. 22.

⁴ Plurals: Eum. 108, Aesch. Frag. 183, 3 (true plurals); O T. 79, Trach. 268, Soph. El. 203 (each of one banquet); Eur. Hec. 915, Ion 655, 712, 1032, 1124, Or. 1008, Alc. 749, Cyc. 31, Med. 343.

⁵ Plural for singular, Ion 1131.

⁶ True plurals.

5.

FLESH, MEAT.

As in Homer, so in Tragedy the plural prevails.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
(1) κρέα	3	44	0	3	2	0	0	6
(2) σάρκες	1	5	2	4	1	1	13	15

Trach. 1053-54 :

πλευραῖσι γὰρ προσμαχθὲν ἐκ μὲν ἐσχάτας
βέβρωκε σάρκας

(i. e., the internal organs in this particular case).

6.

ARTICLES OF WEAR.

(a). Cloak, robe, girdle.

The starting point lies in εἴματα,¹ which is for Homer practically plurale tantum²; while πέπλοι, φάρεα, χιτῶνες are always genuine plurals in Homer. It will be noted that Sophocles resists the general movement toward the plural.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
εἴματα ³	2	78	1	4 ⁴	2	1	1	3
πέπλοι	9	7	3	15	4	1	9	84
φάρεα	24	5	3	2	5	1	3	13
χιτῶνες	54	16	2	0	5	0	0	1

¹ Cf. vestes, common in Latin poetry.

² Singular merely Σ 538, ξ 501.

³ Plurals : Cho. 81, Agam. 921, 960, 963; OR. 1268; I A. 73, Hel. 1574, Hec. 342.

⁴ True plurals.



(1) εἵματα.

O T. 1268-69 :

ἀποσπᾶσας γὰρ εἵμάτων χρυσηλάτους
περόνας ἀπ' αὐτῆς.

Both εἵμάτων and περόνας are apparently singular in meaning.¹(2). πέπλοι.²

In Homer the plural refers to several *cloths*, *coverings* or *robes*. The πέπλος corresponds to the man's χλαῖνα, ἱμάτιον, and is never used there of raiment in general.

This being the case, there is some warrant for assuming that when in Tragedy the plural is used of a given individual at a given time, it means simply the one outer robe. Favorable to this are the following verses from the Persae, where the reference is to the outer robe of Xerxes :

Verses 198-199 : τὸν δ' ὄπως ὄρᾳ
Ξέρξης πέπλους ῥήγνουσιν ἀμφὶ σώματι.

Verse 468 : (Xerxes) ῥήξας δὲ πέπλους κἀνακωκύσας λιγύ.

With these compare the singular of the same robe in verses 1030 and 1060. In Eum. 352 and Supp. 457 the whole chorus may be referred to.

Soph. Frag. 406 :

πέπλους (pallium³) τε νῆσαι λινογενεῖς τ' ἐπειδύτας.

Euripides has both the singular and plural for one and the same robe : the singular in Medea 786,

λεπτὸν τε πέπλον καὶ πλόκον χρυσήλατον,

and also in verses 949, 982 ; but the plural appears in verses 1065, 1159, 1188, 1214 of the same play. Verse 1159 is :

λαβούσα πέπλους ποικίλους ἡμπίσχετο.

A similar contrast occurs in the Bacchae 935 (plural) and 938 (singular).

¹ Cf. Soph. Frag. 924, πέπλον περονίς, and Med. 786. Also cf. περόναι, p. 36, and note.

² Plurals : Sept. 101, Agam. 232, 1126, 1580, Cho. 30, 1000, Eum. 352, Supp. 235, 432, 457, Pers. 125, 182, 199, 468, Frag. 297 ; Soph. Frag. 406 ; Eur. (see the few cited.)

³ Cf. Ellendt, op. cit., p. 621.

Here may be added a word which probably stands under the influence of πέπλοι :

(3). ζῶναι.¹

To be compared are Aesch. Supp. 457,

ἔχω στρόφους ζώνας τε συλλαβὰς πέπλων

and Bacch. 935 :

ζῶναι τέ σοι χαλῶσι κοῦχ' ἐξῆς πέπλων.

The latter refers to one girdle.

(4). φάρεα occurs in the sense of one garment in Hipp. 133, Eur. Supp. 286.²

(5). χιτώνες.

I T. 288 presents one instance of the poetic plural :

ἦ δ' ἐκ χιτώνων³ πῦρ πνέουσα καὶ φόνον
πτεροῖς ἐρέσει.

(6). στολμοί⁴

Compare Alc. 216,

καὶ μέλανα στολμὸν πέπλων ἀμφιβαλώμεθ' ἦδη ;

and verse 923 of the same play,

λευκῶν τε πέπλων μέλανες στολμοί.

(7). χλανίδια is not found in Homer at all, but it appears twice in Tragedy, where it is plural.⁵

(b). Veil.

(1). κρήδεμνα.⁶

For Homer compare ε 346 (singular), ζ 100 (true plural) and the four uses of the plural for the singular—α 334, π 416, σ 210, φ 65.⁷

Phoen. 1490 :

κράδεμνα δικοῦσα κόμας ἀπ' ἐμᾶς.

¹ Homer, singular 6 ; Aesch. singular 2, plural 1 ; Eur. singular 2, plural 1.

² Cf. also Or. 840, 1436, I T. 1149, Hipp. 126, Eur. El. 543.

³ Hermann, Hartung, Markland, Musgrave, Kirchhoff, Rauchenstein propose unnecessary emendations.

⁴ Non-Homeric ; Cho. 29, Supp. 715, (true plurals) ; Euripides—singular, Alc. 216, And. 148, and plural, Alc. 819, 923, Herc. Fur. 526, Tro. 258.

⁵ A very rare word, but I find the singular in Herodotus I, 195.

⁶ Homer singular 7, plural 7 ; Euripides plural 2 times.

⁷ Homer has the plural twice in a metaphorical sense, (II 100, ν 388), and is followed by Euripides in Tro. 508 ; but in the same sense Hesiod has the singular (Sc. 105).

(2). *καλύμματα*—appears but once in Homer, Ω 93, singular. In Tragedy¹ it appears once in the singular, five times in the plural.

(c). Wreath, crown, head-band.

Homer presents as the regular form of *στέμμα* the plural which occurs A 14, 373. The one use of the singular seems to be accounted for on purely metrical grounds.² Analogous plurals are here listed with *στέμματα* as follows :

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
<i>στέμματα</i>	1	2	0	0	0	0	0	10
<i>στέφη</i>	0	0	2	3	0	1	1	9
<i>στέφανοι</i>	1	0	0	0	2	1	26	13
<i>πλόκοι</i>	0	0	1	0	1	0	4	3
<i>μίτραι</i>	4	0	0	0	0	0	3	2
<i>ἀναδέσμαι</i>	1	0	0	0	0	0	0	1
<i>ἀναδήματα</i>	0	0	0	0	0	0	1	1

(1). *στέμματα*³ occurs plural for singular in Eur. Supp. 470 :
λύσαντα σεμνὰ στεμμάτων ἰκτῆρια. Also in Ion 1310, Or. 12.

(2). *στέφη* just as also *σκήπτρα* is singular in meaning Agam. 1264-65 :

τί δῆτ' ἔμαντῆς καταγέλωτ' ἔχω τάδε,
καὶ σκήπτρα καὶ μαντεῖα περὶ δέρη στέφη;

Compare the singular in Cho. 1035 :

ἔν τῷδε θαλλῷ καὶ στέφει προσίξομαι.

Ο Τ. 912-13 : τάδ' ἐν χερσῶν

στέφη λαβούση κάπιθυμύματα.

¹ Singular Soph. El. 1468. Plural Agam. 1178 (one veil) Cho. 494 (one net) ; Aj. 245, Trach. 1078 ; I T. 372.

² See this word in *Part Three* of this chapter.

³ Plurals : Eur. Supp. 36, 470, Ion 224, 522, 1310, 1338, 1389, Or. 12, And. 894, Bacch. 350.

Euripides:¹ Especially noteworthy is Phoen. 858,
 οἰωνὸν ἐθέμην καλλίνικα σὰ στέφη,
 where στέφη is identical with στέφανον in verse 856. See also
 I A. 1513.

(3). στέφανοι.²

The poetical plural appears in Alc. 796 and 832 in the ex-
 pression στεφάνοις πυκασθείς.

(4). πλόκοι.³

Compare the plural in Euripides El. 778,
 δρέπων τερείνης μυρσίνης κάρη πλόκους,⁴
 and the singular in Med. 786 as also 841—
 ῥοδέων πλόκον ἀνθέων.

(5). μίτραι.

Hec. 923-24 :

ἐγὼ δὲ πλόκαμον ἀναδέτοις
 μίτραῖσιν ἐρρυθμιζόμεν (i. e. simply ἀναδέσμη).

(6). ἀναδέσμαι in Med. 978 ch.,

δέξεται νύμφα χρυσέων ἀναδεσμῶν,

is the same as στέφανον in verse 984.

(7). ἀναδήματα.

To be compared are the two following citations from Euripides :
 Hipp. 82-83, κόμης ἀνάδημα δέξαι and El. 882, δέξαι κόμης
 σῆς βοστρύχων ἀναδήματα.

B.

The Body Group.

Homer, as well as Tragedy, is rich in poetic plurals of this
 nature. Homer, however, does not go so far as Euripides, who

¹ Singular, Med. 949, but the verse is generally suspected (see Stephanus' Lexicon and editors), πλόκον being read instead on the ground that an exact repetition of verse 786 is meant. Statistics support the emendation. Plurals are in Phoen. 858, Supp. 359, I A. 1477, 1512, Tro. 258, 451, 1247, Herac. 71, Ion 104.

² Cf. Demosthenes' veiled reference to a crown in τῶν προβεβουλευμένων (De Corona § 53); also Aeschines vs. Ctes. § 249.

³ Means *lock of hair* in Cho. 197, Aj. 1179. Euripides singular—Med. 786, 842, 1186, El. 527; plural Ion 1266, Herc. Fur. 233, El. 778.

⁴ Cf. Pindar O. XIII, 45; πλόκοι σελίνων (*parsley wreath*).

presents a case of ὄμματα for the lone eye of the Cyclops, of ὄμοι for one shoulder, or of δόμοι for a cedar-chest !

Just as the plural was natural to Homer in ὄμματα (plurale tantum, 14 times), ὀφθαλμοί (generally plural there), παρεαί (plurale tantum, 19 times), ῥίνες (singular 4, plural 11 times), so the plural seems to involve a dual notion in other words as applied to parts of the body of a symmetrical nature.

On the other hand, the singular predominates in Homer for στόμα (singular 25, plural 3 times), μέτωπον (singular 11, plural 1 time), ἀχὴν (singular 36, plural 1 time), μετάφρεον (singular 15, plural 1 time), στέρνα (singular 14, plural 4 times); as for νηδύς, it is always singular in Homer and Tragedy.

But the plural form of στήθη (singular 36, plural 146) and νῶτα (singular 9, plural 22) persisted strongly.

A review of the various words and their uses shows a reciprocal analogy at work, singular to plural and vice versa.

I.

FACE, FOREHEAD, MOUTH, EYE, JAW, CHEEK, CHIN,
THROAT, NECK.

(a). The face, forehead, mouth, eye.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
πρόσωπα	1 ¹	9	1	3	6	3	Pas sim	
μέτωπα	11	1	1	1	1	2	1	2
στόματα	25	3	33	3	24	3	40	4
ὄμματα	14	0	23	32	32	29	79	87
κόραι	0	0	0	0	0	1	0	25

(1). πρόσωπα.

The plural commonly means but one face both in Homer and Tragedy, except in Aeschylus—where every plural is genuine.

¹Since the metre favors the singular in Σ 24 (note the agreeing adjective) the singular is probably thus to be accounted for.

This applies also to the long form of Homer—*προσώπата*¹ (of one person H 212, σ 192).

J. H. H. Schmidt² thus interprets the plural of *ὑπόπια*: “Denn während die Stirn als Einheit erscheint” (why not Zweiheit in *πρόσωπα* as well as *ὑπόπια*?) “ist das untere Gesicht bis zum Munde und Kinn hin—und nur dieses wird gemeint sein—durch die Nase in zwei gleiche Teile geteilt und jede Backe erscheint als ein selbständiger Teil des Gesichtes.”³ Spitta’s⁴ explanation of the force of the plural—“pulchritudinem mirum quantum auget” is rightly condemned by Juhl.⁵ Ovid’s *hostilia Ora (jaws) canum* is dualistic.

As for Tragedy Kummerer⁶ (approved by Volp) rightly says, “Die Erklärung, der Plural bezeichne Mienen, Züge, der Singular aber Gesicht, scheint gezwungen, da in den meisten Fällen der Singular eben so gut mit Zügen, Mienen übersetzt werden kann.”⁷ The inner meaning⁸ of the word is shown to be dual by its composition—*ὄψ*.

Soph. Frag. 787, 6 (even of the moon’s face):

ὥσπερ σελήνης ὄψις . . . ἔρχεται νέα πρόσωπα καλλύνουσα.

Ion 187-189:

ἀλλὰ καὶ παρὰ Λοξία
τῷ Λατοῦς διδύμων προσώ—
πων καλλιβλέφαρον φῶς.

Here *πρόσωπα* is probably best taken as referring to the eastern façade only, whose architectural face, symmetrically divided, is boldly compared to the human face.⁹

¹ J. Schmidt (l. c., p. 404 f.) thinks *πρόσωπα* is the Acc. sing. of the -*π* stem. This long form seems surely to be a formation on the analogy of *ὄμματα*. See note 5, p. 7, and note 1, p. 8.

² *Synonymik der Griechischen Sprache*, Vol. IV, Leipsic, 1886.

³ *Cf.* Gildersleeve *op. cit.*, p. 24.

⁴ *Quaestiones Vergilianae*, 1867.

⁵ *Op. cit.*, p. 9: “In plurali solo pulchritudinis notio non inest.”

⁶ *Op. cit.*, p. 4.

⁷ *Cf.* for example Ant. 1241 and Soph. El. 1297.

⁸ *Cf.* Pollux II, 53, where *πρόσωπα* is defined as *the bones next to the nose, under the eyes*; to this the Scholiast added—*τὴν πρόσοψιν ἀπὸ μέρους τὸ δλον*.

⁹ Various construed is *πρόσωπα* here: as meaning images of Apollo and Diana (Heath), the sun and moon—symbols of Apollo and Diana (Paley), statues (Hermann), the eastern and western façades, etc.

(2). *μέτωπα*. In Homer the plural occurs once—of one person (ζ 107). Similarly the plural appears in Hel. 1567–68 :

μονάμπυκον δὲ Μενέλεως ψήχων δέρον
μέτωπά τ' ἐξέπεισεν εἰσβῆναι δόρυ.

(3). *στόματα*. The plurals of Homer and Aeschylus are true ones ; but only one mouth is meant in Trach. 937–8 :

ἀμφί νιν γωόμενος
οὔτ' ἀμφιπέπτων στόμασιν, ἀλλὰ πλευρόθεν.

So too in Alc. 402–3 :

καλοῦμαι ὁ
σᾶς ποτὶ σοῖσι πίντων στόμασιν νεοσσός.

(4). *ὄμματα*. Though plurale tantum in Homer, the singular is about as frequent in Tragedy as the plural ; the singular is often poetic.

Euripides reaches an extreme in applying the plural to the Cyclops' eye—Cyc. 459, 470, 511. But the singular for the same appears in verse 600 and elsewhere.

(5). *Κόραι*. Like *ὄμματα*, *κόραι* is of the Cyclops' eye in Cyc. 463, 611.

(b). Jaw, cheek, chin, throat.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
<i>γέννες</i> ¹	0	3 ²	0	1	2	2	16	6
<i>γένεια</i>	7	0	3	0	2	1	11	0
<i>γενεΐαδες</i>	0	1	2	0	1	0	9	3
<i>λαιμοί</i>	5	0	0	0	0	0	5	6

(1). *γέννες* shows a marked movement towards the plural in Euripides. It affords an interesting comparison with *στόματα*. The former, though plurale tantum in Homer, assumes the singu-

¹ Cf. *γαμφηλαῖς*—not only plurale tantum but also restricted to dative only—Homer 3, Prom. 353, Eur. Ion 159, 1495.

² For example Δ 416.

lar in Sophocles, and in Euripides is even used collectively¹ like *στόμα*.

On the other hand the singular of the latter prevails consistently,—but in Euripides even the plural is used of one eye. The analogical influence is reciprocally active.²

(2). *γένεια*. The only plural found is in Sophocles O.T. 1277, of the bloody cheeks of Oedipus.

(3). *γενεάδες*.³ The plural means *cheeks* Ion 1460—61 (Creüsa to Ion) :

νῦν δὲ γενεάσιν παρὰ σέθεν πνέω
μακαριωτάτας τυχοῦσ' ἡδονᾶς.

(4). *λαιμοί*. The poetic plural does not appear before Euripides. Where the meaning is restricted to *gullet*, the plural does not occur.⁴ Plural for the singular are Or. 1472 ch., Phoen. 1092, Heracleidae 822,⁵ Ion 1065. Probably the plural should convey a dualistic notion of the throat.

(c). Neck—*αὐχένες*.⁶

The poetic plural appears only in Soph. Frag. 598, 4 : ἦτις (πῶλος) . . . θερὸς θερισθῆ ξανθὸν αὐχένων ἄπο.

Euripides does not employ the poetic plural, but in Rhes. 303 reaches an opposite extreme in the collective singular :

αὐχένα ζυγηφόρον | πῶλων ἔκληε.

2.

LUNG, SIDE, BOSOM, SHOULDER, BREAST, BACK, DIAPHRAGM,
MIDRIFF, HEART, GALL.

The principal Homeric words obtaining here are *στήθη* and *φρένες*. The former is found but twice in Tragedy,⁷ and nowhere

¹ Phoen. 63, *τέκνων γένους ἐμῶν*; Cf. ib. 32, plural of one person.

² These two words approach in meaning as *e. g.* Ant. 121, *αιμάτων γένεσιν πλῆσθηναί*.

³ The plural in Homer means *beard*. See p. 30.

⁴ As *e. g.* Ion 1037 : *κάνπερ (πῶμα) διέλθη λαιμόν*.

⁵ For *λαιμῶν βροτείων*, see Allusive Plural, Chap. III.

⁶ Homer singular 31, plural 1; Aeschylus singular 2, plural 1; Sophocles singular 2, plural 1; Euripides singular 7, plural 4.

⁷ Sept. 865, and 663 :

ικνεῖται λόγος στηθέων, but the Coryphaeus includes the chorus.

of one person. It is represented largely by *στέρνα* and *φρένες*, the latter being very common.

	Homer	
	Sing.	Plur.
<i>φρένες</i>	51	290
<i>στήθη</i> ¹	36	146

(a). Breast, lung, side, bosom, shoulder.

(1). *στέρνα*.² Already in Homer³ *στέρνα* had been used three times of one person—Γ 194, N 282, 290. The following suggest the dual idea : Γ 194, *εurytēros d'ōmōisin idē stērnoisin idēsθai*.

Trach. 567–8, *ēs dē pleūmonas stērnon diērroizēsen*.

Eur.⁴ Frag. 323 : *τάχ' ἄν πρὸς ἀγκαλαῖσι καὶ στέρνοις⁵ ἐμοῖς πηδῶν ἄθουρι*.

Aeschylus has the plural of one person three times, two of which are Prom. 65, and Cho. 746—*τύχοντ' ἐμὴν ἤλγυνεν ἐν στέρνοις φρένα*.

To the above are here added certain words, together with analogous plurals, which not only pertain to one person, but in some cases undergo a still further restriction in meaning :

(1). *πλευραί*.

Compare Trach. 930–31,

ὀρώμεν αὐτὴν ἀμφιπλήγι φασγάνῳ

πλευρὰν ὑφ' ἧπαρ καὶ φρένας πεπληγμένην,

with Ant. 1236,

ἤρεισε πλευραῖς μέσσον ἔγχος.

¹ See Witte : "Wenn *στήθος* von dem Körperteil als solchem gesagt ist stehe im allgemeinen der Singular; plurale tantum dagegen sei das Wort, wenn es 'animus' bedeute. Ganz natürlich: in allen diesen Fällen ist *στήθεσσι*(ν) ja Analogiebildung nach *φρεσσι*(ν)"—In Glotta, p. 137, 1908, "Zur Homerischen Sprache."

² Uses in Tragedy : Aesch. plural 5—Prom. 65, Pers. 1054, Agam. 76, Cho. 746, Fr. 362; Soph. sing. 2, plur. 8—literal sense, Phil. 792, OC. 1609, El. 90, Trach. 568, 1090, Aj. 633; figurative sense OC. 482, Ant. 639, while the singulars are in Trach. 482, Fr. 196 (*ἀνδρῶν στέρνον* collective), both being figurative uses; Eur. commonly plural.

³ Used there sing. 14, plur. 5 times.

⁴ So also ib. I A. 681, *ὦ στέρνα καὶ παρῆδες*.

⁵ Cf. Gothic *Brusts*, but German *Brust*. Even Xenophon has the plural of one person in Cyr. I, 213, *παίσας εἰς τὰ στέρνα. . . παῖδα*.

In the latter, the metre permits the singular equally well, and yet probably only one side is meant.¹

(2). *πλεύμονες*² (*πνεύμονες*).

Cho. 639-40 :

τὸ δ' ἄγχι πνευμόνων ξίφος

διανταίαν δένπενκές οὐτᾶ.

Trach. 567-68 :

ἐς δὲ πλεύμονας

στέρνων διερροίζησεν.

In each case the plural is apparently singular in meaning, just as is sometimes the case in English also. The sword or arrow is hardly thought of as penetrating both lungs. For the singular compare Trach. 1054.²

(3). *κόλποι* (See pages 10-11).

(4). *μαστοί*³ (*μαζοί*).

Soph. El. 776-77 :

μαστῶν ἀποστῆς καὶ τροφῆς ἐμῆς φυγὰς

ἀποξενούτο—

the dual notion of the word stands out prominently.

Trach. 924-25 :

ἧ χρυσήλατος

προὔκειτο μαστῶν περονίς.

The plural strictly interpreted, would seem to mean merely the left breast, since it was the Greek custom to clasp the brooch at the left shoulder.⁴

(5). *ὄμοι* is rather loosely used in a choral passage of Orestes, verses 1471-73 :

ὄμοις ἀριστεροῖσιν ἀνακλάσας δέρην

παίειν λαμῶν ἔμελλεν

ἔσω μέλαν ξίφος.

¹ Cf. Δ 468 *πλευρὰ οὐτήσε ξυστῶ χαλκήρεϊ*. Elmsley thinks the tragic poets used the feminine noun only in the singular and that only the heteroclite neuter plurale tantum appears in the plural there (note to Herac. 824) ; so also Porson (note to Hec. 820, Or. 217).

² Homer once in singular—Δ 528 ; plural always in Tragedy, but in Trach. 1054 mss. L¹r favor singular.

³ Occurs Homer singular 17, Aeschylus singular 3, Sophocles plural 2, Euripides more often the singular.

⁴ Cf. Jebb's note, s. v., p. 136.

With this compare the singular in IT. 1381 :

λαβὼν Ὀρέστης ὤμον εἰς ἀριστερόν.

(b). Back.

(1). νῶτα.

In Homer the singular appears 9 times ; while the plural is found 22 times, usually referring to but one person¹ or else employed in a transferred meaning.² The plural prevails in about the same ratio in Tragedy.³

Prom. 429-30 ch. :

γᾶς οὐράνιον τε πόλον
νώτοις ὑποστενάζει.

The plural is probably dualistic and almost equals ὤμοις⁴ (the shoulder of Atlas).

Sophocles apparently has the same idea in the two uses following—Trach. 1047,

καὶ χερσὶ καὶ νώτοισι μοχθήσας ἐγώ,

and also in verses 1089-90⁵ :

ὦ χέρες, χέρες,
ὦ νῶτα, καὶ στέρν', ὦ φίλοι βραχίονες.

Euripides has two uses of the poetic plural similar to those above, which are particularly worthy of note—Hec. 1264,

ὑποπτέροις νώτοισιν ἢ ποίῳ τρόπῳ,

and I T. 1141-42,

πτέρνγας ἐν νώτοις ἀμοῖς
λήξαιμι θοάζουσα⁶.

¹For a collection of such uses, see Bekker, *Homerische Blätter*, Vol. I, p. 163.

²*Cf.* Θ 93, πῆ φεύγεις μετὰ νῶτα βαλὼν, κακὸς ὡς ἐν ὀμίλῳ with B 159, Ἀργεῖοι φεύγονται ἐπ' εὐρέα νῶτα θαλάσσης.

³Aeschylus sing. 1, plur. 1 ; Sophocles sing. 2, plur. 7 ; Euripides sing. 8, plur. 21.

⁴*Cf.* ξ 225—νῶτα καὶ εἰρέας ὤμων.

⁵*Cf.* also Aj. 110, μάλιστα πρῶτον νῶτα φοινηχθεὶς θάνη.

⁶*Cf.* B 308, ἐνθ' ἐφάνη μέγα σῆμα· δράκων ἐπὶ νῶτα δαφινός which Vergil imitates, *Aeneid* II, 474—*Lubrica convolvit sublato pectore terga*. Juhl (p. 12) and Spitta (p. 21) rightly see in the plural a vivid picture of the coils.

In the transferred sense the word seems to be a favorite one of Euripides. He speaks of the *backs* of the sea, of the sky, of the earth, of the chariot, of the rock, the plural clearly involving the ὄγκος notion, quantity¹ or extent. The poetic value of the plural is at once apparent in such passages as Hipp. 128 ch., νῶτα πέτρας εὐαλίον,² I T. 46, χθονὸς δὲ νῶτα σεισθήναι σάλψ, Hel. 129, ποίοισιν ἐν νώτοισι ποντίας ἄλος.³

(c). Diaphragm, midriff, heart, gall.

(1) φρένες is plural in its earliest use, meaning *midriff, parts about the heart*; then *heart, breast, mind, manifestations of mind*—and is synonymous with στήθη when the latter has a figurative meaning.

Juhl⁴ following Ameis holds that for Homer the singular has only a psychic, and never a literal meaning. As for Tragedy, however, the plural is employed in the meaning of *animus, mens*⁵, while in at least one instance the plural means *praecordia*⁶—Aeschylus Prom. 881 :

καρδία δὲ φόβῳ φρένα λακτίζει,

where φρένα clearly equals διάφραγμα, metrical convenience probably being responsible for the singular. As in Homer, so in Tragedy, the plural prevails.⁷

Aeschylus :

The plural equals καρδία in the Prom. 361 and Eum. 159.

Sophocles :

The plural is of one heart in Trach. 931. Euripides presents no departure from the uses found in Aeschylus and Sophocles.

¹ Cf. Juhl, p. 12, and Spitta p. 5.

² Strictly speaking, such plurals are genuine—each wave being a νῶτον.

³ Here as in El. 731 ch., and Frag. 114, 3, the plural assumes the indefinite force of τόποι, χώροι.

⁴ L. c., p. 17.

⁵ See Dindorf, Lexicon Aeschyleum, p. 383, and Volp, l. c., p. 50.

⁶ Not so recognized by Dindorf and Volp.

⁷ Occurs Aesch. sing. 52, plur. 62; Soph. sing. 29, plur. 37. Euripides has both numbers passim, the plural being the more frequent.

As the following verses show, there is no clear distinction in number :

Prom. 781,

ἦν ἐγγράφου σὺ μνήμοσιν δέλτοις φρενῶν,

Soph. Frag. 540,

θεὸς δ' ἐν φρενὸς δέλτοισι τοὺς ἐμοὺς λόγους.

(2). *πραπίδες*¹ is to be closely identified with *φρένες*. Its singular appears only twice, and in Euripides²; these two instances are to be charged to the influence of *φρήν* probably.

(3). *χολαί* is found but once in the plural—Ant. 1009–10:

καὶ μετάρσιοι

χολαὶ διεσπείροντο.

Kummerer³ with some reserve explains the plural by *Stücke der Galle* which seems right. The gall-bladder burst and the particles were scattered into the air.

3.

HAIR AND BEARD.

A review of words in this class shows for Tragedy a decided tendency toward the singular, but it seems well to include them for the purpose of comparison. The collective notion is especially persistent in Aeschylus and Sophocles.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
<i>γενεΐαδες</i>	0	1	2	0	1	0	9	3
<i>ἔθειραι</i>	0	5	1	1	0	0	2	1
<i>τρίχες</i>	0	14	8	0	5	1	5	1
<i>χαῖται</i>	3	14	1	0	1	0	14	3
<i>κόμαι</i>	10	3	1	0	6	2	29	15

¹ Uses: Homer plural 11; Aeschylus plural 3; Euripides singular 2, plural 3.

² Bacch. 427, 999.

³ Op. cit., p. 7.

(1). γενεΐαδες. (For the plural meaning *cheeks* in Tragedy, see page 25).

(2). ἔθειραι.

The plural carries a sense of vagueness in Cho. 175—ποΐαις ἐθειραῖς.

Hel. 632 :

γέγηθα, κρατὶ δ' ὀρθίους ἐθειράς
ἀνεπτέρωκα.

(3). τρίχες.

In OC. the plural is used exactly as ἔθειραι in Hel. 632 (above).

(4). χαΐται.

The plural appears only in choral verses—Phoen. 308, Alc. 908, Med. 841.

(5). κόμαι.

See Aj. 1174, 1209 and Or. 1469.

C.

The Instrument Group.

I.

ARMS.

The starting point for our purpose lies in the Homeric pluralia tantum ἔναρα, τεύχεα, βέλεμνα, and also in ὄπλα which in the singular appears there but twice.¹

Aeschylus and Sophocles have only the plural of ὄπλον, while Euripides employs the singular² but three times as against a frequent use of the plural.

(a). Bow, sword, arrow.

¹ φ 390, ξ 346.

² Herc. Fur. 161, 570, 942.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
τόξα	72	41	6	6	4	24	3	36
βέλη	46	43	6	6	4	13	11	8
ξίφη	54	11	7	1	7	3	43	12
φάσγανα	22	3	1	0	4	0	2	3

(1). τόξα in Homer not infrequently has a plural significance, meaning the whole bow equipment—*πάσαν τὴν τοξικὴν σκεύην*¹—as for example in Φ 490-2: . . . δεξιτερῇ δ' ἄρ' ἀπ' ὤμων αἴνυτο τόξα . . . ταχέες ἐκπιπτον οἰστοί, and Η 140 :

οὔνεκ' ἄρ' οὐ τόξοισι μαχέσκετο δουρί τε μακρῶ.

The plural also expresses the abstract idea of archery, as in Β 178 :

τῶν δὲ Φιλοκτῆτης ἦρχεν τόξων εὖ εἰδώς,

that is τῆς τοξικῆς ἐμπειρίας.

But the plural is also found there in the sense of one bow. For example, in Book XXI of the *Odyssey* the one bow is referred to 40 times by the singular and 9 times by the plural.

In Tragedy the plural is relatively far more common, the meaning at times being restricted even to the arrow.

Agam. 510, Apollo's bow; Cho. 694, Curse's bow; Eum. 627-8, τόξοις is equivalent to βέλει : οὐ τι θουρίοις

τόξοις ἐκηβόλοισιν.

Sophocles: Of the bow-equipment are Phil. 68, 654, 763, 942, 1440; of the bow alone is Phil. 710-11 :

πλὴν ἐξ ὠκυβόλων εἶ ποτε τόξων²

πιτανόις ἰοῖς ἀνύσειε γαστρὶ φορβάν

The arrows alone are meant in Phil. 652, as Ellendt³ points out, but the meaning is not so restricted in verse 654 :

¹ Cf. Juhl, p. 34.

² Cf. Herc. Fur. 160 f: τόξα, κάκιστον ὄπλον.

³ Op. cit., p. 740: "Arcus nec pararrhῆναι nec ἀπαμελεῖσθαι potuit, sed sagittae". Cf. also Phil. 1303. ¶

Φι. εἴ μοί τι τόξων τῶνδ' ἀπημελημένον.
παρερρήκεν, ὡς λίπω μὴ τῷ λαβεῖν.

NE. ἢ ταῦτα γὰρ τὰ κλεινὰ τόξ' ἃ νῦν ἔχεις.

Euripides affords the same uses as Sophocles and Aeschylus. Of one bow, Med. 632-4 :

μήποτ' ὧ δέσποιν' ἐπ' ἐμοὶ
χρυσέων τόξων ἐφείης
ἰμέρω χρίσασ' ἄθυκτον οἰστόν.¹

In Ion 524 τόξα clearly means only the arrows, or perhaps one arrow :

οὐκ ἀπαλλάξει, πρὶν εἴσω τόξα πλευμόνων λαβεῖν ;

(2). βέλη.

Cho. 160-1 :

ἐν χερσὶν παλίντων'

ἐν ἔργῳ βέλη πῖτάλλων Ἄρης, where βέλη seems to assume the meaning of τόξα and mean one bow as indicated by the bow-epithet² παλίντονα.

Sophocles :

In the Philoctetes there is, apparently, a loose interchange of βέλη and τόξα, each meaning bow, arrow, or both,—verse 140, βέλεσι τοῖς Ἡρακλέους ; verse 198, τείναι τὰ θεῶν³ ἀμάχητα βέλη ; verse 1287, δέχου δὲ χειρὸς ἐξ ἐμῆς βέλη τάδε ; verses 1302-3, φεῦ· τί μ' ἄνδρα πολέμιον

ἐχθρόν τ' ἀφείλου μὴ κτανεῖν τόξοις ἐμοῖς.

Euripides strangely has no poetic plurals in this case ; all there are true ones.

(3). ξίφη.

Aeschylus :

One would rather expect the singular in Cho. 163 ch. :

σχέδιά τ' ἀυτόκωπα νωμῶν ξίφη.

Sophocles :

In Ant. 820 the plural calls attention to the sword as such. As the singular in Aj. 30⁴ shows, the plural in verse 231 is of

¹ Cf. Or. 268, Supp. 886, Herc. Fur. 366, 1090, 1098.

² See Θ 266, Herodotus VII, 69, Trach. 511.

³ Apollo (θεῶν) provided Heracles with bow and arrows.

⁴ πηδῶντα πεδία σὺν νεορράντῳ ξίφει.

the hero's one sword, but suggests probably the number of objects slaughtered, the sword-thrusts :

συγκατακτὰς

κελαινοῖς ξίφεσιν βοτὰ καὶ βοτῆρας ἵππονώμας.

Euripides has a use similar to that of Aj. 231 (above) in Or. 1398-9 :

βασιλέων ὅταν αἶμα χυθῆ κατὰ γὰν ξίφεσιν
σιδαρέοισιν Ἄϊδα.

Hades is hardly pictured as holding many swords in hand, but rather as meting out death in many forms, by many thrusts.¹ One would surely expect the singular² in And. 821-22 :

εἴργουσι φύλακες δμῶες ἔκ τε δεξιᾶς
ξίφη καθαρχάζουσιν ἐξαιρούμενοι.

(4). φάσγανα.

As Or. 1035-36³ (where the singular is found) clearly shows, the plural of verse 953 is singular in meaning :

ἀλλ' εὐτρέπιζε φάσγαν ἢ βρόχον δέρη.

The general movement toward the plural enlists as poetic plurals the two following, if Volp be accepted for the latter :

(5). ἰοί.⁴

Trach. 573-74 :

ἦ μελαγχόλους

ἔβαψεν ἰὸς θρέμμα Λερναίας ὕδρας.

That only one arrow is meant, is seen in verse 567—ἦκεν κομήτην ἰόν. Jebb⁵ thinks the plural suggests the double barb of the arrow.

(6). ἀγκύλαι.

OT. 204 :

χρυσοστρόφων ἀπ' ἀγκυλᾶν βέλεα,

¹ Cf. El. 164.

² Volp in referring to Aj. 231 says wrongly : "Quem pluralem neque antea neque postea quisquam de singulari ense usurpare ausus est."

³ δεῖ δ' ἢ βρόχους (see under βρόχοι)

ἄπτειν κρεμαστοῦς ἢ ξίφος θήγειν χερί.

⁴ Homer sing. 25, plural 12 ; Aesch. sing. 5, plural 1 ; Soph. sing. 4, plural 3 ; Eur. 1, plur. 1.

⁵ Note, s. v., p. 90.

and Or. 1476 both refer to but one bow. Volp¹ considers the plural analogous to τόξα. But IT. 1408 may show that ἀγκύλη is the bow-string (nervus), and that the plural is of the loops at the end. In this case we have to do with a figure of speech, not a poetic plural.

(b). Shield, sheath.

(1). ἀσπίδες.

Sophocles is the first to use the poetic plural, if the following be admitted :

OT. 190-1 : Ἄρεα . . . ὅς νῦν ἄχαλχος ἀσπίδων
φλέγει με περιβόατον, ἀντιάζω.²

Similarly El. 36 :

ἄσκειον αὐτὸν ἀσπίδων τε καὶ στρατοῦ.

In the former the notion of ἀσπίδων may be, as it probably is in the latter, equal to στρατοῦ ; in the latter each comprehends the same idea.³

(2). κολεοί.

IA. 1566-7 :

ἔθηκεν ὀξὺ χειρὶ φάσγανον σπάσας κολεῶν⁴ ἔσωθεν,

where one sheath is meant. Compare Hec. 543-4 :

φάσγανον κόπης λαβὼν / ἐξείλκε κολεοῦ.

2.

DOMESTIC ARTICLES.

(a). Axe, brooch, goad, sickle.

(1). γέννες is plurale tantum in Homer, having there a dual force in a different meaning— *jaws*.⁵ The same dual notion is probably transferred to its secondary meaning—*axe*—as is suggested in Eur. Frag. 530, 6 :

πελέκεως δὲ δίστομον γένυν ἔπαλλ' Ἀγκαῖος.

¹ So does Witte, op. cit., p. 31.

² Kummerer : "So kann man nur an den einen Schild denken ; Sophokles will durch ἀχ. ἀσπ. die personifizierte Peste von Kriegsgotte unterscheiden."

³ Cf. Kaibel, Sophokles Electra, note s. v.

⁴ Cf. περιβολάς, *ib.* Phoen. 276.

φέρ' ἐς σκοτεινάς περιβολάς μεθ' ἕξιφος.

⁵ See p. 24.

So too the word means axe in Soph. El. 196–197 ch. :

ὄτε οἱ παγχάλκων ἀνταῖα
γενύων¹ ὠρμάθη πλαγά.

(2). *περόναι*.

Sophocles OT. 1268–69 :

ἀποσπάσας γὰρ εἰμάτων χρυσηλάτους
περόνας ἀπ' αὐτῆς.

Phoen. 804–5 :

ὄφελος Οἰδιπόδαν θρέψαι βρέφος ἔκβολον οἴκων
χρυσοδέτοις περόναις ἐπίσαμον.

Here may be added, too, Euripides Bacchae 98. These plurals may be singular in force² ; and Trach. 924–25 would so suggest :

λύει τὸν αὐτῆς πέπλον ἢ χρυσήλατος
προύκειτο μαστῶν περονίς.

(3). *πόρπαι*.³

The same applies here as to *περόναι*.

Phoen. 62 :

Oedipus—*χρυσηλάτοις πόρπαισιν αἰμάξας κόρας*.

(4). *κέντρα*.

As *περόναι*, so *κέντρα* in OT. 1318 :

κέντρων τε τῶνδ' οἴστρημα καὶ μνήμη κακῶν.⁴

So, too, but one goad is meant, in Phoen. 177–178 :

ὡς ἀτρεμαῖα κέντρα καὶ σῶφρονα
πῶλοις μεταφέρων ἰθύνει.

The plural suggests the blows upon the horses in turn.

(5). *ἄρπαι*.⁵

Ion 191–192 (of one sickle):

Δερναῖον ὕδραν ἐναίρει
χρυσείαις ἄρπαις ὁ Διὸς παῖς.

¹ Cf. singular *ib.* Phil. 1205.

² So Kummerer, but Jebb: "One fastened Iocasta's *ἰμάτιον* on her left shoulder, and another her Doric *Χιτῶν* on the right" (note s. v., OT. 1269.)

³ Plural only in Homer and Tragedy ; not found in Aeschylus or Sophocles.

⁴ Cf. also Eur. Frag. 622, 4 and *ib.* Hipp. 194.

⁵ Uses : Homer sing. 1 (*kite*) ; Soph. sing. 1, Frag. 391 (where it equals *δρέπανον*) ; Eur. plur. 1, where it is equivalent to *δρέπανον*.

(b). Rule, anvil, ladder, mirror.

(1). *κανόνες*.¹

Tro. 814:

κανόνων δὲ τυκίσματα, that is—the rule of Phoebus. Compare verse 6.

(2). *ἀκμόνες*.²

Eur. El. 443 ch.:

Ἡφαίστου χρυσέων ἀκμόνων.

(3). *κλίμακες*.³

Where the poetic plural occurs, it should probably convey a notion of the rounds of the ladder, its structure. The fact that this poetic plural occurs nowhere in Homer, or Tragedy, except in Euripides, and the further fact that metre cannot in general account for the plurals there, indicate a natural preference for the plural on the part of Euripides.

Aeschylus has *κλίμακος προσαμβάσεις* in Sept. 466, and the same appears Eur. Phoen. 1173; but *κλιμάκων*—of one ladder—appears in verse 489 of the latter play, as also in IT. 97 and Bacch. 1213.⁴

(4). *ἔνοπτρα*.⁵

Hec. 925–6 ch.:

χρυσέων ἐνόπτρων

λεύσσουσ' ἀτέρμονος εἰς αὐγὰς.⁶

3.

INSIGNIA OF AUTHORITY.

(1). *σκήπτρα*.

After Homer there is a marked shift towards the plural.⁷ The

¹ Occurs Homer sing. 1, plur. 2 (true plurals); Soph. sing. 1; Eur. sing. 4, plur. 4.

² Occurs Homer sing. 3, plur. 1 (true plural); Aesch. plur. 1 (true plural); Soph. sing. 1; Eur. plur. 1.

³ Occurs Homer sing. 4; Aesch. sing. 1; Soph. plur. 1; Eur. sing. 4, plur. 8.

⁴ Cf. also Phoen. 100, 104, 1179, 1182.

⁵ Found only in Euripides—*plurale tantum*. Cf. *κάτοπτρον* which appears in Tragedy in the singular only.

⁶ Cf. Eur. Or. 1112, Tro. 1107.

⁷ The uses of the word are: Homer sing. 34, plur. 2; Aeschylus sing. 2, plur. 4; Sophocles sing. 4, plur. 5; Euripides sing. 7, plur. 19.

explanation seems to lie in the extensive meaning of the word when used symbolically.

Already in Homer the plural was used of but one sceptre—
Σ 503-505 :

οἱ δὲ γέροντες

εἶατ' ἐπὶ ξεστοῖσι λίθοις ἱερῶ ἐνὶ κύκλῳ·

σκήπτρα δὲ κηρύκων ἐν χέρσ' ἔχον ἡεροφώνων,

where Leaf¹ notes as follows : " The plural *σκήπτρα* seems to be used loosely to imply that they all had the staff in turn. The herald's staff is handed to the speaker to give him ' possession of the house ', so that of course only one can be in use at the time."² Such a use of the plural, of course, cannot be paralleled in Tragedy, but where it appears there— plural for singular—the royal personage is to be conceived of as the possessor of all official powers and prerogatives, to be dispensed as he may desire.³ It may be said in general for Tragedy that the poetic plural is based not merely on the idea of a literal sceptre but it embraces the much fuller concept just suggested ; while on the other hand, the mere sceptre is designated by the singular.

To support this general statement, note the following :

Eum. 625-26 :

οὐ γάρ τι ταυτὸν ἄνδρα γενναῖον θανεῖν

διοσδότοις σκήπτροισι τιμαλφούμενον.

Prom. 761 :

πρὸς τοῦ τύραννα σκήπτρα συληθήσεται.

Soph.⁴ El. 650-51 :

ἀλλ' ὠδέ μ' αἰεὶ ζῶσαν ἀβλαβεῖ βίῳ

δόμους Ἀτρειδῶν σκήπτρα τ' ἀμφέπειν τάδε.

OC. 425-26 :

ὡς οὐτ' ἂν ὅς νῦν σκήπτρα καὶ θρόνους ἔχει
μείνειεν.

¹ Iliad—Vol. I, p. 306.

² Ψ 567 and A 234.

³ As Pers. 298 suggests, officers as well as the king held a sceptre. There were royal eunuchs who were called *σκηπτούχοι* (Xenophon Cyropedia VII, 3, 16). In a sense the king possesses *sceptres* just as he possesses *powers* (*κράτη*.)

⁴ The dual in OC. 848, 1109 refers of course to Antigone and Ismene.

OC. 448-49 :

τῷ δ' ἄντι τοῦ φύσαντος εἰλίσθην θρόνους
καὶ σκῆπτρα κραίνειν καὶ τυραννεύειν χθονός.

For Euripides may be cited the following verses where the plural has the same force as those above : El. 11, Herc. Fur. 213,¹ 1167, IA. 1194, IT. 187, Or. 437, 1058, Phoen. 52, 73, 80, 514, 591, 601, 1253, Ion 660.

But the singular means more than the mere sceptre in Phil. 139-140 :²

καὶ γνώμα παρ' ὅτῳ τὸ θεῖον
Διὸς σκῆπτρον ἀνάσσειται.

Once even in Aeschylus the plural is literal but singular in meaning—the Agam. 1265³ :

καὶ σκῆπτρα καὶ μαντεῖα περὶ δέρη στέφη.

Again, in three cases Euripides has the plural for the singular in a literal sense—And. 1222-23 :

οὐκέτ' ἔστι μοι πόλις
σκῆπτρα τ' ἔρρέτω τάδε.

El. 321-2 :

καὶ σκῆπτρ' ἐν οἷς Ἑλλήσιν ἐστρατηλάται
μαιφόνουσι χερσὶ γανροῦται λαβών.

Herc. Fur. 1103-04 :

ἀλλ' οὔτι Σισύφειον εἰσορῶ πέτρον
Πλούτωνά τ' οὐδὲ σκῆπτρα Δήμητρος κόρης.

(2). Βάκτρα⁴ is used for one wand in Euripides, probably on the analogy of similar literal uses of σκῆπτρα there.

Ion 216-7 :

βρόμος . . . ἄλλον . . . βάκτροις . . . ἐναίρει.

Phoen. 1719 :

βάκτρα πρόσφερ', ὦ τέκνον.

¹ Herc. Fur. 254 has a true plural.

² So Ellendt Lex. p. 686 : " Medium propriae et tralatae huiusce significationis locum obtinet.

³ For such passages as this and the following see chapter on metre, s. v. It is easy to see the convenience of the plural.

⁴ Non-Homeric ; Aesch. sing. 1, plur. 1 (true plur.) ; Eur. sing. 4, plur. 4.

4.

VEHICLES AND PARTS THEREOF.

Kummerer¹ in treating the problem of ἄρμα (as also other neuter nouns in -μα) for Tragedy, considers the plural usages analogous to the substantive neuter plural of the participle: that is ἄρματα equals ἡρμοσμένα (*things fitted together*).² The root of the word is *ar*, as Kummerer, Volp³ and Juhl⁴ assert, yet no satisfactory explanation is presented for the use of the plural in Tragedy. Juhl is silent for Homer and so are Kummerer and Volp for Tragedy. For our purpose recourse must be had to Homer. There as well as in Tragedy both plural and singular are used of one chariot,⁵ but the plural is more frequent than the singular. In the *Odyssey* the singular does not appear at all.

The plurals of Homer clearly show traces of metrical convenience and this it is that serves largely to sustain the plural in Tragedy. The transition in Homer was particularly easy in view of the Homeric plurale tantum ὄχρα, which occurs there 37 times⁶; it does not, however, appear in Tragedy, but is represented there by the masculine ὄχοι.⁷

A comparison of the uses in Homer and Tragedy easily accounts for the rather free play toward the plural in the latter.

It is a question whether the plural should convey the notion of a vehicle as made up of its parts, the *things fitted together*; the Homeric ἀφ' ἵππων (*i. e.* ἄρματος) and ἵππων ἐπιβαίνει suggest that the plural ἄρματα may have corresponded earlier to our colloquial *rig*—either ἵπποι or ἄρματα being at times mutually inclusive.

¹ Op. cit., II, p. 14.

² Volp combats their view on p. 42, but apparently accepts it on p. 54.

³ Op. cit., p. 54.

⁴ Op. cit., p. 36.

⁵ *E. g.* E 237: ἀλλὰ σύ γ' αὐτὸς ἔλαυνε τέ' ἄρματα καὶ τεῶ ἵππω. So too *ib.* 239 and elsewhere.

⁶ Witte ingeniously notes how inconvenient the tribrach ὄχρα was for heroic verse, and regards the persistent plural a proof of the *original* plurality of the word.

⁷ This word occurs but once in Homer—ε 404—where it means *harbors*.

(a) Chariot.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
ἄρματα	21	46	5	5	0	2 ¹	15	29
ὀχήματα	0	0	0	3	1	1	11	6
δίφροι	82	7 ¹	1	0	1	6	4	5
ὄχοι	0	1 ¹	4	1 ¹	2	2	8	17
σατίνοι	0	0	0	0	0	0	0	1

(1). ἄρμα.

Pers. 190-191 :

κατεΐχε κἀπράνεν ἄρμασιν² δ' ὄπο ζεύγυσιν αὐτώ,

where the plural is for the singular as also in Choephoroi 795, with which compare verse 660.

Herc. Fur. 880-882 :

βέβακεν ἐν δίφροισιν ἅ πολύστονος

ἄρμασι δ' ἐνδίδωσι

κέντρον.

Here ἄρμασι is of one team, meaning really ἵπποις, while δίφροισιν is of merely one chariot, of course. Compare Hipp. 111, 1166, 1183 with verse 1195 where the singular is used of the same chariot.

(2). ὀχήματα

Aeschylus³ Pers. 607-8 (of one chariot) :

τοιγὰρ κέλευθον τήνδ' ἄνευ τ' ὀχημάτων,

χλιδῆς τε τῆς πάροιθεν.

Soph. El. 740 :

κάρα προβάλλον ἵππικῶν ὀχημάτων,

where the plural is best taken in the sense of *rig*, both vehicle and horses.⁴ A corresponding use of the singular appears in

¹ True plurals.

² Cf. δίφρον ib. 194.

³ Prom. 468. The other uses in Aeschylus are Supp. 183 and Prom. 468.

⁴ Cf. Ellendt, p. 589, and Jebb's note.

Alc. 66-67 :

Εὐρυσθέως πέμψαντος ἵππειον μέτα
ὄχημα Θρηῆκης ἐκ τόπων δυσχειμέρων.

Euripides¹ IA. 610-1 (of one chariot²) :

ἀλλ' ὄχημάτων

ἕξω πορεύεθ' ἄς φέρω φερνὰς κόρη.

(3). δίφροι.³

The plural first appears in Sophocles of one chariot—El. 49-50 :

ἄλλοισι Πυθικόισιν ἐκ τροχηλάτων
δίφρων κυλισθεῖς.

Similarly verses 510-512 ;

παγχρύσων ἐκ δίφρων
δυστάνοις αἰκίαις
πρόρριζος ἐκριφθεῖς,

and also verse 742⁴ :

ὠρμᾶθ' ὅ τλήμων ὀρθὸς ἐξ ὀρθῶν δίφρων.

Hel. 724-5 :

σὺ δ' ἐν δίφροισ⁵

σὺν τῷδε νύμφῃ δῶμ' ἔλειπες ὄλβιον.

(4). ὄχοι.

Of one chariot : Soph.⁶ Frag. 611,

ὄχοις Ἀκεσσαιόισιν ἐμβεβῶς πόδα,

and Soph. El. 727 :

μέτωπα συμπαίουσιν Βαρκαίοις ὄχοις.

Euripides⁷ does not fail to press ὄχος into varied service.

¹ Plurals—IA. 610, 616, Rhes. 392, Phoen. 44, Supp. 662, Frag. 779, 6. Some of the singulars are Hipp. 1233, Tro. 884, Med. 1321, Rhes. 621, Alc. 67.

² Similarly ib. 616 and Phoen. 44.

³ Literally the *chariot-board*, where the ἡνίοχος and the παραιβάτης stood. Note the word's etymology (δύο + φέρω).

⁴ See also ib. 710, 723, 750.

⁵ See also ib. 1040, Phoen. 2, IT. 214.

⁶ In OT. 808 Doederlein (followed by Hartung, Dindorf, Nauck) reads ὄχους, while Jebb, Ebeling and others follow the text which is very difficult to construe.

⁷ Occurs sing. Med. 1123, Hipp. 1166, 1212, 1229, IA. 623, Tro. 856, El. 999, Rhes. 190 ; plur. Phoen. 1190, And. 1019, Tro. 569, 626, Hipp. 1225, IT. 370, Bacch. 191, Hel. 1040, El. 969, 1135, IA. 146, 599, 613, Rhes. 416, Supp. 316 (Pierson, Dindorf and Hermann read λόχους) 674, 676, Bacch. p. 33

In IA. 146-7 the word virtually means the wheels by reason of the adjective :

τροχαλοῖσιν ὄχοις παραμειψαμένη
παῖδα κομίζουσ' ἐνθάδ' ἀπήνη.

But merely the chariot is meant in verse 599 :

τὴν βασιλείαν δεξώμεθ' ὄχων.

So too in verse 613, but the singular appears in verse 623 :

τέκνον, καθεύδεις πωλικῶ δαμείς ὄχῳ ;

Other poetic plurals are Hipp. 1225,¹ Tro. 569, El. 966, 1135, Hel. 1040, and Bacch. 1333-4 :

ὄχους² δὲ μόσχων χρησμὸς ὡς λέγει Διός,
ἐλπίς μετ' ἀλόχου βαρβάρων ἡγούμενος.

(5). σατῖναι occurs only in Euripides. The lone instance there is plural and of but one chariot—Hel. 1310-1 :

θηρῶν ὄτε ζυγίους
ζεύξασα θεὰ σατῖνας.³

(b). Rim, axle.

(1). ἄντυγες⁴ is used of the rim of one chariot in Homer. The dual nature of the rim justifies the plural :

Φ 38—τάμνε νέους ὄρηκας ἰν' ἄρματος ἄντυγες· εἰεν.

Ε 728—δοιοὶ δὲ περὶδρομοὶ ἄντυγές εἰσιν.

The plural in Tragedy meaning the chariot may be considered a figure of speech, the number being analogical to ἄρματα ; or else the plural may be merely a Homeric reminiscence.

Aj. 1030 :

Ἐκτωρ ζωστήρι πρισθεὶς ἰππικῶν ἐξ ἀντύγων κτέ.

Soph. El. 746 :

κάξ ἀντύγων ὤλισθεν κτέ.

¹Cf. ἀρμάτων ὄχος (ib. 1166), τέθριππον ὄχον (ib. 1212), τέτρωρον ὄχον (ib. 1229).

²The ms. reading ὄχων seems impossible. As against the prevalent reading ὄχον (Dind., Weck., Paley), the plural is preferable. So Witte, p. 200.

³A true plural appears in H. Hom. Ven. 13 ; but cf. Anacreon 20, 12—ἐπιβαίνει σατινέων.

⁴Homer sing. 9, plur. 4 ; Soph. plur. 2 ; Eur. sing. 7, plur. 3.

Eur. Rhes. 567-68 :

οὐκ, ἀλλὰ δεσμὰ πωλικῶν ἐκ ἀντύγων
κλάζει σιδήρου.

Compare Phoen. 1193 where the plural is of more than one chariot, and Rhes. 236, Hipp. 1231 where the singular is used of one chariot.

(2) ἄξονες.¹

Hipp. 1234-35 (of one axle) :

σύριγγές τ' ἄνω
τροχῶν ἐπήδων ἄξόνων τ' ἐνήλατα.

5.

WOVEN AND LINKED ARTICLES—CHAIN, NOOSE, NET.

Enallage of number is particularly free here. Where the plural occurs of one instrument, it probably conveys a fuller concept—the constituent parts of the whole.

(a). Chain.

Homer presents δεσμοί together with its heteroclite form δέσματα.² Of all the uses of the two words there, however, I find the plural for the singular but once; the latter so appears in X 468.³

(1). δεσμοί.⁴

To be compared are Prom. 96-97 :

τοῖονδ' ὁ νέος ταγὸς μακάρων
ἐξήνρ' ἐπ' ἐμοὶ δεσμὸν ἀεικῆ,

and verses 524-25 :

τόνδε γὰρ σφίζων ἐγὼ
δεσμούς⁵ ἀεικείς καὶ δνὰς ἐκφυγάνω.

In the latter case δνὰς would encourage the plural.

¹ Occurs Homer sing. 5, plur. 1 (true plur.); Aesch. one true plural; Soph. sing. 1 (El. 745); Eur. plur. 2.

² For convenience the two are classified separately.

³ So Autenrieth, Homeric Dictionary.

⁴ Occurs Homer sing. 20, plur. 11 (probably true plural in each case, but note Σ 379, κόπτε δὲ δεσμούς, *i. e.*, rivets, as Leaf takes it); Aesch. sing. 4, plur. 9 (Prom. 6, 113, 155, 176, 509, 525, 770, 1006, Frag. 235, 2); Soph. sing. 1, plur. 3 (Aj. 62, 72, Frag. 60); Eur. sing. 3, plur. 18.

⁵ Cf. δεσμὰ, *ib.* 513.

In the two passages following, the bond made by the reins is meant—Hipp. 1236-7 :

αὐτὸς δ' ὁ τλήμων ἠνίασιν ἐμπλακεῖς
θεσμὸν δυσεξήνυστον ἔλκεται δεθεῖς,

and verses 1244-46 :

χῶ μὲν ἐκ δεσμῶν λύθεις
τμητῶν ἰμάντων οὐ κάτωδ' ὄψι τρόπῳ
πίπτει.

(2). δεσμά¹ (Homer, δέσματα).

Prom. 513 :

ὧδε δεσμά φυνγγάνω, with which compare δεσμούς in verse 525.

(3). δεσμώματα is in Tragedy twice—a plurale tantum—Pers. 745 and Soph. Frag. 26.

(b). Noose, net.

Of all the words under this head only three appear in Homer, and not one of the three has the plural for the singular there. The figures show for Sophocles and Euripides a strong shift toward the plural. The three in Homer are :

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
βρόχοι	1	1 ²	2	0	1	0	9	21
ἔρκη ³	28	7	3	2	2	6	2	2
δίκτυα	1	0	7	0	1	1	0	3

NOOSE.

(1). βρόχοι.

Or. 1035-6 (of one noose as βρόχον in verse 953 shows) :

δεῖ δ' ἢ βρόχους
ἄπτειν κρεμαστοὺς ἢ ἕξιφος θήγειν χερί.

¹ Plurale tantum both in Homer and Tragedy : Homer 3, Aeschylus 3, Euripides 14.

² Occurs in χ 472, where the plural is really a true one ; cf. βρόχοι there with ἔρκει, v. 469. The nooses about the several necks are the meshes of a net, as it were.

³ Only once used in this sense in Homer and there it is singular.

Similar instances are *And.* 843,

τί με βρόχων εἶργεις,

Hipp. 779,¹

γυνή, κρεμαστοῖς ἐν βρόχοις ἠρτημένη.

The three following are non-Homeric:

(1). ἀρτάναι.²

Iocaste's suicide is referred to in each of the following passages from Sophocles—*Ant.* 54 :

πλεκταῖσιν ἀρτάναισι λωβᾶται βίον,

OT. 1266 :

κρεμαστὴν ἀρτάνην.

(3). ἑώραι (αἰῶραι).

OT. 1264³ :

πλεκταῖς ἑώραις ἐμπεπλεγμένην.

(4). ἀγχόλαι.⁴

Hel. 200-1 :

Λήδα δ' ἐν ἀγχόλαις

θάνατον ἔλαβεν.⁵

Hipp. 777 :

ἐν ἀγχόλαις δέσποινα, Θησέως δάμαρ.⁶

NET.

The working of analogy is apparent in such expressions as *Herc. Fur.* 729-30 ;

βρόχοισι δ' ἀρκύων δεδήσεται

ξιφηφόροισι (literally : entangled in the sword-bearing meshes of the nets, *i. e.* shall suffer the peril of the sword.) For a contrast of *ἔρκη* and *δεσμοί*, see *Soph. El.* 837 ; for that of *ἔρκη* and *βρόχοι*, compare *Eur. El.* 155.

(1). *ἔρκη*.

¹ So also *Tro.* 1012 and elsewhere.

² Occurs Aeschylus plur. 3 (true plurals) ; Sophocles sing. 1, plural 1.

³ Only here in Tragedy.

⁴ Occurs Aeschylus sing. 1 (*Eum.* 346) ; Sophocles sing. 1 (*OT.* 1374) ; Euripides sing. 5, plur. 6.

⁵ See *ib.* verse 136.

⁶ *Cf.* *ib.* verse 779—ἐν βρόχοις.

Agam. 1611 :

ιδόντα τοῦτον τῆς Δίκης ἐν ἔρκεσιν.

Aj. 59-60 :

ἐγὼ δὲ φοιτῶντ' ἄνδρα μανιάσιν νόσοις
ἄτρυνον, εἰσέβαλλον εἰς ἔρκη κακά.

Soph. El. 837-38 :

οἶδα γὰρ ἄνακτ' Ἀμφιάρεων χρυσοδέτοις ἔρκεσι
κρυφθέντα γυναικῶν (where ἔρκεσι is of a single necklace).

Eur. El. 154-5 :

δλόμενον δολίοις βρόχων
ἔρκεσιν.

Bacch. 957-8 :

καὶ μὴν δοκῶ σφᾶς ἐν λόχμαῖς ὄρνιθας ὡς
λέκτρων ἔχασθαι φιλτάτοις ἐν ἔρκεσιν.¹

(2). ἄρκυες.²

Eum. 147 :

ἐξ ἀρκύων πέπτωκεν οἴχεται θ' ὁ θήρ.

Pers. 97-98 :

φιλόφρων γὰρ παρασαίνει
βροτὸν εἰς ἄρκυας Ἄτα.³

Euripides Bacch. 451-2 :

ἐν ἄρκυσιν γὰρ ὦν
οὐκ ἔστιν οὕτως ὠκὺς ὥστε μ' ἐκφυγεῖν

Same play, verses 868-870 :

ἤνικ' ἂν φοβερὰν φύγη
θήραν ἔξω φυλακᾶς
εὐπλέκτων ὑπὲρ ἀρκύων.

Med. 1278 :

ὡς ἐγγὺς ἦδη γ' ἐσμὲν ἀρκύων ξίφους.⁴

(3). δίκτυα.⁵

Eur. plur. 3 (Or. 1315, Phoen. 263, Bacch. 1206).

¹ Cf. use of singular ib. Med. 986, and Herac. 441 :

ποῖον δὲ γαίης ἔρκος οὐκ ἀφίγμεθα.

² Occurs Aesch. sing. 2, plur. 2 (1) ; Eur. sing. 2, plur. 6.

³ Hermann thus restores the reading from the corrupt ἀρκόστατα.

⁴ Cf. further Bacch. 231, El. 965, IT. 77.

⁵ Uses—Homer sing. 1 (χ 386) ; Aesch. sing. 7 ; Soph. sing. 1, plur. 1 ;

Soph. Frag. 846, 3 :

ἐν τοῖσιν αὐτοῖς δικτύοις ἀλίσκεται.¹

Phoen. 263-4 :

ὁ καὶ δέδοικα μὴ με δικτύων ἔσω

λαβόντες οὐκ ἐκφρῶσ' ἀναίμακτον χροά.

(4). ἀγρεύματα.²

Compare Aeschylus Agamemnon 1048³ and Choephoroi 998.

6.

LETTER, WRITING-TABLET.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
γράμματα	0	0	1	5	1	2	1	13
γραφαί	0	0	2	1	1	0	6	6
ἐπιστολαί ⁴	0	0	0	4	0	4	0	11

The notion involved in γράμματα, γραφαί finds a parallel in such an expression as τὰγγεγραμμένα.⁵ Referring to the same letter in the Iphigenia among the Tauri are the following: δέλτον (727), γραφήν (762), δέλτοισιν (787), γραφάς (735), ἐπιστολάς (767), γράμματα (745), τὰγγεγραμμένα (763).

A similar free Enallage of number obtains for ὄρκος⁶ in Tragedy.

(4). δέλτοι resists the plural, but in certain instances yields.⁷ The two cases in Aeschylus and Sophocles are used in a metaphorical sense, but Euripides has the poetic plural in a literal sense.

¹ Cf. Frag. Adesp. 300 : ἐν τοῖς ἔμαντοῦ δικτύοις ἀλώσομαι.

² Aesch. sing. 2, plur. 2 ; Eur. sing. 1 (Frag. 754), plur. 2.

³ The plural in Eur. Bacch. 1241 has another meaning—*prey*.

⁴ In Aeschylus and Sophocles always equals *mandata*.

⁵ I. T. 760, 763.

⁶ Cf. *e. g.* IT. 768, ὦ ραδίοις ὄρκοισι περιβαλοῦσά με with verse 790 : τὸν δ' ὄρκον κατώμοσ' ἐμπεδώσομεν. While the plural suggests metrical convenience, it apparently conveys the notion of the stipulations in the oath.

⁷ Uses—Aesch. plur. 1 ; Soph. sing. 3, plur. 1 ; Eur. sing. 26, plur. 4 (IA. 116, 798, IT. 787, Frag. 369, 6).

Prom. 781 :

ἦν ἐγγράφου σὺ μνήμοισιν δέλτοις φρενῶν.

Soph. Frag. 540 :

θῆς δ' ἐν φρενὸς δέλτοισι τοὺς ἐμοὺς λόγους.

IT. 789 :

τάδ' ἐστὶ τᾶν δέλτοισιν¹ ἐγγεγραμμένα.

IT. 115-6 :

πέμπω σοι πρὸς ταῖς πρόσθεν
δέλτοις, ὧ Λήδας ἔρνος κτέ.

D.

The House Group.

I.

THE HOUSE.

Kummerer² concludes that δώματα, δόμοι are to be explained as being "analog dem substantivirten Neutrum plural einer Adjectivs oder Particips" ; or else they should be placed among the "quasi pluralia tantum." He continues : "So bezeichnet δῶμα, δόμος der Ableitung nach (von δέμω) zunächst das Gebaute ; wie von einem Gebäude τὰ ὑποδομημένα stehen könnte, so kann der Dichter den Plural δώματα, δόμοι gebrauchen, ohne dass die Beziehung auf die Theile des Hauses bemerkbar wäre."³

The explanation is at once ingenious and plausible, but it seems incorrect for two reasons : (1) The expression τὰ ὑποδομημένα for *house* is not to be found in Greek Literature⁴ ; if δώματα is analogous thereto, we should expect to find it actually existent. (2) The evidence at hand points to an original singular for house, and to the fact that the plural could easily have represented a combination of simple structures into a complex one.

As J. Schmidt⁵ points out, the earliest Homeric form was

¹ Cf. ib. 760 : ἐν δέλτου πτυχαῖς.

² Op. cit., Vol. II, p. 14.

³ In like manner he would explain ἄρματα (= τὰ ἤρμωσμένα), ζεύγματα (= τὰ ἐζευγμένα).

⁴ Cf. Volp, p. 42.

⁵ Op. cit., pp. 221-223.

δῶ, which was originally singular.¹ I venture to suggest that the early singular points to the time of the primitive hut of one chamber.² When first used the plural did not mean *things built*, but rather a *plurality of chambers*. When the singular was used the notion was one of unity, and when the plural occurred, the notion was one of unity in the light of its parts—chambers.

Juhl for Homer, and Spitta for Vergil attempt to explain the plural as meaning “magnum vel magnificum vel amplum aedificium, quod dicimus Palast.” But such a distinction cannot hold for the word as late as Homer, and certainly not for Tragedy or Vergil. The plural hardly does more than afford a distributive as against a collective notion, for both numbers are often applied to the same structure, as *e. g.* the palace of Odysseus.³

The cedar-chest of Alcestis⁴ was far from being a “Palast”! To Euripides the plural there is a mere convention.

An example of δῶμα⁵ in the sense of one chamber appears in Z 313-317:

¹The word is always found in the sixth foot, and in 22 of 23 places has a singular modifier as *e. g.* ἡμέτερον. In one instance (λ 501) it appears unmodified by an adjective—ἐς πατέρος δῶ. In Hesiod's Theogony 933 (χρύσεια δῶ) the plural adjective does not oppose the view taken, for it cannot be considered the reminiscence of an earlier usage. Our word is there thrown out of its formal position anyway (*i. e.* the sixth foot). This solitary use of δῶ as plural may be explained as that of an obsolete singular noun following by analogy the Homeric δώματα.

²In reference to the oriental “joint undivided family”, see Sterrett's Iliad, p. 222, where he says: “When a young man marries, he needs but one chamber (cone); as his family increases other cone-chambers are built by the side of this original cone-chamber. As each child marries, other cone-chambers are built . . . until finally the establishment of a patriarch consists of a great collection of isolated, but juxtaposed and intercommunicating chambers, each with its own cone roof with a hole at the apex for the exit of the smoke.”

³This palace is designated by δῶμος, δῶμοι, δῶμα, δώματα. οἶκος, μέγαρον, and μέγαρον!

⁴Alc. 160 f: ἐκ δ' ἐλοῦσα κεδρίνων δόμων / ἐσθῆτα.

⁵*Cf.* Lat. aedes which occurs regularly in the plural in the sense of *dwelling*, but the singular is used for *temple* (Neue, Formenlehre der Lateinischen Sprache, Vol. I, p. 675, Leipsic, 1902). The singular appears of one room in a dwelling also,—*e. g.* Plautus Asinaria 220, Aedis nobis areat. *Cf.* also the very elastic use of μέγαρον which occurs often in Homer, but never in Tragedy.

Ἔκτωρ δὲ πρὸς δώματ' Ἀλεξάνδροιο βεβήκει
καλά, τὰ ῥ' αὐτὸς ἔτευξε σὺν ἀνδρασιν οἱ τότ' ἄριστοι
ἦσαν ἐνὶ Τροίῃ ἐριβώλακι τέκτονες ἄνδρες.
οἱ οἱ ἐποίησαν θάλαμον καὶ δῶμα καὶ αὐλήν
ἐγγύθι τε Πριάμοιο καὶ Ἔκτορος ἐν πόλει ἄκρη.¹

Here a distinction is forced between the plural and singular, δώματα being the whole house, δῶμα the male apartments, θάλαμον the woman's apartments, and αὐλήν the court.

These studies show for Homer in general, however, that in speaking of the whole house, he is free to use either number of δῶμα, δόμος, the numerical difference in either case being small. The conclusion will appear inevitable that metre often dictated number, the avoidance of hiatus alone being responsible in not a few instances.

The original difference in meaning between δῶμα, δόμος and the word οἶκος is distinct.² The former are traceable to the root *dem*, while *φοικ* is identified with *vis*³ of Zend-Avesta (eine Gemeinschaft von 15 Männern und Frauen), with Latin *vicus* and Gothic *veihis*. The fine distinctions of earlier times largely disappear, however, and the roots *dem* and *voik* have produced interchangeable words.⁴

Like δῶ, οἶκος persists in the singular in Homer. The poetic plural occurs once in the *Odyssey*⁵ and in Tragedy the plural predominates. Analogy and metrical convenience serve to make a large number of words follow δόμοι and δώματα.⁶

¹ Cf. also χ 494, ψ 146.

² Cf. J. H. H. Schmidt, *op. cit.*, 508.

³ So Justi, quoted by Schmidt.

⁴ But cf. Eur. Med. 1136—1143, where οἶκοι (the household) is contrasted with δόμοι (the house). Note too στεγαί (women's apartments).

⁵ See Juhl, *op. cit.*, p. 25. Grashof, LaRoche, Nauck would emend this one instance of the poetic plural—ω 417. The mss. consistently read οἶκων.

⁶ It is important to note here the Homeric μέγαρον which does not occur in Tragedy, but in Homer is found sing. 98, plur. 204. It must have given impetus to the plural tendency of δόμος and δῶμα. The μέγαρον is properly (1) the big (μέγα) room of the Homeric house, *i. e.* the men's dining hall (δ 300); it means also (2) the women's apartments (τ 16); (3) the house-keeper's apartments up-stairs (ὑπερίων β 94); (4) a sleeping apartment

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
δόμοι	89	67	16	113	4	72	49	524
δώματα	111	137	12	45	5	15	60	149
οἴκοι	170	5	14	22	27	32	74	192

(1) δόμοι.

Aeschylus: There is no sure example of *δόμος* here in the sense of one chamber, unless such a conception be felt in the figurative use of the word in *Eum.* 515 :

ἐπειδὴ πίτνει δόμος δίκας, where the word means temple; in this meaning of the word, the plural occurs 10 to 2 in favor of the plural.

The plural means *house* in (*e.g.*) *Agam.* 1309, *Sept.* 232, *Cho.* 22, 745; means *temple* in (*e.g.*) *Agam.* 964, *Eum.* 35, 60, 185, 699; means *family* in (*e.g.*) *Sept.* 740, 879. In *Agam.* 851–52 the plural might be taken to refer to Agamemnon's private apartments :

νῦν δ' ἔς μέλαθρα καὶ δόμους ἐφεστίους
ἐλθὼν θεοῖσι πρῶτα δεξιόσομαι.

Sophocles: For the literal sense the plural is always used¹ except in *OC.* 1564 :

νεκρῶν πλάκα καὶ Στύγιον δόμον².

Twice the singular means *family, domestic conditions*—*Ant.* 584 :

οἷς ἂν σεισθῆ̄ θέοθεν δόμος,

and *OC.* 370 :

οἶα κατέσχε τὸν σὸν ἄθλιον δόμον;

(λ 374); (5) the whole house was first mentioned by the plural in *A* 396, and commonly so thereafter. But in *σ* 24 even the singular applies to the house, and in *β* 94 the plural means one chamber—*στησαμένη μέγαν ἱστὸν ἐνὶ μεγάροισιν ὕφαιεν.*

As Juhl notes (p. 26), Athenaeus is wrong in referring the plural only to the homes of heroes (*Vol. V, p. 193, C*).

¹ *E.g.* *OT.* 861, 1006; *OC.* 643; *El.* 1493; *Ant.* 392.

² In Homer the accusative singular is used of the home of Hades 11 times.

The plural has the same meaning at least 9 times.¹

The plural often means *native land, ancestral home*.² So also the singular, as in Phil. 459-60 :

ἄλλ' ἢ πετραία Σκῦρος ἐξαρκοῦσά μοι.
ἔσται τὸ λοιπὸν, ὥστε τέρπεσθαι δόμῳ.

Sophocles has δῶμα one time for *temple*,³ but never δόμος or οἶκος.

An interesting combination of δόμος and οἶκος appears in Trach. 688-690 :

Deianeira---νῦν δ', ὅτ' ἦν ἐργαστίον,
ἔχρισα μὲν κατ' οἶκον ἐν δόμοις κρυφῆ
μάλλῳ.

κατ' οἶκον is a stereotyped phrase⁴ meaning *within the house* as against *outside the gates* ; and if so taken here, δόμοις must be regarded as referring to the woman's apartments (γυναικωνίτις).⁵ Such a restricted meaning the plural has in the Odyssey.⁶

Euripides: Both numbers appear in the different meanings. Of one literal house compare Or. 179,

τὸν Ἀγαμεμόνιον ἐπὶ δόμον

with Hec. 59,

ἄγετ', ὦ παῖδες, τὴν γραῦν πρὸ δόμων.

Of one house (family), compare IA. 1030 :

μηδὲ πατρῶων δόμον αἴσχυν(ε)

and verse 930 :

οὐ πον νοσοῦντας θέλιος ὕβρισειν δόμους.

¹ E.g. El. 1070, OT. 934. El. 1359.

² E.g. OC. 784, 1408, El. 63.

³ OT. 71.

⁴ See p. 56.

⁵ Kummerer (p. 8) following Schneidewin interprets δόμοις by "von einem einzelnen Gemache." Volp (p. 44) considers κατ' οἶκον equal to "in conclavi," and ἐν δόμοις equal to "domi." οἶκος is used in Homer at least twice of one chamber—τ 18 (*i. e.* the atrium), and probably α 356, τ 514. In this regard Volp's view is not objectionable. Cf. Bekker's Charikles in the house-description—"die Zimmer, οἶκοι oder οἰκήματα"—Vol. II, p. 136.

⁶ ζ 303: ἀλλ' ὅπῳτ' ἂν σε δόμοι κεκόθωσι καὶ αὐλή. Cf. also Agam. 851 (above quoted) and the restricted meaning referred to in Euripides (following).

Of one temple compare Ion 1275 :

ἀλλ' οὔτε βωμὸς οὔτε Ἀπόλλωνος δόμος

and verse 249 :

ἐγὼ δ' ἰδοῦσα τοῦσδ' Ἀπόλλωνος δόμους.

To draw any line of distinction in meaning in Euripides is clearly out of the question. To him at least the plural is a convention¹ as such following instances show—Cyc. 129 (of the Cyclops' cave²) :

αὐτὸς δὲ Κύκλωψ ποῦ' στιν ; ἢ δόμων ἔσω.

So too verses 369–371 :

νηλῆς, ὧ τλᾶμον ὄστις

δωμάτων ἐφεστίους ξενικοὺς

ἰκτῆρας ἐκθίει δόμων.³

The plural is of a chest in Alc. 160–161 :

ἐκ δ' ἐλοῦσα κεδρίνων δόμων

ἔσθητα κόσμον τ' εὐπρεπῶς ἡσκήσατο.

Euripides probably had in mind a similar usage in Hesiod, where *δόμοισιν* is Pandora's jar.⁴

(2) *δῶματα*.

In Aeschylus the plural is commonly of singular significance.⁵ There is no certain case of *δῶμα* for one room.⁶

¹The conclusion is based also upon the statistics above and the free use of the plural even when the singular would easily serve metre.

²See also under *δῶματα*.

³Previous to this play, *ἀντρα* had been often used of one cave on the analogy of *δόμοι*, *δῶματα*. Now in turn *δόμοι*, *δῶματα* and *στέγαι* are all applied to the Cyclops' cave. Volp (p. 44) thinks *δόμοι* is here used "per iocum," but this would hardly be justifiable in verse 371.

⁴*μόνη δ' αὐτόθι Ἑλπίς ἐν ἀρρήκτοισι δόμοισιν*

ἔνδον ἔμμενε πίθου ὑπὸ χεῖλεσιν, οὔδε θύραζε ἐξέπτῃ (Works and Days, v. 96 ff.)

⁵The mss. reading of Eum. 827 f. is :

*καὶ κληῖδας οἶδα δωμάτων μόνη θεῶν,
ἐν ᾧ κεραυνὸς ἐστὶν ἐσφραγισμένος*

⁶Casaubon (followed by Hermann, Wecklein, Sidgwick and others) emends to *δῶματος*. Triclinius (followed by Schütz and Butler) change merely the relative, reading *ἐν οἷς*. Hermann says : "Nimirum non in pluribus, sed in uno conclave fulmen conclusum fuisse credibile est (Vol. II, p. 633). Wecklein objecting to *ἐν οἷς* says : "Minder wahrscheinlich und passend hat Triclinios nachher *ἐν οἷς* geschrieben. Denn der Begriff

Both numbers appear in the meaning of *household, family*, as in Agam. 1468 :

δαῖμον, ὃς ἐμπίτνεις δώμασι,

Frag. 156, 2 :

ὅταν κακῶσαι δῶμα παμπήδην θέλη.

For *temple* the singular appears once (Eum. 242) and the plural twice (Eum. 178, Supp. 291).

Sophocles : Here too the plural regularly refers to one structure.¹

In the sense of *family*, OT. 1226 :

εἶπερ ἔτι τῶν Λαβδακιδείων ἐντρέπεσθε δωμάτων.

In verse 71 of the same play the plural is applied to the temple of Phoebus, while in verse 29 the singular is collective in the sense of *Thebes*—δῶμα Καδμείων.

In El. 110 the singular is used of the home of Hades.²

Euripides :

The same observations in general apply to Euripides as those concerning Aeschylus and Sophocles. The notion of *house* as a collection of rooms stands out clearly enough, apparently, in Herc. Fur. 955 :

ὃ δ' εἶρπ' ἄνω τε καὶ κάτω κατὰ στέγας
μέσον δ' ἐς ἀνδρῶν' εἰσπεσὼν Νίσου πόλιν
ἤκειν ἔφασκε, δωμάτων εἴσω βεβίως.

So also Alc. 546 :

ἡγοῦ σύ, τῶνδε δωμάτων (rooms) ἐξωπίους
ξενῶνας οἶξας.

Like δόμοι, δώματα is used of the Cyclops' cave in Cyc. 370.³

(3) οἴκοι.

'Gemach' ist besser als der Begriff 'Haus'. The Homeric use of δῶμα (chamber) may justify the singular relative here, the construction being κατὰ σύνεσιν. The remarks of Hermann and Wecklein only re-enforce belief in such a probability.

¹ E.g. OT. 531, 925, 951, 1395.

² Cf. O 251—δῶμα Ἰδαίου : in this connection the plural does not appear in Homer, but often both δόμος and δόμοι.

³ See under δόμοι above.

Aeschylus¹: οἶκοι is largely confined to the Oresteia. The singular shares freely with the two meanings of *house* (literal), and *family* (as e.g. in the expression "House of the Hohenzolern"); the plural too is used in both senses.²

Agam. 961 has been a source of trouble to some commentators³:

οἶκος δ' ὑπάρχει τῶνδε σὺν θεοῖς ἀναξ' ἔχειν.

οἶκος in the meaning of a *storage-room*, if so taken, is easily transferred to the *store-supply* itself. In Eum. 459 the singular appears in the meaning of *native-land*.

Sophocles has both numbers in the sense of *family*⁴ as well as that of *house*⁵; also in the sense of *native-land*.⁶ Neither here nor in Aeschylus does it ever have the meaning of temple.

The phrase κατ' οἶκον appears nine times with the force of *intus*,⁷ and twice with the meaning of *domi, in patria*.⁸

Sophocles does not assume to use the plural of a *cave* as does Euripides. The metre would not oppose οἶκους in Phil. 159. Euripides alone applies the word to a *temple*—Ion 458, Πύθιον οἶκον. He has it also as an equivalent of ἀντρον in Cyc. 525,

θεὸς δ' ἐν ἀσκάῳ πῶς γέγηθ' οἶκους ἔχων;

Similarly Cyc. 597, χῶρει ἐς οἶκους.

(4) μέλαθρα⁹ first meant *cross-beam*, then *roof*. Already in Homer it had the wider sense of *dwelling*.⁰

¹For οἶκοι meaning one chamber in Homer, see under δόμοι.

²The singular occurs—Agam. 18, 37, 136, 732, 867, 961, 1532; Cho. 579; Eum. 459, 751, 895; Prom. 387, Sept. 190, Frag. 192; plural—Agam. 35, 156, 237, 344, 427, 761, 1481, 1524, 1554, Cho. 76, 719, 765, 862, 934, Eum. 239, 417, 452, 1044, Pers. 230, 524, 833, 862.

³Porson, Dindorf, Bloomfield and others emend to οἶκοις, but Hermann, Verrall, Sidgwick retain mss. reading.

⁴Cf. Frag. 856 (sing.) with Ant. 594 (plur.).

⁵Cf. Trach. 1066, OT. 1491 (sing.) with El. 1309, O T. 112 (plur.).

⁶Sing. 7, plur. 12. The usual phrases are ἐς οἶκον (Phil. 240), ἐς οἶκους (ib. 311), πρὸς οἶκον (ib. 488), πρὸς οἶκους (ib. 1368).

⁷El. 929, 1147, 1473; OC. 343; Trach. 531, 689, 934.

⁸Aj. 1021, Phil. 469.

⁹Uses: Homer sing. 7; Aesch. sing. 1, plur. 11 (Agam. 116, 518, 770, 851, 957, 1333, 1575, Cho. 343, 789, 1069, Frag. 386); Soph. sing. 1, plur. 4 (Phil. 147, 1428, Ant. 117, El. 1268); Eur. sing. 16, plur. 76.

¹⁰I 640: αἰδεσθαι δὲ μέλαθρον. But Witte cites a case of the plural, Pindar Pyth. V, 40 (op. cit., p. 25).

Aeschylus :

Here it is always of a literal dwelling and in the plural, except Agam. 1434 where the sense is figurative ;

οὐ μοι φόβον μέλαθρον¹ ἐλπὶς ἐμπατεῖ.

Even the plural is apparently restricted in its meaning, sometimes, to that of *hall*, *apartments*, as *e.g.* in Agam. 851, εἰς μέλαθρα καὶ δόμους ἐφεστίους and verse 957, εἰμ' ἐς δόμων μέλαθρα.

Sophocles :

Both numbers appear in the sense of *cave*.

Compare Phil. 1453 :

χαῖρ', ὦ μέλαθρον ξύμφρουρον ἐμοί

and verses 146—147 :

ὅποταν δὲ μόλη
δεινὸς ὀδίτης τῶνδ' ἐκ μελάθρων.

Euripides :

The word appears twice of the Cyclops' cave.²

(5) στῆλαι.³

Aeschylus⁴ :

The plural is usually synonymous with *δῶματα*, which it follows by analogy. The plurals in Eum. 56, and Prom. 709—*gypsy wagon-homes*—are true ones.

The singular occurs of one chamber in Frag. 124, 2—ἐν ἀνδρείᾳ στῆγῃ.

Sophocles :

The stereotyped phrase *κατὰ στῆγας* is common⁵ (compare *κατ' οἶκον*).

¹ Weil needlessly emends to plural. Wecklein brackets 1435—1438.

²Cyc. 491, 511. Where the plural is used for a cave, it is always genitive. The genitive singular of the word is avoided both in Homer and Tragedy, occurring but once in the latter—Euripides.

³The neuter noun *στῆγος* (tectum) is non-Homeric, but occurs in Tragedy, Aesch. 2, Soph. 3, Eur. 8. Strangely it invariably resists analogical influence in favor of the plural and remains singular.

⁴Occurs here sing. 6, plur. 4; Soph. sing. 21, plur. 10; in Eur. common in both numbers, being plural for singular 36 times (see Kummerer, p. 8).

⁵OT. 637, OC. 339, El. 282, 1308, Phil. 1262.

The singular clearly means one room in OT. 1262 :

ἐκ δὲ πυθμένων

ἔκλινε κοῖλα κληῖθρα κάμπιπτει στέγη·

The singular¹ is twice used of Philoctetes' cave and the plural once (Phil. 286, 1262 respectively).

Euripides :

Both plural and singular are used of the Cyclops' cave.²

Even in the plural the word seems to mean one chamber, Med.

1142-3³ :

ἐγὼ δὲ καὶ τὸς ἡδονῆς ὕπο

στέγας γυναικῶν σὺν τέκνοις ἅμ' ἐσπόμην.

(6) ὄροφοι⁴ naturally follows στέγας in plural uses.

Aeschylus Supp. 647-8 :

τὸν οὖτις ἂν δόμος ἔχων

ἐπ' ὀρόφων μαιίνοντα.

Compare the two following from Euripides—Ion 1143 : *πρῶτον μὲν ὀρόφῳ πτέρυγα περιβάλλει πέπλων (the roof-tree of the tent)* and verses 89-90 :

σμύρνης δ' ἀνύδρου καπνὸς εἰς ὀρόφους (*i.e.* ναόν)

Φοῖβον πέτεται.

(7) Πέργαμα⁵ (*arces*).

Aeschylus Prom. 955-56 :

νέον νέοι κρατεῖτε καὶ δοκεῖτε δὴ

ναίειν ἀπενθῆ πέργαμ(α).⁶

Phil. 346-47 :

ὡς οὐ θέμις γίγνοιτ', ἐπεὶ κατέφθιτο

πατήρ ἐμός, τὰ πέργαμ' ἄλλον ἢ μ' ἐλεῖν.

¹ The singular means *grave* Ant. 888, and *dungeon* El. 282.

² Cf. Cyc. 91 (sing.) and ib. 29 (plur.), So too the plural in IT. 263.

³ So also Med. 1164, but cf. ib. 1180 for the singular.

⁴ Occurs in Homer only Ω 451, where it is a collective singular of *reeds for thatching*; Aesch. plur. 1; Soph. sing. 1; Eur. sing. 1, plur. 1.

⁵ Homer sing. 3 (masc. forms); Aesch. plur. 1; Soph. plur. 4; Eur. only plural, except Tro. 1065, IA. 773. Cf. Herod. VII, 43 : τὸ Πριάμον Πέργαμον.

⁶ According to Servius (note, Vergil Aeneid II 556) we would have here a true plural : "propter Pergama quae altissima fuerunt, ex quibus omnia alta aedificia pergama vocantur sicut Aeschylus dicit". (Cf. Ebeling Lex. Soph.).

In Euripides also the plural is not infrequently used of one citadel,¹ and there as elsewhere is probably poetic.

2.

THE TEMPLE.

Analogous to the above are the frequent poetic uses of the plural for *temple*. As has already been seen the words above are often used for a temple in both numbers.² The plural usage is naturally extended to words whose regular meaning is temple. In Homer, however, no such influence was effective.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
<i>ἀνάκτορα</i> (Lit. king's dwelling)	0	0	0	0	1 ³	0	2 ³	13 ³
<i>ναοί (νηοί)</i>	12	1 ⁴	0	0	2	4 ⁵	Passim ⁶	

The adjectival substantives *χρηστήρια* and *μαντεία* which occur in the sense of *temple, shrine* are for convenience listed here.

(3) *χρηστήρια* is non-Homeric, and outside of Euripides (*i.e.* in Aeschylus and Sophocles⁷) is found only in the plural.

Aeschylus Eum. 194-195 :

οὐ χρηστηρίους
ἐν τοῖσδε πηλοῖσι τριβεσθαι μύσος.

¹ As And. 292, Hel. 384, IA. 589, 762, 1576, Tro. 598, 851, 1295, 1325, Or. 1388, Phoen. 1098.

² Aeschylus (*e.g.*) does not have *ἀνάκτορα* or *ναοί* at all, but generally employs *δῶμος* or *δῶμοι* instead.

³ Frag. 690,4 ; ἡ τῆς ἀνάγκης
οὐδὲν ἐμβριθέστερον, ὑφ' ἧς τὸ κρυφθὲν
ἐφανεῖς ἀνάκτορον. But Wecklein is apparently right in reading ἀνακτόρων.

⁴ Sing. And. 43, Tro. 330; plur. And. 117, 380, 1111, 1157, Ion 55, 1224, IT. 41, 66, 635, Rhes. 516, Supp. 88, Tro. 15, 85.

⁵ True plurals.

⁶ Some instances of the plural of one temple are IT. 34, 88, 129, 138, 406, 460, 1215, 1227, Supp. 2, Ion 97, 111, 115, 178, 314, 498, 555, 683, 1366, 1384, El. 7.

⁷ Aesch. 4 (Sept. 230, 450—of victims; Eum. 194, Sept. 748—of a temple); Soph. 3 (Aj. 220—of victims; OC. 604, 1331—of a temple); Eur. sing. 5, plur. 11 (as in Ion 38, 299, 409. IT. 1261, And. 1111).

Ion 299 :

σὺν ἀνδρὶ δ' ἦκεῖς ἢ μόνῃ χρηστήρια ;

With this compare Med. 667 :

Φοῖβον παλαιὸν ἐκλιπὼν χρηστήριον.¹

(4) *μαντεία* means (1) oracular response, (2) seat of an oracle : in the former sense is the lone Homeric use (μ 272) which is plural.

Aeschylus² Prom. 831 (of one shrine) :

μαντεία θᾶκός τ' ἐστὶ θεσπρωτοῦ Διός.

Ion 42 :

προφήτης ἐσβαίνουσα μαντεῖον θεοῦ,

with which compare verse 66 :

ἦκουσι πρὸς μαντεῖ' Ἀπόλλωνος τάδε.

3.

TENT, CHAMBER, CAVE, LAIR.

The leading words in this group are three : *κλισίαι*, *θάλαμοι*, *ἄντρα*.³ The plural of the first often occurs for the singular in Homer.⁴ This is true once of *θάλαμοι*, but *ἄντρα* is a singular only in Homer. As will be seen there is a strong movement toward the plural in Tragedy—in the case of these as well as numerous others subjected to analogical influence.

(a) Tent.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
<i>κλισίαι</i>	66	54	1	0	1	1	1	3
<i>σκηναί</i>	0	0	0	2	2	3	4	10
<i>σκηνώματα</i>	0	0	0	1 ⁵	0	0	1	3

¹ Other singulars : Ion 512, 1336.

² Sing. 1 (Eum, 4—oracular seat), plur. 2 ; but in Sophocles sing. 2 in sense of oracular seat—El. 33, OT. 243.

³ See Ebeling Lex. Hom., p. 824.

⁴ The Homeric figures for the three words mentioned are as follows :
κλισίαι—Sing. 66, plur. 54.
θάλαμοι—Sing. 64, plur. 7,
ἄντρα—Sing. 12, plur. 0.

⁵ The form here is *σκηνήματα*.

(1) κλισίαι.

Aj. 191-192¹:

μη μή μ' ἄναξ, ἔθ' ὧδ' ἐφάλοισ κλισίαις

ἄμμ' ἔχων κακὰν φάτιν ἄρη.

Euripides has no poetic plural of κλισίαι in this sense, but in another sense it occurs.²

(2) σκηναί.³

In all the five uses here—both singular and plural, the tent of Ajax is referred to.

As for Euripides, compare the singular of Hec. 53, Rhés. 45, with the plural of Tro. 139, 176: in every case the reference is to Agamemnon's tent.⁴

(3) σκηνώματα.

The plurals of Cyc. 324 and Ion 1133 are singular in meaning.

(b) Chamber, apartment.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
θάλαμοι	64	7	0	2	4	1 ^b	7	31
ἐδώλια	0	0	0	2	0	3	0	2
αὐλαί	45	0	1	0	3	4	13	1 ⁵
ἀνδρῶνες	0	0	0	2	0	0	0	0
παρθενῶνες	0	0	0	1	0	0	0	8
ξενῶνες	0	0	0	0	0	0	0	2
νυμφεῖα	0	0	0	0	2	3	0	0
εἰρκταί	0	0	0	0	0	0	0	2

¹ Cf. the sing. ib. 1407.

² E.g. Alc. 993-94, where the original force appears (κλίνω):

γενναϊστάταν δὲ πασῶν
ἐξεύξω κλισίαις ἄκοιτιν.

³ Cf. Eur. IA. 1, where δόμων equals σκηνῆς.

⁴ Similarly the plurals of Ion 982, 1129.

⁵ True plural.

(1) *θάλαμοι*.¹

In Aeschylus the plurals are probably true ones²; so also in Sophocles.³

In Euripides the plural is more often poetic than not⁴, being used in particular of a bridal chamber. The same bridal bower is referred to by the singular and the plural—

Alc. 175 : *κάπειτα θάλαμον εισπεσοῦσα καὶ λέχος.*

Verses 186–188 : *στείχει προνωπῆς ἐκπεσοῦσα δεμνίων
καὶ πολλὰ θαλάμων⁵ ἐξιούσ' ἐπεστράφη
κᾶρρῳεν αὐτὴν αὐθις εἰς κοίτην πάλιν.*

(2) *ἐδώλια*.⁶

Only the plural appears in Tragedy.

In Aeschylus the word always equals *θάλαμοι*.

Soph. El. 1391–3 deserves mention :

*παράγεται γὰρ ἐνέρων
δολιόπους ἀρωγὸς εἴσω στέγας
ἀρχαῖόπλουτα πατρὸς εἰς ἐδώλια,*

where *ἐδώλια* is best taken, probably, as meaning an inner apartment and not as synonymous with *στέγας*.

Euripides has the word only in the meaning of a *quarter-deck*.⁷

(3) *αὐλαί*.⁸

¹ Poetic plural ψ 41–42 :

ἡμεῖς δὲ μυχῷ θαλάμων εὐπήκτων/ἡμεῖθ' ἀτυζόμεναι. But in Z 248 the plural is equivalent to *δώματα*.

² Eum. 1004, Pers, 624.

³ In Ant. 804 *θάλαμον* equals *τύμβον*.

⁴ E.g. And. 104, 109, 112, IT. 209 Hipp. 182, Tro. 854, Bacch. 95, 1370, Hel. 1354, Hec. 919, Med. 141, Phoen. 1541.

⁵ Paley and others retain *θάλαμον*. but Euripidean usage strengthens the view of Nauck and others who read *θαλάμων*.

⁶ Occurs Sept. 455, Cho. 71; Soph. El. 1398, Aj. 1277, Soph. Frag. 141 (the last two being true plurals); Cyc. 238, Hel. 1571.

⁷ Hel. 1571 : *'Ἐλένη καθέξεται' ἐν μέσοις ἐδωλίοις*, i.e. the raised quarter-deck at the stern of the vessel. See Jebb's discussion of this point in note to Soph. Aj., p. 237. Stephanus' Thesaurus quotes Pollux thus on *ἐδώλιον* : *“πρωρατικὸν ἐφ' οὗ κἀθηνται.”* But in Herod. I, 24, Arion and the officers are on the *ἐδώλια* at the stern.

⁸ In Aesch. but once and singular—*Διὸς αὐλήν* (Prom. 122; just as in Homer. δ 74—*Ζητὸς αὐλή*).

Sophocles :

As for Phil. 153, the chorus are not yet aware of Philoctetes' cave-dwelling and the plural may not be called singular in meaning. The plural has an indefinite force in Ant. 785 :

ἐν τ'ἀγρονόμοις αὐλαῖς ("in pastoral wilds"). Elsewhere the plural is of one chamber—

Trach. 901-02 :

καὶ παῖδ' ἐν αὐλαῖς εἶδε κοῖλα δέμνια
στόρνυντα (the single αὐλή).

Ant. 944-46 :

ἔτλα καὶ Δανάας οὐράνιον φῶς
ἀλλάξαι δέμας ἐν χαλκοδέτοις αὐλαῖς.¹
κρηπτομένα δ' ἐν τυμβήρει θαλάμῳ κατεζεύχθη.

The poetic plural does not occur in Euripides.

(4) ἀνδρῶνες.

Agam. 242-244 ch. :

ἐπεὶ πολλάκις
πατρὸς κατ' ἀνδρῶνας εὐτραπέζους
ἔμελψεν (the dining room).

Cho. 712 :

ἀγ' αὐτὸν εἰς ἀνδρῶνας εὐξένους δόμων (the guest-chamber).

(5) παρθενῶνες.

Prom. 645-46 of Io's room) :

αἰὲ γὰρ ὄψεις ἔννευχοι πωλεύμεναι
εἰς παρθενῶνας τοὺς ἐμούς παρηγόρουν κτέ.

Phoen. 193-4 :

Παι.—ὦ τέκνον, εἴσβα δῶμα καὶ κατὰ στέγας
ἐν παρθενῶσι μίμνε σοῖς (Antigone's room).

Similarly IA. 1174-5 :

Κλυτ.—ὄταν θρόνους τῆσδ' εἰσίδω πάντας κενούς,
κενούς δὲ παρθενῶνας (Iphigenia's room).

¹ Described by Horace (Car. III, 6) as *turris aenea*. "Pherecydes (ap. Schol. Apoll. Rhod. 4, 1091) refers to it as a brazen chamber (θάλαμον χαλκοῦν) made underground in the court-yard (αὐλή) of his house" (Jebb, note s. v., p. 170).

Orestes speaks to Iphigenia of the spear hid in her room in Iphigenia among the Tauri 826 :

(λόγχην) ἐν παρθενῶσι τοῖσι σοῖς κεκρυμμένην.

(6) ξενῶνες.¹

The plural most likely refers to but one chamber² in Alc. 543 :

χωρὶς ξενῶνές εἰσιν οἱ σ'εἰσάξομεν

and verses 546-7 :

ἡγοῦ σύ, τῶνδε δωμαίων ἐξωπίους

ξενῶνας οἷξας.

(7) νυμφεῖα³ has the meaning of bridal-chamber in Trach. 920, while the singular means the same in Ant. 891, 1205.

(8) εἰρκταί.⁴

The two plurals occurring in Tragedy are poetic—Bacch. 497 :

εἰρκταῖσι τ' ἔνδον σῶμα σὸν φυλάξομεν

and verse 549 of the same play :

βρόμιον σκοτίασι κρυπτὸν εἰρκταῖς.

(c) Cave, lair.

Influence in favor of the plural did not affect the words of the following table till after Homer.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
ἄντρα	12	0	2	4	1	5	11	27
αὔλια	0	0	0	0	3	1	1	2
θαλάμαι	1	0	0	0	0	0	0	3
σηκοί ⁵	1	5	0	0	1	0	5	1

¹ Cf. Paley on Alc. 546, p. 272.

² So Kummerer, op. cit., p. 9 : he, following Vitruvius, mentions ξενῶνες as comprehending "triclinia et cubicula commoda."

³ See νυμφεῖα under "Abstracts."

⁴ Meaning *prison*. Cf. ἔρκη p. 88, to which the plural may be analogous.

⁵ The meaning and use of σηκοί in Attic Prose (cf. Speech of Lysias Περὶ τοῦ σηκοῦ) indicates that the plural here is on the analogy of ἄντρα, θαλάμαι and the like. In Homer it means *pen, fold*.

(1) ἄντρα.

In Aeschylus there appears to be no sure case of the plural for the singular, for example—

Prom. 133-134 :

κτύπον γὰρ ἀχὼ χάλυβος διήξεν ἄντρων / μυχόν.¹

Verse 453 : ἄντρων ἐν μυχοῖς¹ ἀηλίοις.

Sophocles² :

The notion is singular in two instances—

Phil. 1263 :

τίς αὖ παρ' ἄντροις θόροβος ἴσταται βοῆς ;

OC. 1569-71 :

ταῖσι πολυξένοις

εὐνάσθαι κνυζέισθαι τ' ἐξ ἄντρων.³

λόγος αἰὲν ἔχει.

Euripides⁴ :

Here the plural regularly applies to but one cave. The cave of the Cyclops is designated by the singular 3 times, by the plural 14 times ; while the cave in Ion is mentioned in the singular 6 times, plural 3 times. Such a discrepancy in ratio for the two plays affords room for conjecture as to whether the nature of the two caves mentioned, or the difference in the date of the composition of the Ion and Cyclops, could have had any bearing on the result.

(2) αὐλία.⁵

¹ But note the Enallage of number in *μυχός*. See also *ib.* 301, 352. The plural may suggest the various recesses.

² Occurs sing. Phil. 27 ; plur. Aj. 413, Phil. 1263, Ant. 883, OT. 477, OC. 1571, Frag. 580—where Ellendt rightly says : “ ἐν ἄντροις pro ἐν ἀστροις certi Bergki emendatio.”

³ Cf. Vergil's Aeneid VI, 417-418.:

Cerberus haec ingens latratu regna trifauci

Personat adverso recubans immanis in antro.

⁴ Sing : Cyc. 87, 426, 480, Ion 17, 892, 937, 949, 958, 1494, Hel. 424, 607 ; Plur. : And. 1224, Bacch. 123, Cyc. 22, 35, 47, 82, 100, 118, 191, 206, 224, 252, 255, 288, 375, 516, Hel. 475, 486, 573, Ion 288, 502, 1400, IA. 1082, IT. 107, Phoen. 239, Rhés. 970, Frag. 421.

⁵ The singular appears Hom. Hym. Merc. 103—“ cottage.”

Sophocles has *αῦλια* only in *Philoctetes* where in each case it refers to *Philoctetes'* cave¹—

Verses 1149–50 :

φυγᾶ μ' οὐκέτ' ἀπ' αὐλίων
πελάτε.²

In *Euripides* both numbers occur of the *Cyclops*, as the following in the *Cyclops* show—

Verses 345–46 :

ἀλλ' ἔρπετ' εἶσω, τῷ κατ' αὐλίον³ θεῷ
ἴν' ἀμφὶ βωμὸν στάντες εὐωχῆτέ με,

and verse 593 :

δαλὸς δ' ἔσθωθεν αὐλίων ὠθεῖ καπνόν.

(3) *θαλάμαι*.⁴

Euripides has the plural for the cave of *Trophonius*—*Ion* 392–394 :

εἰσορῶ γὰρ εὐγενῆ πόσιν
Ἰοῦθον πέλας δὴ τόνδε τὰς *Τροφωνίου*
λιπόντα *θαλάμας* κτέ.

Phoen. 931–2 (the dragon's den) :

δεῖ τόνδε *θαλάμεις*, οὐ δράκων ὁ γηγενῆς
ἐγένετο *Δίρκης* ναμάτων ἐπίσκοπος.

Eur. Supp. 980 (of a grave) :

καὶ μὴν *θαλάμας* τάσδ' εἰσορῶ δὴ
Καπανέως.

(4) *σηκοί*.⁵

In *Euripides* both the singular (*Phoen.* 1009, of a dragon's lair) and the plural occur in the sense of *θαλάμαι*.

¹ Sing. *ib.* 19, 954, 1087 ; plur. *ib.* 1149.

² Jebb emends the mss. to read thus :

μηκέτ' ἀπ' αὐλίων φυγᾶ

πηδάτε, in which case *αὐλίων* of course is *lair*s of *beasts*, a true plural. While *πελάτε* is strange here, it is not impossible ; and if the mss. be followed, *αὐλίων* is best taken as above suggested.

³ Cf. the common phrase *κατ' οἶκον*.

⁴ Homer *ε* 432 *θαλάμης*.

⁵ The singular in *Phil.* 1328—"shrine."

Ion 300 (of the cave of Trophonius):

σηκοῖς δ' ἐνοστρέφει Τροφωνίων.

When the meaning is that of a sacred enclosure, even when referring to a *city*, *city-walls*, the singular is used.¹ Kummerer's suggestion, therefore, that the one plural here is on the analogy of *τείχη*, *πύργοι* cannot be right; rather *ναοί* or *ἄντρα*.

4.

THRONE, SEAT.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
θρόνοι	34	19	6	14	1	17	6	15
θῶκοι ²	4	2 ²	2	1	1	1	1	8
ἔδραι	5	7 ³	6	9	15	4	26	21
ἔδρανα	0	0	0	3	0	4	1	1

(1) θρόνοι.⁴

In Homer the sense is always literal and the plural is nowhere to be found for the singular.⁵

As for Tragedy, the earlier uses of the plural in an apparently singular meaning involve, I believe, a concept which is really plural, just as in the case of *σκῆπτρα*.⁶ The following studies seem to prove this a general principle. If Euripides uses the plural of one ordinary seat, it may be said that this is not the only instance where with him convention has superseded precedent or logic.

¹ See Supp. 30, Bacch. 11, Rhes. 591, Phoen. 1751.

² Homer—θῶκος, θῶκος.

³ True plurals.

⁴ In origin, of literal sense: √ dhra—support; hence θρόνος—seat, chair; then "sella excelsior et honoratior."

⁵ E.g. Ξ 238 (notice δῶρα):

δῶρα δέ τοι δώσω καλὸν θρόνον, ἀφθιτον αἰεὶ.

⁶ See pp. 37-39.

Aeschylus :

In the singular here the word has its literal sense except in Agam. 982 where the meaning is figurative¹ :

θάρσος εὐπειθὲς ἕξει φρενὸς φίλον θρόνον,

as also Sept. 409-10 :

μάλ' εὐγενῆ τε καὶ τὸν Αἰσχύνης θρόνον
τιμῶντα.

In Supp. 208 the Coryphaeus is speaking for the whole chorus :

θέλομι' ἂν ἦδη σοὶ πέλας θρόνους ἔχειν.

The following citations serve to show that the plural is not merely the throne but has a much fuller concept,—it connotes the prerogatives, rights, privileges of the royal office ; the abstract notion in fact is paramount.

Prom. 767 :

ἢ πρὸς δάμαρτος ἐξίσταται θρόνων² ;

also verses 909-10 :

ὅς αὐτὸν ἐκ τυραννίδος
θρόνων τ' αἴστον ἐκβαλεῖ.

and verse 912 :

ἦν (Ἄρά) ἐκπίπτων ἡρᾶτο δηναίων θρόνων.

Pers. 774-5 :

πέμπτος δὲ Μάρδης ἦρξεν, αἰσχύνῃ πάτρα
θρόνοισί τ' ἀρχαίοισι.

Cho. 572 :

κάκεινον ἐν θρόνοισιν εὐρήσω πατρός,

also verse 975 :

σεμνοὶ μὲν ἦσαν ἐν θρόνοισι τόθ' ἡμενοὶ (of Aegisthus and Clytemnestra³).

Eum. 18 :

ἕξει τέταρτον τοῖσδε μάντιν ἐν θρόνοισι.

¹This force of the word is to be distinguished from that where the plural is used.

²Cf. ib. 757 : ἢ γὰρ ποτ' ἔστιν ἐκπεσεῖν ἀρχῆς Δία.

³The idea here is particularly that of *authority usurped* rather than one of "sitting in the seats" as it is usually translated: ἡμένων would seem more natural, if such were the thought.

Verse 29 :

ἔπειτα μάντις ἐν θρόνοις καθιζάνω.

Verses 46-47 :

πρόσθεν δέ τ' ἀνδρὸς τοῦδε θανμαστὸς λόχος
εὔδει γυναικῶν ἐν θρόνοισιν ἡμενος.²

Verse 511 :

ὦ Δίκα, ὦ θρόνοι τ' Ἐρινύων,

Verse 616 :

οὐπώποτ' εἶπον μαντικοῖσιν ἐν θρόνοις.

Especially noteworthy is Supp. 374-75 :

μονοσκήπτροισι δ' ἐν θρόνοις¹ χρέος
πάν ἐπικραίνεις.

Sophocles³ :

The above observation applies in general to Sophocles also.

Ant. 165-6 :

τοῦτο μὲν τὰ Λαίῳ
σέβοντος εἰδὼς εὖ θρόνων αἰεὶ κράτη.

Verse 173 :

ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω.

OC. 237 :

τῆσδ' (γῆς), ἧς ἐγὼ κράτη τε καὶ θρόνους νέμω.

Verses 1267-68 :

ἀλλ' ἔστι γὰρ καὶ Ζηνὶ σύνθακος θρόνων
Αἰδῶς ἐπ' ἔργοις πᾶσι.⁴

Verses 1293-4 :

τοῖς σοῖς πανάρχοις οὐνεκ' ἐνθακεῖν θρόνοις
γονῆ πεφυκὼς ἡξίουν γεραίτερος.

Trach. 362-63 :

ἐπεστρατεύει πατρίδα τὴν ταύτης, ἐν ἧ
τὸν Εὐρυτον τόνδ' εἶπε δεσπόζειν θρόνων.

¹ Cf. And. 699 :

σεμνοὶ δ' ἐν ἀρχαῖς ἡμενοὶ κατὰ πτόλιν,

and also ib. Or. 897.

² Note that ἐν θρόνοις comprises half the uses in Aeschylus.

³ The only singular is OT. 161, where the word is best taken as meaning the chair of Artemis' statue :

Ἄρτεμιν ἃ κυκλόεντ' ἀγορᾶς θρόνον εὐκλέα θέσσει.

⁴ Cf. ib. 1382 and Ant. 796-97 : τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς | θεσμῶν.

OC. 367-68 :

πρὶν μὲν γὰρ αὐτοῖς ἦν ἔρωσ Κρέοντί τε
θρόνους ἔασθαι μηδὲ χραίνεσθαι πόλιν.

Verse 375 :

τὸν πρόσθε γεννηθέντα Πολυνείκη θρόνων ἀποστερίσκει.

Verse 1380-81 ;

τοιγὰρ τὸ σὸν θάκημα καὶ τοὺς σοὺς θρόνους
κρατοῦσιν—

where the word seems to pass entirely into the abstract, in contrast with *θάκημα*¹—the seat.

OT. 399-400 :

δοκῶν θρόνοις

παραστατήσιν τοῖς Κρεοντείοις πέλας,—

where the meaning must be more than literal. *Tiresias thinks to have a controlling hand in the new administration*, is the idea. *θρόνοι* occurs here three times in close connection with *σκήπτρα*.

OC. 425-6 :

ὡς οὐτ' ἂν ὅς νῦν σκήπτρα καὶ θρόνους ἔχει
μείνειεν,

Verses 448-49 :

τὼ δ' ἄντι τοῦ φύσαντος εἰλέσθην θρόνους
καὶ σκήπτρα κραίνειν καὶ τυραννεύειν χθονός,

Verse 1354 :

ὅς γ', ὦ κάκιστε, σκήπτρα καὶ θρόνους ἔχων.

In two instances, however, the literal idea is strong where the plural is found (but see remarks under head of Metre)—

El. 267-269 :

ὅταν θρόνοις Αἴγισθον ἐνθακοῦντ' ἴδω,
τοῖσιν πατρώοις, εἰσίδω δ' ἐσθήματα
φοροῦντ' ἐκείνῳ ταῦτ' αὐτὰ κτέ.

Soph. Frag. 144 :

σὸν δ' ἐν θρόνοισι γραμμάτων πτυχὰς ἔχων
νέμ' εἴ τις οὐ πάρεστιν ὅς ξυνώμοσεν.

¹ However, *θάκημα* may mean *supplication* here.

There is a sense of vagueness in the plural when applied to the throne of Zeus, such as is noted in similar uses of *ἔδραι* and *ἔδρανα*¹—

Ant. 1040-41 :

οὐδ' εἰ θέλονσ' οἱ Ζητὸς αἰετοὶ βορὰν
φέρειν νιν ἀρπάζοντες εἰς Διὸς θρόνους,

that is, the *sky-throne* of Zeus, symbolical of his manifold powers (*κράτη*), which comprehend all those of lesser potentates. Similarly those of an Agamemnon or an Oedipus embrace the chief command over various subordinate rulers.

Euripides² :

Similar to the common uses of Aeschylus and Sophocles are those of the Phoen. 74-75 :

ἐπεὶ δ' ἐπὶ ζυγοῖς
καθέζετ' ἀρχῆς, οὐ μεθίσταται θρόνων

and Herc. Fur. 166-67 :

οἶδα γὰρ κατακτανὸν
Κρέοντα πατέρα τῆσδε καὶ θρόνους ἔχων.

The abstract notion is not absent even in Ion 1571-73 :

χώρει, Κρέουσα, κείς θρόνους τυραννικούς
ἴδρυσον,

and verse 1618 :

εἰς θρόνους δ' ἴζον παλαιούς κτέ.

Euripides has the singular twice³ for the oracular throne of Apollo at Delphi, but the meaning is literal.

Only in Cyc. 579 is the singular used of the throne of Zeus :

τοῦ Διὸς τε τὸν θρόνον⁴ / λεύσσω.

In the four citations following, *divine-thrones* are referred to by the plural, and in each case the notion is concrete—

¹ E.g. Cf. Prom. 389 : ἡ τῷ νέον θακοῦντι παγκρατεῖς ἔδρας, and also Aesch. Supp. 102—where Zeus works his will ἐδράνων ἐφ' ἀγνῶν.

² Sing. El. 315, I T. 1254, 1282, Herac. 754, Cyc. 574, Frag. 640, 2 ; plur. : Alc. 946, Hel. 241, Herc. Fur. 167, 1127, Ion 1572, 1618. I A. 1174, I T. 1271, Med. 1163, 1170, 1190, Or. 1408, Phoen. 75, Rhes. 269, Tro. 836.

³ I T. 1254, 1282.

⁴ Perhaps the Cyclops in his drunken ecstasy saw a throne—to him ever so real and literal !

IT. 1270-1 :

ταχύτους (Φοίβος) δ' ἔς Ὀλυμπον ὄρμαθεις ἀναξ
χέρα παιδὸν ἔλιξ' ἐκ Διὸς θρόνων.¹

Tro. 835-37 :

οὐ δὲ πρόσωπα νεα-
ρὰ χάρισι παρὰ Διὸς θρόνοις
καλλιγάλανα τρέφεις.

Hel. 241-43 :

ἅ δὲ χρυσεῖς θρόνοις
Διὸς ὑπαγκάλισμα σεμνὸν Ἥρα
τὸν ὠκύπουν ἐπεμψε Μαίαδος γόνον.

Herc. Fur. 1127 :

ὦ Ζεῦ, παρ' Ἥρας ἄρ' ὄρᾶς θρόνων τάδε ;

In Rhes. 269 the plural may have merely the literal idea :

οὐκ οἶσθα δῶμα τοῦμὸν ἢ θρόνους πατρός;

Euripides reaches the extreme in using the plural for one literal seat—

Med. 1163-4 :

κάπειτ' ἀναστᾶσ' ἐκ θρόνων διέρχεται.

Med. 1169-70 :

χωρεῖ τρέμουσα κῶλα καὶ μόλις φθάνει
θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν.

Med. 1190 :

φεύγει δ' ἀναστᾶσ' ἐκ θρόνων πυρουμένη.

Alc. 945-6 :

γυναικὸς εὐνὰς εὐτ' ἂν εἰσίδῳ κενὰς
θρόνους τ' ἐν οἴσιν ἴξε,

where *θρόνους* is as *εὐνὰς* probably singular in sense.

Or. 1408-9 :

οἱ δὲ πρὸς θρόνους ἔσω
μολόντες ἄς ἔγῃμ' ὁ τοξότας Πάρις
γυναικός.

(2) *θακοί*.

¹ Badham's emendation to *δρεξεν εἰς Δίον θρόνον* (followed by Weil) is gratuitous.

Agam. 518-9 :

ἰὼ μέλαθρα βασιλέων, φίλαι στέγαι,
σεμνοί τε θᾶκοι δαίμονές τ' ἀντήλιοι,

where the meaning is probably singular.¹

The plural in OC. 9-10 may be corrupt :

ἀλλ' ὦ τέκνον θάκοισιν εἴ τινα βλέπεις
ἢ πρὸς βεβήλοισ ἢ πρὸς ἄλσεσιν θεῶν.

The manuscript reading is hard to sustain.² Euripides has the plural in singular meaning, Phoen. 839-40 :

οἰωνισματ' ὀρνίθων μαθὼν
θάκοισιν ἐν ἱεροῦσιν,

with which compare Ant. 999-1000, where the same Tiresias is speaking :

εἰς γὰρ παλαιὸν θᾶκον ὀρνιθοσκόπον
ἴζων.³

(3) ἔδραι.⁴

Prom. 389 :

ἦ τῷ νέον θακοῦντι παγκρατεῖς ἔδρας.

The poetic plural here parallels certain uses of *θρόνοι*.⁵

Sophocles :

In verse 2 of the Oedipus Tyrannus the plural is probably influenced by the number of persons alluded to :

τίνας ποθ' ἔδρας τάσδε μοι θαάζετε κτέ.

¹So Sidgwick : "The marble throne of the king at the door of the palace" (note s. v., p. 33).

²Seidler (followed by the editors generally) reads *θάκῃσιν*. For a full discussion see Jebb.

³See also Bacch. 347, Phoen. 840.

⁴Cf. the Homeric *ἔδη*—sing. 13, plur. 2 (A 534, 581). The plural there means the council-chamber of the gods *with its seats*. The singular is used both for *seat* and *abode*—as E 360 *ἀθανάτων ἔδος*. One would expect the plural in Tragedy along with *ἔδραι*, in the same meaning as *ἔδραι*, but it assumes the specialized force of "god-images" (see Jebb's note, Soph. OT., p. 166).

Homer has by periphrasis *Ἰθάκης ἔδος* (ν 344) ; correspondingly Tragedy uses *ἔδραι* in an indefinite sense similar to that of *τόποι* and *χώροι* as *c. g.* in Eum. II : *ἐς τήνδε γαίαν ἦλθε Παρνησοῦ ἔδρας* and so in Soph. Aj. 460, Phil. 1414, O C. 45.

⁵See page 71 and footnote 1.

Euripides :

To be compared are one use of the singular and three of the plural, the same object being referred to in each case—

Hel. 315 :

οἶσθ' οὖν ὃ δρᾶσον ; μνήματος λιποῦσ' ἔδραν.

Hel. 797 :

ὄρας τάφον τοῦδ' ἀθλίου εἶδρας ἐμάς ;

Similar to the latter are the plurals of verses 528 and 1178.

Compare also Herc. Fur. 1214 :

σὲ τὸν θάσσοντα δυστήνους εἶδρας

with Herac. 55 :

ἦ πον καθῆσθαι τήνδ' ἔδραν καλήν δοκείς¹ ;

(4) ἔδρανα (poetical form of ἔδραι).

Aeschylus² Supp. 100–102 :

(Ζεὺς) θᾶσσον ἄνω φρόνημά πως
αὐτόθεν ἐξέπραξεν ἔμ-
πας ἐδράνων³ ἐφ' ἀγῶν.

Sophocles⁴ Aj. 194 (of one seat apparently) :

ἀλλ' ἄνα ἐξ ἐδράνων.

5.

GATE, DOOR.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
πύλαι	0	63	0	39	5	11	1	82
θύραι	9	62	1	0	0	5	1	5
θύρετρα	0	4	0	0	0	0	1	5
πρόθυρα	14	9	0	0	0	0 ⁵	0	2

¹ Cf. also Bacch. 410 with ib. 952.

² In Pers. 4 the plural means the palace or treasury of Xerxes (see Hesiod V 49).

³ Used as θρόνοι in Soph. Ant. 1041—ἐς Διὸς θρόνους.

⁴ In O C. 176 and 233 the plural has the vague sense of *herabouts, quarters*, while the particular idea is indicated ib. 192 f. In Tro. 538 the word refers to the temple of Pallas.

⁵ Unless Wolf's conjecture *προθύρων* be accepted for El. 109.

These words commonly refer to but one entrance. Starting with Homer—*πύλαι* and *θύραι* have a dualistic force as the modifying adjectives show in the two passages following, M 453-456 :

ὡς Ἐκτωρ ἰθὺς σανίδων φέρε λᾶαν ἀείρας
αἱ ῥα πύλας εἶρυντο πύκα στιβαρῶς ἀραρυίας,
δικλίδας ὑψηλάς· δοιοὶ δ' ἔντοσθεν ὄχῆες
εἶχον ἐπημοιβοί, μία δὲ κληῖς ἐπαρήρειν

and ρ 267-8 :

θύραι δ' εὐεργέες εἰσὶν / δικλίδες.

It is hardly safe to claim the plural in Tragedy as a poetic plural, if we except such a clear case of license (or perhaps convention) as that of the opening to the Cyclops' cave, which in fact was closed by one large door, or rather *stone!* In our field I find no trace of the singular *πύλη* prior to Sophocles. As for *θύραι*, it also persists strongly in the plural both in Homer and Tragedy, while in both *θύρετρα* is a *plurale tantum*.¹

Accordingly the later formations *πυλώματα*, *πρόπυλα*, *προνόπια*, *πρόθυρα*, *ἀντίθυρα*, develop as *pluralia tantum* in Homer.²

(1) *πύλαι*.³

Cyc. 667-8 (of the door to the cave) :

ἐν πύλαισι γὰρ

σταθεῖς φάραγγος τάσδ' ἐναρμόσω χέρας.

(2) *θύραι*.

¹ On both words *cf.* Witte (p. 21). He points out that the Skt. *dvār* is almost *plurale tantum* in the RV and AV, and that *dūr* is *plurale tantum*. His conclusion that the singular *πύλη* is a development of poetic license and not a pure Attic form has considerable weight. He claims rightly that the Homeric *θύραζε* and the Attic *θύρασι* point to the plural as the original number (*Cf.* also Skutsch, *Archiv für Lateinische Lexicographie und Grammatik*, XV, 1906, pp. 45 ff.). He would find poetic excuse for the singulars in Ant. 1186, Aj. 11, Eur. Frag. 781, 45. But *cf.* Aristarchus on I 473: "ὅτι πληθυντικῶς θύρας ἀντὶ τοῦ θύραν" (Lehrs, *De Aristarchi Studiis Homeris*,² p. 125 f.).

² Of these only *ἀντίθυρα* is Homeric and occurs there once—in the singular.

³ Porson attempts to read the lone singular out of Euripides (note to Or. 1080), but Ellendt rightly upholds it (*Lex. Soph.*, p. 683).

Compare the singular of Cyc. 502,

θύραν τίς οἶξει μοι;

with the plural in verse 635,

ἡμεῖς μὲν ἔσμεν μακρότερον πρὸ τῶν θυρῶν¹
ἔστῶτες ὠθεῖν ἐς τὸν ὀφθαλμὸν τὸ πῦρ.

(3) θύρετρα—Bacch. 448, Herc. Fur. 999, Or. 1473.

(4) πρόθυρα²—Cho. 966; Alc. 101, Tro. 194.

(5) πυλάματα—Sept. 408, 799; Phoen. 1113³, Hipp. 808, Hel. 789, Ion 79.

(6) πρόπυλα⁴—Soph. El. 1375, Herc. Fur. 523.

(7) ἀντίθυρα—Soph. El. 1433. Analogy prevails over the Homeric precedent.

One other word may be added, which follows θύραι, πύλαι in meaning and number 3 times.

(8) εἴσοδοι.⁵

Of the entrance to Phoebus' temple is Ion 34 :

καὶ θεῖς πρὸς αὐταῖς εἰσόδοις⁶ δόμων ἐμῶν.

6.

BED, COUCH.

By resorting to Homer it is found that the starting point lies in δέμνια, which is there a plurale tantum. λέχη is found more often in the plural than the singular. λέκτρα which is rare there appears four times with singular meaning but only in the convenient metrical form λέκτροισι(ν). The vacillation of λέχη is clearly the result of metre.⁷

¹ The same plural for singular (of the cave) appears ι 243, 304.

² Cf. γ 493 (sing.) with δ 20 (plur.).

³ Cf. πύλαι, ib. 1104, 1110, 1123.

⁴ Cf. προπύλαια, Herod. II, 63.

⁵ Homer once, singular, κ 90, *place of entrance*.

⁶ Similarly ib. 104, 1163. For different meaning, cf. Eum. 30 and And. 930—

κακῶν γυναικῶν εἰσοδοὶ μ' ἀπίλεσαν.

⁷ Cf. Witte, op. cit., p. 28.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
δέμνια	0	13	0	0	0	2	2	15
λέχη	21	27	3	2	10	6	67	39
λέκτρα	6	4	0	5	3	4	10	84
εἰναί	62	14 ¹	6	6	5	4	30	29
κοῖται ²	1	0	3(2)	2	5	2	11	10
κλισίαι	66	54	1	0	1	1	1	3
εἰνατήρια	0	0	1	0	0	1	1	0
εἰνήματα	0	0	0	0	0	0	0	1

A study of the uses of δέμνια and λέκτρα in Tragedy shows that the plural there is a convention, and that the singular can usually be explained on metrical grounds.³

(1) δέμνια.

The two plurals in Sophocles—Trach. 901, 915—are of one couch. So usually those in Euripides.⁴

(2) λέχη.

Of Zeus' couch is Prom. 895 ; and so of one couch are O T. 821, 1243, Trach. 920 as also various uses in Euripides.⁵

Noteworthy is λέχεια in El. 479—481 ch. :

τοιῶνδ' ἀνακτα δοριπόνων
 ἔκανεν ἀνδρῶν Τυνδαρί,
 σὰ λέχεια, κακόφρων κόρα,

where λέχεια is equivalent to γυνή.⁶

(3) λέκτρα.

¹ In this sense the plural occurs but three times.

² Homer has the form κοῖτος in the singular ten times.

³ See on these words under head of "Metre." Also cf. Witte, op. cit., pp. 208 f. and pp. 221 f.

⁴ E.g. Alc. 186, 1062, Cyc. 999, Hipp. 180, Or. 35, 44, 88.

⁵ E.g. Alc. 175, Med. 180, Or. 313.

⁶ Cf. similar use of νυμφεῖα Ant. 568 and of γάμοι ib. Trach. 1139, Med. 18.

Of one bed are, for example, Pers. 704, OC. 527, Ant. 862, Phil. 699, OT. 260; and so very often in Euripides.

(4) εἰναί.

Agam. 1192-93:

ἐν μέρει δ' ἀπέπτυσαν
εὐνάς ἀδελφοῦ τῷ πατοῦντι δυσμενεῖς.

Cho. 318:

ἔνθα σ' ἔχουσιν εἰναί.¹

Sophocles does not have the plural in the mere literal sense of *cubile*,² but Euripides has the plural of one bed several times.³

(5) κοῖται.

Of one couch are Trach. 921-22⁴:

ὡς ἔμ' οὔποτε
δέξεσθ' ἔτ' ἐν κοίταισι ταῖσδ' εὐνάτριαν,

and Soph. El. 194, ἐν κοίταις πατροφάις.

(6) κλισίαι (See pages 60-61).

(7) εὐνατήρια.

Trach. 918:

καθέζετ' ἐν μέσοισιν εὐνατηρίοις.⁵

(8) εὐνήματα.

Occurs in Tragedy only in Ion 304:

ἄπαιδές ἐσμεν χρόνι' ἔχοντ' εὐνήματα.

7.

ALTAR, FOUNDATION, CAPITAL.

There is no indication of the plural for one altar in Homer. In Θ 441⁶ the plural is of the chariot platform, the steps—*ἀνάβαθρα*—of the palace. Where the plural is used of one altar in Tragedy, it probably suggests the nature of the structure.⁷

¹ Cf. Soph. El. 436: εἰς εὐνήν πατρός.

² Cf. Ellendt, Lex. Soph.

³ Eg. Rhés. I, 88, 581, 606, 631, 660 (the bed of Hector).

⁴ Cf. Alc. 249.

⁵ Cf. the lone instance of the word in Euripides—Or. 590:

μένει δ' ἐν οἴκοις ὄγιες εὐνατήριον.

⁶ ἄρματα δ' ἄμ βωμοῖσι τίθει, κατὰ λίθα πετάσσας (see Leaf, Vol. I, p. 361).

⁷ βωμός = βάσις (step). When the ἐσχάρα was away there were several steps in the ascent (Volp, op. cit., p. 52).

Homer provides no precedent for the poetic plurals *ἑσχάροι*, *κρηπίδες*, *ἐπίκρανα* which apparently stand under the influence of *βωμοί*.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
<i>βωμοί</i>	15	5 ¹	16	12 ²	3	8	48	26
<i>ἑσχάροι</i>	7	1 ¹	2	1 ²	2	1	10	7
<i>κρηπίδες</i>	0	0	1	0	1	0	4	5
<i>ἐπίκρανα</i>	0	0	0	0	0	0	1	1

(1) *βωμοί*.

Soph.² Ant. 1016 :

*βωμοί γὰρ ἡμῖν ἑσχάροι τε παντελείς.*³

Ant. 1005-06 could hardly refer to more than one altar :

εὐθὺς δὲ δείσας ἐμπύρων ἐγενόμην

βωμοῖσι παμφλεκτοῖσιν.

OC. 897-8 seems to mean merely the one altar of Poseidon,⁴ inasmuch as no other god is mentioned :

οὐκουν τις ὡς τάχιστα προσπόλων μολῶν

πρὸς τούσδε βωμούς κτέ.

It is more natural to assume but one altar in Trach. 904-05 :

βρυχᾶτο μὲν βωμοῖσι προσπιπτοῦσ' ὅτι

γένοντ' ἔρημοι.

Eur. El. 803-04 (of one altar) :

λαβὼν δὲ προχύτας μητρὸς εὐνέτης σέθεν

ἔβαλλε βωμούς,⁵ τοιάδ' ἐννέπων ἔπη.

(2) *ἑσχάροι*.

¹ True plurals.

² Sing. OC. 888, 1158, Frag. 341 ; plur. Ant. 1006, 1016, OT. 16, OC. 898, Trach. 238, 754, 904, 993. —

³ But this is not surely of one altar (see Volp, however, op. cit., p. 53.)

⁴ Mentioned in the singular *ib.* 1158.

⁵ So also I T. 405. Cf. the singular in El. 792, IT. 72, 705.

Eur. Supp. 290 :

σεμναῖσι Δηοῦς ἐσχάrais¹ παρημένη.

And. 1102 :

λαβόντες ἦμεν ἐσχάrais² τ' ἐφέσταμεν.

Phoen. 284 :

μαντεῖα σεμνὰ Λοξίου τ' ἐπ' ἐσχάrais.³

(3) κρηπίδες.

IT. 996-97 (of the stone pedestal bereft of image) :

ἦνίκ' ἂν κενὰς

κρηπίδας εὖρη λαίνας ἀγάλματος.

Ion 38-39 :

ἦνεγκα καὶ τὸν παῖδα κρηπίδων⁴ ἔπι

τίθημι ναοῦ τοῦδε.

Also verse 510 :

πρόσπολοι γυναῖκες, αἱ τῶνδ' ἀμφὶ κρηπίδας⁵ δόμων.

(4) ἐπύκρانا.

IT. 50-52 (of the capital of the pillar) :

μόνος δ' ἐλείφθη στῦλος, ὡς ἔδοξέ μοι

δόμων πατρῶν, ἐκ δ' ἐπικράνων⁶ κόμας

ξανθὰς καθεῖναι.

8.

TOMB,⁷ CASKET.

Words of this class are appended here not as logically having place, perhaps, but for convenience of classification.

(1) τάφοι.⁸

¹ Cf. ἐσχάραν, ib. 1200.

² Cf. ἐσχάραν, ib. 1138.

³ Cf. ἐσχάραν, Herac. 121.

⁴ Cf. κρηπίς βιωῶν, Trach. 993, and καὼν κρηπίς, Pers. 815.

⁵ Cf. ἀνακτόρων κρηπίδος, And. 1111 f.

⁶ Cf. the other use of the word (singular), Hipp. 201.

⁷ τύμβος is of frequent occurrence both in Homer and Tragedy but it entirely resists the poetic plural.

⁸ Occurs Homer sing. 9 (sepultura) ; Aesch. sing. 16, plur. 2. (Sept. 914-true plural, and Eum. 767) ; Soph. sing. 33, plur. 5 (all poetic plurals). Euripides has both numbers often, but the plural never occurs in sense of tomb.

Volp says : "Nam cum τάφος sepulturam significet, de sepulcro legitur τάφοι."¹ This is misleading, for the singular is frequently used in the meaning of tomb, while the plural is rare in any sense.

Campbell concludes that "The use of the plural may perhaps point to the various ceremonials of burial, or to the number of tombs in the place where Polybus was gathered to his forefathers." That the latter notion is present is suggested by certain passages in Herodotus²; that the former can hardly be, may be seen in OT. 942 and other places where the deceased is represented as already ἐν τάφοις; that all five uses of the plural in Sophocles are poetic, and can be explained on metrical grounds is shown on another page—in the section on Metre.

Eum. 767 :

αὐτοὶ γὰρ ἡμεῖς ὄντες ἐν τάφοις τότε.

Here ἡμεῖς might be regarded as including both Orestes and his contemporaries. The very fact that τάφος occurs in the plural without any constraint of metre assures this—for elsewhere in Tragedy the plural has an explanation on that ground. And yet if ἡμεῖς is a Pluralis Maiestatis,³ τάφος may be plural by attraction.

OT. 942⁴ :

οὐ δῆτ' ἐπεὶ νιν θάνατος ἐν τάφοις ἔχει.

(2) ταφαί.⁵

Of one person are Aj. 1089-90 :

καὶ σοι προφωνῶ τόνδε μὴ θάπτειν ὄμως
μὴ τόνδε θάπτων αὐτὸς εἰς ταφὰς πέσης.

Same drama, verses 1109-10 :

εἰς ταφὰς | ἐγὼ θήσω δικαίως.

¹ op. cit., p. 58.

² IV, 127 : πατρώιοι τάφοι; and II, 169 : ἐν τῇσι πατρῴησι ταφῆσι.

³ So taken, the pronoun emphasizes his supernatural power beyond the grave, whence he is to cooperate with Pallas in inflicting calamity. See s. v., chapter II.

⁴ For other citations see s. v. in section on Metre.

⁵ Occurs Aesch. sing. 1 (Sept. 818); Soph. sing. 3, plur. 2 (Ajax 1090, 1109); Eur. plur. 2 (Supp. 376, Hel. 1063).

Hel. 1063-4 :

εἰ χέρσῳ ταφὰς¹ / θείναι κελεύει σε κτέ.

In the citations from Herodotus (page 81, note 2) the plural certainly means one tomb and equals τάφοις. Jebb, however, thinks the word "has its ordinary sense 'rites of sepulture'" in Ajax 1090. The meaning of *grave* seems surely more natural in the three instances above, and furthermore only the plural is found where such a meaning seems apparent.

(3) κέδροι² is used poetically of a cedar-casket in Alc. 365-6 :

ἐν ταῖσι αὐταῖς γάρ μ' ἐπισκήψω κέδροις
σοὶ τούσδε θείναι.

The plural carries with it a sense of vagueness just as περιβόλων in Tro. 1141, where κέδρον appears in sense of casket :

ἀλλ' ἀντὶ κέδρον περιβόλων τε λαΐνων.

¹ For this, at least, the notion of *place where many are buried* is not present.

² Occurs Eur. sing. 3, plur. 1.

CHAPTER I.

PART TWO.

ABSTRACT NOUNS.

I.

MURDER, DEATH.

Of the words following only six occur in Homer : *φοναί*,¹ *φόνου*, *θάνατοι*, *αἵματα*,² *μόροι*, *πληγαί*. Of these only *φοναί*, *φόνου*, *πληγαί* and *θάνατοι* are found in the plural there. *φόνου* is a plurale tantum both there and elsewhere. The lone plural of *θάνατοι* has a particular meaning,³ while that of *φόνου*⁴ too is probably a true plural.

The primary impulse arising in Homer—in *φοναί*, apparently—effects marked traces in Tragedy, where the poetic usage is seen not only in Homeric words but also in later formations as the tables under this head show.

(a) Murder.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
<i>φοναί</i>	0	2	0	1	0	3	0	2
<i>φόνου</i>	45	1	31	1	29	6	165	6
<i>σφαγαί</i>	0	0	1(2)	5(6)	1	5	19	27
<i>πληγαί</i>	3	6	5	9	6	4	5	4
<i>σφάγια</i>	0	0	0	3	0	1	10	20
<i>πλήγματα</i>	0	0	0	0	1	2	0	2
<i>σφαγασμοί</i>	0	0	0	0	0	0	0	1
<i>διαφθοραί</i>	0	0	1	0	1	2	2	2
<i>προσφάγματα</i>	0	0	1	0	0	0	3	3(4)

¹Limited to the dative plural with prepositions *ἀμφί* and *έν*.

²For the uses of *αἵματα* in this sense, see pages 14-15.

³μ 31: πάντες μὲν στυγεροὶ θάνατοι δειλοῖσι βροτοῖσι (*i. e.* all kinds of deaths).

⁴λ 612.

(1) *φοναί*.¹

The force is singular in Agam. 447 :

τὸν δ' ἐν φοναῖς καλῶς πεσόντα.

Similarly the reference is to but one person in Ant. 696, 1314 ; Eur. El. 1207.²

(2) *φόνου*.

In Eum. 843-845 the plural is a true one, since the tribunal is permanent :

ἐπεὶ δὲ πράγμα δεῦρ' ἐπέσκηψεν τόδε
φόνων δικαστὰς ὀρκίους³ αἰρουμένη
θεσμὸν τὸν εἰς ἅπαντ' ἐγὼ θήσω χρόνον.

Sophocles :

Means *murder* or *blood* in the singular, but *murder* in the plural.

OC. 962-4 (Oedipus to Creon):

ὄστις φόνους μοι καὶ γάμους καὶ συμφορὰς
τοῦ σοῦ διῆκας στόματος, ἄς ἐγὼ τάλας
ἤνεγκον ἄκων.

The context shows that *φόνους* refers merely to one murder—that of Laius by Oedipus ; otherwise it might include the attendants. The three plurals of the passage are highly rhetorical and seem to magnify the enormity of Creon's charge.

Same play, verses 989-90 :

οὓς αἰὲν⁴ ἐμφέρεις σύ μοι
φόνους πατρῶους ἐξονειδίζων πικρῶς.

Similarly in Soph. El. 779 Agamemnon is referred to in the expression *φόνους πατρῶους*.

¹ As to K 733 where the slaughter of a heifer is mentioned the Scholiast explains : " τῶ φόνω ἢ τῶ τόπῳ ἔνθα πεφόνευται "—surely the former !

² The other uses in Tragedy are Ant. 1003. Hel. 154.

³ ὀρκίους αἰρουμένη—Casaubon.

⁴ Volp's idea that *φόνου* may have been used by reason of the influence of *αιὲν* seems fanciful : *αιὲν* nowhere else appears as a plural companion of *φόνους* !

Soph. El. 11-13 :

ὄθεν σε πατρός ἐκ φόνων ἐγώ ποτε
πρὸς σῆς ὀμείμιον καὶ κασιγνήτης λαβῶν
ἤνεγκα (*i.e.* Agamemnon).

Trach. 557-58 :

ὁ (δῶρον) παῖς ἔτ' οὔσα τοῦ δασυστέρνου παρὰ
Νέσσου φθίνοντος ἐκ φόνων¹ ἀνειλόμην.

Ion 1026 (of Ion alone) :

αὐτοῦ νυν αὐτὸν κτείν', ἴν' ἀρνήσει φόνους.

As for Sophocles two uses of the plural from his latest² play would easily allow a substitution of the singular—so far as metre is concerned; but in them the plural seems to avoid specific reference,—the notion of murder is generalized.

In the passage above quoted from Euripides—it is the only poetic plural there—the meaning is approximately : *Kill him here, and then thou canst deny guilt of murdering anybody.*

(3). σφαγαί.

Agam. 1599 :

ἀμπίπτει δ' ἀπὸ σφαγᾶς³ ἑρῶν, where more than one are thought of.

¹ For φόνων here Bergk would read φονῶν; and so Dindorff emends φόνων of Electra 11. Jebb in his note to the former accepts the change: "φονῶν, Bergk's correction of φόνων seems right" on the ground that "here we expect a word which will directly suggest the wounds." Against any changes the following reasons seem conclusive: (1) The mss. authority; (2) There is no precedent for the genitive of φοναί—it occurs in the dative only and in a prepositional phrase always; (3) φόνων does suggest a wound, often meaning blood as *e.g.* in Ω 610: οἱ μὲν ἄρ' ἐννήμαρ κέατ' ἐν φόνω and Aesch. Eum. 184, θρόμβους φόνου, Eur. Hec. 241, σταλαγμαὶ φόνου which equals σταλαγμαῖς αἵματος in Eur. Ion 1003; *cf.* also the adjectives φόνιος, φοίνιος (*bloody*); (4) The scholiast has φόνων in the lemma; (5) The uses of φόνου in Tragedy show that emendation is unnecessary.

² See Christ, Griechische Litteraturgeschichte, Müller's Handbuch der Klassischen Altertumswissenschaft, Vol. VII, p. 173.

³ The reading of the codd.—σφαγῆς—can hardly stand. Voss, Wilamowitz, and Witte write σφαγᾶς, others σφαγήν. The former is far more probable, whether the plural should be considered as suggesting the two children

Same play, verse 1057 :

ἔστηκεν ἤδη μῆλα πρὸς σφαγὰς πυρός

and verse 1096 :

κλαιομένα τὰδε βρέφη σφαγὰς, where the influence of μῆλα and βρέφη, respectively, suggests itself.

In 187 the statement is general :

ὀφθαλμωρύχοι δίκαι σφαγαί τε.

Prom. 863 :

δίθηκτον ἐν σφαγαῖσι βάψασα ξίφος,

where σφαγαῖσι is a bold enallage for αἵμασι (which is often similarly used in the plural) and is simply proleptic. There is not sufficient warrant for the meaning usually given—*throat*.¹ As often the word means *gash*, *wound*, in this particular case having especial reference to the blood.

Eum. 450-1 :

ἔστ' ἂν πρὸς ἀνδρὸς αἵματος καθαρσίον
σφαγαὶ καθαυμάξωσι νεοθήλον βοτοῦ.

The plural is of one animal and clearly equals αἵματα² in force. Sophocles has the one singular with the five plurals—

Ajax 915-918 :

καλύψω
φυσῶντ' ἄνω πρὸς ῥίνας ἔκ τε φοινίας
πληγῆς μελανθὲν αἶμ' ἀπ' οἰκείας σφαγῆς

(*i.e.* the wound).

or as suggesting *bits of flesh* (*cf.* Neue's *Formenlehre* on *Carnes*). Aeschylean usage favors the plural as suggesting the former idea ; and a kindred use to the latter meaning is found in Aesch. Prom. 863. See also verse 1389, κάκφυσίων ὀξείαν αἵματος σφαγὴν where some editors strangely read αἵματοςσφαγῆς : σφαγὴν is a *gash* or *wound* and αἵματος σφαγὴν is simply a bold enallage for αἶμα ἀπὸ τῆς σφαγῆς, as Bloomfield notes.

¹The array of authority for this meaning includes Bloomfield, Ruhnken, Paley, Sidgwick, Kummerer, Dindorf (*Lex. Aesch.*), Steph. Thes., Liddell and Scott. The following passages are summoned for support : κοινὸν δὲ μέρος αὐχένος καὶ στῆθους σφαγή (Arist. *Hist. An.*, I, 14), and τὸ ξίφος καθεῖσα διὰ τῆς σφαγῆς (Polyaen. VIII, 48). But other uses of the word in Tragedy as well as the nature of the participle βάψασα make a strong presumption for the view here taken. *Cf.* Wecklein's note, "σφαγαὶ κεῖται περὶ τοῦ αἵματος τοῦ φονευθέντος" (Vol. II. p. 206) and also that of J. E. Harry, "ἐν φόνῳ, not in iugulo" (p. 279). See Eur. Or. 291 for a similar use of σφαγαί (quoted p. 87).

²See on αἵματα, pp. 14-15.

El. 37 :

δόλοισι κλέψαι χειρὸς ἐνδίκους σφαγὰς

(of both Aegisthus and Clytemnestra).

Electra 568 :

οὐ κατὰ σφαγὰς

ἐκκομπάσας ἔπος τι τυγχάνει βαλῶν

(alluding to one fawn).

Trach. 571-573 :

ἐὰν γὰρ ἀμφίθρεπτον αἶμα τῶν ἐμῶν

σφαγῶν ἐνέγκῃ χερσίν, ἢ μελαγχόλους

ἔβαψεν ἰὸς θρέμμα Λερναίας ὕδρας κτέ,

(σφαγῶν being the wound inflicted by the one arrow¹); similarly σφαγῶν verse 717, but in verse 756 the plural is of several *victims* :

πολυθύτους τεύχειν σφαγὰς.

Euripides² :

Instances of the plural referring to one person are Rhés. 605-6 :

τὰς δ' Ἔκτορος

εὐνὰς ἔασον καὶ καρατόμους σφαγὰς (*murder, or death-blows*³),

El. 1227-8 :

λαβοῦ, κάλυπτε μέλαι ματέρος πέπλοις

καὶ καθάρμοσον σφαγὰς (*wound, gash*),

Or. 291-2 :

μήποτε τεκούσης εἰς σφαγὰς⁴

ῥῶσαι ξίφος.

(4) πληγαί.

Just as σφαγαί, πληγαί assumes the force of *wound*, the plural being poetic, as for example in Eum. 103⁵ :

¹ See on *loi*, p. 70.

² Aside from the three cases cited, the plural refers 17 times to the murder of one person : And. 399, El. 1069, 1243, Hec. 522, Hel. 778, 848, IA. 906, 1318, 1548, Ion 1250, Or. 39, Phoen. 945, Rhés. 606, 636, Tro. 1315, Fr. 781-69, 70. Other cases of the plural are Phoen. 1431, Supp. 765 Tro. 562, Hel. 142, 301, Ion 377, 616.

³ Cf. *θάνατοι*, pp. 90 f.

⁴ Used as in Prom. 863 (quoted p. 86).

⁵ Scholiast: *τραγκώτερον τὸ εἰδῶλον Κλυταιμνήστρας σφῆζει τὴν σφαγὴν.*

ὄρα δὲ πληγὰς¹ τάσδε καρδίᾳ σέθεν,

and Ion 282 :

πληγαὶ τριαίνης ποντίου σφ' ἀπόλεσαν.

(5) σφάγια.

The poetic plural appears only in Euripides. In Hecuba the singular occurs three times² of the victim (Polyxena), but the plural alludes to merely the one victim in verses 133-135 :

Λαερτιάδης πείθει στρατιᾶν
μὴ τὸν ἄριστον Δαναῶν πάντων
δούλων σφαγίων εἶνεκ' ἀπωθεῖν.

Or. 658 (of Iphigenia) :

ἂ δ' Ἀῦλις ἔλαβε σφάγι' ἐμῆς ὁμοσπορον.

Or. 1284-5 (of Helen) :

τί μέλλεθ' οἱ κατ' οἶκον ἐν ἡσυχίᾳ
σφάγια φοινίσσειν ;

In certain cases, as for example Orestes 815 and Eur. El. 1294, the plural equals σφαγαί, φόνοι or θάνατοι. In other instances the plural refers to more than one or merely generalizes.

(6) πλήγματα.

In Ant. 1283 there is probably but one wound in mind³ :

γυνὴ τέθνηκε, τοῦδε παμμήτωρ νεκροῦ,
δύστηνος, ἄρτι νεοτόμοισι πλήγμασιν.

(7) σφαγιασμοί.

Eur. El. 200 (of the murder of Agamemnon) :

οὐ παλαιῶν πατρὸς σφαγιασμοί.

(8) διαφθοραί.

OT. 572-3 :

οὐθούνεκ', εἰ μὴ σοὶ ξυνηλθε, τάσδ' ἐμὰς

οὐκ ἂν ποτ' εἶπε Λαίῳ διαφθοράς (of Laius only and equals φόνους).

Sophocles OC. 551-2 :

πολλῶν ἀκούων ἔν τε τῷ πάρος χρόνῳ

τὰς αἱματηρὰς ὀμμάτων διαφθοράς (being here under the influence of ὀμμάτων). A parallel to this is to be seen in Euripides⁴ :

¹ Cf. the sing. of Aj. 919 : ἀπ' οἰκείας πληγῆς.

² Vs. 109, 119, 305. Witte would justify the singulars here and elsewhere as being *metri gratia*.

³ So Kummerer, *op. cit.*

⁴ In Hippi. 682 the variant reading *διαφθορεῦ* is preferable.

Phoen. 870 :

αἶ θ' αἵματωποὶ δερμάτων διαφθοραὶ
θεῶν σόφισμα κἀπίδειξις Ἑλλάδι.

(9) προσφάγματα.

Compare the two following citations from Euripides,¹ both plural and singular being used of the same victim—

Hec. 41-42 :

αἰτέ δ' ἀδελφὴν τὴν ἐμὴν Πολυξένην
τύμβω φίλον πρόσφαγμα καὶ γέρας λαβεῖν.

Hec. 265 :

Ἑλένην νιν αἰτεῖν χρῆν τάφω προσφάγματα.

So too the plural is of one victim in Tro. 628 and Eur. El.

1174.

In Alc. 844-45 the plural is used of the blood of one victim :

καὶ νιν (θάνατον) εὐρήσειν δοκῶ
πίνοντα τύμβον πλησίον προσφαγμάτων.

But the singular is collective and means two victims in IT. 458, and also in verses 241-244 :

ἤκουσιν εἰς γῆν κνανεάν Συμπληγάδα
πλάτῃ φηγόντες δίπτυχοι νεανίαί
θεῶ φίλον πρόσφαγμα καὶ θνητήριον
Ἄρτέμυδι.

(b) Death.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
θάνατοι	136	1	20	5	18	4	92	6
θύματα	0	0	1	1	0	8	10	10
μόροι	14	0	45	1	20	2	22	0
φθοραί	0	0	1	1	1	0	0	1
δυσμαί	0	0	0	2	0	1	0	0
κατασκαφαί	0	0	0	4	1	1	1	3

¹ In El. 1174 the mss. have *προσφθεγμάτων*, but Musgrave and Nauck do well to read *προσφαγμάτων*.

(1) *θάνατοι*.Aeschylus¹ *Agam.* 1337-39 ch. :

νῦν δ' εἰ προτέρων αἰμ' ἀποτίσει
καὶ τοῖσι θανοῦσι ἄλλων
ποινὰς θανάτων ἐπικραίνει.

Cho. 50-53 ch. :

ἰὼ κατασκαφαὶ δόμων
ἀνήλιοι βροτοστρυγῆς
διόφοι καλύπτουσι δόμους
δεσποτῶν θανάτοισι.

The piling up of the plurals in these choral passages promotes dignity and elevation of style. *θανάτων*, *θανάτοισι*² and *δεσποτῶν* all refer to Agamemnon, while *τοῖσι θανοῦσι* alludes to Iphigenia.

Sophocles :

The death of many is meant in OC. 1200, but El. 203-06 can mean only that of Agamemnon :

ὦ νύξ, ὦ δείπνων ἀρρήτων
ἔκπαγλ' ἄχθῃ
τοῖς ἐμὸς ἴδε πατήρ
θανάτους αἰκέεις διδύμαιν χειροῖν.

Trach. 1275-76 (of Deianira's death) :

λείπου μηδὲ σύ, παρθέν' ἐπ' οἴκων
μεγάλους μὲν ἰδοῦσα νέους θανάτους.

OT. 491-3 :

πρὸς ὅτου δὴ βασάνῃ
ἐπὶ τὰν ἐπίδαμον φάτιν εἰμ' Οἰδιπόδα Λαβδακίδαῖς
ἐπίκουρος ἀδήλων θανάτων³.

Euripides⁴ has the plural for the singular in only two places—
El. 482-5 :

¹ In three instances more than one person is referred to. For a similar usage in Plato, see page 6. See Sept. 877, 894, *Agam.* 1573.

² So Volp, and Jebb (note to *Soph. El.* citing Cho. 53), but Witte wrongly: "Der Plural anstatt des Singulars ist zuerst bei Sophokles El. 204 belegt" (p. 254).

³ Cf. *αἰμάτων ἐπίκουρος*, Eur. El. 188.

⁴ The plural occurs Or. 1641, Med. 197, Alc. 886, Herc. Fur. 629, El. 484, Frag. 964, 4.

τοιγάρ σέ ποτ' οὐρανίδαί
πέμψουσιν θανάτοῖς¹ ἢ μὲν
ἔτ' ἔτι φόνιον ὑπὸ δέραν
ὄψομαι αἶμα χυθὲν σιδάρω,

and Frag. 964, 4:

φυγὰς τ' ἔμαντῶ προτιθεῖς πάτρας
ἐμῆς θανάτους² τ' ἄωρους.

The following facts appear: (1) The poetic plural is usually in choral passages—the place where one sees the tendency toward elevation in style, toward generalizing, and avoiding the specific³; (2) The plural for the singular is an extension, no doubt, of the plural use where more than one person is referred to; (3) Another influence at work is that of analogy⁴; (4) The metre is in some instances particularly favorable to the plural.

Seidler⁵ observes that the plural is used especially of a violent death. Peile has expressed the same view for *αἵματα*.⁶ But it is extremely doubtful whether in any of the words of this nature the notion of violence is a common result of plurality⁷. Then, too, the singular prevails in Tragedy in the ratio of eight to one⁸, and whatever the number a death in Tragedy is usually violent!

In Soph. El. 206, *θανάτους* may have the force of *death-blows*, closely approaching *πληγαί*, *σφαγὰς* as *e.g.* in *καρατόμους σφαγὰς*⁹. Kaibel¹⁰ considers *θανάτους* a plural by attraction of *ἄχθη*; his ob-

¹ *I.e.* Clytemnestra alone.

² Probably influenced by *φυγὰς*.

³ *E.g.* in OT. 493 (quoted p. 90) *ἀδήλων* intensifies a vagueness already residing in the plural *θανάτων*.

⁴ Volp (p. 72) thinks the plural is analogical to *δυσμαί*, citing Aesch. Frag. 67—*ἐπι δυομαῖσι τεοῦ πατρός*. But this rare and highly imaginative use of *δυσμαί* can hardly be so connected with *θάνατοι*. It is best to associate *θάνατοι* with more common words whose meaning is not transferred.

⁵ In note to Eur. El. 483 (cited by Ellendt).

⁶ See discussion (pp. 14-15) on this point.

⁷ Cf. Kummerer (op. cit., p. 21).

⁸ Note *e.g.* the singular—of a violent death—in OC. 1425.

⁹ Rhes. 606.

¹⁰ Sophokles Elektra, p. 103.

jection to the meaning of *death-blows*, however, is groundless as B 264, δ 244 show¹.

(2) *θύματα*.

Agam. 1117-18 has the singular :

στάσις δ' ἀκόρετος γένει
κατολολυξάτω θύματος λευσίμον,

to which may be compared the plural of verse 1310 (not necessarily of one, however) :

καὶ πῶς ; τὸδ' ὄξει θυμάτων ἐφροστίων.

In Sophocles the word is plurale tantum², while the singular and plural occur with about equal frequency in Euripides.

Just as *θύματος* means *θάνατον* in Agamemnon 1118 (above), so also the plural is (like *θάνατοι*) used of one person in Soph. El. 573 :

ὦδ' ἦν τὰ κείνης θύματ(α),

and in IA. 1484-6 :

ὡς ἐμοῖσιν εἰ χρεώϊ
αἵμασι³ θύμασίν τε
θέσφατ' ἐξαλείψω.

In each case the plural is of Iphigenia only. Elsewhere the plural can refer to more than one object.

(3) *μόροι*.

On the analogy of *θάνατοι*, *μόροι* appears once in Tragedy of one death—Sophocles Ant. 1312-13 :

ὡς αἰτίαν γε τῶνδε κακείνων ἔχων
πρὸς τῆς θανούσης τῆσδ' ἐπεσκήπτου μόρων

We should expect *τοῦδε δὲ κακείνου μόρον* instead of *τῶνδε μόρων* (of Haemon) and *ἐκείνων μόρων* (of Megareus).

If it be said that the fact of having two persons in mind explains the plural, yet none the less the singular would be expected in prose. Note that *κακείνου* would produce hiatus.

¹ B 264 : *πεπληγῶς ἀεικέσσειν πληγῆσιν*—but Kaibel says, "Todesschläge. . . nicht *αἰκίαι* heissen könnten.

² Phil. 8, OT. 239, OC. 899, Trach. 287, 995, El. 573, 634, Ant. 1007.

³ See *αἵματα*, p. 15.

(4) *φθοραί*.

Agam. 406 :

ἄγουσά τ' ἀντίφερνον Ἴλιω φθοράν,

with which compare the plural in verse 814 :

κλύντες ἀνδροθήτας Ἴλιον φθοράς,

where the adjective *ἀνδροθήτας* is distributive and projects its plural notion into the noun.

Compare Eur. Frag. 813, 2 :

*πόνου δὲ κἄν σοὶ καὶ φθόραι πολλὰ βίου
ἔνεισιν.*

(5) *δυσμαί* is commonly found in the plural both in prose and poetry. By a striking transfer of meaning it once equals *θάνατοι*—Aesch. Frag. 69 :

ἐπὶ δυσμαῖσι¹ τεοῦ πατρός.

(6) *κατασκαφαί*².

Sept. 46 :

πόλει κατασκαφᾶς θέντες (the plural suggesting manifold deeds of destruction). In Cho. 50 the plural is highly poetic³ :

ἰὼ κατασκαφαὶ δόμων.

Euripides :

Compare Hel. 196,

Ἴλιον κατασκαφάν

with such uses of the plural as appear in the Phoen. 1196,

πύργων κατασκαφᾶς

and in IA. 92, 1379,

κατασκαφαὶ Φρυγῶν.

The force of attraction is obvious.

2.

POWER, DOMINION, AUTHORITY.

A comparison of *ἀρχαί*, *κράτη*, *θρόνοι* and *σκήπτρα* shows a frequent coincidence in meaning. The plural of *θρόνοι* and *σκήπτρα*

¹ See p. 91, footnote 5.

² The literal meaning is found in Sept. 1008, 1037; and Ant. 900 (where *κατασκαφᾶς* is to be read).

³ See p. 90 on this passage.

is the regular form in Tragedy when their meaning is extended to include that of ἄρχαι, κράτη¹.

(1) ἄρχαί is included here only in so far as it has the meaning above-mentioned—*regal powers*, and the figures given are so limited.²

Aeschylus³ Cho. 864–5 :

ἀρχάς τε πολισσονόμους
πατέρων θ' ἕξει μέγαν ὄλβον,

the plural being distributive of the functions of the kingly office (or possibly suggesting the reign of the former usurpers).

There are also certain uses of this word which have a concrete force as in Agam. 123–125 :

κεδνὸς δὲ στρατόμαντις ἰδὼν δύο λήμασιν ἴσους
Ἄτρείδας μαχίμους ἑδάη λαγοδαίτας
πομπούς τ' ἀρχάς, —where ἀρχάς is simply *birds*⁴.

Sophocles⁵ Ant. 177 :

ἀρχαῖς τε (governmental affairs) καὶ νόμοισιν ἐντριβῆς φανῆ.

Same play verse 744 :

ἀμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς⁶ σέβων,

my royal prerogatives.

Verses 796–7 :

τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς
θέσμων,

with which compare OC. 1267 :

Ζηνὶ σύνθακος θρόνων Αἰδώς,

and same play 1382 :

Δίκη ξύνεδρος Ζηνὸς ἀρχαίοις νόμοις.

¹ See pp. 37–39 and pp. 67–72.

² Homer has only the singular (11 times) and in the earlier meaning.

³ Occurs sing. 9—Prom 166, 231, 757 ; Sept. 196, Cho. 960, Supp. 485, 595 (Schütz ἀρχᾶς), 700, Frag. 23 ; plur. 2—Cho. 864, Agam. 124.

⁴ Cf. Sidgwick in note s. v. The plural has the concrete sense of *rulers* in Eur. And. 1097 :

ἀρχαί τ' ἐπληροῦντ' εἰς τε βουλευτήρια,

Phoen. 973 : λέξει γὰρ ἀρχαῖς καὶ στρατηλάταις τάδε and also Ion 1111.

⁵ Occurs sing. 8—OT. 49, 383, 593, 737, 905, OC. 374, 451, Aj. 1104 ; plur. 4.

⁶ Cf. Ant. 165–6 : τὰ Λαῖου σέβοντας . . . κράτη.

OT. 259 :

ἔχων μὲν ἀρχὰς ὡς ἐκείνος εἶχε πρίν,

where ἀρχας equals κράτη.

Euripides¹ And. 699-700 :

σεμνοὶ δ' ἐν ἀρχαῖς ἡμενοὶ κατὰ πόλιν

φρονουῦσι δήμου μείζον, ὄντες οὐδένες,

where ἀρχαῖς approaches θρόνοι (compare ἐν θρόνοις ἡμενοὶ²) just as the latter often approaches the abstract notion of ἀρχαί.

(2) κράτη is always singular in Homer (30 times), but the plural is frequent in Tragedy. The uses in Tragedy are defined by Kummerer³ as follows :

(a) Kräftige gewaltsame Handlungen.

(b) Vorrang, Oberhand, Sieg.

(c) Herrschaft, Regierung.

He should have added a fourth class where the meaning is concrete (just as sometimes ἀρχαί)—i.e. the word is used of the person who exercises authority. In this sense, however, the word appears only in Aeschylus and is singular in each case⁴.

The third class marks the uses to be noted here⁵. In this sense Aeschylus has the plural⁶ in Pers. 785 :

ἅπαντες ἡμεῖς, οἱ κράτη τὰδ' ἔσχομεν,

where the plural subject suggests attraction.

In Sophocles the word in this meaning is practically plurale tantum,⁷ though the singular does appear in such an expression as πᾶν κράτος⁸ Ὀγύγιον (Phil. 142), apparently metri gratia.

¹ Sing. 5, plur. 8—And. 699, 1097, Hel. 1580, Ion 1111, IA. 343, Or. 897, Phoen. 973, 1586.

² Aesch. Cho. 975.

³ II, p. 9.

⁴ Four times : Agam. 109, 619, Supp. 526, Sept. 127.

⁵ See θρόνοι (pp. 67-72) and σκῆπτρα (pp. 37-39) for citations including κράτη.

⁶ But the singular 6 times, Prom. 948, Agam. 104, 258, 1470, Cho. 480, Supp. 425.

⁷ Kummerer considers it plurale tantum in Sophocles for the "Herrschaft" meaning.

⁸ Cf. the singular in Ant. 873, OC. 375. The plurals occur OT. 201, 237, 586, 758, Ant. 60, 166, 173.

In Euripides the singular becomes the more common number for the meaning in question. Such is the case in Bacch. 213 :

Ἐχίονος παῖς, ᾧ κράτος δίδωμι γῆς.¹

The plural is found four times in Euripides, one instance of which has a place here—Hipp. 5 :

τοὺς μὲν σέβοντάς τὰμὰ πρεσβεύω κράτη.

(3) θρόνοι—See pages 67-72.

(4) σκῆπτρα—See pages 37-39.

3.

MARRIAGE, WEDLOCK.

The pluralizing of words of this meaning most likely has its origin in the early and persistent plural of words meaning *bed* and the like.² The two classes of words often approach in meaning, and in fact have a point of coincidence in the sense of *marital relations, repeated intercourse*.³

It is not meant, to be sure, that *γάμοι*, for example, always carries such a meaning, but merely to point out the psychological process of the transition.

A comparison of the uses of *δέμνια*, *εὔναι* and *γάμοι* shows a confusion of terms and a consequent extension of pluralization, under the influence of *δέμνια* and other plurals for *couch*.

Compare Hesiod Theog. 1293-4 :

Ἀταλάντη φεύγουσ' ἱμερόεντα γάμον
χρυσῆς Ἀφροδίτης δῶρα

with Soph. Trach. 109 :

ἐνθυμίους εὔναις ἀνανδρώτοισι τρύχεσθαι.

In the former case *γάμον* is *δῶρα*, equals *εὔναι* (*Liebesakte*)⁴, but as yet resists the plural ; while in the latter citation Tragedy has *εὔναις* as a mere equivalent of *λέκτρον*.

¹ Similarly ib. Cyc. 119, Herc. Fur. 464, 543, Hel. 68, Tro. 949.

² See pages 76-78.

³ Cf. Kummerer, p. 18 and Volp, p. 68 ; also Witte who takes the same view (p. 29).

⁴ Witte mentions *εὐνή* as meaning *bed* in Homer and then *Liebesakt* (ε 126) ; then *εὐνή* gradually assumes the plural ; *γάμος* of similar meaning would then follow *εὐνή* to the plural in Tragedy.



Hesiod avoided γάμους, but not so the dramatists as may be seen in such passages as Prom. 765,

τῶν σῶν γάμων μνηστῆρος

and OC. 945-6,

γάμοι. ἀνόσοι,

both of which—among others—apparently contain the notion above-mentioned.

Homer has the plural but once.¹ The meaning there however is the indefinite one of *marriage-scene*,² or probably *marriage-feast*.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
γάμοι	34	1	16	10	6	18	43	149
νυμφεῖα	0	0	0	0	2	3	0	0 ³
νυμφεύματα	0	0	0	0	0	1	1	8
ἡμέναιοι	1	0	1	0	1	1	13	15
μνηστεύματα	0	0	0	0	0	0	0	2

(1) γάμοι.

In Aeschylus⁴ the plural pertains to but one marriage—six times.

In Sophocles⁵ the plural commonly refers to but one marriage. The plural has a concrete force⁶ and serves a dramatic purpose in Trach. 1139:

ὡς προσεῖδε τοὺς ἔνδον γάμους

(γάμους being Iole, whose name Hyllus contemptuously avoids).

Uses similar to this are found in Euripides, e.g. Hipp. 1026:

¹ Σ 491: ἐν τῇ (πόλει) μὲν ῥα γάμοι τ' ἔσαν εἰλαπῖναι τε.

² So Leaf interprets γάμοι, quoting Monro.

³ Not found as a substantive in Euripides.

⁴ Prom. 559, 739, 947, Sept. 779, Agam. 1156, Supp. 331.

⁵ Plurals: OC. 526, 751, 945, 962, 978, 989, OT. 825, 1403, 1492, El. 494, 971, Trach. 504, 546, 843, 1139, Ant. 575, 870, Frag. 561.

⁶ Similarly νυμφεῖα (Med. 18, Tro. 7), λέχεια (Eur. El. 481), νυμφεύματα (And. 193), νυμφευτήρια (Tro. 252).

ὄμνημι τῶν σῶν μήποθ' ἄψασθαι γάμων
and Med. 18 :

γάμοις Ἰάσων βασιλικοῖς εὐνάζεται.

In either case the purposeful avoidance of the name is obvious.

Of the very frequent occurrence of the plural for the singular in the common meaning only two are cited from Euripides—
Phoen. 424 :

ἄρ' εὐτυχεῖς οὖν τοῖς γάμοις ἢ δυστυχεῖς ;

IA. 720 :

κάπειτα δαίσεις τοὺς γάμους ἐς ὕστερον ;

(2) νυμφεῖα.

Sophocles¹ Trach. 7-8 :

νυμφείων (marriage as such) ὄκνον

ἄλγιστον ἔσχον, εἴ τις Αἰτωλὶς γυνή.

Same play verse 920 :

ὦ λέχη τε καὶ νυμφεῖ' ἐμά (bridal chamber).

But Ant. 568 (of the fiancée²) :

ἀλλὰ κτενεῖς νυμφεῖα τοῦ σαντοῦ τέκνον ;

(3) νυμφεύματα.

OT. 980 :

σὺ δ' εἶς τὰ μητρὸς μὴ φοβοῦ νυμφεύματα.³

Tro. 419-20 :

ἔπον δέ μοι

πρὸς ναῦς, καλὸν νύμφευμα (bride²) τῷ στρατηλάτῃ

with which compare the plural in Euripides Andromache 192-193 :

εἶπ' ὦ νεᾶνι τῷ σ' ἐχεγγύψ λόγῳ

πεισθεῖσ' ἀπωθῶ γησιῶν νυμφευμάτων (*husband*).

The regular use of the plural of such words when the meaning is concrete suggests metrical influence in case of the lone use of the singular.

(4) ὑμέναιοι means *wedding-song* in Homer,⁴ Aeschylus,⁵ and

¹ The singular in Sophocles is always a *thalamus nuptialis*.

² See footnote 6, p. 97.

³ For similar uses in Euripides, see Phoen. 1204, And. 20, 988, 1232, IA. 832, IT. 365, El. 361.

⁴ The only example is Σ 493.

⁵ Agam. 707.

Sophocles,¹ but it becomes indented with γάμοι in Euripides, both in the singular² and the plural.³

(5) *μνηστέυματα* is found only in the plural—Hel. 1514, and Phoen. 570.

4.

OTHER ABSTRACTS.

The more important poetic uses of Abstracts have already been mentioned. It would be unprofitable, no doubt, to give a detailed account of certain other Abstracts whose plurals are common in poetry. Many of them are not infrequent in prose and especially in Isocrates, in whose writings "the plural is so marked a mannerism and is so often suggested by the avoidance of hiatus that it is not necessary to insist on sharp distinctions in that author."⁴

In Tragedy, too, hiatus and other metrical considerations are in many instances to be considered determining factors. This does not preclude the fact that the plural of itself often has a rhetorical, poetic value.

The plural often assumes a concrete force and denotes repeated acts of a given kind⁵, or successive manifestations of the same sensation⁷. The suggestion of Kummerer⁸ that the plural intensifies the meaning is probably true in some instances.

As a matter of convenience three groups are added here, which of course bear no necessary relation, one to the others.

(a) Emotion, passion, affliction.

¹ Sing. OT. 422, plur. Ant. 813 (indefinite plural).

² As *e.g.* IA. 430, 624.

³ As *e.g.* IA. 1079, Hipp. 552, 554.

⁴ Gildersleeve, *op. cit.*, § 42.

⁵ *Cf.* English Prayer Book : "Forgive us all our sins, negligences and ignorances," and note analogy to "sins". With a similar concrete force is *κράτη* ("powerful deeds"), Eur. Phoen. 1760.

⁶ *Cf.* note 5.

⁷ *E.g.* Prom. 879 (quoted p. 100, s. v. *μαρταί*).

⁸ *Op. cit.*, II, p. 12.

	Homer		Aeschylus		Sophocles		Euripides	
	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.	Sing.	Plur.
ὄργαί	0	0	10	6	27	4	27	16
μανίαί	0	0	2	3	5	1	6	10
νόσοι	0	0	21	6	45	9	40	10
πόθοι	0	0	5	0	12	1	25	2
θυμοί	759 ¹	0	17(18)	1(0)	28	0	32	0

From a comparison of the figures it will be seen that Homer is not responsible for these plurals of Tragedy: it is an innovation of the later poets.

(1) ὄργαί.

Prom. 315 :

ἀλλ' ὦ ταλαίπωρ', ἄς ἔχεις ὄργας ἄφες,

where the plural suggests the *outbursts* of wrath.

Compare the four plurals of Sophocles.² Med. 1149-51 :

πόσις δὲ σὸς

ὄργας ἀφήρει καὶ χόλον νεάνιδος

λέγων τάδ(ε).

(2) μανίαί.

Prom. 878-79 :

ὑπὸ μ' αὖ σφάκελος καὶ φρενοπληγεῖς

μανίαί (*fits of madness*) θάλπουσι.

Similarly in verse 1057 :

τί χαλᾶ μανίων ;

Ant. 960-61³ ;

κείνος ἐπέγνω μανίας

ψαύων ἐὼν θεὸν ἐν κερτομίοις γλώσσαις.

¹ The mere figures would be misleading. In Homer the meaning is restricted to *seat of the life-principle, seat of anger*; but in Attic the plural denotes the *outward manifestations*.

² Ajax 640, Ant. 354 (ἀγορασ-M ; οργασ-L), 956, 1199.

³ Cf. *ib.* 959 where the singular seems to be in contrast as meaning *state of madness*.

In Euripides also the plural regularly means *successive attacks* of rage, unless we except IT. 283-4, where *one paroxysm* is meant :

Κάπεστέναξεν ὀλένας τρέμων ἄκρας
μανίαις¹ ἀλαίνων, καὶ βοᾷ κυναγὸς ὡς,

with which compare verses 980-91² :

ἦν γὰρ θεῆς κατὰσχωμεν βρέτας
μανιῶν τε λήξω κτέ.

(3) νόσοι.

Aesch. 586-87 :

τίς γὰρ ἂν κατέπαυσεν Ἦ—
ρας νόσους ἐπιβούλους.

The νόσοις means the two afflictions sent upon Io—that of the heifer-form and the gadfly.

In Sophocles the two verses following are noteworthy—OT. 960 and 962 :

πότερα δόλοισιν, ἢ νόσου ξυναλλαγῇ ;
νόσοις ὁ τλήμων, ὡς ἔοικεν ἔφθιτο.

There is apparently no call for a sharp distinction nor indeed is there any such distinction. Note that (1) each verse is isolated ; (2) νόσων could take the place of νόσου, while on the other hand νόσῳ could not be employed in the latter unless the verse should be entirely reconstructed ; (3) both verses are spoken by the same person, in close succession.

A similar freedom of Enallage is observable where the plural equals μανίαι (*throes of frenzy*), as in Soph. Aj. 59-60 :

ἐγὼ δὲ φοιτῶντ' ἄνδρα μανιάσιν³ νόσοις ὤτρυνον,

and same play 66 :

δείξω δὲ καὶ σοὶ τήνδε περιφανῆ νόσον.

For Euripides may be noted Or. 280-81 :

αἰσχύνομαί σε μεταδιδούς πόνων ἐμῶν
ἄχλον τε παρέχων παρθένῳ νόσοις ἐμαῖς (troubles)

¹ But avoidance of hiatus is suggested by the plural.

² Also *ib.* 83 f.

³ Note the metrical form of the dative plural adjective, whose last syllable is long ; and compare singular dative form.

As being used once in the sense of ὄργαι we may include here the concrete noun γλώσσαι.

(4) γλώσσαι.

Το κερτομίους ὄργαις of Sophocles *Antigone* 956, compare the similar expression of verses 960-61 :

κείνος ἐπέγνω μανίας
ψαύων τὸν θεὸν ἐν κερτομίους γλώσσαις.

In each case the meaning is *vituperative thrusts*: the γλώσσαις is an interpretation of the concreteness in such plurals as ὄργαι. It is bold and poetic indeed to say—*hurl tongues of wrath*!¹

(5) θυμοί.

It seems strange that the plural is read but once in all Tragedy; even here the authority is variant—Aj. 717-8 :

Αἴας μεταεγνώσθη
θυμῶν Ἀτρεΐδαις μεγάλων τε νεικέων.

Indications favor θυμῶν². The plural is found in Attic prose.³

(b) Distributives⁴.

Such plural uses generally stand under the influence of other plurals in the sentence.⁵ For example note the two following from Sophocles—OC. 552 :

τὰς αἱματηρὰς ὀμμάτων διαφθοράς

and Phil. 304 :

οἱ πλοῖ τοῖσι σῶφροσιν βροτῶν.

But similar uses occur in prose.⁶

¹ This is merely a poetic extension of such a use as that of Aj. 198-99 :

πάντων καγχαζάντων
γλώσσαις βαρῶν λητα,

where there is more than one person : *While all men mock with taunts most grievous.* Cf. κακή γλώσσα, *slander* (Pindar 4, 505), and Soph. El. 596—*πάσαν ἴκει γλώσσαν, let the tongue loose.*

² θυμῶν, Γ and Triclinius; others, θυμῶν or θυμῶν τ(ε); Hermann and Jebb θυμοῦ τ(ε).

³ E.g. Plato Legg. II, 934 A; φθόνους ἢ θυμοὺς δυσιάτοις.

⁴ Cf. Kühner, op. cit., Vol. I, § 348 and Gildersleeve op. cit., § 42.

⁵ Cf. Plautus Mil. Glo. 942 f :

Ubi facta erit conlatio malitiarum
Haud vereor ne nos subdola perfidia pervincamur.

⁶ Cf. Antiphon I, 28.

(c) Of Theft.

Euripides provides some bold uses of certain abstracts meaning theft, following a similar use in Aeschylus of but one word—

(1) κλοπαί.¹

Aesch. Agam. 399-402 ch. :

/ Πάρις ἔλθων / ἐς δόμον τὸν Ἀτρεΐδαν /
ἧσχνε ξενίαν τράπε-|ζαν κλοπαῖσι γυναικός.

Or. 1497-8 ch. :

ἦτοι φαρμάκοισιν ἢ πάγων / τέχναισιν ἢ θεῶν κλοπαῖς,

where κλοπαῖς may stand under the influence of τέχναισιν,³ the plural suggesting the devices employed in a given theft.

It is to be noted that the plural—of the theft of one person—originated in a choral passage, where as has been seen already innovations more often make their initial appearance.

A strange extension of plural usage is that of Hel. 1765 :

ἐπεὶ κλοπὰς σὰς ἐκ δόμων ἐδέξατο (ἢ νῆσος),

where κλοπὰς σὰς is: *Thee who wast stolen.*

(2) ἄρπαγαί.

In Aeschylus the plural occurs twice⁴ and the subject of the action is plural in each case. In Euripides all but two instances of the plural have reference to more than one act of plundering ; the two refer to the rape of Helen.⁵

*Cyc. 280-81 :

ἢ τῆς κακίστης οἱ μετήλθεθ' ἄρπαγὰς
Ἑλένης Σκαμάνδρου γείτον' Ἴλίου πόλιν ;

Hel. 1320-22 :

μάτηρ ἔπαυσε πόνων
μαστεύουσα πόνους
θυγατρὸς ἄρπαγὰς δολίους.

¹ Occurs Aesch. sing. 1 (Agam. 534), plur. 1 ; Soph. sing. 2 ; Eur. sing. 1, plur. 5.

² Cf. Hel. 1175 f : κλοπαῖς θηρώμενον Ἑλένην, and IT. 1400 : καὶ κλοπαῖς σύγγνωθ' ἐμαῖς (*i.e.* theft of the βρέτας).

³ Or δόλοι as in Eur. Herc. Fur. 100.

⁴ Sept. 351, Supp. 510.

⁵ Here may be added, too, ἀναρπαγὰς, Hel. 49 ff.

καγὼ μὲν ἐνθάδ' εἰμ', ὃ δ' ἄθλιος πόνους
στράτευμ' ἀθροίσας τὰς ἐμὰς ἀναρπαγὰς
θηρᾷ πορευθεὶς Ἴλίου πυρώματα.

CHAPTER I.

PART THREE.

Thus far, attention has been paid to the force of the plural when used for the singular, and the different poetic purposes the same serves, only occasional references however being made to the question of metre. Metre should certainly not be neglected in the study of the subject as has been the case in the dissertations of Juhl, Kummerer and Volp; for metrical influence is to be seen both in Homer and Tragedy. If the poet of Tragedy employed the plural purposely in every case to give a sense of vagueness, fullness, complexity, or for some other rhetorical or dramatic purpose, the causes of Enallage would be purely psychological. But if in many instances a free change of number suggests caprice; if in a given verse which is grammatically isolated there is a plural where the singular would hardly be possible from a metrical standpoint; if certain plural uses seem practically a convention—as in Euripides especially; if the difference in meaning between the singular and plural is indistinguishable, there is good reason for recognizing metre as a very important factor in the heavy shift toward the plural, and so to (1) Homeric usage, (2) analogy, and (3) the frequent poetic value of the plural, is added another contributing cause—(4) metrical convenience.

Metre.

The metrical causes contributing most largely to plural usage are: (1) Avoidance of hiatus; (2) The fact that irrational syllables are allowable only in the odd feet of the iambic trimeter and in the even feet of the trochaic tetrameter catalectic¹; (3) The elective forms of the dative plural.²

¹ Cf. Schmidt, *Rhythmic and Metric*, p. 84.

² As e.g. *δόμοις, δόμοισι, δόμοισιν; κοίταις, κοίταισι, κοίταισιν; ἄρμασι, ἄρμασιν.*



For the trimeter especially two things are noticeable : (1) Metrical convenience gives an impetus toward the plural to second declension nouns of pyrrhic sequence, as *e. g.* δόμος¹, γάμος, ὄχος, φόνος, πάγος, τάφος. (2) Neuter nouns in -μα are found largely in the plural.

αἰγιαλοί.²

Compare the long dative form of IA. 210-211 :

εἶδον αἰγιαλοῖσι

παρά τε κροκάλαις δρόμον ἔχοντα σὺν ὄπλοις

with IT. 425 :

παρ' ἄλιον αἰγιαλόν.

αἵματα.³

El. 1172-73 :

ἀλλ' οἶδε μητρὸς νεοφόνοισιν αἵμασι
πεφυρμένοι βαίνουσιν ἐξ οἴκων πόδα.

Alc. 496 :

φάτνας ἴδοις ἂν αἵμασιν πεφυρμένας.

In the former, note the long form of the modifying adjective ; in the latter, the ending -σιν which makes a long syllable.

ἀνάδηματα.

Metre determines the number in the only instances of this word, which are found in Hipp. 83 :

ἀνάδημα δέξει χειρὸς εὐσεβοῦς ἄπο

and Eur. El. 882 :

δέξει κόμης σῆς βοστρύχων ἀνάδηματα.

ἀνάκτορα.⁴

¹ Cf. the ratio of singular to plural in the following : δόμος—69 : 709, οἶκος 115 : 244, δῶμα 77 : 222.

² The two instances cited are the only ones in Tragedy ; Homer has only the singular—4 times.

³ Occurs Homer 117-0 ; Aeschylus 51-8 ; Sophocles 27-1 ; Euripides 100-10.

⁴ Found only in Euripides and Sophocles, and also Adesp. 262 : Πυθέων ἀνακτῶρων.

Of the same temple are And. 42-3 :

δειματομένη δ' ἐγὼ

δόμων πάροικον Θέτιδος εἰς ἀνάκτορον,

and verses 117-19 :

ὦ γύναι, ἃ Θέτιδος δάπεδον

καὶ ἀνάκτορα θασ-

δαρὸν οὐδὲ λείπεις.

ἄντρα¹.

That Tragedy upon the whole has a preference for the plural has proof : (1) The singular may be metrically convenient in (*e.g.*) Phil. 27, an isolated verse :

δοκῶ γὰρ οἶον εἶπας ἄντρον εἰσορᾶν

as also in Eum. 193 and Aesch. Frag. 261 : (2) No metrical reason can be assigned for the plural of Aj. 1263 :

τίς αὖ παρ' ἄντροις θόρυβος ἴσταται βοῆς ;

(3) In Euripides' Cyclops where the singular occurs three times and the plural fourteen times of the same cave, the singular in each case may be accounted for, but not so with the plural ; it is actually preferred *e.g.* in verse 100 :

Σατύρων πρὸς ἄντροις τόνδ' ὄμιλον εἰσορῶ

and in verse 288 :

μὴ τλήῃς πρὸς ἄντρα σοὺς ἀφιγμένους ξένους·

As for verses 87 and 426, the singular is purely metrical, while clearness of expression is apparently responsible for ἄντρον :

καίτοι φύγοιμ' ἄν, κἂκβέβηκ' ἄντρον² μυχῶν.

In Ion 958, however, the singular appears where the plural is equally admissible :

καὶ πῶς ἐν ἄντρῳ παῖδα σὸν λιπεῖν ἔτλης ;

ἀντίθυρα.

Compare the lone uses of Homer and Tragedy—π 159:

στῆ δὲ κατ' ἀντίθυρον κλισίης Ὀδυσῆι φανείσα,

Sophocles Electra 1433 :

βάτε κατ' ἀντιθύρων ὄσον τάχιστα.

¹ Occurs Homer 12-0, Aeschylus 2-4, Sophocles 1-5, Euripides 11-27.

² Cf. the alternative κἂκβέβηκ' ἄντρον μυχῶν.

ἄρματα¹.

Homer leads the way in yielding to the convenience of metre—

© 438-9 : Ζεὺς δὲ πατὴρ Ἰδῆθεν εὐτροχὸν ἄρμα καὶ ἵππους

Οὐλνμπόνδε δίωκε,

O 441 : ἄρματα δ' ἄμ βωμοῖσι τίθει, κατα λίτα πετάσσας.

In Pers. 190-191 is found an instance of the long dative form :

. ἄρμασιν² δ' ὕπο
ζεύγνοσιν αὐτώ.

The plural secures a long syllable in Hipp. 1166 :

οικέος αὐτὸν ὤλεσ' ἄρμάτων ὄχος

but the singular appears in verse 1195 of the same chariot :

[πώλοισ ὄμαρτῆ.] πρόσπολοι δ' ἐφ' ἄρματος.

Particularly convenient seems the plural in Hel. 1180-1 :

λύεθ' ἵππικὰς
φάτνας ὄπαδοί, κἀκκομίζεθ' ἄρματα

ἄρπαι.

The poetic plural appears once—in Ion 191-92 :

Λερναῖον ὕδραν ἐναίρει
χρυσέαις ἄρπαις ὁ Διὸς παῖς,

where the dative singular both of adjective and noun would be difficult of use.

ἀρτάνας².

The poetic plural occurs only in Sophocles Ant. 54 :

πλεκταῖσιν ἀρτάναισι λωβᾶται βίον

(where the long dative form is doubly convenient).

Compare the singular in OT. 1266 :

χαλᾶ κρεμαστὴν ἀρτάνην.

ἀνλαῖ³.

The poetic plural appears only in Sophocles Ant. 945 :

ἀλλάξαι δέμας ἐν χαλκοδέτοις ἀνλαῖς.

and Trach. 901 :

καὶ παῖδ' ἐν ἀνλαῖς εἶδε κοῖλα δέμνια.

¹ Occurs Homer 21-46, Aeschylus 5-5, Sophocles 1-2 (but there is no plural for singular here), Euripides 15-29.

² See *ἑώραι*, p. 113.

³ Occurs Homer 45-0, Aeschylus 1-0, Sophocles 3-4, Euripides 13-1.

Note how the plural of the noun or its modifier avoids hiatus.

αὔλια¹.

Phil. 954²:

ἀλλ' ἀνανοῦμαι τῷδ' ἐν αὐλίῳ μόνος.

Pertaining to the cave are the following—Cycl. 345:

ἀλλ' ἔρπετ' εἶσω, τῷ κατ' αὐλίον θεῶ

and same play, verse 593:

δαλὸς δ' ἔσωθεν αὐλίων ὠθεῖ καπνόν.

The occasion of the plural seems obvious.

αὐχένες³.

Only one instance of the poetic plural can be cited—Soph. Frag. 598, 4:

ἦτις [πῶλος]

θερὸς θερισθῆ ξανθὸν αὐχένων ἄπο.

In striking comparison with this is the singular collective of Rhes. 303-4:

χρυσῆ δὲ πλάστιγξ αὐχένα ζυγηφόρον

πῶλων ἔκλεγε χιόνος ἐξανγεστέρων.

βάκτρα.

The poetic plural is in Euripides only. Phoen. 1719 ch.:

βάκτρα πρόσφερ', ὦ τέκνον.

Ion 216-218 ch.:

καὶ βρόμος ἄλλον ἀπολέμοισι

κισσίνοισι βάκτροις

ἐναίραι Γᾶς τέκνων ὁ βακχεύς.

In the latter, note the value of the long dative plural forms; and note too that both plurals are in choral passages.

βρόχοι.

Poetic plural in Euripides only.

And. 843:

τί με βρόχων εἴργεις;

¹ Occurs Sophocles 3-1, Euripides 1-2.

² See p. 66 and foot-note 2.

³ Occurs Homer 36-1, Aeschylus 2-1, Sophocles 2-1, Euripides 7-4.

Hipp. 779 :

γυνή, κρεμαστοῖς ἐν βρόχοις ἡρτημένη.

In the latter, hiatus is twice avoided by the plural.

γάμοι¹.

The figures for all Tragedy are—singular 65, plural 177, the plural predominating almost three to one. To this result the elective forms of the dative were strong contributors. The dative singular is found but once in Tragedy—Hel. 1097—being regularly displaced by γάμοις, γάμοισι(ν).

For the free play of numbers in the other cases compare Prom. 648-49 :

τί παρθενεύει δαρὸν ἐξόν σοι γάμου

τυχεῖν μεγίστου,

with verses 739-40 :

πικροῦ δ' ἔκυρσας ὦ κόρη, τῶν σῶν γάμων

μνηστῆρος.

The accusative plural serves verse-convenience in (*e. g.*)

Ant. 575 :

Αἴδης ὁ παύσων τούσδε τοὺς γάμους ἔφθ

and IA. 720 :

κἄπειτα δαίσεις τοὺς γάμους ἐς ὕστερον.

γένες.

Compare Soph. El. 195-96 ch. :

ὄτε οἱ παγχάλκων ἀνταία

γενῶν ὠρμάθη πλαγά

with Soph. Phil. 1205 :

ἢ γένν, ἢ βελῶν τε, προπέμψατε.

δαῖτες².

Compare Ion 807 :

κοινη ἑννάψων δαῖτα παιδὶ τῷ νέῳ

and verses 1130-31³ (of the same meal) :

θύσας δὲ γενέταις θεοῖσιν ἦν μακρὸν χρόνον

μένω, παροῦσι δαῖτες ἔστωσαν φίλοις.

¹ Occurs Homer 34-1, Aeschylus 16-10, Sophocles 6-18, Euripides 43-149.

² Occurs Homer 80-4, Aeschylus 3-1 (true plural), Sophocles 4-0, Euripides 30-2.

³ Cf. also Medea 201.

δείπνα¹.

Soph. El. 203-04 ch.:

ὦ νύξ, ὦ δείπνων ἀρρήτων
ἔκπαγλ' ἄχθη.

Ion 1124:

πρὸς δείπνα θυσίας θ' ἄς θεοῖς ὠπλίζετο.

Euripides apparently prefers the plural, for the lone singular there could be accounted for metrically—Phoen. 728:

ἀλλ' ἀμφὶ δείπνον οὔσι προσβάλω δόρυ;

δέλτοι.

Prom. 781:

ἦν ἐγγράφου σὺ μνήμοσιν δέλτοις φρενῶν.

Soph. Frag. 540:

θὲς δ' ἐν φρενὸς δέλτοισι τοὺς ἐμοὺς λόρους.

IT. 787:

τάδ' ἐστὶ τᾶν δέλτοισι ἐγγεγραμμένα

with which compare δέλτον in verse 727.

δέμνια².

The precedent of Homer has persistent weight in Tragedy.

The two uses of the singular are Alc. 183-4:

κυνεὶ δὲ προσπίτνουσα, πᾶν³ δὲ δέμνιον
ὀφθαλμοτέγκτω δεύεται πλημύριδι,

and Or. 229-30:

[ιδού.] φίλον τοι τῷ νοσοῦντι δέμνιον
ἀνιαρὸν ὃν τὸ κτῆμ' ἀναγκαῖον δ' ὅμως,

where the modifier ἀνιαρὸν avoids hiatus. It is clear that the poet avoided the singular.

δεσμοί⁴.

The plural referring to one instrument is probably found only in Tragedy.

¹ Occurs Homer 37-0, Aeschylus 5-2, Sophocles 1-3, Euripides 1-9.

² Occurs Homer 0-13, Aeschylus 0-0, Sophocles 0-2, Euripides 2-15.

³ πάντα is an impossible reading for the line and hence the singular—δέμνιον.

⁴ Occurs Homer 20-11, Aeschylus 4-9, Sophocles 1-3, Euripides 3-18.

For the play on number compare Prom. 96-97 :

τοιόνδ' ὁ νέος ταγὸς μακάρων
ἐξήνρ' ἐπ' ἐμοὶ δεσμὸν ἀεικῆ

with verses 524-25 : τόνδε γὰρ σφίζων ἐγὼ
δεσμὸν ἀεικίης καὶ δῖας ἐκφυγάνω¹.

δίφροι².

Compare Soph. El. 749-50 :

στρατὸς δ' ὄπως ὄρᾳ νιν ἐκπεπτωκότα
δίφρων, ἀνωλόλυξε κτέ.

with Frag. 873, 2 :

αὐτοῖσιν ὄπλοις καὶ τετραόρω δίφρω.

But metre alone cannot always explain the plural here or in Euripides, as shows Soph. El. 742 :

ὠρμᾶθ' ὁ τλήμων ὀρθὸς ἐξ ὀρθῶν δίφρων.

δόλοι³.

In Homer the genitive, dative and accusative plural are found, while in Tragedy only the convenient dative forms δόλοις, δόλοισι(ν) appear—except in three Aeschylean verses, 846, 880, and Eur. Frag. 288. Note such uses as δόλοις δλούμεθα, δόλοισιν ἦ, δόλοισιν οὐ (Cho. 888, OT. 960 and Phil. 91 respectively).

δόμοι⁴.

The figures for Tragedy are : singular 69, plural 709, or about ten to one in favor of the plural. The plural surely must respond better to poetic feeling in case of this word—as well as numerous others,—for the use of the plural is extended beyond any bounds of metrical convenience ; the plural even becomes the preferred form where metre suffers either number with equal readiness. The plural has become conventionalized in Tragedy⁵, though for Homer such is not the case.

¹ Similarly cf. Eur. Hipp. 1237 with *ib.* 1244.

² Occurs Homer 82-7, Aeschylus 1-0, Sophocles 1-6, Euripides 4-5.

³ Occurs Homer 32-10, Aeschylus 9-3, Sophocles 12-7, Euripides 23-5.

⁴ Occurs Homer 89-67, Aeschylus 116-113, Sophocles 4-72, Euripides 49-524.

⁵ Witte says : " δόμος—δόμοι ist für die Tragiker *a priori* pluralisch gewesen " and " der Singular muss in den Chorpartien entstanden sein " (p. 51). The following figures seem to give weight to that belief :

Aeschylus, singular, Choral parts, 12 times, Trimeter 4 times ; Sophocles, singular, Choral parts, 2 times, Trimeter 1 time ; Euripides, singular, Choral parts, 21 times, Trimeter 27 times.

Strangely enough the genitive singular does not appear in all Tragedy, the dative singular occurs certainly but twice¹, the accusative singular is not so common as the accusative plural and the nominative plural is comparatively rare. The decided preference of *δόμων* and the three dative plural forms must have extended its influence throughout the declension, except the nominative plural where the ending is vocalic. *Metre must be considered a factor in the general result.*

δρόσοι.

Compare Hel. 1384 :

[ἔδωκα], χρόνια νίπτρα ποταμίας δρόσου

with Hipp. 78 :

Αἰδώς δὲ ποταμίαισι κηπέυει δρόσοις.

Note the adjective form in the latter verse.

δρυμοί.⁰

Compare the singular of Rhés. 289 with the plural of Bacch. 1229 :

ἔτ' ἀμφὶ δρυμοῖς οἰστροπλήγας ἀθλίας.

δώματα².

For all Tragedy the singular occurs 77 times, the plural 222 times. The ratio of the plural of *δόμος* to the singular is 7 to 1, while the ratio for *δῶμα* is 3 to 1. The disparity may be accounted for in some measure by the fact that the plural forms of the former were convenient for the trimeter, upon the whole, while the nominative and accusative plural forms of *δώματα* is singularly inconvenient for that metre ; in fact it seems to occur only as the final word of a verse³ or before a vowel⁴. The dative singular does not occur at all in Tragedy and the genitive singular is extremely rare. Hence the singular appears nearly invariably in the form *δῶμα* (or *δῶμ'*). The plural proves clearly to be the preferred form.

¹ Eum. 964, and Eur. Frag. 1132, 8. In Eum. 1032 ἐν δόμοι (M) is corrupt.

² Occurs Homer 111-137, Aeschylus 12-45, Sophocles 5-15, Euripides 60-162.

³ Eg. Or. 1312.

⁴ Eg. Phoen. 1707 (δῶμαθ').

ἑώραί¹.

Appears only in OT. 1264 :

πλεκταῖς ἑώρας ἐμπεπλεγμένην. [υ—].

Note the double avoidance of hiatus and compare ἀρτάνην of verse 1266.

ζῶναι.

The only poetic plural is that of Bacch. 935 :

ζῶναί τέ σοι χαλῶσι κτέ.,

with which compare the singular in Hec. 762 :

τοῦτόν ποτ' ἔτεκον κάφερον ζώνης ὕπο.

θάκοι.

Compare Ant. 999-1000² :

εἰς γὰρ παλαιὸν θάκον ὄρنيθοσκόπον
ἕζων

with Phoen. 840 :

θάκοισιν ἐν ἱεροῖσιν οὐ μαντεύομαι.

Note too the accusative plural in IA. 618 :

θάκους ἀπήνης ὡς ἂν ἐκλίπω καλῶς

and Herc. Fur. 1097 :

ἦμαι νεκροῖσι γείτονας θάκους ἔχων.

θάλαμοι³.

The lone instance of the poetic plural in Homer is doubtless due to hiatus—ψ 41 :

—υ υ / — — / — υ υ / — θαλάμων εὐπηκτων.

In Tragedy the poetic plural does not appear⁴, except in Euripides where it is found several times. The uses in Euripides show that he commonly prefers the plural, but not so in Alc. 175,

κάπειτα θάλαμον εἰσπεσοῦσα καὶ λέχος

and verse 187⁵ (if the ms. reading be retained—θάλαμον).

θάνατοι.⁶

For examples note Agam. 1342 :

¹ Cf. ἀρτάναι, p. 107.

² Also Eur. Hel. 895.

³ Occurs Homer 64-7, Aeschylus 0-2, Sophocles 4-1, Euripides 7-31.

⁴ See p. 62.

⁵ For citations and readings see p. 62 and footnote.

⁶ Occurs Homer 136-1, Aeschylus 20-5, Sophocles 18-4, Euripides 96-6.

ποιὰς θανάτων ἐπικραίνει

and Cho. 53 :

δεσποτῶν θανάτοισι.

It is significant that the poetic plural is usually found in choral passages¹.

θρόνοι².

The poetic plural is found only in Tragedy—not in Homer.

In Aeschylus the relative frequency of the dative plural suggests that the plural crept in through that case and number. The convenience of this case is obvious in such expressions as ἐν θρόνοις (Cho. 572), θρόνοισί τ' ἀρχαίοισι (Pers. 775), ἐν θρόνοισιν ἤμενος (Eum. 47), μαντικοῖσιν ἐν θρόνοις (Eum. 616), μονοσκήπτροισι δ' ἐν θρόνοις (Aesch. Supp. 374).

Where the literal force of the word seems predominant in Sophocles in the plural of the word, metre may be called to account—El. 267-68 :

ὅταν θρόνοις Αἴγισθον ἐνθακοῦντ' ἴδω

τοῖσι πατρώοις εἰσίδω κτέ, where the avoidance of hiatus is twice observed, and τοῖς appears in the long form.

Frag. 144 presents the long form in ἐν θρόνοισι³.

κέδροι.

The only instance of the poetic plural is in Alc. 365-6 :

ἐν ταῖσιν αὐταῖς γὰρ μ' ἐπισκήψω κέδροις
σοὶ τοῦσδε θείναι.

κέντρα.

Soph. Frag. 622, 4 :

Κωτίλος δ' ἀνήρ λαβῶν πανοῦργα
χερσὶ κέντρα κηδεύει πόλιν.

κλοπαί.

Compare κλοπαῖσι of Agam. 402⁴ with κλοπήs, same play, verse 534.

¹ For full citations, see pp. 89-92.

² Occurs Homer 34-19, Aeschylus 6-14, Sophocles 1-17, Euripides 6-15.

³ For full citations, remarks on the plural in its broader sense, and the extreme literal uses in Euripides, see pp. 67-72.

⁴ Cited p. 103.

κοίται¹.

Compare Trach. 921-22 :

ὡς ἔμ' οὐποτε

δέξεσθ' ἔτ' ἐν κοίταισι ταῖσδ' εὐνάτριαν

with Soph. El. 272 :

τὸν αὐτοέντην ἡμῖν ἐν κοίτῃ πατρός.

κολεοί.

Poetic plural only in IA. 1566-7 :

ἔθηκεν ὀξὺ χειρὶ φάσγανον σπάσας

κολεῶν ἕσωθεν κτέ.

with which compare Hec. 543-4 :

εἶτ' ἀμφίχρυσον φάσγανον κώπης λαβῶν

ἐξείλκε κολεοῦ κτέ.

κρηπίδες².

IΓ. 990-1 :

ἦνικ' ἂν κενὰς

κρηπίδας εὐρη λαίνας ἀγάλματος

Ion 38 :

ἦνεγκα καὶ τὸν παῖδα κρηπίδων ἔπι.

In the above, hiatus is avoided or a long syllable effected by the plural. So also a long syllable is effected in the seventh foot of Ion 510 :

πρόσπολοι γυναικες, αἶ τῶνδ' ἀμφὶ κρηπίδας δόμων,

with And. 1111-2 :

. . . . ἀνακτόρων κρηπίδος.

λαιμοί³.

Euripides has the poetic plural four times, the genitive being the case so used each time—

Herc. 821-22 :

ἀλλ' ἀφίεσαν

λαιμῶν βροτείων εὐθὺς οὐριον φόνον.

Ion 1064+65 :

ἦ θηκτὸν ξίφος ἦ

λαιμῶν ἐξάψει βρόχον ἀμφὶ δειρήν.

¹ Occurs Homer 1-0, Aeschylus 3-2, Sophocles 5-2, Euripides 11-10.

² Occurs only in Aeschylus 1-0, Sophocles 1-0, Euripides 4-5.

³ Occurs Homer 5-0, Euripides 5-6.

λέκτρα¹.

In all Tragedy the singular appears 12 times, the plural 93 times, λέκτρον being the only form of the singular used. Aeschylus does not have the singular at all. Sophocles avoids the singular, using it only where it prevents a hiatus, and the same is usually true for Euripides. The plural therefore seems to be the conventional form for Tragedy: certainly metre can afford no thoroughgoing explanation.

λέχη².

For all Tragedy the figures are: singular 80, plural 47—while the Homeric figures are: singular 22, plural 27. The drift in Tragedy is clearly toward the singular, if the ratio be compared with that of Homer.

For Aeschylus and Sophocles we have the singular 13, the plural 8 times; of these λέχος (ο^υ) occurs 11 times, but λέχη only three times; λέχει and λέχους occur once each; λεχέων appears 3 times, in choral parts.

Chiefly responsible for the disparity of the ratios of Homer and Tragedy is the frequent use of the dative plural in the former, 18 times out of a total of 27 plurals. Tragedy avoids the dative plural of the word altogether, and also shuns the dative singular, a rare form. The explanation is not difficult: the dative plural of this particular word presents a variety of convenient forms³ for hexameter verse, but not so for the trimeter. Tragedy either uses the singular, or selects some other word.

λιμένες⁴.

The poetic plural seems limited to Euripides⁵. With one exception the poetic plurals are found in other metres than the trimeter⁶, and in this one instance the plural avoids hiatus—

¹ Occurs Homer 6-4, Aeschylus 0-5, Sophocles 3-4, Euripides 9-84.

² Occurs Homer 22-27, Aeschylus 3-2, Sophocles 10-6, Euripides 67-39.

³ λέχεσσι(ν), λεχέεσι(ν), λεχέεσσ' etc.

⁴ Occurs Homer 25-9, Tragedy 17-6.

⁵ But see on Phil. 936, p. 10.

⁶ Trimeter sing. 6, plur. 1, other metres sing. 3, plur. 4. Of course Adesp. 83—λιμένας εἰς Ἀχαϊκοῖς—is not taken into account in figures or remarks here (see on Aristotle p. 3).

And. 749 :

τυχοῦσα λιμένας ἦλθεσ εἰς εὐνήμεους.

λόχμαι¹.

Tragedy has each number one time—Bacch. 730 :

λόχμην κενώσας ἔνθ' ἐκρύπτομεν δέμας / κτέ.

Bacch. 957 :

καὶ μὴν δοκῶ σφᾶς ἐν λόχμαῖς ὄρνιθος ὡς / κτέ.

μανίαί.

Compare IT. 82-83² :

ἐλθὼν δὲ σ' ἠρώτησα πῶς τροχηλάτου

μανίας ἂν ἔλθοιμ' εἰς τέλος πόνων τ' ἐμῶν

with verse 283-84 of the same play³ :

κάπεστέναξεν ὄλενας τρέμων ἄκρας

μανίαῖς ἀλαίων, καὶ βοᾶ κυναγὸς ὡς⁴.

μέλαθρα⁵.

Homer has the singular 7 times and the plural not at all, while in Tragedy the singular is used 18 times and the plural 91 times, or 1 to 5 in favor of the plural. With this word the work of analogy is almost complete. The singular is even avoided in Tragedy, as *e. g.* the lone singular of Agam. 1434 shows :

οὔ μοι φόβον μέλαθρον ἐλπίς ἐμπατεῖ,

where the singular serves convenience. Again, compare Phil.

146-7 :

ὁπότεν δὲ μόλη

δεινὸς ὀδίτης τῶνδ' ἐκ μελάθρων (*cave*),

where the singular may be substituted—with verse 1453 of the same play :

ὦ μέλαθρον⁶ ξύμφρουρον ἐμόν,

where metre will not suffer the plural noun and adjective.

μέτωπα⁷.

¹ Homer has the singular one time—T 439.

² See also verse 307.

³ See page 100 and note.

⁴ Also *cf.* verse 981.

⁵ Homer 7-0, Aeschylus 1-11, Sophocles 1-4, Euripides 16-76.

⁶ Other cases Eur. IA. 612, 1160, IT. 367, 1216, Or. 378.

⁷ Homer 11-1, Aeschylus 1-1, Sophocles 1-2, Euripides 1-2.

There is one poetic plural in Tragedy—Hel. 1567–8 :

μονάμπυκον δὲ Μενέλεως ψήχων δέρη
μέτωπά τ' ἐξέπεισεν εἰσβήναι δόρυ.

μίτραι.

Note the long dative forms in Eur. El. 162–3 :

οὐ μίτραισι γυνή σε
δέξατ' οὐδ' ἐπὶ στεφάνοις

and Hec. 923–4 :

ἐγὼ δὲ πλόκαμον ἀναδέτοις
μίτραισιν ἐρρυθμιζόμεν.

In each case the passages are choral¹.

μόροι².

Sophocles Ant. 1312–13³ :

ὡς αἰτίαν γε τῶνδε κακείνων ἔχων
πρὸς τῆς θανούσης τῆσδ' ἐπεσκήπτου μόρων.

μοχοί.

For free and easy enallage in *μυχός* and *ἄντρον*, compare Prom.

113–4 :

κτύπου γὰρ ἀχὼ χάλυβος διῆξεν ἄντρον
μυχόν,

Cyc. 480.

καίτοι φύγοιμ' ἄν, κάκβέβηκ' ἄντρον μυχῶν.

ναοί⁴.

The poetic plural does not appear till Euripides, but with him it is common, *e. g.* 8 times in the *IT.* and 10 times in the *Ion*, the singular occurring but once in both plays.

Compare *Ion* 38–39 :

. . . . τὸν παῖδα κρηπίδων ἔπι
τίθημι ναοῦ τοῦδε κτέ.

with verse 314 of the same play :

ναοῖσι δ' οἰκείς τοισίδ' ἢ κατὰ στέγας ;

Also note verse 1384 of the same play :

ὦ Φοῖβε, ναοῖς ἀνατίθημι τήνδε σοῖς.

¹ Cf. the singular in Bacch. 929.

² Homer 14–0, Aeschylus 45–1, Sophocles 20–2, Euripides 23–0.

³ See page 92.

⁴ See page 59, and notes 5 and 6.

νόσοι.

Compare Aj. 59-60 :

ἐγὼ δὲ φοιτῶντ' ἄνδρα μανιάσιν νόσοις¹

ἄτρυνον (noting the form of the adjective), with verse 66 :

δείξω δὲ καὶ σοὶ τήνδε περιφανῆ νόσον.

But especially—see page 101 on the uses in OT. 960-962.

νόστοι.

The plural first arose no doubt as a distributive referring to various individuals².

Aj. 900 :

ἄμοι ἐμῶν νόστων.

But the plural occurs only 3 times in Tragedy³.

Soph. El. 194 :

οἰκτρὰ μὲν νόστοις αὐδά.

νυμφεῖα.

Note metrical adaptation in Ant. 1205 :

νυμφεῖον Ἄιδον κοῖλον εἰσβαίνομεν,

and Trach. 920 :

[ἐλέξει]. ὦ λέχη τε καὶ νυμφεῖ' ἐμά⁴.

νώτα⁵.

Only four illustrative examples are cited—Prom. 429-30 :

γᾶς οὐράνιον τε πόλον

νώτοις ὑποστεγάζει.

Trach. 1047 :

καὶ χερσὶ καὶ νώτοισι μοχθήσας ἐγώ.

Hec. 1264 :

ὑποπτέροις νώτοισιν ἢ ποίψ τρόπῳ ;

Tro. 572 :

ποῖ ποτ' ἀπήνης νώτοισι φέρει ;

¹ Cf. Eur. Or. 270 : εἰ μ' ἐκφοβοῖεν μανιάσιν λυσσῆμασιν.

² "The plural was familiar in relation to the return from Troy ; thus the poem ascribed to Agias (c. 750 B. C.) was entitled *Νόστοι*" (Jebb, note, Soph. El. 194).

³ Occurs Homer 67-0, Aeschylus 4-1, Sophocles 4-2, Euripides 30-0.

⁴ Cf. also Trach. 7, Ant. 568.

⁵ Homer 9-22, Aeschylus 1-1, Sophocles 2-7, Euripides 8-21.

οἴκοι¹.

For Tragedy—singular 115, plural 244 times². The forms of the genitive and dative singular, and the forms of the plural (save the lengthened forms of the dative) are not so suitable for the trimeter, since they are spondaic: either syllable is barred from being the first syllable of an odd foot. Other things being equal one would expect the nominative and accusative singular to appear far more than the corresponding forms of the plural. True it is for the nominative (singular 16, plural 1), but for the accusative, not so (singular 83, plural 101).

It is altogether probable that the dramatists actually preferred the plural of οἶκος—just as they preferred the plural of δόμος and δῶμα—for the plural of οἶκος is less suitable to the trimeter in at least the two cases of the singular just mentioned.

ὄμματα.

In the Cyclops of Euripides both numbers are freely used for the Cyclops eye, *e. g.* the singular³ in verses 600, 627, the plural⁴ in verses 459, 470, 511.

Verse 600: λαμπρὸν πυρώσας ὄμμ' ἀπαλλάχθηθ' ἄπαξ.

Verse 459: Κύκλωπος ὄψιν ὄμματ' ἐκτήξω πυρί.

But in verses 627–8 where either number is equally admissible the singular appears:

ἔστ' ἂν ὄμματος

ὄψις Κύκλωπος ἐξαμλληθῆ πυρί.

ὄρμοι (*harbor*).

The poetic plural is found merely in two choral passages of Euripides.⁵

IA. 1496–7:

δι' ἐμὸν ὄνομα τᾶσδ' Αὐλίδος

στενοπόροισιν ὄρμοις⁶.

¹ Homer 170–5, Aeschylus 14–22, Sophocles 27–32, Euripides 74–190.

² Cf. figures for δόμος (p. 111) and δῶμα (p. 112).

³ Cf. ὄφθαλμον, *ib.* 636.

⁴ Cf. κόρας, *ib.* 611.

⁵ IA. 1321, IA. 1497.

⁶ Cf. Δωρίδος ὄρμον, *Нес.* 450.

ὄχοι¹.

In our field the first poetic plural appears in Sophocles, where in each case the plural suggests metrical convenience.

Soph. Frag. 611 :

ὄχοις Ἀκεσσαιόισιν ἐμβεβώς πόδα (note the consonantal ending of the noun and the adjective form).

Soph. El. 727 :

μέτωπα συμπαίονσι Βαρκαίους ὄχοις.

The free play of metre on number may be seen in IT. 613 :

σὺ δ', ὦ τέκνον μοι λείπε πωλικούς ὄχους,

where the fifth foot obviously needs the plural, but compare verse 623 :

τέκνον, καθεύδης πωλικῶ δαμείς ὄχψ.

Electra 965 seems to indicate on Euripides' part a prejudice in favor of the plural, when one considers that with him the plural prevails two to one :

καὶ μὴν ὄχοις γε καὶ στολῇ λαμπρύνεται.

If the above suggestion is not true, we should surely expect ὄχψ here.

πάγοι (*hill*).

Cf. Or. 1650-2.

θεοὶ δέ σοι δίκης βραβῆς

πάγοισιν ἐν Ἀρείοισιν εὐσεβεστάτην

ψῆφον διοίσουσ', ἐνθα νικῆσαί σε χρή,

with OC. 947-8 :

τοιούτον αὐτοῖς Ἄρεος εὐβουλον πάγον

ἐγὼ ξυνήδη χθόνιον ὄνθ', ὅς κτέ.

πέπλοι.

There is a marked shift to the plural in Aeschylus and Euripides, independent of mere metrical considerations. For figures and citations see pages 17-18.

πόρπαι².

Referring to the suicide of Oedipus, Euripides has the plural in Phoen. 62 :

¹ Occurs Homer 0-1, Aeschylus 4-1, Sophocles 2-2, Euripides 8-17.

² Cf. *περόναι* OT. 1269; Phoen. 805; Bacch. 98; and *περονίς*, Trach. 925.

χρυσηλάτοις πόρπαισιν αϊμάξας κόρας.

πρόσωπα.

Compare for example Soph. El. 1276-7 :

μή μ' ἀποστερήσης

τῶν σῶν προσώπων ἄδονὰν μεθέσθαι,

and Or. 958 :

πρόσωπον εἰς γῆν σὸν βαλοῦσ' ἄφθογγος εἶ

ῥηγμίνας.

IT. 253 :

ἄκραῖς ἐπὶ ῥηγμίσιν ἀξένου πόρον.

The verse is isolated, the singular impossible without an entire reconstruction.

σκηναί¹.

The poetic plural occurs in Sophocles and Euripides. A comparison of the singular uses in Aj. 218, 796, with the plural uses in verses 3, 754, 985, makes the explanation of the plural lie in metrical convenience.

Aj. 3 :

καὶ νῦν ἐπὶ σκηναῖς σε ναυτικαῖς ὄρω (note the adjective).

In verse 754 ὑπὸ σκηναῖσι is identical with σκηναῖς ὑπανλον of verse 756. Another long form of the dative appears in verse 985—παρὰ σκηναῖσιν, and so also in Ion 982 (and elsewhere):

ἱεραῖσιν ἐν σκηναῖσιν, οὗ θοινᾶ φίλους.

σκήπτρα².

Of the four passages cited from Aeschylus and Euripides on page 39, where the plural is for the singular in a purely literal sense, the plural forms suggest a convenience of metre. As for various other plurals where that number secures a broader meaning and expresses more fully the poetic feeling, it may be said that metre promotes the movement in Enallage none the less.

The four poetic uses in the literal sense are—Agam. 1265 :

καὶ σκήπτρα καὶ μαντεῖα περὶ δέρη στέφη ;

¹ Homer 0-0, Aeschylus 0-2, Sophocles 2-3, Euripides 4-10.

² Homer 34-2, Aeschylus 2-4, Sophocles 4-5, Euripides 7-19.

And. 1223-4 :

οὐκέτ' ἔστι μοι πόλις
σκήπτρα τ' ἔρρέτω τάδε.

Eur. El. 321-2 :

καὶ σκήτρ' ἐν οἷς Ἑλλησιν ἐστρατηλάτει,

(with which compare the alternative—

καὶ σκήπτρον ἐν ᾧ Ἑλλησιν ἐστρατηλάτει).

Herc. Fur. 1103-04 :

ἄλλ' οὔτι Σισύφειον εἰσορῶ πέτρον
Πλούτωνά τ' οὐδὲ σκήπτρα Δήμητρος κόρης.

For other citations pertaining to the fuller meaning of the word, and convenient uses of the plural see pages 38-39.

στέμματα.

Compare Tragedy's Homeric precedent :

A 28 : μή νύ τοι οὐ χραίσμη σκήπτρον καὶ στέμμα θέοιο,
but A 14, 273 : στέμματ' ἔχων ἐν χερσὶν ἐκηβόλου Ἀπόλλωνος.
Accordingly Tragedy has the plural only—10 times¹.

στέρνα².

For all Tragedy, singular 6, plural 41 times. It is a significant fact that five of these singulars are accusative, and in each case avoid a hiatus³, while the remaining singular is found in a choral passage⁴—just where under the circumstances one would expect to find it⁵. The singular therefore is shunned, the plural is the preferred form—it is conventional.

στέφη⁶.

Compare Agam. 1264-65 :

τί δῆτ' ἐμαντῆς καταγέλωτ' ἔχω τάδε
καὶ σκήπτρα καὶ μαντεῖα περὶ δέρη στέφη ;

¹ All in Euripides, e. g. Supp. 470 and Or. 12.

² Homer 14-5, Aeschylus 0-5, Sophocles 2-8, Euripides 4-28.

³ Trach. 482, Soph. Frag. 196 ; Herc. Fur. 893, 1004, Herc. 563.

⁴ Eur. Supp. 979.

⁵ Witte, (op. cit., p. 213) citing πρὸς στέρνοις of IT. 233, thinks the plural imperative here, but the fact that this usage is in Euripides, and is in a choral passage, is sufficient to offset any objection.

⁶ Homer 0-0, Aeschylus 2-3, Sophocles 0-1, Euripides 1-9.

with Cho. 1035 :

ξὺν τῷδε θαλλῷ καὶ στέφει προσίζομαι.

In the former case metre would suffer the singular of neither *σκήπτρα* nor *στέφη* (note the adjective *μαντεία*).

στόματα¹.

The poetic plural appears in Sophocles and Euripides.

Trach. 938 :

οὔτ' ἀμφιπίπτων στόμασιν.

Alc. 402-3 :

καλοῦμαι ὁ

σὸς ποτὶ σοῖσι πίντων στόμασιν νεοσσός.

Both are choral passages.

τάφοι².

Soph. El. 443 :

γέρα τὰδ' οὖν τάφοισι δέξασθαι νέκυς.

OT. 942 :

οὐ δῆτ', ἐπεὶ νιν θάνατος ἐν τάφοις ἔχει.

OC. 411 :

τῆς σῆς ὑπ' ὀργῆς, σοῖς ὅταν στῶσιν τάφοις,

and similarly in verse 1410.

In OT. 987 even, the second syllable of the fourth foot is long in *οἱ*, but *ὁ* would require considerable change in the construction of the verse :

καὶ μὴν μέγας γ' ὀφθαλμὸς οἱ πατρὸς τάφοι.

τόξα³.

For all Tragedy : singular 14, plural 66 times. In Sophocles the ratio is 5 to 1, and in Euripides 12 to 1 in favor of the plural. Of the four singulars in Sophocles⁴, three have the form *τόξον* and are used *metri gratia* ; the lone use of the genitive singular⁵

¹ Homer 25-3, Aeschylus 33-3, Sophocles 24-3, Euripides 40-4.

² Homer 9-0, Aeschylus 16-2, Sophocles 33-5, Euripides passim in both numbers. See page 81.

³ Homer 72-41, Aeschylus 6-6, Sophocles 4-24, Euripides 3-36.

⁴ Phil. 288, 1128, Trach. 266, Soph. Frag. 875.

⁵ Trach. 266.

there however apparently has no explanation. In Euripides the singular appears three times¹ in the form *τόξον*, and serves metrical convenience in each case. It seems clear, then, that the plural was the preferred form for Tragedy: a marked advance beyond the ratio set by Homeric usage.

*ὕδατα*².

IT. 1192 :

πηγαῖσιν ὕδάτων ἢ θαλασσίᾳ δρόσῳ,

where the plural avoids hiatus³ and at the same time secures the poetic effect of the plural use in English.

*ὑμέναιοι*⁴.

Compare IA. 624 :

ἔγειρ' ἀδελφῆς ἐφ' ὑμέναιον εὐτυχῶς

with verse 693 of the same play :

ὅταν σὺν ὑμεναίοισιν ἐξάγω κόρην.

*φάσγανα*⁵.

Poetic plural only in Euripides.

Of the same weapon are Or. 953 :

ἀλλ' εὐτρέπιζε φάσγαν' ἢ βρόχον δέρη,

and verses 1035-6 :

δεῖ δ' ἢ βρόχους

ἄπτειν κρεμαστὸν ἢ ξίφος θήγειν χερί.

The singular in the former would be impossible without a reconstruction of the line.

*φόνοι*⁶.

Note especially the two passages from Sophocles :

Trach. 558 : *Νέσσου φθίνοντος ἐκ φόνων ἀνελόμην.*

El. 11 : *ὄθεν σε πατρὸς ἐκ φόνων ἐγὼ ποτε.*

¹ Bacch. 1066, Supp. 745, Frag. 785, 2.

² Homer 100-1, Aeschylus 8-0, Sophocles 5-2, Euripides 25-9.

³ Cf. the lone use of the plural in Homer, the *Odyssey*—v 109 : *ἐν δ' ὕδατ' αἰετόντα*, where the cause of the plural was metre no doubt.

⁴ In Euripides usually synonymous with *γάμοι* ; sing. 13, plur. 15 there.

⁵ Homer 22-3, Aeschylus 1-0, Sophocles 4-0, Euripides 2-3.

⁶ Homer 45-1, Aeschylus 31-1, Sophocles 29-6, Euripides 165-6.

ὄμοι.

Compare the plural of Or. 1471-73 ch.:

ὄμοις ἀριστεροῖσιν ἀνακλάσας δέρην

παίειν λαμῶν ἔμελλεν

ἔσω μέλαν ξίφος,

with IT. 1381 : ὄμον εἰς ἀριστερόν.

Note in the first citation : (1) The passage is choral, (2) ὄμοις avoids hiatus, (3) ἀριστεροῖσιν is a long dative form.

CHAPTER II.

THE PRONOUN.

¹ PLURALES SOCIETATIS, MODESTIAE, MAIESTATIS.

A. Homer.

As an introduction to the uses of the first person plural pronoun for the singular in Tragedy, it is well to consider the extent and force of such uses in Homer. I have noted twelve instances². Among them, three uses of the first person plural pronoun for the singular may be recognized, which apparently represent the logical development of the plural *as meaning one person* out of the *true* plural. The steps are: (1) Pluralis Societatis, (2) Pluralis Modestiae, (3) Pluralis Maiestatis. We may suppose that at first the ἡμεῖς associates in thought others with the ἐγώ—the speaker, and that the plural is really κατὰ σύνεσιν; the speaker then with purpose sinks his identity in the class to which he belongs³, and the notion of modesty, humility results; as in Latin⁴, so in Greek the Pluralis Maiestatis is an outgrowth of

¹ See Introduction, pp. 1–2, for the disagreement of scholars in the use of terms.

² Iliad—Γ 440, Ν 258, Ο 224, Φ 60; Odyssey—α 10, κ 99, λ 562, ν 358, π 45, π 442, τ 345, χ 464.

³ Cf. Gildersleeve, *op. cit.*, p. 27.

⁴ For the development of the Pluralis Maiestatis, see Sasse (*op. cit.*). He thinks that it was introduced by Gordianus III (238–244 A. D.), appearing side by side with the singular. In Constantine I the plural is distinctly more common; but as Mommsen shows (*Hermes*, vol. 17, pp. 530–533), the plural there is really our Pluralis Societatis. Littré had the right idea when he said (s. v. “nous”): “Usage, qui, je crois, prit naissance chez les empereurs romains, lorsqu’ils faisaient semblant de prendre conseil du sénat, et d’exprimer dans leurs édits une volonté collective.” Donatus had already called attention to the plural in question as follows: “Tractum est autem a maiestatis vel potestatis, quibus familiaris mos est semper in edictis suis pluraliter loqui—‘Decrevit nostra maiestas’” (Keil, *Supp. Vol.*,

the Pluralis Modestiae, for the latter becomes an instrument of superior personages,—“pride apes humility,” exultant humility becomes self-assertive and proud; and now the plural pronoun carries with it the notion of dignity as surely as it oftentimes denotes modesty.

I.

PLURALIS SOCIETATIS.

It is not difficult to associate some other person or persons with the speaker in the following :

α 10¹: τῶν ἀμόθεν γε θεά, θύγατηρ Διός, εἰπέ καὶ ἡμῖν—

Begin at any point whatever, O goddess, and relate to us also. To ἡμῖν compare μοι (ἔννεπε) in verse 1.

Γ 439-40 (Paris to Helen) :

νῦν μὲν γὰρ Μενέλαος ἐνίκησεν σὺν Ἀθήνῃ
κέϊνον δ' αὖτις ἐγώ· παρὰ γὰρ θεοὶ εἰσι καὶ ἡμῖν—

Now hath Menelaos prevailed by Athena's help, but I'll get him yet! For there are gods on our side too.

κ 97-99 (Odysseus) :

ἔστην δὲ σκοπιῆν ἐς παιπαλόεσσαν ἀνελθῶν.
ἔνθα μὲν οὐτ' ἀνδρῶν φαίνετο ἔργα,
καπνὸν δ' οἶον ὀρῶμεν ἀπὸ χθονὸς αἴσσοντα—

p. 203). At the beginning of the fifth century A. D. the Pluralis Maiestatis occurs relieved of any idea of association, being the mark of dignified utterances of the crown, pope, or bishop (*Cf.* Sasse's Reviewer, *Archiv*, vol. 6, pp. 284 f., 1889). At the end of the fifth century even *vos* and *vester* became quite common, “quand on s'adressait à un supérieur, comme un pape à un empereur, un évêque à un pape ou un empereur, un citoyen quelconque à tout représentant de l'autorité civile religieuse” (Chatelain, E., “Le pluriel de respect en latin,” *Revue de Philologie*, vol. IV, p. 129, 1880).

For the classical period Draeger (*op. cit.*, vol. I, p. 25) and others recognize only the Pluralis Modestiae, which is very common. But Dr. Conway has recently argued for *nos* as a plural of “Dignity” or “Superiority” in Cicero's Letters: “*Nos* had come to be used by a speaker of himself alone when he thought not of the *ego* he was to his own consciousness, but of the person visible or admirable to his neighbors” (*Cambridge Philological Transactions*, 1899; see also Purser's Review of the same in the *Classical Review*, 1900).

¹ This verse is quoted by Plutarch who mentions ἡμῖν as used ἀντὶ τοῦ ἐμοί, adding τὸν πληθυντικὸν ἀντὶ τοῦ ἐνικοῦ τίθησιν (*De Vita et Poesi Homeri*, B 56).

I ascended a rocky cliff and stood where there was no sign of man or beast, but we saw only smoke issuing from the earth.

λ 561-2 (Odysseus to Ajax) :

ἀλλ' ἄγε δεῦρο, ἀναξ, ἵν' ἔπος καὶ μῦθον ἀκούσῃς
ἡμέτερον· δάμασσον δὲ μένος κτέ—

Now come hither, oh King, to hear what we have to say; bridle thy rage, etc.

ν 356-8 (Odysseus to Nymphs) :

οὐ ποτ' ἐγὼ γε / ὄψεσθ' ὕμμα ἐφάμην· ἀτὰρ καὶ δῶρα
διδώσομεν ὡς τὸ πάρος περ κτέ—

I never expected to see you, but we shall continue to make gifts, etc.

π 44-45 (Telemachus to Odysseus) :

ἦσο, ξεῖν· ἡμεῖς δὲ καὶ ἄλλοθι δῆομεν ἔδρην
σταθμῷ ᾧ ἐν ἡμετέρῳ¹ πάρα δ' ἄνηρ ὅς καταθήσει—

Sit down stranger; we shall find a seat somewhere else in our stall; here's a man to arrange it.

χ 463-4 (Telemachus) :

... αἱ δὲ ἐμῇ κεφαλῇ κατ' ὀνειδέ' ἔχεναν
μητέρι θ' ἡμετέρῃ παρά τε μνηστῆρσιν ἱανον—

(I would hang these women and not give an honorable death to them) who heaped disgrace upon my head and our mother, and slept with the suitors.

If we are to think of others associated with the speaker in the above citations, ἡμῖν (Γ 440) may include the Trojans; ὄρωμεν (κ 99) and ἡμέτερον (λ 562) include the companions; δίδωσομεν (ν 358) refers to Telemachus also (see context); ἡμεῖς, ἡμετέρῳ (π 44, 45) involve Eumaeus²; ἡμετέρῃ (χ 464) suggests her as mother of the home.

The idea of humility³ stands out clearly in ἡμῖν (Γ 440): Paris says, "I shall conquer him;" but then, "there are gods with us too," when he speaks of himself in connection with the gods.

¹ Weck sees in ἡμετέρῳ "Selbstgefühl" (ad loc. Homer's *Odyssee*, Gotha, 1886-88).

² So Monro: "Telemachus takes care to associate the others, especially Eumaeus, in the reception of the stranger and the ownership of the home-stead" (Note ad loc., Homer's *Odyssey*, Bks. XIII-XXIV, Oxford, 1901).

³ So taken and cited by Gildersleeve, *op. cit.*, p. 27.

The same is true of ἡμέτερον (λ 562) : Odysseus employs the singular through his narrative, but in addressing Ajax he has modestly distributed the responsibility.

The quick change from ἐμῆ to ἡμετέρῃ in χ 463-464 is significant : the latter apparently denotes dignity, for Telemachus is now commander issuing orders, “. . . who heaped disgrace upon my head and upon the mother of a man like me.”

2.

PLURALIS MODESTIAE.

In the following case, the plural is of Odysseus alone—τ 344-6 :

οὐδε γυνή ποδὸς ἄψεται ἡμετέροιο
τάων, αἴ τοι δῶμα κατά δρήστειραι ἕασιν,
εἰ μὴ τις γρηῦς ἔστι παλαιή κεδνὰ ἰδυῖα.

Before the recognition Odysseus prays his wife that no luxuries be prepared for him ; he protests against the servants of the palace touching “our foot,” unless there be some “old soul” to do it ; such a one he would not deny the service of washing “my feet” (ποδῶν ἐμεῖο, verse 348). There seems to be in ἡμετέροιο a fine touch of modesty (pretended of course)—just such as helps him to accomplish his designs.

3.

PLURALIS MAIESTATIS.

It would be difficult to find any one associated with the speaker in the four instances following.

N 257-8 (Meriones to Idomeneus) :

τό νυ γὰρ (ἔγχος) κατέαξαμεν, ὃ πρὶν ἔχεσκον
ἀσπίδα Δηϊφόβοιο βαλὼν ὑπερηγορέοντος—

For we have broken to pieces the spear I had before, striking the shield of Deiphobus.

Gildersleeve cites this passage, taking it apparently as a Plural of Modesty¹, but Volp², Draeger³, Gerber⁴, Leaf⁵ see in it a Pluralis Maiestatis and I think rightly.

¹Op. cit., p. 27.

²Op. cit., p. 19.

³Op. cit., p. 26.

⁴Op. cit., p. 502.

⁵Leaf, Index (under “Plural”), Vol. II, p. 661.

O 223-4 (Zeus to Phoebus concerning Poseidon) :

οἴχεται εἰς ἄλα διὰν ἀλευάμενος χόλον αἰπὸν
ἡμέτερον—

He has gone into the divine sea, avoiding our wrath. The context shows that Zeus means only himself. It is a clear-cut case of Dignity, as also that of

Φ 60-61 (Achilles) :

ἀλλ' ἄγε δὴ καὶ δουρὸς ἀκωκῆς ἡμετέροιο
γεύσεται—

Surely he shall taste of the point of our spear.

Similarly π 437-442 (Eurymachus) :

οὐκ ἔσθ' οὗτος . . . ζῶντός γ' ἐμέθεν . . .
αἰψά οἱ αἶμα κελευνὸν ἐρωήσει περὶ δουρὶ
ἡμετέρῳ—

There is, nor will be, a man to do violence to thy son Telemachus, while I am alive and see the light. That is my word and verily it shall be fulfilled; his black blood shall stream forthwith about our spear.

Monro¹ is particularly insistent that the plural as a "variety for the singular is not Homeric" and "The plural is used to seem to associate others with the speaker." With him the plural is always one of Association and never Modesty or Dignity. But in such instances as O 224 and Φ 60 the plural can hardly mean more than one. It may serve to call attention to the condition or rank of the speaker, whether the same be humble or exalted.

In certain of the passages cited above the plural appears in close connection with the singular—the change seems abrupt :
κατεάξαμεν . . . ἔχεσκον (N 258) ; ἔστην . . . ὀρώμεν (κ 97-99) ;
ἐγὼ . . . διδώσομεν.

The provocation for the plural in the last two at least seems hard to find and there is warrant for suspicion that metre encouraged the Enallage, just as we may be sure it does at times in Tragedy. Compare such variations as occur in ποδὸς . . . ἡμετέροιο (τ 344) and ποδῶν ἐμεῖο (τ 348).

¹ See notes on π 44 f. and π 442.

B.

Tragedy.¹

I. AESCHYLUS.

The three plurals in question are rare in Aeschylus. Even the *Pluralis Societatis*, where *ἡμεῖς* is *ἐγώ* in particular, is not common.

(a) PLURALIS SOCIETATIS.

In Agam. 844–852, *βουλευσόμεσθα πειρασόμεσθα δεξιώσομαι*, Agamemnon seems to include the chorus in affairs of state (note the participles *θέντες*, *κέαντες*), but in speaking of his personal act he employs the singular.

The following are colorless of any notion of majesty or modesty, except perhaps Agam. 1058.

Agam. 1279 (Cassandra to Chorus);

οὐ μὴν ἄτιμοί γ' ἐκ θεῶν τεθνήσομεν

(*i. e.* including Agamemnon as the context shows).

Cho. 201–03:

ἀλλ' εἰδότας μὲν τοὺς θεοὺς καλούμεθα

οἴοισιν ἐν χειμῶσι ναυτίλων δίκην

στροβούμεθ(α)—

We call upon the gods, though they know etc.,—(a generalized statement).

The following is colloquial and natural—Cho. 176 (Electra to Chorus):

αὐτοῖσιν ἡμῖν κάρτα προσφερῆς ἰδεῖν—

This lock of hair is very similar to ours, i. e., that of our family, but one would have expected αὐτῇ ἐμοί².

In Agam. 1058 Clytemnestra generalizes with fine dramatic effect in *ἐλπίσασσι*:

¹ The plural pronoun for the singular is frequent in Isocrates, *e. g.* V, 105 (to Philip): *νῦν δὲ φοβοῦμαι μή τινες ἐπιτιμήσωσιν ἡμῖν, εἰ νῦν τολμῶν σοι παραινεῖν κτέ.* Similarly the plural is used in Xenophon *Cyr.* I, 1, and elsewhere in prose. But Tragedy is the field of its flourishing.

² (a) If a true plural, a distinctness in the hair of the members of the family must be assumed, as contrasted with that of others; (b) *Cf. ἐμοῦ*, *ib.* 172; (c) Metre is probably effective here, for the line is isolated and the long dative form *αὐτοῖσιν* is particularly convenient.

ὡς οὐποτ' (ἡμῖν) ἐλπίσασι τήνδ' ἕξειν χάριν—

I had never hoped to have the pleasure. Clytemnestra associates others with herself purposely and then too there may be in the plural a sarcastic tinge of affected modesty.

To draw the line is sometimes difficult but the pronouns in the citations under the two heads following appear to involve but one person.

(b) PLURALIS MODESTIAE.

Cho. 428 :

κροτητὸν ἄμὸν¹ καὶ πανάθλιον κάρα.

Cho. 437-38 (Orestes) :

ἕκατι δ' ἁμῶν χερῶν·

ἔπειτ' ἐγὼ νοσφίσας δλοίμαν—

(*She shall atone . . .*), *so far as depends upon my hands; and then may I etc.*

Eum. 451-53 (Orestes to Athena) :

πάλαι πρὸς ἄλλοις ταῦτ' ἀφιερώμεθα

οἴκοισι καὶ βατοῖσι καὶ ῥυτοῖς πόροις—

Long since have I purged myself at other homes etc.—

(c) PLURALIS MAIESTATIS.

Cho. 672-73 (Clytemnestra to Orestes) :

εἰ ἄλλο πράξει δέ τι βουλιώτερον

ἀνδρῶν τόδ' ἐστὶν ἔργον, οἷς κοινώσομεν—

and similarly in verses 716-17 :

ἡμεῖς δὲ ταῦτα τοῖς κρατοῦσι δωμαίων

κοινώσομεν—

I shall confer with the authorities (i. e. Aegisthus²).

¹ Blass shows that ἄμὸς is ἡμέτερος, though "von einer redenden Person gebraucht" (Choephoren, p. 128, Halle, 1906). Cf. Kühner I³, p. 602 and Dindorf s. v.; also Gildersleeve, note to Pindar P. IV, 27, and ib. III, 41, where the same plural for singular occurs; the plural in these instances of Pindar may, however, have the idea of Dignity. It might be urged of course that ἄμὸν in our passage refers to the whole chorus and that κάρα is used collectively.

² Note the dramatic power in the studied obscurity of Clytemnestra's words. Orestes is no less wise than she in τοῖς κυρίοις, verse 689.

Eumenides 767-68 (Orestes to Athena) :

αὐτοὶ γὰρ ἡμεῖς ὄντες ἐν τάφοις τότε
τοῖς τὰμὰ παρβαίνουσι νῦν ὀρώματα.

For I, then in the grave, will punish them that break the oath I now make.

The ἡμεῖς may be Orestes only, asserting his supernatural power as a spirit in contrast with his human strength (note ἐμά¹)

Persae 849-51 : εἴμι πειράσομαι·
οὐ γὰρ τὰ φίλτατ'² ἐν κακοῖς προδώσομεν.

2. SOPHOCLES.

Sophocles uses these plurals much more freely than Aeschylus. Merely representative examples are cited from Sophocles (and Euripides), as completeness is not justifiable in the present limits.

(a) PLURALIS SOCIETATIS.

Phil. 91-92 (Neoptolemus) :

οὐ γὰρ ἐξ ἑνὸς ποδὸς
ἡμᾶς³ τοσοῦσδε πρὸς βίαν χειρώσεται—

For he will not overcome us, so many as we are, when he has use of but one foot.

Similar instances are frequent. Volp⁴ points out rightly that messengers especially employ the plural in Sophocles ; and thinks this plural may have been common in daily Attic speech without any particular notion of modesty or majesty. But the latter statement of his is but a mere surmise and is without evidence. In Aeschylus the messenger never speaks of himself alone in the plural, though such is quite common in Euripides as well as Sophocles.

¹ See under τάφοι, p. 81.

² I. e. τὸν φίλτατον (Xerxes). See Chap. III, 3, b.

³ Volp makes ἡμᾶς here a Pluralis Maiestatis, but it clearly includes the chorus of seamen.

⁴ Op. cit., p. 22.

(b) PLURALIS MODESTIAE.

Trach. 630-32 (Deianira) :

δέδοικα γὰρ
μὴ πρῶ λέγοις ἂν τὸν πόθον τὸν ἐξ ἐμοῦ,
πρὶν εἰδέναί τὰ κείθεν εἰ ποθοῦμεθα—

I fear it would be anticipating, to mention my own longing before learning whether I am longed for there.

Deianira clearly hides her identity in the plural, and its force is obviously in the direction of modesty; the abrupt change after δέδοικα and ἐμοῦ seems only to emphasize this point.

Electra 399 :

πεσοῦμεθ', εἰ χρὴ, πατρὶ τιμωρούμενοι,

where Electra speaking of herself uses the masculine plural¹.

Aj. 1400-01 (Odysseus) :

ἀλλ' ἤθελον μὲν εἰ δὲ μὴ ἴστί σοι φίλον
πράσσειν τὰδ' ἡμᾶς, εἴμ', ἐπαιέσας τὸ σόν—

That was my desire, but if thou dost not care for us to assist in this, it suits me, I'm off!

The ἡμᾶς here is an echo of a similar use of the same word two verses above where Teucer speaks—

Ajax 1398-99 : σὺ δὲ
ἀνὴρ καθ' ἡμᾶς ἐσθλὸς ὢν ἐπίστασο—

Do thou rest assured that thou hast been a true friend to us.

In OT. 1419 the spirit of Oedipus is broken when he says :

οἱ μοι τί δῆτα λέξομεν πρὸς τόνδ' ἔπος ;

OC. 347 (Oedipus to Ismene) :

ἀεὶ μεθ' ἡμῶν δύσμορος πλανωμένη.

Aj. 666-67 (Ajax) :

τοιγὰρ τὸ λοιπὸν εἰσόμεσθα μὲν θεοῖς
εἵκειν μαθησόμεσθα δ' Ἀτρεΐδας σέβειν

¹ Similarly Antigone in Ant. 926, Alcestis in Alc. 383, Medea in Med. 314 f., and Deianira, Trach. 491 f. Volp thinks Electra includes Orestes in the above verse, showing that the masculine cannot include Chrysothemis or the chorus (the feminine participle would be used). It is, however, simply a Pluralis Modestia. Whenever a woman refers to herself by the plural, the masculine is always used in Tragedy, for the masculine is generic cf. (Gildersleeve, op. cit., p. 27).

and similarly in verse 823 :

οὕτω μὲν εὐσκεοῦμεν.

Aj. 737-9 (Messenger) : ἰὸν ἰού·
βραδείαν ἡμᾶς ἄρ' ὁ τήνδε τὴν ὁδὸν
πέμπων ἔπεμψεν ἢ φάνην ἐγὼ βραδύς.

El. 772 (Paedagogus) :
μάτην ἄρ' ἡμεῖς, ὡς ἔοικεν, ἤκομεν.

(c) PLURALIS MAIESTATIS.¹

Ant. 634 (Creon to Haemon) :

ἢ σοὶ μὲν ἡμεῖς πανταχῆ δρῶντες φίλοι²;

*Or are we still thy friends, however we may act? That is—am
I still thy father, however I may act?*

Aj. 774-75 (Ajax boastingly) :

ἄνασσα, τοῖς ἄλλοισιν Ἀργείων πέλας
ἴστω, καθ' ἡμᾶς δ' οὐποτ' ἐκρήξει μάχη—

*Queen Athene, take thy stand with the rest of the Greeks; where
I am etc.*

Aj. 1139 (Teucer to Menelaus) :

οὐ μᾶλλον, ὡς ἔοικεν, ἢ λυπήσομεν.

Aj. 1261³ (Agamemnon to Teucer) :

ὅστις πρὸς ἡμᾶς ἀντὶ σοῦ λέξει τὰ σά;

*(Wilt thou bring some freeborn man) to plead thy case for thee
before me?*

The ἡμᾶς directs attention to Agamemnon's exalted position, while the singular very naturally appears in verses 1262 (μάθοιμ' ἐγώ), and 1263 :

τὴν βάρβαρον γὰρ γλώσσαν οὐκ ἐπαίω.

¹ Volp thinks the Pluralis Maiestatis is found in the second person plural pronoun of OT. 989 (Messenger to Oedipus) :

ποίας δὲ καὶ γυναικὸς ἐκφοβείσθ' ὑπερ,

and in same play verse 991 (ὅμιν). But such an idea in the second person plural can hardly be paralleled elsewhere in Tragedy; the change of number in connection with the vocative, however, is found *e. g.* in Homer (μ 82), Phil. 369, OC. 1104. Admittedly the context does make it difficult to include Iocaste with Oedipus in the plurals of OT. 989, 991.

² See Chap. III, 3, b, for φίλοι in singular meaning.

³ The plural pronoun as used by Agamemnon elsewhere in this play includes Menelaus, but it is best taken as singular in meaning in this verse and verse 1320.

Similarly the plural in Aj. 1320-21 (Agamemnon) :

οὐ γὰρ κλύοντές ἐσμεν αἰσχίστους λόγους
ἀναξ Ὀδυσσεύ, τοῦδ' ἵπ' ἀνδρὸς ἀρτίως ;

Ant. 726-27 (Creon to Haemon) :

οἱ τηλικοῖδε καὶ διδαξόμεσθα δὴ
φρονεῖν ἵπ' ἀνδρὸς τηλικοῦδε τὴν φύσιν ;—

Is a man of my age actually to take lessons from a youth ?

Similarly OT. 435-36 (Tiresias to Oedipus) :

ἡμεῖς τοιοῖδ' ἔφυμεν, ὡς μὲν σοὶ δοκεῖ,
μῶροι, γονεῦσι δ' οἳ σ' ἔφυσαν, ἐμφρονες.

3. EURIPIDES.

It will suffice to mention some of the more striking uses of the Pluralis Modestiae and Pluralis Maiestatis.

(a) PLURALIS MODESTIAE.

IA. 1215¹ (Iphigenia in supplicating her father) :

ταῦτα γὰρ δυναίμεθ' ἄν.

IT. 368 (Iphigenia quoting former words to father) :

ἡμεῖς δ' ὀλλύμεσθα πρὸς σέθεν.

IT.² 605 (Orestes of himself alone) :

ἡμᾶς δ' ὁ χρῆζων κτεινέτω.

In El. 555 there is a striking use of the plural, in which one may discern a touch of art (Electra speaks to Orestes whom she has not yet recognized) :

οὗτος τὸν ἀμὸν³ πατέρ' ἔθρευεν, ὃ ξένε

(*i. e. our father*).

(b) PLURALIS MAIESTATIS.

IT. 1172 (King Thoas) :

τίν' εἰς ἔρον γὰρ τοῦ μαθεῖν πεπτώκαμεν.

IT. 1432-3 (King Thoas) :

γυναῖκας αὐθις, ἥνικ' ἄν σχολὴν λάβω,
ποινασόμεσθα.

¹ In IT. 62 she uses the same words to Orestes.

² Similarly Pylades refers to himself *ib.* 674. See also *ib.* 690 (Orestes), *ib.* 711 (Orestes), *ib.* 785 (Iphigenia), *ib.* 933 ὠφθημεν ἄθλιοι (Orestes).

³ See footnote, I, p. 133.

IT. 1444 (Athena) :

πρὸς μὲν σ' ὄδ' ἡμῖν μῦθος.

Hec. 758 (Agamemnon to Hecuba) :

καὶ δὴ τίν' ἡμᾶς εἰς ἐπάρκεσιν καλεῖς.

4. ENALLAGE OF NUMBER—IN GENERAL.

(a) THE CHORUS.

It seems impossible to trace out any rule or plan governing Enallage in the Choral parts. In fact a mere caprice of thought, or the convenience of metre, seems to be the true explanation in a large number of instances. It is natural for the Coryphaeus to employ either number, for being the spokesman either number used by him would in general include the whole chorus. Compare for example Aeschylus Choephoroi 931 (στένω) with verse 933 (αἰρούμεθα), where the Coryphaeus uses the iambic trimeter.

In Sophocles Ajax 136–165 the singular appears three times (ἐπιχαίρω, ἔχω, πεφόβημαι), the plural twice (ἡμᾶς, στένομεν); here too the Coryphaeus is acting.

The Coryphaeus surely obligates the whole chorus in Euripides Hipp. 713–14 :

ὄμνημι σεμνήν Ἄρτεμιν Διὸς κόρην
μηδὲν κακῶν σῶν εἰς φάος δεῖξειν ποτέ.

Other shifts in number are in Aj. 1218–21 : ἐγὼ
ἐλεύσσομεν, and the same play, verses 804–05 :

τοιούτων ἴσμεν ἄρτι γὰρ καὶ γὰρ δόμοις,
Θησεῦ, παρέμι σῶν κακῶν πενήτηρια,

and Soph. El. 1230–31 :

ὀρώμεν, ὦ παῖ, κατὰ συμφοραῖσί μοι¹
γεγηθὸς ἔρπει δακρῦον ὀμμάτων ἄπο.

When the chorus is addressed the same freedom of change is noted, as in Agam. 1184 where Clytemnestra says *μαρτυρεῖτε*, but in verse 1196, *ἐκμαρτύρησον*; the singular shows a direction of at-

¹ The abrupt change to *μοί* forcefully indicates the individual act not only of the Coryphaeus but each member of the chorus. We may suppose that each one wept, following the leader: just as it may be assumed that the chorus followed him by some act or gesture whenever they could thus second his sentiment.

tention to the Coryphaeus. Similarly Eum. 180-1, ἀπαλλάσσεσθε λαβοῦσα, and Ion 750-1, μηνύσετε βαλείς.

So also both numbers often appear close together in a choral part as, for example, in Aesch. Supp. 777-79 :

τί πεισόμεσθα ; ποῖ φύγωμεν Ἀπίας
χθονός, κελαινὸν εἴ τι κεύθός ἐστί που ;
μέλας γενοίμαν καπνός (and in verse 782—ὄροίμαν),

and IT. 1494-96 :

δράσομεν δέδεγμαί.

It is useless therefore to try to locate definitely Plurals of Modesty or Majesty in such passages as those above cited.

(b) THE TRIMETER.

In the course of one actor's remarks the plural and singular often appear in close connection. The change is often κατὰ σύνεσιν, and the construction loose, but not unnatural. Such is the case in Eum. 141-42¹ :

εὐδεις ; ἀνίστω κάπολακτίσασ' ὕπνον
ιδώμεθ' εἴ τι τοῦδε φρομίον ματᾶ.

It would seem difficult to ascribe any reason other than caprice, or convenience of metre, for such changes—in close proximity—as in (*e. g.*) Phil. 1393-4 :

τί δῆτ' ἂν ἡμεῖς δρῶμεν, εἴ σε γ' ἐν λόγοις
πέισειν δυνησόμεσθα μηδὲν ἂν λέγω ;

Herc. Fur. 858 :

Ἦλιον μαρτυρόμεσθα δρῶσ' ἃ δρᾶν οὐ βούλομαι,

Ion 391 :

κωλυόμεσθα μὴ μαθεῖν ἃ βούλομαι.

Even though in each citation the verbs refer to the same individual, nevertheless if a touch of modesty should be assumed in the plurals the abrupt changes would have a real dramatic value.

An interesting passage in this connection is IT. 342-368 :
ἡμεῖς φροντιούμεθα ἡγριώμεθα δοκοῦσ (α)
με ἡσθόμην μ (ε) ἀντετιμωρησάμην μ (ε)
. ἀμνημονῶ νυμφεύομαι ἐμὲ ἡμεῖς δ' ὀλλύμεσθα
πρὸς σέθεν.

¹ So Aristophanes *Aves* 203 : ἐμβάς καλοῦμεν.

Other instances similar to the above are in Ion 1250-1 :

διωκόμεσθα κρατηθείς (α) γίγνομαι,

and IA. 1025-6 (Clytemnestra) :

πράσσωμεν θέλω ὀψόμεσθα μ' ἀθλίαν.

Again, note Ant. 734 (Creon) :

πόλις γὰρ ἡμῖν ἀμὲ χρὴ τάσσειν ἐρεῖ ;

Shall the city prescribe to me—the King—what orders I should give ?

The ἡμῖν is not a mere arbitrary change here : it suggests Creon's office.

But compare the three following passages from Euripides, where any distinction is hard to see—

IA. 516 (Agamemnon to Menelaus) :

λάθοιμι τοῦτ' ἄν' ἀλλ' ἐκεῖν' οὐ λήσομεν—

I might send her back to Argos unnoticed, but there's something else in which we will not escape detection.

IT. 994-5 (Iphigenia to Orestes) :

σφαγῆς τε γὰρ σῆς χεῖρ' ἀπαλλάξαιμεν ἂν
σώσαιμι δ' οἶκους.

IT. 80-81 : ἡλανόμεσθα ἐξέπλησα.

Compare IT. 790 (Pylades) :

τὸν δ' ὄρκον ὃν κατώμοσ' ἐμπεδώσομεν,

where Pylades may be conceived of as expressing his proud glee over the situation with ἐμπεδώσομεν, which is the *I will ratify* of a ruler.

CHAPTER III.

NOUNS REFERRING TO PERSONS.

A. Homer and Pindar.

In Homer the material is scanty, and indeed what is found is related to but few of the uses in Tragedy.

Γ 49 : ἐξ ἀπίης γαίης, νοὸν ἀνδρῶν αἰχμητάων—

(*Helen*) from a distant land, daughter-in-law of warlike men.

The generalization makes Helen the daughter-in-law of the Greeks as a nation. There is added force in that the verse is spondaic. To this example may be added Λ 128, where the plural pronoun is used for the sake of indefiniteness :

ἐκ γὰρ σφεας χειρῶν φύγον ἤνία σιγαλόεντα—

For the smooth reins had slipped out of their hands. The pronoun refers to but one person¹. Homer conceals the unimportant detail as to who was driving by the convenient plural.

In each of the two passages following the plural alludes to but one individual—

Φ 184-5 : κείσ' οὐτω χαλεπὸν τοι ἔρισθενέος Κρονίωνος
παισὶν ἐριζέμεναι, ποταμοῖό περ ἐκγεγαῶτι—

Lie thus ; it is hard for thee to contend with an offspring of Cronion, though thou art sprung from a river-god.

Φ 498-9 : Λητοῖ ἐγὼ δέ τοι οὐ τι μαχήσομαι ἀργαλέον δὲ
πληκτίζεσθ' ἀλόχοισι Διὸς νεφεληγερέταο—

Leto I shall not fight with thee at all ; it is a grievous thing to exchange blows with a wife of Zeus.

The plural envelops the person in a class, thus bringing out in clear relief the notion of relationship at the expense of individuality. As will be seen later such uses are of frequent occurrence in Tragedy.

In Pindar are found a few instances of the plural when the allusion is to but one individual² : Fragmentum 75, 12, πατέρων (Zeus) ; Fragmentum 13, γυναικῶν (Semele) ; Olympian VII, 10,

¹ Cf. Monro and Leaf, note ad loc.

² Edition—Bergk, *Poetae Lyrici Graeci*, Leipsic, 1878.

νικώντεσσιν (Diagoras); Isthmian VIII, 38, ἀδελφείοσιν (Poseidon); Isthmian V, 43¹, τίνες (Achilles); Pythian IX, 105, προγόνων (Alexidamus).

B. *Tragedy.*

Here it is that the plural—not only that of Chapters I and II—but the so-called *Indefinite, Generalizing, Allusive*² Plural reaches its widest variety and greatest frequency. In fact the plural now in question has a place in the very definition of the language of Greek Tragedy: for Greek Tragedy was naturally the soil most conducive to its highest and most useful development. This statement is especially true as regards the plural, when *Allusive*³.

An allusion may be made to a single person in a gnomic generalized statement; the plural merely places the individual in a class and thus minuteness is avoided. Even proper names are pluralized, thus forming a *class*³.

Examples of the gnomic statements referred to are the following—

Cho. 920 (Clytemnestra):

ἄλγος γυναῖξιν ἀνδρὸς εἶργεσθαι, τέκνον—

A woman (i. e. I myself) misses her husband awfully, child.

Agam. 1668 (Aegisthus):

οἶδ' ἐγὼ φεύγοντας ἀνδρας ἐλπίδας σιτουμένους—

I know that exiles (i. e. Orestes) feed on hopes.

Agam. 941 (Clytemnestra):

τοῖς δ' ὀλβίοις γε καὶ τὸ νικᾶσθαι πρέπει—

It is becoming for a victor (i. e. thee Agamemnon) to suffer defeat too.

¹ λέγε τίνες Ἐκτορα πέφνον.

² See Introduction, p. 2.

³ Similar to the citation from the pseudo-Longinus (see p. 4) are Agam. 1439 (Clytemnestra):

Χρυσήδων μελιγμα τῶν ὑπ' Ἴλιω (i. e. *folks of the Chryseis sort*),

Rhes. 866:

οὐκ οἶδα τοὺς σοὺς οὖς λέγεις Ὀδυσσεύς.

Cf. Plautus, Curculio 546:

Quos Summanos somnias? *What Summanuses are you talking about?*

In each case¹ the plural directs attention to the class and away from the individual, though as often the one person alluded to is perfectly clear. This, however, is common in both prose and poetry of various languages².

But other uses are not uncommon in Tragedy. One parent may be referred to in the plural, or one child may be so designated; the plural may serve the purpose of caution or reserve; it becomes the means of respectful reference to one in authority; it may avoid a specific charge against a murderer; it may refer to a deceased person in a general and thus reverent way. The vagueness of oracular, and the generality of legal, phraseology appear in Tragedy—to serve dramatic purpose, to heighten suspense, to retard the action of the plot.

I. THE ALLUSIVE PLURAL OF RESPECT³.

Before coming to nouns pertaining to *persons*, it may be noted that the plural is sometimes used in an allusion to one *god*.

Prom. 659-60⁴:

τί χρῆ

δρῶντ' ἢ λέγοντα δαίμοσιν πράσσειν φίλα,

where δαίμοσιν⁵ alludes to Zeus particularly, if not only; for to him alone is there any occasion πράσσειν φίλα.

¹ So also Prom. 225.

² To be distinguished is such a use of the plural as *e. g.* that of Cho. 336-37:

τάφος δ' ἰκέτας (*i. e. me. Electra*) δέδεκται

φυγάδας (*i. e. Orestes*) θ' ὁμοίως,

where the plural emphasizes the state of each, etc., but can refer in each case to merely the one individual. Cf. the Scholiast: "ἵκετῆν μὲν ἐμέ,

φυγάδα δὲ Ὀρέστην."

³ The three divisions here made of the Allusive Plural—Respect, Relationship, Reserve—are of course somewhat arbitrary; the distinction cannot be sharp *e. g.* between οἱ κοίρανοι (Respect) and οἱ κατὰ γῆς (Reserve), for both ideas are present.

⁴ Cf. *ib.* 149: νέοι γὰρ οἰακονόμοι κρατοῦσ' Ὀλύμπου, *i. e.* Zeus. So the scholiast: "ἄρχοντες, ἦτοι ὁ Ζεὺς." The context here, however, does not argue for respect on the part of the chorus; nor for caution, as the following verse shows (Zeus ἀθέτως κρατῶναι). The plural is not specific; it serves as a rhetorical step towards the direct charge just quoted.

⁵ The scholiast merely: "τοῖς δαίμοσιν = τοῖς θεοῖς." Cf. Vergil's *Aeneid* I, 4, *Vi superum* (*i. e.* Juno), and *ib.* VI, 322, *Anchisa generata, deum* (*i. e.* Venus) *certissima proles*.

In Ion 132 (θεοῖσιν) Phoebus is meant as also in verse 183 (τούς βόσκοντας).

Eum. 435 deserves special mention here (Chorus to Athene) :

πῶς δ' οὐ; σέβουσαί γ' ἄξιαν κάπ' ἄξιων¹.

Wecklein's ingenious emendation—ἐπάξια—is unnecessary, and disregards the correct observation of the scholiast: ἄξιων οὖσαν γονέων.

Paley² is doubtless right in his supposition that the error of the mss. arose from the idea that κάπ' ἄξιων meant καὶ ἐπαξιῶν. Just twenty lines before, Athene is addressed by the Furies as Διὸς κόρη. They seem to be bearing especially in mind her relation to him. So too in Sept. 127 she is addressed as Διογενὲς κράτος. Compare especially Ion 735, where Athene is referred to by the same words as here and where the plural has a similar reference to Zeus :

ὦ θύγατερ, ἄξι' ἄξιων γεννητόρων.

The House of Atreus, including the whole line, is Ἀτρεΐδαι. But in Tragedy the plural is often employed with particular allusion to one person as, for example, in Agam. 3, 310. In Soph. El. 1068 Ἀτρεΐδαις means Agamemnon and him only. Similarly only Laius is meant in Sophocles OT. 495-6 :

Λαβδακιδαις

ἐπίκουρος ἀδῆλων θανάτων.

Just so, other nouns appear in the plural referring to one person in authority. It may be that δεσπόται sometimes includes both king and queen³ as perhaps in Agam. 1042-43 where Clytemnestra says to Cassandra :

εἰ δ' οὖν ἀνάγκη τῆσδ' ἐπιρρέποι τύχης,

ἀρχαιοπλούτων δεσποτῶν πολλὴ χάρις—

At any rate should such a hard lot oppress one, great is the advantage of having a master of established opulence. But even here it is unnecessary to look for plurality ; the plural is best taken

¹ τ' ἐπαξιῶν (M and G) ; τ' ἐπ' ἄξιων (V).

² Note, ad loc.

³ The Greeks of today speak of the King and Queen as οἱ βασιλεῖς. Cf. Plautus, Amphitruo 960 for a use of *eri* referring to husband and wife.

as alluding merely to Agamemnon—as being a (pretendedly) respectful reference to him.

The following may be classified as Allusive Plurals of Respect :

	Aeschylus	Sophocles	Euripides
οἱ δεσπότες	Agam. 32, 1043; Cho. 53, 82(?) ¹		Alc. 138; Hec. 557, 1237; Ion 233, 304, 312, 751, 755; Med. 61, 823.
οἱ κύριοι ²	Cho. 658, 689	Ajax 734	
οἱ κοίρανοι	Agam. 549.		Alc. 216
οἱ ἀρχηγέται	Supp. 184		
οἱ κρατοῦντες	Cho. 716	OT. 530	IT. 1301. Frag. 604
οἱ τύρανοι		Ant. 60; OT. 1096	Hel. 552; Ion 236; IA. 470
οἱ ἐν τέλει	Supp. 514 (Gnomic)	Ant. 67	
οἱ ἄνακτες		OC. 295	
οἱ πρόμοι		OC. 884	
οἱ ταγοί		Ant. 1057	
οἱ δημοῦχοι		OC. 1087	
οἱ προπέμψαντες		OT. 1667	
οἱ βασιλεῖς			Alc. 132; Herac. 294; IT. 109
οἱ ἄρχοντες			Ion 1070

The uses known in Tragedy are doubtless an outgrowth of a very familiar law, which Euripides refers to in Frag. 337, 2 :

σέβειν δὲ τοὺς κρατοῦντας ³ ἀρχαῖος νόμος.

The same idea is contained in the maxim of Eur. Frag. 604 :

πρὸς κέντρα μὴ λάκτιζε τοῖς κρατοῦσίν σου.

¹ The ms. reading is δεσπότες, but we should read δεσποτῶν, most probably.

² Cf. Antiphon Tetr. A, δ, § 7, μέλλων μαρτυρεῖν οὐτός τε (ὁ θεράπων) θαναστὸν ἔπαθεν ὑπὸ τῶν κυρίων ἔχθρων μοι ὄντων πεισθεὶς καταψεύδεσθαι μου.

³ Cf. Paul's "powers that be," Romans 13, 1.

Each of the plurals above listed alludes to some particular individual, and in a number of instances the plural cannot even suggest more than one person. A survey of all the examples leads to three observations: (1) The plural is used merely to refer to some authority not definitely known or to avoid personating some authority in question.

IA. 304 (Menelaus to Slave):

ἄπελθε λίαν δεσπότηασι πιστὸς εἶ—

Away! Thou art too loyal to thy master (Agamemnon only).

Aesch. Supp. 184 (Danaus):

τάχ' ἂν πρὸς ἡμᾶς τῆσδε γῆς ἀρχηγέται¹ κτέ—

Perhaps the ruler of this land (whoever he is) is coming to spy us out.

Similarly Hel. 551-2 (Helen):

καὶ μ' ἔλθων θέλει

δοῦναι τυράννοισ ὧν ἐφεύγομεν γάμοις—

He wants to take me and give me to his master whose marriage I am avoiding.

Ion 1070 (Chorus):

ἄρχοντας ἄλλοδαπούς—

A foreign ruler, that is Ion; a similar idea is expressed by the contemptuous avoidance of the name in verse 1058:

ἄλλος ἄλλων ἀπ' οἴκων.

(2) The plural calls attention to the office rather than the individual, at the same time exalting the office, as in Ion 750-51 where Creusa refers to herself in addressing the chorus:

εἰ γὰρ ἀγαθὰ μοι μηνύσετε

οὐκ εἰς ἀπίστους δεσπότηας βαλεῖς χάριν—

For if you will give me good news, you will favor a mistress who will prove true.

Similarly Medea refers to herself as δεσπότηαις in Med. 823 (addressing the Chorus).

Ant. 59-60:

εἰ νόμον βία

ψῆφον τυράννων ἢ κράτη παρέξιμεν—

¹ Cf. verse 251 where Pelasgus calls himself ἀρχηγέτης.

If we, despite the law, stand against the decree or might of a¹ king (alluding to Creon²).

Ant. 67 (Ismene) :

τοῖς ἐν τέλει βεβῶσι πείσομαι—

I shall obey the powers that be (Creon).

Ant. 1057 (Creon to Tiresias) ;

ἄρ' οἶσθα ταγούς ὄντας ἂν λέγῃς λέγων ;—

Dost thou know that what thou sayest is of thy king?

(3) The plural is most commonly used as a means of respectful reference to one in authority ; here too the office of the superior is magnified, and caution or reserve on the part of the speaker implied.

δεσπότηαι.

Agam. 32 (the Guard) :

τὰ δεσποτῶν (Agamemnon) γὰρ εὖ πεσόντα θήσομαι.

So too Agamemnon is meant in Cho. 52-53³ :

δνόφοι καλύπτουσι δόμους

δεσποτῶν θανάτοισιν.

Hec. 557 (Talthybius) :

κάπεὶ τόδ' εἰσήκουσε δεσποτῶν ἔπος,

where Agamemnon alone is meant. In verse 1237 of the same play Hecuba says to Agamemnon :

δεσπότης δ' οὐ λοιδορῶ—

But since thou art a king, I do not rail at thee.

Eur. Tro. 663-64 (Andromache) :

τόνδε (Hector) δ' αὖ

στέργουσ' ἔμαντῆς δεσπότηαις μισήσομαι,

Pyrrhus alone being meant.

Ion 755 (Nurse) :

ἀλλ' ἦ τι θεσφάτοισι δεσποτῶν (Xuthus) νοσῶ.

So Admetus is alluded to by δεσπότηαισι in Alc. 138, and Agamemnon by δεσποτῶν in IA. 312, but both statements are gnomic.

¹Note that very frequently the plural of a noun referring to persons finds its best translation in the English indefinite article.

²So οἶδε in verse 927 is Creon.

³On this passage see p. 90.

Med. 61-62 (Nurse) :

ὦ μῶρος, εἰ χρὴ δεσπότης εἰπεῖν τάδε—

Oh, the foolish one (Medea), if I may thus speak of my (a) mistress¹.

Similarly Creusa is mentioned by the chorus in Ion 233.

It is noteworthy that the speaker in each of these citations is either a slave² or the chorus.

κύριοι.

Cho. 688-90 (Orestes to Clytemnestra) :

εἰ δὲ τυγχάνω

τοῖς κυρίοισι καὶ προσήκουσιν λέγων

οὐκ οἶδα, τὸν τεκόντα δ' εἰκὸς εἰδέναι—

Whether perchance I am addressing the authority of the house or a relative of his, I do not know, but it is proper for the parent to learn of it.

The humble attitude of Orestes goes far to disguise him.

In verse 658 of the same play, the plural does not involve both Aegisthus and Clytemnestra: from the standpoint of the pretended friend it means simply *the chief person of the palace*, whoever that might be :

ἄγγελλε τοῖσι κυρίοισι δωμάτων (says Orestes).

Aj. 733-4 (Messenger) :

ἀλλ' ἡμῖν Αἴας ποῦ 'στιν ὡς φράσω τάδε;

τοῖς κυρίοις γὰρ πάντα χρὴ δηλοῦν λόγον.

οἱ κρατοῦντες.

Cho. 716-7 (Clytemnestra to Orestes) :

ἡμεῖς δὲ ταῦτα τοῖς κρατοῦσι δωμάτων

κοινώσομεν (that is, Aegisthus³ alone.)

Οἴ. 530 (Chorus to Creon) :

¹ But *δεσποῖνα* is found nowhere in Tragedy in the plural. When a woman is spoken of in the plural the masculine is always used.

² As for Andromache (who speaks in Tro. 664, cited p. 147), Tro. 660 shows her attitude : *δουλεύσω δ' ἐν ἀθροῦσιν ὄμοις*.

³ *οἱ κρατοῦντες*, meaning Aegisthus and being in the mouth of Clytemnestra, has a ring of insincerity about it for us! It is much for her to acknowledge.

οὐκ οἶδ' ἂ γὰρ δρῶσ' οἱ κρατοῦντες (Oedipus) ὀρῶ¹.
 IT. 1301 (Chorus to Messenger) :

οὐκ εἰ κρατούντων (Thoas) πρὸς πύλας ὅσον τάχος;

οἱ κοίρανοι.

Agam. 549 (Clytemnestra to the Chorus) :

καὶ πῶς; ἀπόντων κοιράνων ἔτρεψ τινάς;

What? Afraid of somebody because the King is away? There would seem to be no point in making κοιράνων include Menelaus. It is much more forceful to make it the herald's respectful substitute for Ἀγαμέμνωνος, as Aeschylean usage warrants.

Med. 875 (Medea) :

ἐχθρὰ δὲ γαίης κοιράνοις καθίσταμαι.

οἱ τύραννοι.

OT. 1096 (Chorus) :

ὡς ἐπὶ ἧρα φέροντα τοῖς ἐμοῖς τυράννοις² —

(*Thou, O Cithaeron art praised in our choral song*) since thou art a joy to my ruler (that is Oedipus).

Similarly the chorus uses τυράννων in IA. 470; and the chorus mentions Creousa as τῶν ἐμῶν τυράννων in Ion 236.

οἱ ἄνακτες³.

OC. 294-5 (Chorus) :

τοὺς δὲ τῆσδε γῆς

ἄνακτος (Theseus) ἀρκεί ταῦτά μοι διειδέναί.

οἱ πρόμοι.

OC. 884 (the King is about to enter and the chorus speaks) :

ἰὼ πᾶς λεώς, ἰὼ γᾶς πρόμοι,

where the King alone is meant by πρόμοι apparently.

οἱ δαμούχοι.

OC. 1087 (Chorus) :

γᾶς τᾶσδε δαμούχοις.

¹ "These nobles of Thebes have no eyes for indiscretion in their sovereign master" (Jebb ad loc.). Cf. vs. 1223 f.

² Cf. the blunt τὸν τύραννον Οἰδίπουν of Creon, ib. 513.

³ In Aesch. Supp. 514 the statement is gnomic; the King Pelasgus thus "gracefully" (See Tucker, note ad loc.) alludes to himself. It is not necessary to amend the ms. ἀνάκτων to γυναικῶν as do many scholars.

where *δαμούχοις* is best taken as meaning Theseus, just as he alone seems to be meant in the same play, verse 1667 (Chorus) :

ποῦ δ' αἶ τε παῖδες χοῖ προπέμψαντες φίλων.

οἱ βασιλεῖς.

Alc. 131-2 (Chorus) :

πάντα γὰρ ἤδη τετέλεσται βασιλευσὶ

(that is, Admetus¹ alone).

Similarly the chorus refers to Eurystheus in Herac. 294.

2. THE ALLUSIVE PLURAL OF RELATIONSHIP.

(a) PARENT.

	Aeschylus	Sophocles	Euripides
οἱ τεκόντες	Pers. 245, Cho. 329, 681		I A. 689
οἱ τεκόμενοι	Cho. 419		
οἱ τοκεῖς	Cho. 384, Eum. 152	El. 187.	Hec. 403
οἱ πατέρες	Cho. 865		
οἱ γονεῖς		El. 146, 241, OT. 436, 1495	
οἱ φυτεύσαντες		OT. 1007, 1012, OC. 1377	
οἱ φύσαντες			Ion. 561

The plural when referring to one individual calls attention to the relationship rather than the individual. In Eum. 152 the plural is apparently an echo of legal phraseology :

*O son of Zeus (Apollo) . . . thou hast overthrown aged deities in thy respect for the suppliant (Orestes), a man who is godless and τοκεῶσιν πικρόν; that is, Clytemnestra alone. Orestes is guilty of " mistreatment of parents."*²

Similarly in Sophocles *Electra* 241-242 *Electra* says in effect : *May I not dishonor my father (γονέων).*

¹ The scholiast takes pains to note that only Admetus is meant : 'Αδμήτωφ.

² Cf. Andocides (Myst. § 74) on the crimes subject to ἀτιμία, of which one is τοὺς γονεάς κακῶς ποιεῖν; also Isocrates (Cir. § 32), κελεύει γὰρ (ὁ νόμος) τρέφειν τοὺς γονεάς, and similarly Plutarch (Sol. § 22).

In OT. 1176 the language savors both of the legal and the oracular :

κτενῆν νιν τοὺς τεκόντας ἦν λόγος,

but τεκόντας means only the father.

The statement in Cho. 329-31 is gnomic¹, though Agamemnon alone is alluded to :

πατέρων τε καὶ τεκόντων

γόος ἔνδικος ματεύει

τ'ἄποιν' ἀμφιλαφῆς παραχθείς—

True grief for a father and parent is a world-wide searcher of vengeance.

In the generalization the challenge to Orestes and Electra becomes milder.

In Cho. 418-19, however, only Clytemnestra can be thought of :

Orestes—τί δ'ἂν φάντες τύχοιμεν ; ἢ τάπερ

πάθομεν ἄχα πρὸς γε τῶν τεκομένων²—

What might we say rightly ? Oh what wrongs have we suffered at the hands of—yes, her that gave us birth ?

Similarly τοκεῦσι in verse 384 is best taken as referring simply to Clytemnestra :

τοκεῦσι δ'ὄμως τελεῖται—

But still, for a mother vengeance is on the way.

Same play, verse 865 (Chorus) :

πατέρων θ'ἕξει μέγαν ὄλβον,

that is, Agamemnon, but of course πατέρων might have the idea of *the accumulated wealth of the house.*

Ion 560 (Ion) :

ἦ θίγω δῆθ' οἷ μ' ἔφυσαν ;—

Am I really embracing him that begot me (that is, Xuthus)?

So too Xuthus alone is meant in verse 1561, (φύσασι).

OT. 1007 (Oedipus) :

ἀλλ' οὐποτ' εἶμι τοῖς φυτεύσασίν (Merope) γ'ὄμου

¹ So IA. 689 f : *It grieves a father (τοὺς τεκόντας) to give up a child.* Hec. 403 is similar.

² Cf. ib. 681 f.:

πρὸς τοὺς τεκόντας . . . τεθνεῶτ' Ὀρέστην εἰπέ.

The plural may be father, mother, or both. To all that know in this case (and that includes the pretending Orestes), it means Clytemnestra alone. Cf. the generalizing masculine singular, ib. 690.

The messenger has just announced the death of Polybus.

Soph. El. 185–86 (Electra) :

ἀλλ' ἐμὲ μὲν ὁ πολλὸς ἀπολέλοιπεν ἤδη
βίωτος ἀνέλπιστος, οὐδ' ἔτ' ἀρκῶ·
ἄτις ἄνευ τοκέων κατατάκομαι,

alluding especially to her father Agamemnon¹. Meineke, followed by Nauck and Jebb, emends the manuscript reading to *τεκέων*². Jebb states three reasons for accepting the change: (1) "She is saying that the best days of her life have gone by without giving her anything to hope for. It would be inappropriate to justify this (as the causal *ἄτις* does) by saying that she is pining away 'without parents', or a husband's care, while the mention of children is perfectly in place." (2) "The very order of words, *τεκέων . . . ἀνήρ*, is confirmed by vs. 164 f., *ἄτεκνος . . . ἀνύμφευτος*." (3) "If *τοκέων* be right it means that, while Agamemnon is dead, the living Clytemnestra is a *μήτηρ ἀμήτωρ* (1154): but this is forced."

But it seems to be unnecessary to deviate from the mss.: (1) Electra says her life is without hope; she not only has in mind her deceased father but the fact that he is not present to guarantee her a happy wedding, such as would benefit a princess. This point of view satisfies the requirement of those who desire to read *τεκέων*. (2) The unvarying authority of the manuscripts for *τοκέων* would at least demand a much stronger case than has yet been made out for *τεκέων*.

(b) CHILD.

	Aeschylus	Sophocles	Euripides
τὰ τέκνα	Persae 218.	OC. 946, 1250 (<i>τέκνων</i>)	IA. 396, 403, 490, 736, 1015, 1104, 1169, 1209; Hec. 750
οἱ παῖδες ³		OC. 970	IA. 399, 690.

¹ At another place she speaks of her mother as being *μήτηρ ἀμήτωρ* (verse 1154).

² Ellendt (Lex. Soph.) and Kaibel (Elektra, Leipsic, 1896) retain *τοκέων*.

³ For the use of *Liberi* of one child, see Schmalz, *Zeitschrift für das Gymnasialwesen*, 1881, p. 121.

As in the case of the plural for one parent, so too the plural for one child apparently reflects the wording of the Athenian law. In the First Speech of Lysias¹ Euphiletus says: ἐκείνην τε διέφθειρε καὶ τοὺς παῖδας τοὺς ἐμούς ἤσχυνε. The context shows that Euphiletus had only one child, which he calls παιδίον² here and there in the speech. The plural directs attention to the child as such: the law which prohibits placing a stigma of shame upon a child is broken.

The same idea stands out clearly in the Tenth Speech³, where the speaker refers to himself alone: τεθνάναι μὲν ὑπὸ τῶν ἐχθρῶν, αἰτίαν δ' ἔχειν ὑπὸ τῶν παίδων—

[What would be more dreadful to my father than] to die at the hand of an enemy, but to suffer the repute of being murdered by a child of his.

OC. 969-70 preserves, apparently, the plural of an oracle:

Oedipus—ἐπεὶ δίδαξον, εἴ τι θέσφατον πατρὶ
 χρησμοῖσιν ἰκνεῖθ' ὥστε πρὸς παίδων θανεῖν—

So tell me, if according to the oracle some divine fate was coming to my father, to die at the hand of a son.

In verse 946 there, ἀνόσιοι τέκνων savors of a law against incest (Oedipus alone is meant); and so a law on the murder of offspring in IA. 490:

σκοπῶν ἐσεῖδον οἶον ἦν κτείνειν τέκνα,

that is, Iphigenia.

One more of the many instances in Euripides will suffice, namely,

IA. 396-9, where both τέκνα and παῖδες are of Iphigenia alone:

τάμὰ δ' οὐκ ἀποκτενῶ γὰρ τέκνα, κοῦ τὸ σὸν μὲν εὔ
 παρὰ δίκην ἔσται κακίστης εὐνιδος τιμωρία
 ἐμὲ δὲ συντήξουσι νύκτες ἡμέραι τε δακρύοις,
 ἄνομα δρῶντα κοῦ δίκαια παῖδας οὐς ἐγεινάμην.

One case in Aeschylus deserves special mention, Pers. 216-9

¹ § 4.

² E. g. § 6.

³ § 28.

(Chorus to Atossa) :

θεοὺς δὲ προστροπαῖς ἰκνουμένη
 εἶ τι φλαῦρον εἶδες, αὐτοῦ τῶνδ' ἀποτροπὴν τελεῖν,
 τὰ δ' ἀγάθ' ἐκτελῆ γενέσθαι σοὶ τε καὶ τέκνοις σέθεν
 καὶ πόλει φίλοις τε πᾶσι.

Very strangely some of the editors—even Weil and Wecklein¹—read τέκνω, but the mss. have the plural. The scholiast correctly interprets by “τῷ Ξέρξῃ”; following which Wecklein makes the change “διότι μόνος ὁ Ξέρξης ἐννοεῖται ἐνταῦθα, ὡς στίχ. 225” (222) “καὶ 230” (227)². Wecklein might also have added verses 177 and 189 where Atossa speaks of Xerxes as παῖς ἐμός. Within the compass of 45 verses (177–222) Xerxes is referred to by the singular 5 times and by the plural only once. And yet to emend to the singular is without justification: (1) All are agreed that only Xerxes is meant. (2) If the scholiast’s text read τέκνω in verse 218, it would have been strange indeed for him to explain it as referring to Xerxes at this point and make no such enlightening reference to the earlier παῖς (verse 177) or τέκνω (verse 222). The fact that the scholion appears is evidence that there was a plural in the text, which amid several uses of the singular—all meaning one and the same person—might to the casual reader need interpretation. (3) Why is the plural used here? The chorus, Atossa’s well-meaning counsellors, suggest prayer to her. The prayer they prescribe savors of a set form or ritual something like this:

Whosoever hath an ominous vision or hath aught to fear should approach the gods with supplications, praying that calamity may be averted and that heavenly blessings may fall upon himself, his children and all his friends.

Thus τέκνοις echoes the formula. (4) The chorus prescribes a further religious observance in verses 219–20:

δεύτερον δὲ χρῆ χοὰς
 γῆ τε καὶ φθιτοῖς χέασθαι—

¹ Wecklein formerly read τέκνοις, but in his latest edition reads τέκνω.

² See note, p. 266; ed. 1891.

Pour out libations to earth and dead, that is Darius¹ who had just appeared to the queen in a horrifying vision. To be consistent, why not emend to φθιτῶ here as well as to τέκνω above²?

3. MEMBER OF FAMILY IN GENERAL.

(a) The pronoun of the third person as well as the noun is used in the plural to refer to one individual. This usually applies to some member of the family.

In Lysias we have πολλὰ καὶ δεινὰ πεπονθότες ὑφ' ὧν ἤκιστα ἐχρήην, where the relative clause is a stereotyped expression, ὧν meaning only Diogeiton. Cicero³ has the same thing.

In Tragedy the notion of the existing relationship becomes stressed when the name of the individual is lost in the plurality. Thus the plural obviously serves a dramatic purpose in some instances, as for example in OT. 1184-5 (Oedipus) :

ὅστις πέφασμαι φύς τ' ἀφ' ὧν οὐ χρήν ξὺν οἷς τ' (Iocaste)
οὐ χρήν ὄμιλων, οὗς τέ (Oedipus) μ' οὐκ ἔδει κτανῶν,

and same play 1273-4 (Oedipus) :

ἀλλ' ἐν σκότῳ τὸ λοιπὸν οὗς μὲν (Iocaste) οὐκ ἔδει
ὄψοιαθ', οὗς δ' (Laius) ἐχρηζεν οὐ γνωσοίατο,

and OC. 547 (Oedipus) :

καὶ γὰρ ἄν, οὗς (Laius) ἐφόνευσ' ἐμ' ἀπώλεσαν.

Compare also OT 1361—ἀφ' ὧν⁴ (Laius) and also verse 1360—ἀνοσίῳν (Iocaste). The plural in every case both avoids the specific and softens the statement.

In Cho. 215 the plural pronoun has a sense of vagueness about it which aids to stay the recognition :

Orestes—εἰς ὄψιν ἤκεις ὧν περ ἐξήνυχον πάλαι.

In IA. 864 the Presbytes begins to break the news to Clytemnestra of Iphigenia's impending doom. He says : σώσαθ' οὗς ἐγὼ

¹ Cf. vs. 619 ff. where amid the libation ceremonies Darius is summoned from below, being addressed as δαίμων.

² Since writing the above, I have noted that scholion B on φθιτοῖς (v. 523) is "τῶ Δαρείῳ δηλονότι," but there no one has thought to emend the text!

³ Fam. V, 1 : Video me disertum a quibus minime conveniebat.

⁴ Cf. Jebb's note ad loc.

θέλω, but not until verse 873 is the formula displaced by the explicit statement :

παῖδα σὴν πατῆρ ὁ φύσας αὐτόχειρ μέλλει κτανεῖν.

(b) Both the neuter and masculine plural of φίλος are found often when but one person is alluded to.

οἱ φίλοι and οἱ φίλτατοι.

The force of these plurals is essentially the same as (*e. g.*) γονεῖς and τέκνα ; they call attention particularly to the relationship, kinship.

Cho. 234 (Orestes) :

τοὺς φιλάτους¹ (Clytemnestra) γὰρ οἶδα νῦν ὄντας πικρούς—

For I know that she who is bound to us by the closest ties is our bitter enemy.

Same play, verses 831-34 (the Chorus concerning Orestes)—

Περσέως τ' ἐν φρεσὶν

καρδίαν ἀνασχεθῶν

τοῖς θ' ὑπὸ χθονὸς φίλοις (Agamemnon alone)

τοῖς τ' ἄνωθεν προπράσσων κτέ.

Taking in thy soul the courage of Perseus, accomplishing (vengeance) for thy deceased father and thy living sister.

OT. 366-7 (Tiresias to Oedipus) :

λεληθῆναι σε φημί σὺν τοῖς φιλάτοις

αἰσχισθ' ὁμιλοῦντ(α)—

I say that thou hast been consorting unconsciously with thy nearest relative (Iocaste).

In Soph. *El.* 346 and 395 the plural of Φίλος is of Agamemnon ; and in verse 652 Clytemnestra means only Aegisthus (φίλοισι). Compare also φίλοι, *Antigone* 634.

Ant. 437-39 (Guard)

τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφευγέναι

ἤδιστον· ἐς κακὸν δὲ τοὺς φίλους ἄγειν

ἄλγεινόν.

The scholiast explains φίλους thus: φησί, διὰ τὸ εἶναι τὴν Ἀντιγόνην τοῦ βασιλικοῦ γένους. Jebb acquiesces in the statement

¹ Cf. *Eum.* 100 where φιλάτων is probably of Orestes alone (Wecklein—"gemein von dem Sohne").

on the ground that the guard is "a δούλος of the family," as the scholiast too doubtless thought. So far as I have been able to discover, such a notion in the plural of φίλος is unparalleled in Tragedy. The statement here is gnomic in force¹ anyway, though of course Antigone is the one alluded to. Humphreys² has already mentioned the lack of necessity for the scholiasts' interpretation.

IA. 744-45 :

σοφίζομαι δὲ κατὰ τοῖσι φιλάτοις (Iphigenia)
τέχνας πορίζω.

Same play verses 839-40 (Clytemnestra) :

πᾶσιν τὸδ' ἐμπέφυκεν αἰδέεσθαι φίλους³
καινοὺς ὀρώσι καὶ γάμου μεμνημένους.

Other places for reference⁴ are IA. 334, 404, 408, 1022, 1241, 1453 ; IT. 1213 ; Ion 700, 648—οὗς (Creusa) ἐγὼ φιλω̄.

Here may be included OC. 146-8 :

οὐ γὰρ ἂν ᾧδ' ἄλλοτρίοις
ᾄμμασιν εἶρπον
κατὰ σμικροῖς μέγας ὄρμουν—

I would otherwise not be walking by the eyes of another and, large man that I am, be resting upon the weak (i. e. Antigone⁵).

¹ Cf. Pers. 702.

² Note in his Antigone ad loc., p. 101.

³ φίλους καινοὺς may be a delicate way of saying *new member of family*.

⁴ Just as οἱ φίλοι, so οἱ ἐχθροὶ appears in Tragedy a few times referring to but one as in (*e. g.*) Aeschylus Cho. 615 f.:

ἄτ' ἐχθρῶν ὑπαί
φῶτ' ἀπώλεσαν φίλον—

She (Scylla) induced by an enemy (Minos) ruined her dear father.

Similarly Agamemnon is alluded to by Clytemnestra in Agam. 1374, Aegisthus by Electra in Soph. El. 593. And so ἐχθλοῖσι Trach. 1237.

⁵ Schol.—"κατὰ σμικροῖς μέγας ὄρμουν : καὶ ἐπὶ εὐτελέσειν αἰτήμασιν οὐκ ἂν σφόδρα ἰκέτεινον εἰ μὴ ἤμην δυστυχής." But as Jebb notes, this is evasive. The following interpretation also appears in the Scholia and is correct : τοῦτο δὲ φησι παρ' ὅσον μέγας ὦν κατὰ μέγεθος καὶ τὴν ἡλικίαν ὑπὸ σμικρᾶς τῆς θυγατρὸς ὀδηγείται. Campbell (note ad loc.) thinks the latter interpretation "attributes a doubtful use both to the dative and to the plural." But that the dative is not a doubtful use shows the exact parallel ἐπὶ δυσὶ βουλαῖς ὥσπερ ἀγκύραις ὀρμούσαν . . . τὴν πύλιν (Plutarch Solon 19) ; that the masculine or neuter plural is not infrequent in Tragedy when applied to a female has already appeared in these pages ; that this meaning of σμικροῖς is more apropos here is obvious.

Just as φίλος and φίλτατος refer to one woman in the plural, so also σμικροί. σμικροῖς may, however, be neuter as the uses of φίλτατα (following) show, but in either case the meaning is the same.

2) τὰ φίλτατα.

Even in prose the substantival plural neuter adjective is used of persons, but so far as I have seen the meaning there is plural as in (*e. g.*) Xenophon's *Cyropedia*, IV, 3, 2¹:

The soldiers said they could fight better if they had τὰ φίλτατα along with them.

The bearing of plurality on the meaning is the same as that of οἱ φίλοι.

Pers. 851 (Atossa) :

οὐ γὰρ τὰ φίλτατ'² (Xerxes) ἐν κακοῖς προδώσομεν.

Phil. 434 (Philoctetes) :

Πάτροκλος, ὃς σοῦ πατρός ἦν τὰ φίλτατα.

Soph. El. 1208 (Electra to Orestes) :

μή, πρὸς γενείου, μὴ ἔξελθῆ τὰ φίλτατα

(*i. e.* the urn containing the supposed ashes of Orestes).

Ion 521 (Xuthus to Ion) :

σωφρονῶ, τὰ φίλταθ' εὐρὼν εἰ φιλεῖν ἐφίεμαι.

IA. 458 (Agamemnon) :

(*Clytemnestra has come*) τὰ φίλτατα (*Iphigenia only*) δώσουσ(α).

4. THE ALLUSIVE PLURAL* OF RESERVE.

Two classes of words come into observation here: those concerning *criminals* and *the dead*. In each case the plural avoids the specific, whether it be from caution, regard, or some other dramatic purpose.

(a) THE CRIMINAL.

As the Tenth Speech of Lysias shows, to accuse an innocent person of crime was an indictable offense. The speaker there whom Theomnestus had accused of murder repeatedly accuses his slanderer of throwing away his shield; but he carefully

¹ Cf. also Lysias XIII, 46 and Demosthenes XVIII, 215.

² Schol. "τὸς φίλτάτους."

avoids a specific charge by using the plural (τοῖς ἀποβάλλουσι¹) and other means to keep himself without the pale of the law.

The uses of the plural in Tragedy point back to the phaseology of the law for their origin².

Agam. 1323-25 (Cassandra):

ἡλίου δ' ἐπέυχομαι

πρὸς ὕστατον φῶς τοῖς ἐμοῖς τιμᾶροισ (Orestes³)

ἐχθροῖς φονεῦσι (Clytemnestra) τοῖς τίνειν ὁμοῦ—

I beseech the sun for my avengers to repay thy hateful murderers.

In Cho. 41 τοῖς κτανούσι is primarily (at least) of Clytemnestra who struck the blow⁴, while τοὺς γὰς νέρθεν (verse 40) is of Agamemnon alone.

Sophocles Antigone 1263-64 (Creon):

ὦ κτανόντας τε καὶ

θανόντας βλέποντες ἐμφυλίου—

O ye, seeing slayer (Creon himself) and the slain (Haemon).

OT. 105-6:

τούτου θανόντος νῦν ἐπιστέλλει σαφῶς

τοὺς αὐτοῖντας χειρὶ τιμωρεῖν τινας—

Now that he (Laius) is dead, (Phoebus) bids us plainly to mete out vengeance to the murderer, whoever it may be.

So Oedipus in repeating the oracle says τοὺς κτανόντας (verse 308).

And. 403 (Andromache):

φονεῦσιν Ἐκτορος νυμφεύομαι,

Neoptolemus the son of the actual murderer being meant. The individual meant is not the material point: she is to be in a house stained with blood. She expresses the same sentiment in Tro. 660: δουλεύσω δ' ἐν αὐθεντῶν δόμοις.

IA. 1189 (Clytemnestra to Agamemnon, bitterly):

¹ § 30.

² C. I. A. I, 61: τοὺς δὲ ἀνδροφόνους ἐξεῖναι ἀποκτείνειν κτέ. See also Demos. Arist. § 51 and Antiphon Tetr. A. γ. § 8 (οἱ κτείναντες).

³ That Cassandra has Orestes in mind is shown by verses 1280-1: ἤξει γὰρ ἡμῶν ἄλλος αὖ τιμᾶρος ποινάτωρ πατρός.

⁴ Cf. Agam. 1633 ff. (Chorus to Aegisthus):

Thou didst plan, but didst not execute the deed.

ἢ τὰρ' ἀσυνέτους τοὺς θεοὺς ἡγοίμεθ' ἄν,
εἰ τοῖσιν αὐθένταισιν εὖ φρονήσομεν—

Indeed I should regard the gods devoid of reason, if I shall feel kindly toward a murderer (i. e. Agamemnon himself).

The following instances show the plural's dramatic value: the oracular vagueness of the plural intensifies the irony¹ of the situation.

OT. 106-07 (Creon to Oedipus):

τούτου θανόντος νῦν ἐπιστέλλει σαφῶς
τοὺς αὐτοέντας χειρὶ τιμωρεῖν τινας.

But compare verses 308-9 of the same play when Oedipus says:

(*Phoebus responded that the only way our deliverance could come was*)—

εἰ τοὺς κτανόντας Δαῖον μαθόντες εὖ
κτείναιμεν, ἢ γῆς φυγάδας ἐκπεμφαίμεθα.

More terrible irony² can scarcely be imagined than this, or that of verses 122-23 where Creon says to Oedipus:

ληστὰς ἔφασκε συντυχόντας οὐ μῆ
ῥώμῃ κτανεῖν νιν, ἀλλὰ σὺν πλήθει χερῶν,

with which compare verses 124-5:

πῶς οὖν ὁ ληστής, εἴ τι μὴ ξὺν ἀργύρῳ
ἐπράσσει' ἐνθένδ', ἐς τόδ' ἄν τόλμης ἔβη;

To the audience, ληστὰς is Oedipus alone; to him it is more than one person as verses 842-4 show. The singular (verse 124) "may only be an idiomatic way of speaking, but may also be a stroke of art in representing Oedipus as wholly careless about number of persons³."

The plural thus assists in retarding the action of the plot to verses 842-44 when Oedipus says to Iocaste:

ληστὰς ἔφασκες αὐτὸν ἄνδρας ἐνπέπει
ὥς νιν κατακτείναιεν εἰ μὲν οὖν ἔτι
λέξει τὸν αὐτὸν ἀριθμόν, οὐκ ἐγὼ κτανον.

¹ On Tragic Irony in Sophocles see Thirlwall, *Philological Museum*, Vol. II, and Haigh, *The Tragic Drama of the Greeks*, pp. 174 ff.

² Other instances where the allusive plural serves the purpose of tragic irony are: Agam. 608, 788, 840; IA. 659, Med. 1016 (*ἄλλους*). Note how unveiled thought would precipitate the action of the plot.

³ Camp, quoted by White (note ad loc.).

What was to Oedipus an immaterial point earlier in the play is now paramount.

Ant. 1172-5:

Cho. τί δ' αὖ τόδ' ἄχθος βασιλέων ἤκεις φέρων;

Mess. τεθνᾶσιν (Haemon) οἱ δὲ (Creon) ζῶντες αἴτιοι θανείν.

Cho. καὶ τίς φονεύει; τίς δ' οὐ κείμενος; λέγε.

Mess. Αἰμῶν ὄλωλεν· αὐτοχείρ δ' αἰμάσσεται.

The plural protracts the suspense—an art in which Sophocles is peculiarly gifted¹.

(b) THE DEAD.

The plural calls attention to the *state of death* and in general is euphemistic.

τοὺς γὰς νέρθεν (Cho. 40), βροτοῖς (verse 129), φθιμένων (verse 403) all allude to Agamemnon; the same is true of οἱ γὰς ὑπαὶ κείμενοι and οἱ θανόντες in Soph. El. 1419-1421.

Cho. 376-77² (Chorus):

τῶν μὲν ἄρωγοὶ

κατὰ γῆς ἤδη—

We now have a helper (Agamemnon) beneath the earth.

Pers. 229:

τοῖς τ' ἐνερθε γῆς φίλοις³ (Darius⁴).

Similarly φθίτοις in verse 218.

Soph. El. 832-3 (Electra to Chorus):

εἰ τῶν φανερώς οἰχομένων εἰς Ἄιδαν ἐλπιδ' ὑποί—

σεις, κατ' ἐμοῦ τακομένας μᾶλλον ἐπεμβάσει—

If you afford me any hope for them (Orestes) that are surely departed, you will crush me still deeper into sorrow.

• Here both verb and plurality serve euphemism. •

In Ant. 1263-4 (quoted page 159) θανόντας is of Haemon as κτανόντας is of Creon.

Cho. 886 (Nurse to Clytemnestra):

τὸν ζῶντα καίνειν τοὺς τεθνηκότας λέγω.

¹ Cf. Soph. El. 666-673.

² On τοὺς θανοῦσι (Iphigenia) see p. 90.

³ Wecklein's emendation to φίλα is not convincing.

⁴ Schol.: ἤγουν τῷ Δαρείῳ.

The scholiast says : “ ὁ τῷ λόγῳ τεθνηκῶς Ὀρέστης ἀπέκτεινε¹ τὸν ζῶντα Αἴγισθον.”

The verse is at once ambiguous and paradoxical. Tension of interest is sustained and the climax is postponed.

Eum. 599 (Furies to Orestes) :

νεκροῖσί νυν πέπεισθι μητέρα κτανών.

When Orestes says, *I have faith ; help will come from my father —from the tomb*, the reply comes, *yes, have faith in the dead, now that thou hast slain thy mother.*

The plural which may be either plural or singular in meaning is particularly cutting : the Chorus means to suggest to Orestes the idea of procuring his mother's assistance !

Cho. 803-04 (Chorus) :

τῶν πάλαι πεπραγμένων

λύσασθ' αἶμα προσφάτοις δίκαις.

Hermann deletes *πεπραγμένων*. Other editors (as a rule) read it and interpret as neuter. Schütz² alone regards it as masculine : “ Virorum olim occisorum sanguinem nova vindicta expiate.” Blaydes reads *διαπεπραγμένων*. Schütz may be right, and, if so, the plural is a euphemistic allusion to Agamemnon. Compare Cho. 132-133 where Electra says :

πεπραγμένοι γὰρ νῦν γέ πως ἀλώμεθα

πρὸς τῆς τεκούσης.

The scholiast interprets by “ *νενικημένοι, κατηγωνισμένοι.*” The editors disregard the evidence and emend to *πεπραμένοι*, following Casaubon. It is not unlikely that the scholiast is right, and that in the two passages cited the word has the force of *done for* as is often the case with the compound *διαπεπραγμένος*³.

In either case the meaning would be more forceful, and in the first passage cited *αἶμα* would be more appropriate (*blood of him that is done for*).

¹ But as Verrall notes, the verb *κατείνειν* means “is about killing.” Clytemnestra does not know Aegisthus is dead till verse 892.

² Vol. III, p. 115, Halle, 1808.

³ *E.g.* Cho. 880 :

οὐχ ὥστ' ἀρῆξαι διαπεπραγμένῳ,

i.e. τῷ σφαγέντι, as the scholiast notes.

Sept. 419-21 :

τρέμω δ' αἵματη—
φόρους μόρους ὑπὲρ φίλων
δλομένων ιδέσθαι—

Of a man slain for a friend, that is Melanippus alone. This passage has caused commentators no little worry, but the mss. reading should stand : and δλομένων is the best taken apart from φίλων. The article is often thus omitted in Aeschylus as (*e. g.*) παραβᾶσιν, Agam. 59, and πιπλάντων, Cho. 361¹.

5. NEUTER AND ABSTRACT PLURALS.

Such plurals are not infrequently used in Tragedy, referring to one person (or thing) and seem to carry poetic feeling.

(a) Neuters in -μα and Adjectival Substantives.

Or. 1053 :

μῆμα , κέδρον τεχνάσματα¹.

Hipp. 116-17 :

προσευξόμεσθα τοῖσι σοῖς ἀγάλμασι (statue)
δέσποινα Κύπρι.

Hec. 265 :

Ἐλέην νιν αἰτεῖν χρῆν τάφῳ προσφάγματα (victim).

Hipp. 11 :

Ἰππόλυτος, ἀγνοῦ Πιπθέως παιδεύματα (pupil).

Alc. 1028-9 :

ᾧθεν κομίζω τήνδε νικητήρια (prize of victory).
λαβών.

Med. 1348 :

ὅς οὔτε λέκτρων νεογάμων ὀνήσομαι—

*For I shall never rejoice o'er my new-found bride*³.

Tro. 252 :

οὔκ, ἀλλὰ λέκτρων σκότια νυμφευτήρια,

¹ Cf. especially the notes of Bloomfield, Hermann, Wecklein, Sidgwick and Verrall.

² Cf. γ 268—χρυσὸς . . . δῶρα θεοῖο, Vergil Aen. VIII, 729—Clupeum Volcani dona.

³ Similarly Hel. 1634, IA. 382.

where *σκότια νυμφευτήρια* is *concubine*. For other similar uses of the neuter plural see *ἀριστεία* (Bacch. 1239), *ἀκροθίνια* (Phoen. 203), *συγκοιμήματα* (And. 1273).

(b) ABSTRACTS.

Trach. 1138-39 (Hyllus) :

στέργημα γὰρ δοκοῦσα προσβαλεῖν σέθεν
ἀπήμπλαχ', ὡς προσεῖδε τοὺς ἔνδον γάμους¹—

when she saw the bride (Iole) within.

Hyllus thus refers to Iole whose name he avoids with contempt.

Soph. El. 1232-1233 (Electra) :

ἰὼ γοναὶ
γοναὶ σωμαίων ἐμοὶ φιλάτων—

O thou offspring, offspring of the dearest life to me. *γοναὶ* alludes merely to Orestes and *σωμάτων* to Agamemnon. As Jebb notes, *σωμάτων* for *σώματος* is "seemingly unique," but the influence of *φιλάτων* which is so common for the singular easily accounts for enallage in *σῶμα*. To make *γοναὶ* include Orestes is to me an untenable position, for it not only weakens the force of the sentiment, but also renders the interpretation of *σωμάτων* extremely awkward.

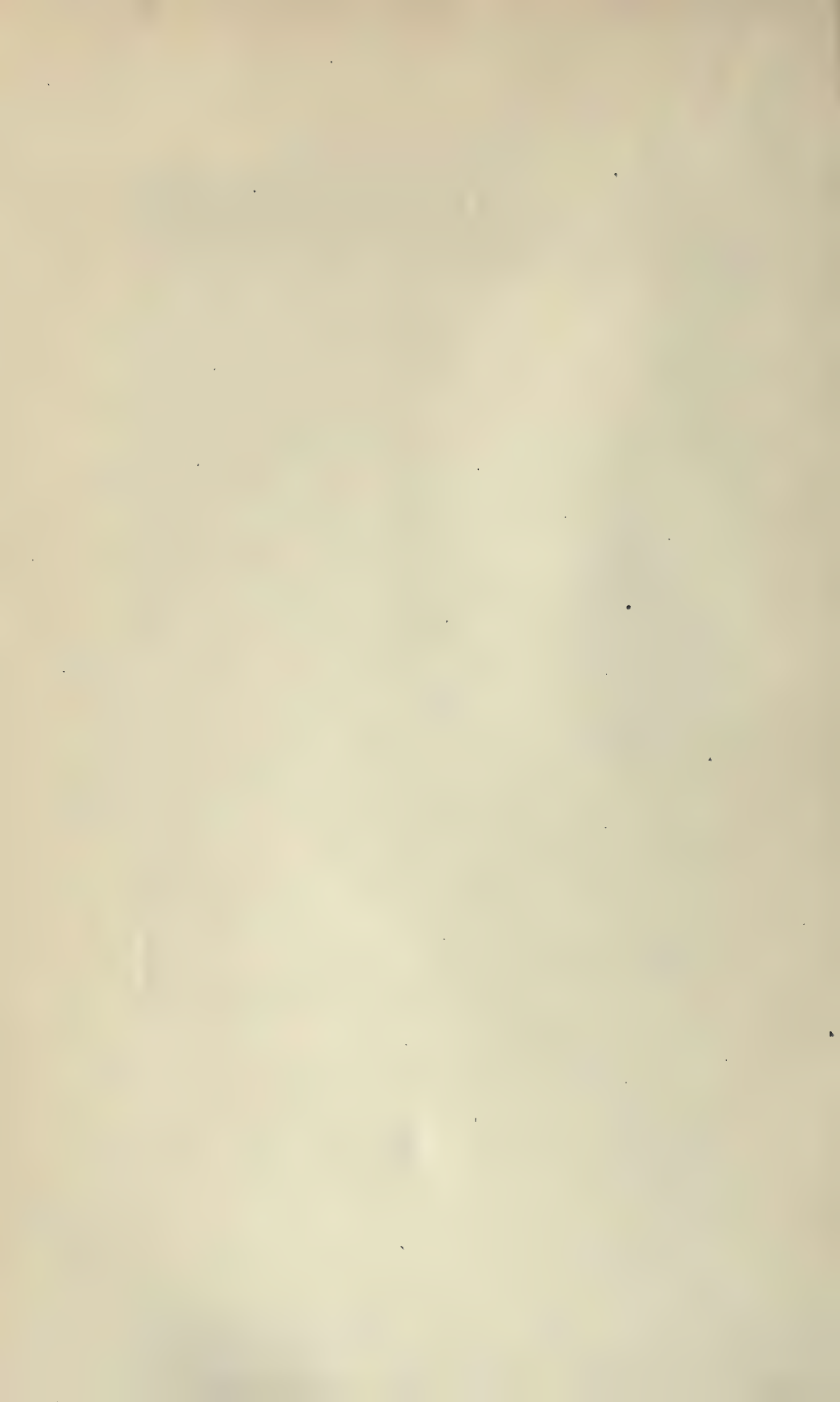
¹ Cf. IA. 271, *βαρβάρων χάριν γάμων.*

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