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IIPOE WITH THE ACCUSATIVE. II.
NOTE ON THE ANTIGONE**

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I. ΠΡΟΣ WITH THE ACCUSATIVE.

II. NOTE ON THE ANTIGONE.

BY

W. A. LAMBERTON, A. M.,

PROFESSOR OF GREEK LANGUAGE AND LITERATURE
IN THE UNIVERSITY OF PENNSYLVANIA.

N. D. C. HODGES,

Agent for United States, Canada and England
47 Lafayette Place, New York, N. Y.

MAX NIEMEYER,

Agent for the Continent of Europe
Halle, a. S., Germany.

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ON ΠΡΟΣ WITH THE ACCUSATIVE.

IN Homer *πρός* with the accusative in the majority of cases accompanies verbs of motion, or such verbs as in themselves, or by virtue of the context in which they stand, necessarily carry with them the idea of motion: in such constructions the preposition indicates that towards which, it may be that up to which, the motion is directed. The largest exception to this is found in its use with the verbs of saying, speaking and the like; it may be doubted, however, whether we have here so much of an exception, as we might at first be inclined to think: such expressions as *φωνῆν ἀφιέναι* (Dem. I., 2), which are not rare in the orators, show how naturally speech was conceived as a form of motion, and the Homeric expression *ἔπεια πτερόδεντα* indicates that originally words uttered were conceived of, in the most literal sense, as words set in motion towards the person addressed. It may be that the idea of motion (by no means figurative, but representing to men of those days a very real conception) had already become somewhat blurred, or rather was already losing something of its clearness; but that its force was still, though perhaps but dimly, felt, may be seen, I think, from a comparison of the Homeric phrases, *εἶπε πρὸς δν—θυμόν* (Λ 403) *προτὶ δν μνηστῆατο θυμόν* (P 200), with the later formulas *ἀναμνησθῆναι, λογίζεσθαι, ἐνθυμείσθαι πρὸς ἑαυτόν*, so common in the orators. An extension of the use with verbs of saying, with a weaker hold upon the idea of motion, is found in *ᾤμωσε πρὸς ἐμέ*, which occurs twice in the *Odyssey* (ξ 331, τ 288); in this we still have a sense of the passage of words of a definite character (indicated by the verb) from one person to another in actual presence, while we discern a possibility of further expansion towards the expression of manifold

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mutual transactions between persons. In Θ 364: ἦ τοι ὁ μὲν κλαίσκε πρὸς οὐρανόν, αὐτὰρ ἐμὲ Ζεὺς | τῷ ἐπαλεξήσουσαν ἀπ' οὐρανόθεν προβάλλεν, the cries are spoken of as addressed not to persons, but πρὸς οὐρανόν, and although the gods are felt to be included in the phrase πρὸς οὐρανόν, and the next line with its Ζεὺς makes this quite clear, yet there is an attempt, which was to go much further, at overstepping the personal category in the use of πρὸς with verbs of speech. That the cries are uttered not merely 'heavenward,' but sent forth to heaven to be heard there, the next line with its ἀπ' οὐρανόθεν proves.

With verbs of glancing, looking, peering, the idea of motion was unquestionably present originally; one may cast looks as well as spears, cf. π 179: ταρβήσας δ' ἐτέρωσσε βάλ' ὄμματα. It is not matter of surprise, then, that Homer should use this construction, which becomes so familiar to us in later Greek; the only wonder is that it does not occur oftener. There are three instances, all in the Odyssey; μ 244: ἡμεῖς μὲν πρὸς τὴν ἴδομεν (cf. σκεψάμενος δ' ἐς νῆα θοήν, μ 247) μ 232: ἔκαμον δέ μοι ὄσσε πάντη παπταίνοντι πρὸς ἡρωιδέα πέτρην, χ 24: πάντοσε παπταίνοντας ἐυδμήτους ποτὶ τοίχους.

The sense of motion, however, is already leading the way to that of direction, irrespective of motion. The verb τρέπω would seem to have had a large share in causing this development; compare M 273: μὴ τις ὀπίσσω τετράφθω ποτὶ νῆας, with E 605: ἀλλὰ πρὸς Τρώας τετραμμένοι αἰὲν ὀπίσσω εἴκετε. The first of these passages has the sense of 'turning and moving towards,' while in the second we have the picture of men facing in one direction and moving in the opposite. We find the sense of turning with implication of directed motion in M 273, ε 315: πρὸς ὄρος τρέπε μῆλα Κύκλωψ; of motion to assume, or face in, a certain direction in E 605, ν 29: πρὸς ἥλιον κεφαλὴν τρέπε and τ 389: ποτὶ δὲ σκότον ἐτράπετο; of direction with the idea of motion excluded in μ 80: ἐστὶ σπέος ἡρωιδῆς πρὸς

ζόφον εἰς Ἐρεβος τετραμμένον. All of these passages contain *τρέπω*; and there is in them a regular progress from distinct implication of motion of translation, through motion about a fixed point, to direction of position. This point having once been reached, there is no difficulty felt in using this construction with verbs denoting simple situation to denote, not the exact position where the object is to be found, but the line of direction on which it lies from the point of reference assumed by the writer. Of this there are two examples; *v* 240: ἡμὲν ὅσοι ναίονσι πρὸς ἠῶ τ' ἡελιόν τε, ἡδ' ὅσοι μετόπισθε ποτὶ ζόφον ἡερέντα, *i* 25: εἰν ἀλλ' κείται πρὸς ζόφου, αἱ δὲ τ' ἀνευθε πρὸς ἠῶ τ' ἡελιόν τε. It is noteworthy that both of these passages are found in the *Odyssey* and are, moreover, such as would most early and most easily be adopted, 'Eastward,' 'Westward.'

From the construction with verbs signifying 'moving towards and placing, or assuming a position, at,' there arises a tendency to use *πρὸς* with the accusative of position at or near, the degree of proximity being left to the context to determine. After reading expressions like *ποτὶ τοίχον ἀρηρότες* (*β* 342), *ἔστησε πρὸς κίονα* (*α* 127), *ἐστάμεναι πρὸς ἐνώπια* (*χ* 121), *πρὸς γούνα καθέζετο* (*σ* 395), and others of like character, we experience no shock on coming across *M* 64: *σκόλοπες γὰρ ἐν αὐτῇ ὀξέες ἐστάσιν, ποτὶ δ' αὐτοῦς τείχος Ἀχαιῶν*, and *H* 337: *ποτὶ δ' αὐτὸν δέμομεν ὄκα πύργους ἰψηλοῖς*. In *M* 64, Poulydamas is warning Hektor of the extreme danger of attacking the Greeks, now entrenched behind wall and ditch: the sense is, 'sharp stakes stand in the ditch, and next them stands the wall of the Greeks.' The wall is only 'near' the stakes; how near is not specified, except so far as the general idea running through the passage raises in our minds a more definite determination. Leaf's difficulty about the space between the wall and the ditch is based upon a misunderstanding of *ποτὶ*, which he takes in a sense it often bears,

but not here, as 'coming up to.' Lang's 'over against them' is a perfect rendering. This passage calls for two remarks bearing upon after developments in the use of the preposition; first, the plural αὐτοῖς, helped, of course, by the sense of τεῖχος, suggests, hardly more than suggests, the notion of parallelism; we feel indistinctly the row of stakes set near, or 'over against,' the wall, and in a line with it; a trace of a recognition of this sense in the passage may perhaps be discovered in the curious variant *περὶ*: second, the order of the objects, as seen by Poulidamas, from the side of the Trojans, was, first the ditch with the stakes in it, and then the wall, and yet he speaks of the wall as being *πρὸς αὐτοῖς*. Considering the sense from which this use of the preposition was developed, there is here what may be called a change of sides on the part of *πρὸς*: our renderings 'at' and 'over against' leave us insensible to this; but the Scholiast's paraphrase *ἐντός* would seem to indicate that something of the sort had struck him. If we discard the position of the speaker, again, and look only to the natural relations of the objects, the same peculiarity appears, for it must have been originally more natural to speak of the stakes being *πρὸς τὸ τεῖχος*, than of the wall as being *πρὸς τοὺς σκόλοπας*. And so in H 440 we find it said in more natural phrase (natural, that is, according to the relations between them), *ἐπ' αὐτῷ* (i. e., *τῷ τείχει*) *τάφρον ὀρυξαν—, ἐν δὲ σκόλοπας κατέπηξαν*. In H 337, the meaning probably is 'at it' (Leaf renders 'thereto') 'let us build high towers with speed.' If we compare this with M 64, it will appear, I think, more reasonable not to suppose with Leaf that the wall is to abut upon the sepulchral mound, which would thus be utilized as a part of the fortification, but rather to place the mound inside or on the Grecian side of the wall. In the plural *πύργους* there is the same suggestion of parallelism that was found in M 64, and, curiously enough, the preposition *περὶ* reappears, not, to be sure, as a variant this time, but

as interpretation in the Scholia. There is not, however, the same change of sides in *πρὸς*, since Nestor is not speaking of things already existing in a position fixed with reference to his own, but of a tomb to be first constructed and of the after-construction of a wall, the line of which is to be drawn *πρὸς αὐτόν*, so that the natural relations are preserved.

The construction easily lends itself to express the reciprocal encounter of conflicting motions. Π 768: *αἶ τε πρὸς ἀλλήλας ἔβαλον ταυρήκεας ὄζους*, Φ 302: *τοῦ δ' ὕψοσε γούνατ' ἐπήδα πρὸς ῥόον ἀίσσαντος ἀν' ἰθύν, οὐδέ μιν ἴσχευ εὐρύ βέων ποταμός*. An offshoot of this is the use with verbs of fighting, which appears once in Homer, P 471: *πρὸς Τρώας μάχεαι*. But slightly different is P 94: *ὀππότ' ἀνήρ ἐθέλη πρὸς δαίμονα φωτὶ μάχεσθαι*, for here the expression *πρὸς δαίμονα* (*deo invito*) seems to be due to the influence of *μάχεσθαι*; the same words, in the same sense, but without the softening accompaniment of *μάχεσθαι*, are met ten lines further on (P 104), where they must be regarded as nothing more than a *reëcho* of a construction that had caught the ear as pithy and convenient. In μ 350 we read *βούλομ' ἄπαξ πρὸς κύμα χανῶν ἀπὸ θυμὸν ἀλέσσαι*, 'with one gasp at the (inflowing) wave.' If this be compared with Φ 302, it will be seen that from active encounter with opposing motion we have passed to passive reception of it. Achilles makes head against the swollen stream, Eurylochus will face the wave and receive it as it flows at him. In an expression of motion, then, as above in one of position, *πρὸς* has, so to say, changed sides; the subject (or agent) does not move at the object, but the object moves at the subject, and this it is that produces the encounter. The fact that in such a case as this the form of the expression is as natural in English as in Greek, is very apt to blind us to what is really peculiar in it. But when we come to the extensions which this use of *πρὸς* receives in later Greek, extensions that go beyond the sphere of admissible