

A CRITICAL STUDY OF THE STYLE
OF AESCHINES' SPEECHES

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ABSTRACT

The purpose of this work is to analyse the style of Aeschines' speeches. An endeavour has been made to analyse it from as many aspects as possible and a special effort has been made to investigate in detail those qualities which make it peculiarly Aeschinean. The correspondence between the style and the development of argument has similarly been examined - paying particular attention to the form and the effect of the different stylistic elements.

The approach adopted is the conventional tri-partite analysis: Choice of Words, Figures of Speech, and Composition. In the first chapter, Aeschines' vocabulary is examined from the point of view of the use he makes of rare words, poetic words, compound words, colloquial words, and three classes of nouns (-μα, -σις, -της) the use of which is thought to add dignity to the style. The figures of speech are treated in the second chapter, putting into practice the theory advocated above that the figures should be examined from the point of view of their form and effect: looking specifically at their place in the development of argument. Statistics have been included in the first two chapters, where they help to elucidate some distinct qualities in the style and differences between the speeches. The analysis is concentrated in the third chapter on various forms of hyperbaton and on the structure of the sentences, from the point of view of their parallel structure, subordination and length.

It is hoped that this work may prove to be of some help to those similarly concerned with matters of style in Ancient Greek prose.

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ABBREVIATIONS

Reference in the notes to works by Blass, Casanowicz, Cope (Commentaries and Introduction), Dobson, Kennedy, Robertson, Robinson, and Volkmann, are given only by the author's name, volume and page number. For full references, the Bibliography should be consulted. Unless another work is cited in full by his name, Denniston, always refers to Greek Prose Style.

The works of the following Greek rhetoricians are referred to by the volumes, pages and lines of Spengel, Rhetores Graeci, 3 vols.

Alex.	=	Alexander
Anon.	=	Anonymus
Aps,	=	Apsines
Demetr.	=	Demetrius
Hdn.	=	Herodianus
Hermog.	=	Hermogenes
Phoeb.	=	Phoebammon
Theon Progymn.=		Theon Progymnasmata
Tib.	=	Tiberius
Zon.	=	Zonaeus

Other abbreviations are either the same as in the revised edition of Liddell and Scott's Greek-English Lexicon, or will be readily understood.

INTRODUCTION

Up to now, no work written on Aeschines' speeches has concentrated solely on an analysis of his style as a whole.¹ The present work is an attempt to supply this deficiency; to this end, I have examined as many aspects as possible of Aeschines' speeches² in order to present a more detailed, critical survey of his style.

The method which has been followed here is the conventional one whereby the work is divided into three parts: Chapter One, Choice of Words; Chapter Two, Figures of Speech; and Chapter Three, Composition. A short introduction prefaces each chapter and explains in detail its structure and scope. In Chapter One, and particularly in Chapter Two, many examples have been quoted in order to illustrate fully the subtle nuances associated with particular figures or stylistic devices, and to facilitate the reading of this work so that the reader does not have to refer constantly to the text for the examples. The different stylistic elements are often critically analysed, in the individual passages where they occur, in order to show how they affect the development of argument.

1) These works examine Aeschines' style from one particular aspect: 1. W.R.Fraser, Metaphors in Aeschines the Orator, Diss., Baltimore, 1897, who presents a "systematic study of his range of imagery" i.e. metaphors and similes, which have consequently been excluded from the present work; 2. P. Detto, "De genetivi apud Aeschinem usu", Magdeburg, Neue Philologische Rundschau, 1901, 409, Loeschhorn; 3. Y.Devrick, "Essai sur la composition et la surcomposition verbales chez l'orateur Eschine", Recherches de Philologie et de Linguistique, Louvain, 1967, pp.141-196.

2) Aeschines' Letters have not been included in this work because their authenticity is questioned.

Some statistics have been incorporated to show the distribution of various elements in the three speeches - where such enumeration is important in estimating the different qualities in the style. Absolute accuracy is not claimed for these statistics, since the criteria applied for the estimation of the examples of certain figures^I are, to some extent, subjective. But it is believed that even if different criteria and methods of counting were used, the results would not vary so much as to cause the conclusions, herein reached, to be amended.

The text used throughout is The Speeches of Aeschines, edited by C. D. Adams, (Loeb Edition), 1919.

I) For example: antithesis, personification and synonyms.

CHAPTER ONE : CHOICE OF WORDS

A fundamental rule in determining the choice of words in Ancient Greek oratory, before its decline,¹ was the one given by Aristotle for the diction of prose. He says,² "Strange words, compound words, words coined for the occasion, should be used sparingly and rarely." This is a negative rule: it indicates what a prose writer has to avoid when choosing his vocabulary. However, Aristotle, after giving the reason for the above rule - by explaining that the use of the kinds of words mentioned involves too great a departure from suitable language - goes on to say³ that, "Proper and appropriate words and metaphors are alone to be employed in the style of prose."⁴ Here he indicates the kind of words which are suitable to the prose style.

In the present work, it is intended to examine Aeschines' choice of words according to both Aristotle's observations, and to the conclusions arrived at by modern scholars in this particular field.

The whole chapter is considered under the following headings: Rare Words; Poetic Words; Compound Words; Further Elements of Stylistic Elevation; Nouns in -μα, -σις, and -της; and Colloquial Words.

1) Which begins from the late Fourth Century B.C.; cf. Dobson, p.308ff., and Kennedy, p.258ff.

2) Rhet., I404b26: τούτων (sc. ὀνομάτων καὶ ῥημάτων) γλώτταις μὲν καὶ διπλοῖς ὀνόμασι καὶ πεποιημένοις ὀλιγάκις καὶ ὀλιγαχοῦ χρηστέον. Note that all translations from Aristotle's Rhetoric are taken from R.C. Jebb's translation, edited by J.E. Sands, Cambridge, 1909, unless otherwise stated.

3) Rhet., I404b31: τό δέ κύριον καὶ τό οἰκειόν καὶ μεταφορά μὲν ἀνά χρήσιμα πρός τήν τῶν φιλῶν λόγων λέξιν.

4) Translated by H. Freese in Loeb edition of Aristotle's Rhetoric.

I. Rare Words

Aeschines' style, considered from the point of view of his choice of words, reveals no word which can be accounted a "recondite word"¹. There is, however, a small number of words used by Aeschines which must have been less familiar in everyday conversation in the Fourth Century B.C., and which therefore deserve to be examined here as a stylistic factor. They are as follows:

I.I68 ἀντίηρουσις : "thrust"². It does not occur elsewhere in the orators; in other classical writers it appears in Arist., Rhet., I409b22, in the sense of "abrupt close" in a rhetoric period, while in Mete., 37Ia it appears in the sense of "resistance".

I.I84 διάπειρα "crucial experiment", "attempt". In the orators it appears elsewhere only in Dem., 44,58 and 56.I8, in periphrasis in the sense of "perseverance"; it appears also in Hdt., I.47, II.28,77.

I.I32 ἔνστασις "origin"; it is not used by other orators. It appears in Aristotle, especially in Rhetoric, frequently enough as a technical term in the sense of "objection to an argument"³. It has not been found elsewhere among the classical writers.

III.II8 εὐσύνοπτος "easily taken in at a glance", is found in Isoc., I5,I72 among the orators; it occurs in Aristotle quite frequently, of both ocular and mental vision.

The following compounds are the first instances in classical authors:

II.I27 ἀπόκοιτος "sleeping away from";

II.I46 ἀσύνοπτος "not easily perceived";

I.59 διάσειστος "shaken about";

1) See p.I,n.2 above. Cf. Arist., Poet., I457b3.

2) As C.Adams translates it in Loeb, I9I9.

3) Rhet., I402a3I and 33; Post. Anal., 73a33, 74bI9 etc.

II.I64, III.2I4 ἐμπληξία "inconsistency";

III.I32 παραδοξολογία "tale of wonder".

II. Poetic Words

The words listed in the table below are considered to be of a poetic nature. Some of them are extremely rare in prose; others, although they appear frequently in prose, never disguise the fact that they have their origin in poetry, and still keep their poetic colouring. The numbers set against each word in the table below, show how many times it is used by the author named at the top of each column. The authors chosen, who are considered to be the most representative of each kind of classical poetry and prose, illustrate the character of the words.

Words with reference to no. of speech & parags. ^I	Epic & Lyric Poetry			Tragedy			Com-edy	Prose			
	Hom. ²	Hes.	Pi.	Aes.	So.	Eu.	Ar.	He.	Th.	Xe.	Pl.
ἀγχόνη II.38	-	-	-	2	I	I2	I	-	-	-	-
ἀλγέω III.I54	4	-	-	7	34	32	9	3	2	5	I9
ἄλυπος II.I8I	-	-	-	-	4	6	-	-	-	7	IO
ἀναπέτομαι III.209	-	-	-	-	2	7	-	I	-	-	4
ἀνήκεστος III.I56*	2	I	-	3	5	2	-	3	5	8	I
ἀνίατος III.II4*	-	-	I	-	-	-	-	-	-	-	I8
ἀνόσιος III.IOI*	-	-	-	4	8	50	8	4	-	I6	35
ἀποσιήπτω I.I93	-	-	-	2	-	I	-	2	-	-	-
ἀργαλέος I.6I	60	I8	-	-	-	-	8	-	-	I	-
ἄφρωντος III.I7	-	-	3	5	4	5	2	-	-	-	3

I) Words which occur more than once are marked by an asterisk and their first occurrence only is noted in the table.

2) Hom.:Homer; Hes.:Hesiod; Pi.:Pindar; Aes.:Aeschylus; So.:Sophocles; Eu.:Euripides; Ar.:Aristophanes; He.:Herodotus; Th.:Thucydides; Xe.:Xenophon; Pl.:Plato

Words with refer- ence to no. of speech & parags.	Epic & Lyric Poetry			Tragedy			Com- edy	Prose			
	Hom.	Hes.	Pi.	Aes.	So.	Eu.	Ar.	He.	Th.	Xe.	Pl.
θείλαιος I.I72*	-	-	-	3	15	12	15	-	-	-	-
διαζευνύω II.I79	-	-	-	-	-	2	-	-	-	1	1
δοριάλωτος II.33	-	-	-	-	1	1	-	-	-	2	-
δραπέτης II.71*	-	-	1	-	2	4	2	2	-	-	1
δρασμός III.21	-	-	-	2	-	5	-	-	-	-	-
ἔναυλος III.I91	-	1	-	-	1	2	-	-	-	-	2
ἐπικλύζω III.I73	-	-	-	-	-	1	-	-	1	-	-
κατακάμπτομαι I.I87	-	-	-	-	-	1	-	-	-	-	2
καταστέρω III.I64	-	-	-	-	-	5	-	-	-	-	-
κείρομαι III.211	25	1	2	4	2	9	4	9	1	1	2
κηλέω I.I91*	-	-	1	-	-	3	-	-	-	1	16
κόμπος ¹ III.I61*	2	-	4	4	2	13	-	1	2	-	-
νοσέω II.I77*	-	-	-	4	31	62	2	4	4	6	25
περιδινώ III.I67	1	-	1	-	1	-	-	-	-	1	1
πολίδς I.49	37	4	9	1	4	25	13	-	-	-	3
προστρόπαιον II.I58	-	-	-	6	5	4	-	-	-	-	-
προφερής I.49	5	3	-	-	2	-	-	-	-	-	1
σιγῶ ² II.34*	5	-	6	20	22	100	36	-	-	7	24
ὑμνῶ I.I33	9	7	7	4	3	15	3	1	3	8	29
ὑπτιάζω I.I32	-	-	-	-	1	-	-	-	-	-	-
χρυσόκερως III.I64	-	-	2	-	-	-	-	-	-	-	1

1) In Homer, it has the meaning "uproar"; cf. Il. M I49 :

2) Blass, III,²227 refers to Eur. Alc., 78 : τί σεσίγηται δόμος Ἀδμήτου.

Occurrences in each speech are as follows:

Against Timarchus : II

On the Embassy : I2

Against Ctesiphon : 26

Taking into account: firstly, the number of the words listed in the preceding table (1% of Aeschines' vocabulary^I); secondly, their character; thirdly, the fact that 21 of them (the total being thirty-one) occur only once in Aeschines' speeches; fourthly, the fact that all of them - save six - appear in Euripides' tragedies, (whose vocabulary is closer to the vocabulary used in everyday conversation in the 4th Century than that of any other tragedian); fifthly, the fact that the majority of the words are employed by classical prose writers, especially by Plato, we can infer that Aeschines was very careful in his use of poetic words. He was aware of the suspicion which could be aroused in a jury by an artificial speech.²

III. Compound Words

The use of compound words is limited in Ancient Greek prose and, especially so in rhetorical speech. Such words are appropriate to the prose style when the following restrictions are observed: firstly, that they are used rarely; secondly, that they are used when they concern things that have no name, but which can be expressed by a compound if

I) There are some poetic words, such as βουθυτῶ, ξενοντόνος, χρυσόκερως etc., which increase slightly this percentage. These are examined under the headings: Compound Words; and Nouns ending in -μα.

2) Arist., Rhet., I404b20: ὡς γὰρ πρὸς ἐπιβουλευόντα διαβάλλονται, καθάπερ πρὸς τοὺς οἴνους τοὺς μεμιγμένους.

it is correctly combined,¹ and thirdly, that they are used to express heightened emotions.² The use of compounds without the above restrictions makes the style unappropriately poetical, and so counteracts the persuasive power of the speech.³ Aeschines' compounds will be examined here in 2 sections: non-prepositional and prepositional.

I. Non-prepositional Compounds.

Aeschines uses 140 non-prepositional compounds, that is, compounds which consist of two parts both of which have a meaning.⁴ Of these 140 compounds, 110 are mostly technical terms which appear often in the sphere of oratory, or, in prose generally, such as: I.64 δημηγορέω "practice-speaking in the assembly", III.259 δωροδοκῶ "take bribes", III.13 θεσμοθέται - especially in Athens - "the six junior archons", III.11 νομοθέτης "law-giver", I.10 παιδοτρίβης "physical trainer", III.13 χειροτονῶ "elect by show of hands", II.116 ἰσόψηφος "with an equal number of votes", I.173 ἰσηγορία "equal right of speech", III.257 φιλόσοφος "philosopher", II.177 φιλότιμος "loving honour" etc. Approximately half of the remaining 30 - also mostly technical terms - have a slight stylistic significance. They could be used by any orator, if the case required, and are as follows: II.99 δεκατάλαντος (δίκη) "an action in which damage was laid at ten talents", III.91 δολιχοδρομέω

1) Arist., Rhet., I406a35: οἱ δ' ἄνθρωποι τοῖς διπλοῖς χρῶνται, ὅταν ἀνώνυμον ἦ καὶ ὁ λόγος εὐσύνθετος, οἷον χρονοτριβεῖν.

2) Arist., Rhet., I408b11: τὰ δὲ ὀνόματα τὰ διπλᾶ καὶ τὰ ἐπίθετα πλείω καὶ τὰ ξένα μάλιστα ἀρμόττει λέγοντι παθητικῶς.

3) See p.12, n.2, above.

4) See Arist., Poet., I457a33.

"run the δόλιχος",¹ II.130 δρομοκῆρυξ "postman",² III.159 εἰρηνοφύλαξ "guardian of the peace", I.III, II2 ἐκφυλλοφορέω "expel by leaves", II.120 μικροπολίτης "a citizen of a petty state", I.138 ξηραλοιφέω "rub dry with oil",³ (of wrestlers), II.21 ὄλδοσχοινοσ "club-rush", I.158 ὁμότροπος "of the same life", I.42 ὀψοφαγία "dainty living", II.133 σπονδοφόρος⁴ "an officer who published the σπονδαί of the Olympics and of other games", I.157 σταδιοδρόμος "one who runs in the stadium", II.99 στρωματόδεσμον "leathern or linen sack in which slaves had to tie up the bed-clothes", III.97,222 ταχυναυτέω "sail fast", I.97 τριώβολον "a three-obol piece".

There remain 14 non-prepositional compounds of those which are not found elsewhere in the orators. These are divided into two groups: the one includes those which have abusive connotations; the other includes those which have poetic colouring.

a) Compounds with abusive connotations:

- II.79 ἀνδραποδώδης "like a slave";
- II.127 ἀνδρόγυνος "effeminate person";
- III.207 βαλαντιοτόμος "cut-purse";
- III.159 ἡμιθνήσ "half-death" (from fear);
- I.171 ἡμιμανής "half-mad";
- III.66,73 μισαλέξανδρος "hating Alexander";
- III.214 πορνοβοσκία "trade of a brothel-keeper".

b) Compounds with poetical colouring:

1) Pollux, Onom., III,146: τὰ δὲ τῶν γυμνικῶν ... δολιχοδρόμος, καὶ ὁ τὸν μακρὸν δρόμον ἀγωνιζόμενος. Αἰσχίνης δ' ὁ ῥήτωρ (III.91) εἵρηκε τὸν δολιχοδρομήσαντα.

2) Cf. Hesychius: δρομοκῆρυξ ὁ ἐπὶ σπουδῆς πεμπόμενος τὰς ἐπικηρυκείας.

3) Harpocration, ... : ξηραλοιφεῖν ἐλέγετο χωρὶς λουτρῶν ἀλείφεσθαι.

4) Cf. Pind. Isthmian, 2.23.

- III.77 βουθυτῶ "sacrifice";
III.I33 θεοβλάβεια "infatuation sent by the gods";
III.78 μισότεκνος "hating one's children";
III.224 ξενοκτόνος "slaying guests";
I.I49 ὁμόταφος "buried together";
III.245 πανύστατος "last of all";
I.59 τρισηκαδοαίμων "thrice unlucky";
III.I64 χρυσόκερωσ "with gilded horns".

Having analysed the number and the kinds of the non-prepositional compounds that occur in Aeschines and the frequency with which those esteemed of particular stylistic significance appear in his speeches, it now remains to consider briefly the places in which the orator employs them.

In the speech Against Timarchus, §§ 58-59, Aeschines employs the compound τρισηκαδοαίμων bolstered by the phrase τὰς ἐξ ἀνθρώπων πληγὰς which, like τρισηκαδοαίμων has its origin in popular speech, in order to emphasise the pitiable condition of Pittalacus. In this passage, Aeschines describes Hegesandrus' and Timarchus' behaviour to Pittalacus on one particular occasion. One night, the two former, with certain others, all drunk, burst into the house of Pittalacus and, after destroying everything he had, tied the unhappy man himself to the pillar and gave him an inhuman whipping. The orator aims here at arousing dislike against Timarchus by presenting the victim of his outrage in as wretched a state as possible. In such a context, the use of the above compound sounds quite natural.

Similarly, in the second speech, Aeschines refutes the charge thrown upon him, as he says, by Demosthenes that he went up the Loedias river to Philip in a canoe by night, and wrote the letter which Philip sent to the

Athenians during the second embassy.¹ After four apostrophes within three paragraphs,² he arrives at the climax of his indignation against his opponent, thus: *ἐάν ἐξελεγχθῆς ψευδόμενος, Δημόσθενες, τοιαύτην δίκην δός· ὁμολόγησον ἀνδρόγυνος εἶναι καί μὴ ἐλεύθερος ἐναντίον τούτων*(II.I27)

Here, the compound *ἀνδρόγυνος* like the previously-cited compound, is a term from everyday language. In the present context, it is particularly appropriate that Aeschines should use a colloquial word of abuse to express the intensity of his indignation against Demosthenes.

In the third speech, (§ 77), Aeschines accuses Demosthenes that after having shown an unusual flattery towards Philip's ambassadors - while Philip was still alive - when he knew of Philip's death, "though it was but the seventh day after the death of his daughter, and though the ceremonies of mourning were not yet completed, he put a garland on his head and white raiment on his body and there he stood making thanks-offerings. In this paragraph, and in the next one, (§ 78), the orator works on the feelings of his audience by presenting Demosthenes as a heartless father,³ and therefore as an untrustworthy statesman. For such a purpose, language with emotional impetus is needed, and it is here that Aeschines uses two compounds of stylistic significance - *ἐβουθύτει, μισότεκνος*.

It is worth mentioning here the use of two more compounds of this speech which have stylistic significance: these are the compound noun *θεοβλάβεια* and the compound adjective *πανύστατος*. The first occurs in §I33, a passage known already both to ancient critics⁴ and to modern

1) §I24: *εἰσπλεῖν μέ φησιν ἐν μονοξύλῳ πλοῖῳ κατὰ τόν Αοιδίαν ποταμόν τῆς νυκτός ὡς Φίλιππον, καί τὴν ἐπιστολὴν ... Φιλίππῳ γράφαι.*

2) §§ I25,I26,I27.

3) It could be remarked here that Plutarch (*Dem.*, XXII) censures Aeschines for this argument and assesses Demosthenes' behaviour rather as that of a fervent patriot, than as that of a pitiless father.

4) See *Demetr.*, On the Style, §§ 66 and 262

scholars^I for its tragic tone produced by the anadiplosis $\Theta\eta\beta\alpha\iota$ $\delta\acute{\epsilon}$, $\Theta\eta\beta\alpha\iota$, and the second appears in §245 where the speech has maintained the same emotional tone it assumed in §237.

It becomes clear from the above brief consideration that compound words are employed with stylistic effect by Aeschines under Aristotle's observation that "compound words, epithets in tolerable number, and foreign words, are most suitable to the language of passion."²

2. Prepositional³ Compounds.

Compounds of this type are more significant than those discussed in the previous section which are, on the whole, stock compounds. Before examining the particular contribution to style made by compound verbs⁴ in Aeschines, it is necessary to decide what stylistic significance they have. First of all, the orator, by forming compound verbs, creates a neologism. In certain cases, as for example III.28 $\acute{\alpha}\nu\tau\iota\delta\iota\alpha\pi\lambda\acute{\epsilon}\kappa\epsilon\iota$ "retort", and III.149 $\delta\iota\alpha\pi\omicron\lambda\iota\tau\epsilon\acute{\upsilon}\omicron\mu\alpha\iota$ "to be a political rival", the combination of the verb and preposition produces a completely new word with a different meaning from that of the two words when separate, while in other cases, the verb keeps its original meaning but the compound form gives it the appearance of novelty, and thus produces an impressive effect as in I.122 $\acute{\epsilon}\nu\alpha\pi\omicron\lambda\omicron\gamma\acute{\epsilon}\omicron\mu\alpha\iota$ ⁵ "defend oneself in", and III.217 $\acute{\alpha}\nu\epsilon\rho\omega\tau\acute{\omega}$ "question".

I) See Volkmann, p.466: "sehr tragisch ist das doppelte in der brillanten stelle bei Aesch.;" III.133; and Blass, op. cit., p.228.

2) Rhet., I408bII.

3) See Arist., Poet., I457a32 : $\tau\acute{\omicron}\upsilon\tau\omicron\upsilon$ $\delta\acute{\epsilon}$ (sc. $\delta\iota\pi\lambda\omicron\upsilon$ $\acute{\omicron}\nu\omicron\delta\omicron\mu\alpha\tau\omicron\varsigma$) $\tau\acute{\omicron}$ $\mu\acute{\epsilon}\nu$ $\acute{\epsilon}\kappa$ $\sigma\eta\mu\alpha\acute{\iota}\nu\omicron\nu\tau\omicron\varsigma$... $\kappa\alpha\acute{\iota}$ $\acute{\alpha}\sigma\eta\mu\omicron\upsilon$, $\tau\acute{\omicron}$ $\delta\acute{\epsilon}$ $\acute{\epsilon}\kappa$ $\sigma\eta\mu\alpha\iota\nu\acute{\omicron}\nu\tau\omicron\nu$ $\sigma\acute{\upsilon}\gamma\kappa\epsilon\iota\tau\alpha\iota$.

4) Under this heading are examined only verbs compounded with prepositions, as the few nouns compounded with prepositions have already been quoted in the section Rare Words, p.9

5) Cf Scholiast's remark: $\acute{\eta}$ $\acute{\epsilon}\nu$ $\pi\rho\acute{\omicron}\theta\epsilon\sigma\iota\varsigma$ $\acute{\epsilon}\pi\epsilon\rho\acute{\iota}\sigma\sigma\epsilon\upsilon\sigma\epsilon$ $\kappa\alpha\tau'$ $\text{'}\text{Αττικὴν συνήθειαν.$

Here, the orator is in accordance with Aristotle's observation that "we ought to give a foreign air to our language; for men admire what is far from them and what is admired is pleasant^I." Also in connection with Aristotle's precept that "deviation from the ordinary idiom makes diction more impressive",² it should be noted that the verbs III.10 διαφυγγάνω "get away from", and III.208 καταφυγγάνω "flee for refuge", are in their archaic forms which are not found in common usage and therefore, on this occasion, out of "the ordinary idiom". On other occasions, Aeschines employs the more familiar form of the verb in III.249: διαφυγούσης (sc. τῆς δημοκρατίας ὑμᾶς) and I.123: εἰς τὰς ἐπωνυμίας τῶν οἰκήσεων καταφεύγεις.

A further stylistic effect resulting from the use of compound verbs - which applies to all the occurrences particularly where the verb is combined with more than one preposition - is that the unusual length of compound verbs contributes a more weighty and dignified rhythm to the speech.

Of further stylistic significance is the fact that the number of occurrences and the special quality of the compound verbs are indicative of the orator's deep appreciation of the compounding potential of the Greek language.

The last point concerning the stylistic importance of Aeschines's use of compound verbs overlaps with a consideration of the semantic⁴ aspect of the language for, by compound verbs, the orator is able to express, in one word, all the subtle nuances of his thought. In these

1) Rhet., I404b10.

2) Rhet., I404b7.

3) Cf. Thucyd., VII.44.

4) For a more detailed discussion of this aspect, see Y. Devick, "Essai sur la composition et la surcomposition verbales chez l'orateur Eschine." *Recherches de Philologie et de Linguistique*, Louvain, 1967, pp.141-196.

3 instances: III.I2,206 ὑπερπηδάω "transgress", III.239 ὑποσιωπάω "pass over in silence", III.67 ὑποτέμνω "intercept", Aeschines deliberately uses the compound form to describe the cunning with which Demosthenes acts; elsewhere, when he has no such deliberate intention, he uses the simple form of the verb. Again, when Aeschines endeavours to present Demosthenes' character as being prone to theatrical display he uses the compound verbs II,156 ἐπιδακρύω "weep over", II.156 καταδύρομαι "deplore", II.156 προσεπαινῶ "praise besides", while on other occasions where the content demands more solemn expression he uses the simple forms. A further nuance achieved by the use of compound verbs in Aeschines, occurs when one verb is combined on three different occasions with three different prepositions as with III.I35 ἐκμανθάνω "learn by heart", II.II9 καταμανθάνω "understand", III.I57 μεταμανθάνω "unlearn". Here, each combination develops a particular aspect of meaning in the verb μανθάνω.

Having indicated the general stylistic effects of compound verbs in Aeschines the investigation is now focused more particularly on the four main services performed by the use of compounds: namely, precise and concise expression, emphasis and exaggeration, euphonic contribution and metaphorical elevation. 65% of all the verbs used by Aeschines are compounds, but only those of special stylistic merit will be selected as the most appropriate examples for full illustration.

I. Precise-concise Expression.

Many times, Aeschines uses a verb combined with one or more prepositions instead of a simple verb with an adverb or an adverbial phrase. In these cases the use of compounds is a stylistic factor since it enables the orator to express his ideas with precision and conciseness as:

το
αὐτῶν

- III.209 ἀνθυποβάλλω "bring objections in turn";
II.44 προσεπιπονῶ "take the additional trouble";
II.78 συγκαταναυμαχέω "assist in conquering by sea";
II.158 συγκαταφεύδομαι "join in a lie against";
II.148 συναποκτείνω "kill together" etc.

2. Emphasis and Exaggeration.

Similarly, Aeschines uses compound verbs as a means of emphasis. The preposition in the compound verb does not cause any change to the meaning of the verb but increases its force as :

- I.82 ἀναθορυβέω "cry out loudly";
I.43 διαπειλῶ "threaten violently";
II.34,148 διαπορέομαι "to be quite at a loss";
I.169 ἐκθεραπεύω "to gain over";
III.251 παραγηράω "to be superannuated".

In some cases, the emphasis does more than simply reinforce the meaning, it actually amplifies it for the purpose of exaggeration as:

- III.212 κατακονδυλίζω "strike with the fist";
I.95 κατοφοφαγέομαι "spend in eating";
I.60 ὑπεραγανακτέω "to be exceedingly angry"
III.151 ὑπεραισχύνομαι "feel much ashamed";
II.154 ὑπερεκθεραπεύω "seek to win by excessive attention".

3. Euphonic Contribution.

Some times, Aeschines uses compound verbs where the meaning could be adequately expressed by the simple verb. In such cases the compounds are used to increase the dignity and the euphony of the speech, like the compounds in the following passage: III.150 δῖόνυστο τήν Ἀθηναῶν, ἦν

ὡς ἔοικε Φειδίας ἐνεργολαβεῖν ἠργάσατο καί ἐνεπιορκεῖν Δημοσθένει.

The two compounds here ἐνεργολαβεῖν and ἐνεπιορκεῖν which appear for the first time in classical writing in this passage, and which are reminiscent in form and effect of similar compounds in Thucydides,^I add to the dignity of the passage with their parallel sound and therefore have euphonic rather than semantic significance. The same meaning in other passages is expressed by the simpler forms of the same verbs.

Cf. I.173 ἐργολαβεῖν ἐφ' ὑμᾶς, III.77 ἀλλά παρά τοῦ Διός καί τῆς Ἀθηνᾶς, οὓς μεθ' ἡμέραν ἐπιορκῶν νύκτωρ φησὶν ἑαυτῷ διαλέγεσθαι καί... προλέγειν.

A similar passage to III.156 occurs in I.95-96 where the compounds have a semantic as well as euphonic significance: κατεκεκύνβευτο καί κατωφοράγητο ... καί οὐ μόνον κατέφαγεν, ἀλλ' εἰ οἶόν τ' ἐστὶν εἰπεῖν κ. κατέπιεν.

4. Metaphorical Elevation.

A comparatively rare aspect of compound words is indicated when a metaphorical meaning results from the actual act of combining a verb and one or more prepositions: III.100 ἀνακρεμάννυμι "hang up on a thing", II.192 ἀναποδίζω "call back and question", I.175 ἐπαρτῶ "hang over", III.178 καταπλύνομαι "to wash something out" (i.e. "to make something worthless"), II.157 παραθερμαίνομαι "become quarrelsome".

IV. Further Elements of Stylistic Elevation

I. One element applied by Aeschines to achieve stylistic elevation is a kind of periphrasis² often occurring in Thucydides. Aeschines often uses

1) II.44: ἐνευδαιμονῆσαι-ἐντελευτῆσαι.

2) Phoeb., III.47.4: περίφρασις ἐστὶν ἐρμηνεία διὰ πλειόνων τοῦ διὰ μιᾶς λέξεως σηματομένου.

Cf. Alex., III.32.5.

a phrase, consisting of a noun with εἶναι, γίνεσθαι, ποιῆσθαι, ἄγω instead of a verb on its own. By replacing familiar forms with more unusual expressions, he invests the language with a "foreign air" approved by Aristotle as a means of introducing interest into the style of an author and already alluded to in the earlier treatment - in this work - of Aeschines' compound words.^I The following exemplify Aeschines' occasional preference for the less familiar expression of certain ideas:

I.40 ποιήσομαι τούς λόγους "I will speak" instead of λέξω or ἐρῶ
I.91 ἔξαρνοι γινόμενοι "denying their guilt" instead of ἀρνούμενοι
I.129 ἐπαινέτας ὄντας "praising" instead of ἐπαινοῦντας
II.151² ἐπανάγεις εἰς ὄνειδον "you bring into contempt" instead of ὄνειδίσεις.

2. Another characteristic of elevated style is the use of either an adjective in the neuter form, or a participle, or infinitive, with the definite article in place of a - usually abstract - noun. This device is implemented frequently by Antiphon and Thucydides, but it is very rarely found in Aeschines. The first examples illustrate the neuter form of the adjective:

I.14 τό θεῖον "religion", instead of ἡ θεότης or θεός.

II.66 τᾶληθές "the truth", instead of ἡ ἀλήθεια.

III.140 τό δεινόν "the peril", instead of ὁ κίνδυνος.

III.155 τό αἰσχρόν "the disgrace", instead of ἡ αἰσχύνη.

and the next examples show the participle or infinitive with a definite article:

1) See Prepositional Compounds, p.17.

2) See also: I.49 πολύν ἀριθμόν χρόνου γεγονότες, I.81 πρόσδοτον ποιουμένης, II.15 ἐπιμέλειαν ποιήσασθαι, I.175 ἀγωνιστής ... ὑπάρχει, I.179 εἰς λήθην ἐμπεσόντες, II.13 ἦν ... ἐπιμελές etc.

a) Participles:

I.38 τὰ πεπραγμένα "actions" instead of τὰς πράξεις

II.159 τῶν κατηγορημένων "the accusations" instead of τῶν κατηγοριῶν

II.177 τὸ νοσοῦν "what is corrupt" instead of τήν νόσον

b) Infinitives:

I.44 τὸ κατηγορεῖν "the prosecution" instead of ἡ κατηγορία

II.109 ἀρχάμενος τοῦ λέγειν "he began his speech" instead of ἀρχάμενος τοῦ λόγου

III.88 τὸ δυστυχεῖν "ill-fortune" instead of ἡ δυστυχία.

3. A similar effect of dignity is obtained by Aeschines' use of the following poetic adoptions:

I.188 σεμναῖς θεαῖς "the August Goddesses" viz. the Eumenides,

I.190 Ποινάς "Furies" or gods of punishment,

III.228 Σειρήνων μουσικήν "the Siren Song".

V. Nouns ending in -μα, -σις, -της

The character of certain kinds of nouns and the extent to which they are employed by a writer is another factor which must be taken into account when discussing his style. Three kinds of such nouns used by Aeschines are considered as factors of his style, and thus as being worthy of examination in this section. They are nouns ending in -μα, -σις, -της.

I. Nouns ending in -μα

Neuter nouns of the third declension ending in -μα are used among the classical writers mostly by the philosophers and the tragedians,

a fact which, as has been remarked elsewhere, "shows both the spheres in which the suffix (sc. -μα) was particularly developed and the reason for the flavour of pompous tragic grandeur and pretentious intellectualism.^I" So the variety of -μα nouns in a writer is an indication of the quality of his style.

Orators in general, use a limited number of -μα nouns. The fact that when one reads a rhetorical text, one often comes across -μα nouns, does not prove the opposite. It simply means that some common words and technical terms, which are repeated frequently in an orator - such as πρᾶγμα² "thing", "matter", "affair", σῶμα "body", ἀδίκημα "wrong done", βῆμα "tribune", φήφισμα "decree" etc., are nouns ending in -μα. The limited use of -μα nouns in the orators is verified by the following statistical analysis which indicates what percentage of these nouns exists in the vocabulary of each orator: Aeschines 72 (2.5% of all words³ used), Andocides 24 (1.5%), Antiphon 22 (1.5%), Demosthenes 124 (2.0%), Dinarchus 28 (1.5%), Isaeus 29 (1.5%), Isocrates 51 (1.5%), Lycurgus 19 (1.5%), and Lysias 39 (1.0%).

Three things become apparent from these statistics: the sparing use of -μα nouns in orators⁴; the comparatively large number of them used by Aeschines and Demosthenes; and the fact that they appear in the remaining orators with more or less equal frequency - with the exception of Lysias

I) C.D.Buckland and W.Petersen, A reverse index of Greek nouns and adjectives, Chicago, no date, p.221.

2) In Aeschines these words occur as follows: πρᾶγμα 106 times; σῶμα 58, ἀδίκημα 16, βῆμα 29, φήφισμα 91.

3) The number of words for each orator given by H.W.Miller, "Isaeus' Vocabulary" C. J., XXXI, 1936, pp.442-444 have been used here, for the calculation of %.

4) See A.A.Long, Language and Thought in Sophocles, London, 1968, p.20.

who uses the least.

Aeschines' use of -μα nouns in his three speeches is as follows: Against Timarchus 30, On the Embassy 25, Against Ctesiphon 52. The difference between the number of -μα nouns used in the speeches Against Timarchus and On the Embassy, on the one hand, and Against Ctesiphon, on the other, is not accidental as it indicates the difference in the style of the 3 speeches: the third speech, which contains the most -μα nouns, has the most elevated style. In his third speech, in which 52 -μα nouns appear, Aeschines tries to win his case not only by convincing the jury through his argument, but also by fascinating the jurors with his style. Clauses like: III.99 ὧν τὰ σώματα οὐχ ἑώρακε, τούτων τὰ ὀνόματα λέγει,¹ III.72 ἐρώτημά τι ἠρώτα, III.72 τὰ τῶν Ἑλλήνων ἀναμένειν μελλήματα, III.223 τοῦ τὰ ἀγοράσματα Ὀλυμπιάδι ἀγοράζοντος etc. are used for their stylistic effect rather than for their sense.

Though Aeschines uses a fairly large number of -μα nouns, in comparison with the other orators, except Demosthenes, there is no noun among them which can be considered strictly poetic. The concrete -μα nouns are mostly "voces propriae" with a particular meaning e.g. αἷμα "blood", ἀνάθημα "votive offering", κλήμα "tendrill", etc. They could be used by any other writer if the subject matter required. A great number of the abstract -μα nouns which are either technical terms used in law-courts and assemblies such as ἀδίκημα "crime", φήψισμα "decree", etc. or words occurring frequently in everyday language such as ὄνομα "name", ῥῆμα "word", taken by themselves, are of no stylistic importance. There remains a third group of -μα nouns, most of them appearing only in Aeschines out of all the orators, which are used both in poetry and in prose,

I) Notice the formal antithesis and the assonance σώματα-ὀνόματα.

and which deserve to be quoted here:

- III.24I ἀκρόαμα "anything heard";
- I.I78, III.238 ἀλαζδόνευμα "imposture";
- III.222 ἄρπαγμα "act of plunder";
- I.82 εἰσήγημα "proposal";
- I.I9I ζήλωμα "aspiration";
- II.88 κατηγορήμα "accusation";
- III.I00, I01 κλέμμα "fraud" (lit. "thing stolen");
- III.I49 λῆμμα "thing received";
- III.72 μέλλημα "delay";
- I.25 μίμημα "imitation";
- III.8I νόσημα "sickness";
- I.I02 ὄμμα "eye";
- III.205 πάλαισμα "a trick of the law-court";
- II.39 συκοφάντημα "vexatious accusation".

The orator selected the above as dignified substitutes for other more familiar nouns, e.g. ἀλαζδόνευμα for ἀλαζονεία (III.237), κλέμμα for κλοπή (II.57), ὄμμα for ὀφθαλμός (I.I02) etc. The heightened tone resulting from the use of the-μα nouns listed above is, in part, owing to the presence of the vowel "a", in combination with "m", "t" and occasionally "l", which, according to Dionysius of Halicarnassus^I, Aristides Quintilian,² and Hermogenes,³ produces the most euphonic vowel-sound.

2. Nouns ending in -σις

Nouns in -σις are one of the most important kinds of abstract nouns⁴

1) Περὶ Συνθέσεως Ὀνομάτων, I4.

2) De Musica, II, I3

3) II, 29I.I2.

4) ἰβεια, -ια, -μα, -μος, -σύνη etc.; cf. also the list of nouns in the appendix.

used to increase the facility of the Greek language for precise expression. They were developed chiefly at the end of the Fifth and at the beginning of the Fourth Century B.C. in Hippocratic writings, in Thucydides, in Platonic dialogues, and in the Sophistic movement.^I

Leaving aside the various reasons² for which nouns in -σις are employed, only the importance of their use as a stylistic device is relevant to the present context. -σις nouns, generally connected with verbal stems, include the meaning of the verb from which they have been derived. Therefore, in many cases they express, in the form of a noun, a thought which might be expressed by some form of the verb, e.g. III.238 πρό τῆς Ἀλεξάνδρου διαβάσεως εἰς τὴν Ἀσίαν "before Alexander crossed over into Asia" cf. III.163 εἰς τὴν Ἀσίαν διέβη; II.II ἀπό ... τῆς αἰρέσεως τῆς πρεσβείας "the discussion that took place concerning . . . the choice of the ambassadors", cf. II.19 ἐλέσθαι πρέσβεις ἐπὶ τὰς πόλεις. But when nouns are employed instead of verbal clauses they give dignity to the style. This is what Hermogenes³ calls λέξις...ὀνομαστική "style in which nouns are used instead of verbs" - a main feature of Thucydides' style.

I) For an historical analysis of nouns in -σις, cf. R. Browning, "Greek Abstract Nouns in -σις, -τις", *Philologus* 102, 1958, pp. 60-73.

2) Emphasis, variety, possibility to express a specialized process or action in general terms; cf. A. A. Long, *op. cit.*, p. 18ff.

3) II, 292.31: ἔτι δέ σεμνή λέξις ἢ τε ὀνομαστική καὶ αὐτὰ τὰ ὀνόματα. ὀνομαστικὴν δέ λέγω τὴν τε ἀπὸ τῶν ῥημάτων εἰς ὀνόματα πεποιημένην, καὶ τὴν διὰ μετοχῶν τε καὶ ἀντωνυμιῶν καὶ τῶν τοιούτων. ὡς ἐλάχιστα γὰρ ἐν σεμνότητι δεῖ χρῆσθαι τοῖς ῥήμασιν, ὥσπερ ὁ Θουκυδίδης. σχεδὸν μὲν διόλου βούλεται ποιεῖν τοῦτο, καταφανῶς δέ αὐτό ἐν τῇ τῆς στάσεως ἐκφράσει τῶν Κερκυραίων πεποίηκε.

Orators employ nouns in $-\sigma\iota\varsigma$ as follows: Aeschines 63 (2.1%),¹ Andocides 13 (0.7%), Antiphon 30 (1.8%), Dinarchus 17 (1.0%), Demosthenes 130 (2.5%), Isaeus 34 (1.8%), Isocrates 77 (2.3%), Lycurgus 18 (1.2%), and Lysias 31 (1.0%). From the cited figures, it becomes clear that orators do not use $-\sigma\iota\varsigma$ nouns frequently. But Aeschines, with Demosthenes and Isocrates, makes a moderate use of them. In his three speeches they are distributed as follows: in Against Timarchus, 28 nouns in $-\sigma\iota\varsigma$ are used, occurring 74 times; in On the Embassy, 28 nouns, occurring 42 times; and in Against Ctesiphon, 35 nouns, occurring 102 times. From these statistics, it can be concluded that the frequency with which $-\sigma\iota\varsigma$ nouns appear in Aeschines' speeches is 0.9 per Loeb page.² The difference between the occurrences in the speech On the Embassy, on the one hand, and the speeches Against Timarchus and Against Ctesiphon, on the other, is due to the repetition of some key words in the arguments of the latter speeches. $\kappa\rho\acute{\iota}\sigma\iota\varsigma$ "judgment", $\kappa\rho\tilde{\alpha}\xi\iota\varsigma$ "action", $\phi\acute{\upsilon}\sigma\iota\varsigma$ "nature", are key words in the speech Against Timarchus. The first occurs 9 times, the second 13, the third 10. If the occurrences of these words in the speech concerned are not counted, the $-\sigma\iota\varsigma$ nouns drop from 74 to 42. In the speech Against Ctesiphon, the key-words are $\acute{\alpha}\nu\acute{\alpha}\rho\rho\eta\sigma\iota\varsigma$ "public proclamation" occurring 6 times, $\kappa\rho\tilde{\alpha}\xi\iota\varsigma$ "action" 13 times, $\sigma\acute{\upsilon}\nu\tau\alpha\tilde{\alpha}\xi\iota\varsigma$ "tribute" 6 times, $\tau\acute{\alpha}\xi\iota\varsigma$ "order" 11 times and $\phi\acute{\upsilon}\sigma\iota\varsigma$ "nature" 14 times. Leaving aside the repetition of these key-words, the occurrences of the

1) Numbers in brackets show the percentage of $-\sigma\iota\varsigma$ nouns in the vocabulary of each orator.

2) For an analysis of the occurrences of $-\sigma\iota\varsigma$ nouns in Homer, Aeschylus, Herodotus, Thucydides, and some of the Hippocratic writings, see R. Browning, "Greek Abstract Nouns in $-\sigma\iota\varsigma, -\tau\iota\varsigma$," *Philologus* 102, 1958, p. 67.

nouns in question would drop from 102 to 52.

The following are a specimen of the most characteristic -σις nouns used by Aeschines:

- III.157 ἔμρησις "burning";
- II.47 ἔντευξις "behaviour";
- I.189 ἔξις "state (of soul)";
- I.177 ἐπίπληξις "incur criticism";
- I.43 ζήτησις "searching";
- II.III θέσις "placing";
- II.171 κατόρθωσις "success";
- II.II5 κτίσις "building";
- I.14 ὄνησις "profit";
- I.II5 πρᾶσις "sale";
- III.260 σύνεσις "conscience" (personified).

3. Nouns ending in -της

48 agent nouns ending in -της appear in Aeschines' speeches where they comprise 1.5% of his vocabulary. Since the majority of them are technical terms like δικαστής "judge", ἐγγυητής "guarantor", λογιστής "auditor", προστάτης "leader", etc., they have no special stylistic significance. But it is worth noting that the employment of some -της nouns by Aeschines is a means of elevating his style. In the rest of the orators the percentage of -της nouns emerges as follows: Andocides 23 (1.3%); Antiphon 20 (1.2%); Demosthenes 81 (1.5%); Dinarchus 11 (0.7%); Isaeus 15 (0.8%); Isocrates 42 (1.2%); Lycurgus 12 (0.8%); and Lysias 36 (0.9%).

The following statistics indicate the distribution of -της nouns throughout Aeschines' three speeches: Against Timarchus 24; On the Embassy 22; and Against Ctesiphon 25. In the third speech, there are proportionately fewer -της nouns than in the first two (25 nouns in 102 pages, as opposed to

24 nouns in 76 pages, and 22 nouns in 70 pages respectively). The reason for this difference is hard to explain: possibly it is just coincidence; or possibly, because of the space in time (13 years) between the first two speeches and the last one, Aeschines was no longer under a contemporary influence in the last speech which might have encouraged him to use -της nouns in the earlier two.

Aeschines uses -τη nouns in adverbial clauses such as I.I7 τόν εἰς ὄντινοῦν ὑβριστήν "who outrages any person", I.I08 τόν Ἀθηναίων ὑβριστήν οὐκ εἰς...μόνον, ἀλλά... "if a man at Athens not only abuses other people, but. . ."; in periphrasis^I with the auxiliaries εἶναι, γίνεσθαι and ὑπάρχειν in such expressions as: I.I29 ἐπαινέτας ὄντας instead of ἐπαινοῦντας; III.I75 ἀμείνων ἀγωνιστής ὑπάρχη instead of ἀγωνίζεται; as alternatives for the finite forms of the verbs from which they are usually derived. This usage is very close to that of Plato. The following -της nouns are considered to have stylistic effect in Aeschines' speeches.

- III.I75 ἀγωνιστής² "champion";
I.I42, II.66, III.208 ἀμροατής "hearer";
I.I72 εἰσηγητής "one who brings in";
I.I29, II.45, II.I78, III.63 ἐπαινέτης "praiser";
I.I35, I.I55, I.I56, I.I71 ἐραστής "lover";
II.I66, II.I71 ζηλωτής "jealous admirer";
I.I96, III.93 θεατής "one who sees";
I.I95 θηρευτής³ "hunter" used metaphorically here;
I.40, I.I73 μαθητής "pupil";
I.I08 ὠνητής "buyer"

I) See above, p. 2If.

2) In III.43, I80, I89, it occurs as a technical term.

3) Cf. Plat., Soph., 23ID: νέων καί πλουσίων ... θηρευτής.

Compounds:

- III.255 συγγυμναστής "companion in bodily exercises";
I.57,60 συγκυβευτής "person with whom one plays at dice";
III.255 συγκυνηγέτης "comrade in hunting";
I.168 συμπρεσβευτής "fellow-ambassador";
II.183, III.89 συναγωνιστής "fellow-combatant".

VI. Colloquial Words ^I

About 1% of Aeschines' vocabulary consists of words which, having abusive connotations, diminish his "splendor verborum",² but nevertheless satisfy the audience's natural penchant for gossip and scandal which Aeschines understands and exploits for the purpose of emphasising his argument.

In the first speech, Aeschines indicts Timarchus by declaring that he has lived a disreputable life in his youth. The nature of the subject matter of the speech makes it inevitable for Aeschines, as he alleges³, to use words which concern the disrepute of the defendant, such as:

- I.42, I94 ἀμόλαστος "licentious";
I.3I, 4I, 46, 95 βδελυρός "disgusting";
I.26, 54, 60, 70, 88, I05, I07, I89, I92 βδελυρία "objectionable
behaviour";
I.13, I9, 29, 5I, 52, I63 etc. ἑταιρέω "keep company with a man";

I) See also p.I4, Section a) above.

2) Cicero, Orator. XXXI, II0.

3) Against Timarchus 38: ὥστε τὸν τὰ τούτῳ πεπραγμένα διεξιόντα ἀδύνατον εἶναι εἰπεῖν ὡς αὐτός βούλεται, εἰάν μή τι καὶ τῶν τοιούτων φθέγγεται ῥημάτων. Cf. § 52.

- I.42,54 μιαρός¹ "blackguard"
I.52,II9,I54 etc. πεπορνευμένος "prostituted himself"
I,I30,I57 πόρνος "prostitute"
I.I24 πόρνη "harlot"
II.I44 πορνεία "unchastity"
I.I24 πορνείον "brothel"
I.I20,II9 πορνικόν τέλος "tax paid by brothel-keepers"
I.I24,I88 etc. πορνοβοσκός "pimp"

When he describes the various aspects of Demosthenes' character, in the following adjectives, Aeschines displays a derisive disposition which is only paralleled among the orators by Demosthenes² himself and by Dinarchus.³

- III.I3I,I57 ἀλειτήριος "plague of"
II.I50 ἀναιδής "shameless"
II.I79, III.I55,23I ἄνανδρος "coward"
II.I24 etc. γόης⁴ " juggler"
II.I79 γυναικεῖος "effeminate"
III.I75 etc. δειλός "cowardly"
III.244 δωροδόκος "taking bribes"
III.I67 κίναδος "beast"
I.I8I,II.88etc. κίναιδος "lewd fellow"
III.I37 μάγος "cheat"

I) Cf. Aristoph., Ach., 285: ὦ μιάρᾳ κεφαλή.

2) On the Crown : § I39 ὁ βᾶσιανος οὗτος ἰαμβοφάγος, §I96 κατάπτυστος, §I62 κίναδος, §I27 σπερμολόγος, περίτριμ' ἀγορᾶς.

3) Against Aristogiton, §4 πονηρός, κατάρατος, §IO θηρίον. Against Demosthenes, §4I προδότης, δωροδόκος, κλέπτης, §50 μιαρός.

4) It appears often in Plato's Dialogues.

- II.153,165 etc. πονηρός "rascal";
II.8,23,146 etc. προδότης "betraye";
I.125,175 σοφιστής "quibbler";
II.183, III.256 etc. συκοφάντης "blackmailer".

The nouns: III.207 βαλλαντιοτόμος "cutpurse", III.211 κἄθαγμα "outcast", II.40 παιπάλημα "piece of subtlety" and II.40 κάλιμβολον "unstable" used metaphorically; the diminutives : I.131 χιτωνίσκος "short frock", I.131 χλανίσκιον "upper garment of wool" (as a mark of effeminacy), and the verb I.58 ὀδυνάομαι "feel pain" are found in Aeschines, as in Aristophanes,¹ containing some of the flavour of that comedian's derisive wit.

In connection with this topic of colloquial words, Aeschines' method of referring to certain people and places, which have earned proverbial notoriety, should be mentioned, as in : II.72 ἡ πόλις ἡμῶν τῆς Μυοννήσου² καὶ τῆς τῶν ληστῶν δόξης ἀνεπίπλατο. II.157 εἰ ὁ μὲν τοὺς Καρίωνας καὶ Εὐανθίας ὑποκρινόμενος οὕτως εὐγενῆς καὶ μεγαλόφυχος γένοιτο. III.189 μὴ οὖν ἡμῖν, ὡς Παταικίωνος ἄμεινον πεπολίτευσαι, διέξιθι. III.231 εἰ μὲν τις τῶν τραγικῶν ποιητῶν . . . ποιήσειεν ἐν τραγωδίᾳ τὸν θεοσίτην ὑπὸ τῶν Ἑλλήνων στεφανούμενον, οὐδεὶς ἂν ὑμῶν ὑπομείνειεν.

These popular references would appeal to Aeschines' audience and doubtless cause spontaneous laughter.

1) Aves, 430 : σόφισμα κύρμα τρίμμα παιπάλημ' ὄλον.

2) For the metaphorical meaning of this proper noun and those which follow in this section, see C.Adams, op. cit., Index.

CHAPTER TWO : FIGURES OF SPEECH

Before the usage of each figure by Aeschines is specifically discussed, an introductory section has been included at the beginning of each figure, to give a broad definition of the figure and its effect according to both ancient rhetoricians and modern scholars. In the classification of the examples of each figure, two factors have been taken into account: the form in which they appear and the effect which they produce. These same criteria have been applied in the division of the figures into the following seven main groups: I. Figures of Repetition; II. Figures of Parallelism; III. Figures of Sound Effect; IV. Figures of Amplification; V. Figures of Enlivenment; VI. Figures of Dramatic Effect; and VII. Other Figures.

I. FIGURES OF REPETITION

I. Epanaphora or Anaphora

According to the definitions given by the Greek rhetoricians,¹ epanaphora occurs when two or more clauses or sentences begin with the same word. This definition, to be complete and to avoid misinterpretation,² requires two further conditions to be fulfilled by the clauses or sentences. The clauses which begin with the same word must have: (a) a similar structure, and (b) a similar meaning, of which the repeated word constitutes the common factor.

The most prominent effects obtained by the use of epanaphora are grace³ and force⁴. Demetrius⁵ counts it as a figure appropriate to the grand style.

Anaphora is one of the most vigorous⁶ rhetorical figures Aeschines uses in his speeches - it is also the most frequently-used figure among the other figures of repetition. The following table indicates the frequency with which the figure occurs in each of Aeschines' speeches.

Forms	Speeches			Totals
	I	II	III	
Epanaphora with Asyndeton	5	2	8	15
Epanaphora with Questions	6	4	10	20
Double Epanaphora	1	3	-	4
Epanaphora with connectives	3	4	12	19
Totals	15	13	30	58

1) Alex., III,20.30: ἐπαναφορά ἐστίν, ὅταν ἀπό τοῦ αὐτοῦ ὀνόματος δύο ἢ πλείω κῶλα ἄρχηται; Phoeb., III,46.21; cf. Volkmann, p.467.

2) Cf. Denniston's remark (p.84) on Blass' definition of epanaphora.

3) Hermog., II,335.7; Ad Herennium, IV.xiii.19

4) Tib., III,73.1 : ἐνέργειαν τό σχῆμα καί λαμπρότητα ἐργάζεται.

5) On Style, §§59-62 .

6) Cf. Blass, III,p.338 : "Unter den rednerisch kräftigen figuren des Aischines nemmeich zuerst die Anaphora."

Two points emerge from this table. The first is that Aeschines uses the figure in different forms, and the second is that there is some difference in occurrence between the first and the second speeches, on the one hand, and the third on the other - this difference corresponding with the more elevated tone of the latter speech by comparison with the others.

The examples of epanaphora have been grouped according to the form and the effect they have under the following headings: epanaphora combined with asyndeton, epanaphora combined with questions, double epanaphora and epanaphora with connectives.

a) Epanaphora combined with asyndeton. This form of the figure is the most forceful in Aeschines. I.191 ταῦτα πληροῖ τά ληστήρια, ταῦτα εἰς τὸν ἐπαντρονέλητα ἐμβιβάζει, ταῦτά ἐστιν ἐκάστῳ Ποινῇ, ταῦτα παρακελεύεται σφάττειν τοὺς πολίτας. III.137 οὐ διὰ τὸν καιρὸν, οὐ διὰ τὸν φόβον τὸν περιστάντα αὐτοῦς, οὐ διὰ τὴν ὑμετέραν δόξαν. Also I.9,32; II.III; III.162; cf. III.167. Particular emphasis is obtained when the repetition occurs in short intervals, as in the following: I.105 ἀλλ' οὐκ ἔστι τούτῳ οὐδέν, οὐκ οἰκία, οὐ συνοικία, οὐ χωρίον, οὐκ οἰκία, οὐ δάνεισμα, οὐκ ἄλλ' οὐδέν κτλ. III.12 πρὶν λόγον πρὶν εὐθύνας δοῦναι. III.121 σκοπεῖτε δὴ, ποία φωνῇ, ποία ψυχῇ, ποίοις ὄμμασι, τίνα τόλμαν κτησάμενοι τὰς ἰκετείας ποιήσεσθε. III.130 ἀλλ' οὐ προύλεγον, οὐ προσήμαινον οἱ θεοὶ φυλάσασθαι κτλ. III.157 πρεσβύτας ἀνθρώπους, πρεσβύτιδας γυναῖκας ὅφ' ἐμεταμανθάνοντας τὴν ἐλευθερίαν.

In the following, instead of the same word, its equivalent¹ is repeated at long intervals.² I.II7 πολλοὺς μὲν τῶν νεωτέρων..., πολλοὺς δὲ τῶν

1) Anon., III,181.22: γίνεται πάλιν ἐπαναφορά, ὅταν τῇ ἀρχούσῃ λέξει ἕτεροι ἰσοδυναμοῦσαι ληφθεῖεν ἐπὶ τῶν ἄλλων κώλων. Cf. Alex., III,21.3

2) Tib., III,73.12: ἔστι δ' ὅτε διὰ μακροτέρων ἐπαναφέρεται τὸ αὐτὸ μόριον.

πρεσβυτέρων, οὐκ ἐλαχίστους δέ ἐκ τῆς ἄλλης Ἑλλάδος. III.119 " Ὁρᾶτε! ἔφην ἐγώ, "ὦ ἄνδρες Ἀμφικτύονες, ἐξειργασμένον τουτί τό πεδίον ὑπὸ τῶν Ἀμφισσέων καί κερραμεῖα ἐνφοδομημένα καί αὐλία· ὁρᾶτε τοῖς ὀφθαλμοῖς τόν ἐξάριστον καί ἐπάρατον λιμένα τετειχισμένον· ἴστε τούτους αὐτοί... τέλη πεπρακότας καί χρήματα λαμβάνοντας ἐκ τοῦ ἱεροῦ λιμένος". Cf. II.136-37.

b) Epanaphora combined with questions. In the examples quoted below, epanaphora combined with questions has an aggressive tone: I.185-86 τίς οὖν ὑμῶν γυναῖκα λαβὼν ἀδικοῦσαν τιμωρήσεται; ἢ τίς οὐκ ἀπαίδευτος εἶναι δοῖται τῇ μὲν κατὰ φύσιν ἀμαρτανούση χαλεπαίνων, τῷ δέ παρά φύσιν ... χρώμενος; τίνα δ' ἔχων ἕκαστος ὑμῶν γνώμην ἐπάνεισιν οἴκαδε ἐκ τοῦ δικαστηρίου; οὔτε γάρ ὁ κρινόμενος ἀφανής, ἀλλὰ γνώριμος, οὔθ' ὁ νόμος ... φαῦλος, ἀλλὰ κάλλιστος κτλ. II.19 ἔν' εἰδῶσιν οἱ δικασταί, τίς ὁ φιλοκράτους ἐταῖρος καί τίς ὁ τάς δωρεάς Ἀριστοδήμῳ φάσκων πείσειν δοῦναι τόν δῆμόν. II.160 σκοπεῖτε..., ὦ ἄνδρες Ἀθηναῖοι, ποῖον ἐγώ φήμισμα γράφας κρίνομαι, ἢ ποῖον νόμον λύσας, ἢ ποῖον γενέσθαι κωλύσας, ἢ τίνας ὑπέρ τῆς πόλεως συνθήκας ποιησάμενος, ἢ τί τῶν δεδογμένων περί τῆς εἰρήνης ἀπαλείψας, ἢ τί τῶν μή δοξάντων ὑμῖν πρόσγράφας. III.155 τί ποτ' ἀνερεῖ, ἢ τί φθέγγεται; III.210 ὅλως δέ τί τά δάκρυα; τίς ἢ κραυγή; τίς ὁ τόνος τῆς φωνῆς; ... σύ δ' οὔτε περί τοῦ σώματος οὔτε περί τῆς ἐπιτιμίας οὔτε περί τῆς οὐσίας ἀγωνίζῃ; III.235 οὐχ ὑφ' ὑμῖν αὐτοῖς ἔχετε τοὺς πολιτευομένους; οὐ ταπεινώσαντες ἀποπέμφετε τοὺς νῦν ἐπηρμένους; οὐ μεμνήσεσθ'... ἰσχύση; Also I.65, 71, 75, 187, 188; II.118, 138; III.20, 75, 130, 165, 167, 209, 244.

c) Double epanaphora. In the following three examples, there are pairs of clauses in which the symmetrically corresponding clauses begin with the same word according to the pattern:

a _____, b _____,
a _____, b _____,

I .22 ^a οὐς δέ ὀλίγῃ πρότερον ὑμῖν ἀνέγνω, ^b περὶ τῶν παίδων· ^a οὐς δέ νυνὶ μέλλω λέγειν, ^b περὶ τῶν ἄλλων Ἀθηναίων. II.81 ἅ μὲν εἶδον, ὡς εἶδον, ..., ἅ δ' ἤκουσα, ὡς ἤκουσα. II.165 τόν δέ ἀγαθόν σύμβουλον τί χρή ποιεῖν; οὐ τῇ πόλει πρὸς τό παρόν τὰ βέλτιστα συμβουλεύειν; τόν δέ πονηρόν κατηγόρον τί; οὐ τοὺς καιροὺς ἀποκρυπτόμενον τῆς πράξεως κατηγορεῖν; τόν δέ ἐκ φύσεως προδότην πῶς χρή θεωρεῖν; ἄρα γε οὐχ ὡς σύ τοῖς ἐντυγχάνουσι καὶ πιστεύουσι κέχρησαι...; cf. II.161

d) Epanaphora with connectives. There are several examples of epanaphora in Aeschines in which the clauses, which constitute the figure, are connected to each other by various conjunctions. This form of the figure is less effective.

i) Epanaphora with μέν-δέ: I.159 χωρὶς μὲν τοὺς διὰ σωφροσύνης ἐρωμένους, χωρὶς δέ τοὺς εἰς ἑαυτοὺς ἐξαμαρτάνοντας, III.24 ἄρχων μὲν τὴν ἐπὶ τό θεωρικόν ἀρχήν, ἄρχων δέ τὴν τῶν τειχοποιῶν. III.97 πάντας μὲν Πελοποννησίους ὑπάρχειν, πάντας δ' Ἀναρναῖνας κτλ. III.103 τάλαντον μὲν ἐκ Χαλκίδος παρὰ Καλλίου, τάλαντον δ' ἐξ Ἐρετρίας παρὰ Κλειτάρχου, τάλαντον δέ ἐξ Ὀρεοῦ. III.147 χωρὶς μὲν πρὸς τὴν πολιτικὴν δύναμιν, χωρὶς δ' ἐν Ἀμφίση πρὸς τοὺς ξένους.

ii) Epanaphora with other connectives: I.118 καὶ εἰ τιμᾶν ἐπίστασθε τοὺς ἀγαθοὺς ἄνδρας, καὶ εἰ ἐθέλετε κολάζειν τοὺς ὀνειδίδη τόν ἑαυτόν βίον τῇ πόλει κατασκευάζοντας. II.81 ἅ τε εἶδον, ἅ τε ἤκουσα. III.34 οὐδ' ἐναντίον τοῦ δήμου, ἀλλ' ἐναντίον τῶν Ἑλλήνων. III.176 μή τις φησιν εἶναι, ἀλλὰ τίς ἐστίν,

Also in I.49: II.29, I57, I54: III.9, 25, 47, 64, 71, I25.

There are also, in Aeschines' speeches, numerous cases of polysyndeton (especially when the definite article, or a preposition,

follows the copulatives¹), which produce a stylistic effect similar to that of epanaphora. These, however, are examined under the heading Polysyndeton.²

2. Antistrophe

Antistrophe is the opposite³ of epanaphora. In epanaphora, the repeated word is placed at the beginning of the clauses or sentences; in antistrophe, at the end.

The effects of antistrophe are similar to those produced by epanaphora.⁴ In Aeschines' speeches, the use of antistrophe is restricted to a few instances - which are generally not impressive - but, at III.I98, it does have the capacity for conveying force and is not only outstanding as far as Aeschines is concerned, but is also one of the most memorable⁵ examples of antistrophe in the Ancient Greek language: ὅστις μὲν οὖν ἐν τῇ τιμῇσει τὴν ψῆφον αἰτεῖ, τὴν ὀργὴν τὴν ὑμετέραν παραιτεῖται· ὅστις δ' ἐν τῷ πρώτῳ λόγῳ τὴν ψῆφον αἰτεῖ, ὄρκιον αἰτεῖ, νόμον αἰτεῖ, δημοκρατίαν αἰτεῖ, ὧν οὔτε αἰτῆσαι οὐδὲν ὄσιον οὐδενί, οὔτ' αἰτηθέντα ἑτέρῳ δοῦναι. However, the other instances achieve

1) Cf. I.I0: καὶ τοὺς... καὶ τοὺς. καὶ περὶ... καὶ περὶ... I.105 καὶ τοῦ... καὶ τῶν... καὶ τῶν... II.174 καὶ τό... καὶ τόν... II.169 καὶ τάς... καὶ τὴν..., καὶ τάς..., καὶ τὴν... III.125 καὶ τάς..., καὶ τῆς..., καί..., καί... etc.

2) pp. 82-86.

3) Hermog., II,335.30: ἔστι δὲ τοῦτο (sc. ἡ ἀντιστροφή) ἐναντίον πως τῇ ἐπαναφορᾷ κατὰ τὸ τέλος ἐχόντων τῶν κώλων τὴν αὐτὴν λέξιν. Cf. Tib.,III,74.I; Quint., IX,i,33; Volkmann, p.469; Denniston, p.87ff.

4) See p. 35.

5) This passage is quoted as an example of antistrophe by Alexander (III,30.4); cf. Volkmann p.469; while Tiberius (III,74.II) quotes it as an example of ἐπιμονή.

for less effect; III.147 καί τηλικούτων κακῶν αἴτιος γενόμενος, Δημοσθένης οὐκ ἀγαπᾷ εἰ μή δίκην δέδωκεν, ἀλλά εἰ μή καί χρυσῷ στεφάνῳ στεφανωθήσεται, ἀγανακτεῖ· οὐδ' ἵκανόν ἐστὶν αὐτῷ ἐναντίον ὑμῶν κηρύττεσθαι, ἀλλ' εἰ μή τῶν Ἑλλήνων ἐναντίον ἀναρρηθήσεται, τοῦτ' ἀγανακτεῖ. I.100 ὅς ὠφείλησε μὲν ἐκείνῳ πλείους ἢ τριάκοντα μνᾶς, ὅ δ' ἦν ὑπόλοιπον τελευτήσαντος τοῦ πατρὸς τοῦτο ἀπέδωκεν ἑπτὰ μνᾶς. III.55 κἄν μὴ θέλω ἀποκρίνασθαι, ... ἀναγκάσειν ἀποκρίνασθαι. III.202 ὅπερ κἀγὼ κατηγόρημα. ἐγὼ δέ πῶς κατηγόρημα;

The repeated word occurs at the end of a subordinate and of a main clause. III.201 ἔάν δέ μὴ προσποιῆται ὑμῶν ἀκούειν, μηδέ ὑμεῖς ἐκείνου ἐθέλετε ἀκούειν. III.82 ἔάν δέ πέμποι, κατασιόπους πέμπειν.

3. Epanastrophe or Anastrophe.

Anastrophe or epanastrophe occurs when the last word of a clause is repeated at the beginning of the following clause.^I In Aeschines, only three instances of this figure have been found, and these appear to be unintentional: I.111 ἔάν μὲν ἡ βουλή καταγνοῦσα... δικαστήριον παραδῶ, δότε τὴν δωρεάν αὐτοῖς. II.33 ὧν δέ Ἀμύντας ἀπέστη... σέ τόν ἐξ ἐκείνου γεγενημένον οὐκ ἔστι δίκαιον ἀντιποιεῖσθαι. εἰ δέ ἀντιποιῆ... II.145 φήμη μὲν γάρ οὐ κοινωνεῖ διαβολῇ, διαβολή δέ ἀδελφόν ἐστὶ συνοφαντία.

I) Anon., III,133.21: Ἀναστροφή ἐστὶν, ὅταν τὸ τέλος τοῦ κώλου ἀρχὴ τοῦ ἐπομένου γίνηται. ib., 182.15 Under Παλιλλογία : cf. Hermog., II, 336.18; Quint., IX, III.44; Volkmann, p.471; Blass, III, 169.

4. Symploke

The term "symploke" is used to denote the combined use of epianaphora and antistrophe.¹ The most effective example of this figure occurs in Aeschines III.202: ἐπὶ σαυτόν καλεῖς, ἐπὶ τοὺς νόμους καλεῖς, ἐπὶ τὴν Δημοκρατίαν καλεῖς . It is worth quoting here, in translation,² how the Greek critic, Demetrius, comments upon this passage: "This is a triple figure. It is, as already stated, an anaphora, because the same words are repeated at the beginning of each clause: it is an asyndeton because there are no connectives; it is an homoeoteleuton because every clause ends with the same words. The forcefulness is due to the combination of all three figures." The passage, as Blass³ has already noted, is cited also by Hermogenes (II.346. 2I), as an example of the figure he calls: "κατ'ἐπαναφορὰν κομματικόν" and by Alexander (III,30.II), as an example of symploke. Dionysius of Halicarnassus⁴ refers to the passage as a "τρίκωλον ἐν τοῖς πᾶσιν ἐκαινούμενον". Other instances of this figure have not been found in Aeschines.

5. Epanadiplosis⁵

Anadiplosis is the asyndetic repetition of a word within the

I) Alex., III,30.7: τοῦτο τὸ σχῆμα (sc. συμπλοκή) μικτόν ἐστὶν ἐκ τῆς ἀναφορᾶς καὶ τῆς ἀντιστροφῆς :cf. Quintilian (IX.III.3I); Volkmann p.469.

2) Translated by G.M.A. Grube: "A Greek Critic: Demetrius On Style", p.121. § 268

3) III, p.239, n.I.

4) Περὶ Συνθέσεως Ὀνομάτων, Ch.9

5) It is called also Ἐπανάληψις and Παλιλλογία (Alex., III,29.3; Tib., III, 7I.5. For definitions see Phoeb. III,46.I5; Anon., III,182.23; Quint. IX.III.28; Volkmann, p.466.

same clause, or of a word which, of itself, constitutes a clause. The repetition takes place regularly at the beginning of the clauses, in immediate succession, or is interrupted by one or more intervening words, or by a whole clause.¹ An example of the repetition of a word, which constitutes a clause in itself, can be seen in the ethopoeia "κάλει, κάλει" (III.202) in which Aeschines comically imitates Demosthenes for the purposes of ridicule. Anadiplosis is a figure which imparts an elevated tone² to the style, and Aeschines uses it only in the speech Against Ctesiphon, in passages where heightened emotions are expressed, as in: III.133 Θῆβαι δέ, Θῆβαι, πόλις ἀστυγείτων, μεθ' ἡμέραν μίαν ἐκ μέσης τῆς Ἑλλάδος ἀνήρπασται, an example already extensively discussed³ by ancient rhetoricians and modern scholars. In other cases, the emotional pitch is sustained between the separated anadiplosis by the intervening figures of apostrophe and the inclusion of an oath as in III.75: καλόν, ὧ ἄνδρες Ἀθηναῖοι, καλόν ἢ τῶν δημοσίων γραμμάτων φυλακῆ, and in : III.156 μὴ πρὸς Διὸς καὶ θεῶν, ἱκετεύω ὑμᾶς, ὧ ἄνδρες Ἀθηναῖοι, μὴ τρόπαιον ἴστατε κτλ. In the following, anadiplosis is used by Aeschines to pick up the thread of the thought after the intervention of the apposition: III.194 ἀλλ' οὐχὶ Κέφαλος ὁ παλαιὸς ἐκεῖνος, ὁ δοκῶν δημοτικώτατος γεγονέναι, οὐχ οὕτως, ἀλλ' ἐπὶ τοῖς ἐναντίοις ἐφιλοτιμεῖτο. Also, III.132 οὐχ ὁ μὲν τῶν Περσῶν βασιλεὺς, ..., νῦν οὐ περί τοῦ κύριος ἐτέρων εἶναι διαγωνίζεται κτλ.

1) Alex., III,20.6: ἔστι δέ ὅτε ἐπαναλέγεται μὲν τὰ ὀνόματα, οὐκ εὐθύς δέ, ἀλλὰ μέσα τινά παρεμβάλλεται.

2) Demetr., On Style § 66: καὶ ἀναδίπλωσις δ' ἔπους εἰργάσατο μέγεθος.

3) Cf. Aps., I,406.II: πάθος ποιούσι καὶ οἱ ἀναδιπλασιασμοί, Θῆβαι δέ Θῆβαι. Blass, III²p.240.

FIGURES OF REPETITION ^I	SPEECHES			TOTAL
	I	II	III	
I.Epanaphora	15	13	30	58
2. Antistrophe	1	-	6	7
3.Epanastrophe	1	2	-	3
4.Symploke	-	-	1	1
5.Epanadiplosis	-	-	6	6
TOTAL	17	15	43	75

Two points are manifest from this table: (a) epanaphora is used by Aeschines more frequently than any other figure of repetition; (b) not only epanaphora, but also the figures of repetition as a whole, occur in a higher proportion in the speech Against Ctesiphon, than in the previous two speeches.

I) Of the figure of repetition which is called κύκλος no example has been found.

II. FIGURES OF PARALLELISM

I. Antithesis^I

When reading an Ancient Greek rhetorical text, one often comes across various forms of antithesis, whether it be antithesis of thought or of language or of both.² In this section, the intention is not to deal with all these forms of antithesis which are merely an integral part of the structure of Ancient Greek, but only with those forms of the figure which are used by Aeschines, as rhetorical devices, in order to produce a distinct effect.

Aeschines uses antithesis freely, though argumentation, which is more productive of antithesis, is nowhere near as extensive an element in his speeches³ as is narrative. There are examples of the figure with such an elaborated form that they are reminiscent of Gorgianic⁴ antithesis, such as: III.174 δεινός λέγειν, κακός βιώναι⁵. I.175 ὁ μὲν φεύγων κατηγορεῖ, ὁ δὲ κατηγορῶν ἐκρίνετο. II.118 οὐχ ὡς ἡμεῖς ηὐχόμεθα, ἀλλ'ὡς Φίλιππος ἔπραξε. III.19 πολλά μὲν ὑφαιρουμένους, βραχέα δὲ κατατιθέντας. III.218 λαβὼν μὲν σιγῆς, ἀναλώσας δὲ κέρασας. III.193 ὁ μὲν γὰρ κατήγορος ἀπολογεῖται, ὁ δὲ φεύγων τὴν γραφὴν κατηγορεῖ.

I) For a thorough consideration of definitions and effects of antithesis given by the Greek rhetoricians, see Robertson: pp.13-16; cf. Volkmann, pp.485-488; Denniston, pp.60-77.

2) Cf. Anaximenes' definition of antithesis (I,212.27): ἀντίθετον μὲν οὖν ἐστὶ τὸ ἐναντίαν τὴν ὀνομασίαν ἅμα καὶ τὴν δύναμιν τοῖς ἀντικειμένοις ἔχον, ἢ τὸ ἕτερον τούτων.

3) Cf. G.Kennedy, The Art of Persuasion in Greece, London 1963, p.238.

4) See Robertson, *passim*.

5) This form of antithesis is described by Quintilian (IX.iii.81) as: "bina binis (sc. opponuntur)"

In the above, a perfect symmetry¹ exists between the two contrasting members, but such a striking form of antithesis, though it gives vividness and beauty to the speech², if used excessively,³ not only is liable to stem the natural flow of the speech but also gives an impression of artificiality and so weakens the persuasive power⁴ of the speech. Aeschines avoids such a fault by giving different forms to the figure as the following classification illustrates.

a) Exact contrast throughout the members in thought corresponds with perfect symmetry in construction. I.10 ἀνοίγειν μὲν ἀπαγορεύει... πρὶν ἄν ἥλιος ἀνίσχη, κλείειν δὲ προστάττει πρὸ ἡλίου δεδυκότος. I.137 τὸ μὲν ἀδιαφθόρως ἐρᾶσθαι φημι καλὸν εἶναι, τὸ δ' ἐπαρθέντα μισθῷ πεπορνεῦσθαι αἰσχρόν. I.185 τῇ μὲν κατὰ φύσιν ἀμαρτανούση χαλεπαίνων, τῇ δὲ παρὰ φύσιν ἑαυτὸν ὑβρίσαντι συμβούλῃ χρώμενος. III.174 οἱ μὲν λόγοι καλοί, τὰ δ' ἔργα φαῦλα. III.215 ἡ πόλις: ὑπ' αὐτοῦ μὲν ὠφέληται πολλά, ὑπ' ἐμοῦ δὲ καταβέβλαπται. Also I.42,48,55,85,97,109,113,133,162,180,181,185,196. II.13,77,78,80,160. III.4,39,62,75,83,187,188,195,240.

b) Lack of correspondence in the connectives.

(i) μὲν not answered by δέ. I.49 καὶ ἐγὼ μὲν τοσαυτασί πολιὰς ἔχω

1) For other instances of this form of antithesis, see pp. 50f. and 53 below.

2) Cf. Tib., III, 78.30: ἐνέργειαν δὲ καὶ κάλλος ἅμα τὸ σχῆμα ἔχει. Scholiast, p. 41, §4: ἡδονὴν δ' ἔχει τὸ ἀντίθετον σχῆμα.

C.F. Matthæi, *Libellus de Aeschine* in G.S. Dobson, *Demosthenis et Aeschinis*, p. XXIV: "Prima suavitas oritur ex oppositione faceta."

3) Cf. Gorgias' Ἐγκώμιον Ἐλένης and Ἀπολογία Παλαμήδους passim; Plat. *Symp.*, I97D

4) Cf. Arist. *Rhet.* I404b18: καὶ μὴ δοκεῖν λέγειν πεπλασμένως ἀλλὰ πεφυκότως· τοῦτο γὰρ πιθανόν, ἐκεῖνο δὲ τούναντίον.

όσας ύμεϊς όρᾶτε, ἄλλ'οὐκ ἐκεῖνος. III.155 τότε μὲν ταῦτ'ἐκήρυττεν, ἄλλ'οὐ νῦν. III.207 οὗτος κλάει μὲν ῥᾶον ἢ οἱ ἄλλοι γελῶσιν.

(ii) δέ (antithetical) without previous μὲν! I.181 "Ἴνα", ἔφη, "οἱ Λακεδαιμόνιοι ἄνδρός ἀγαθοῦ φθεγξαμένου φηφίσωνται, τάς δέ τῶν ἀποδεδειλιακότων καί πονηρῶν ἀνθρώπων φωνάς μηδέ τοῖς ὡσί προσδέχονται. II.38 πολλάκις μου τοῦνομα ἐν τοῖς λόγοις ὠνόμαζε· πρός δέ Δημοσθένην ... οὐδ'ὑπέρ ἐνός οἶμαι διελέχθη. Also I.II,79; II.I4,79.

c) Antithesis combined with chiasmus. Here, the second member of the antithesis is reversed and, as the corresponding parts are juxtaposed, the contrast between the members is sharpened: I.I74 ...περιστήσειν: τῷ μὲν φεύγοντι θαρρεῖν..., ἐκπεπλήχθαι δέ τῷ κατηγόρῳ. II.66 κατηγόρου μὲν πρός τοὺς αὐτοὺς ἀκροατάς τῇ προτεραίᾳ, μίαν δέ νύκτα διαλιπὼν συνηγόρου (with paronomasia) II.75 μιμεῖσθαι μέντοι τάς τῶν προγόνων εὐβουλίας, τά δέ ἁμαρτήματα αὐτῶν... φυλάττεσθαι. II.76 τούτων μὲν οὐδέν ἤθελον ποιεῖν, πολεμεῖν δέ προηροῦντο οὐ δυνάμενοι. III.68 ἦκον οἱ Φιλίππου πρέσβεις· οἱ δέ ὑμέτεροι ἀπεδήμουν. III.218 ἀρκεῖ γάρ μοι μικρά, καί μειζόνων αἰσχυρῶς οὐκ ἐπιθυμῶ. III.233 ἑαυτὸν μὲν ἀσθενῆ πεποιηκώς, ἰσχυρὸν δέ τὸν ῥήτορα. Also I.40,92,112,118,188. II.23,66. III.34,91,211,226,231.

d) Variations in construction. The two members vary in their syntax. I.24 οἱ πρεσβύτεροι: τῷ μὲν εὖ φρονεῖν ἀκμάζουσιν, ἡ δέ τόλμα ἤδη αὐτοὺς ἄρχεται ἐπιλείπειν. I.49 ἔνιοι μὲν γάρ νέοι ὄντες προφερεῖς καί πρεσβύτεροι φαίνονται, ἕτεροι δέ, πολὺν ἀριθμὸν χρόνου γεγονότες, παντάπασιν νέοι. Also III.124,232.

I) Demetrius (On Style § 53), finds lack of exact correspondence of μὲν... δέ as an element of the grand style. On the contrary, Aristotle (Rhet., I407a20f), includes exact correspondence of particles, among the five necessary elements of ἐλληνίζειν ('to speak or write pure Greek').

e) Antithesis combined with paronomasia.

(i) A word occurs in two clauses connected by μέν...δέ operating in the first clause, with a positive sense, and in the second, with a negative particle attached. The Greek Rhetoricians define this form of antithesis as "ὅταν αὐτά στρέφεται τὰ ὀνόματα¹" or "ὅταν ἀντιδιαστέλληται κατάφασις ἀποφάσει"²: I.175 ὧν μὲν ἦσαν κριταί, ἐπελάθοντο, ὧν δ' οὐκ ἦσαν, περὶ τούτων ἤκουον. cf. III.193. III.43 κἀκεῖνοι μὲν μετὰ φηφίσματος, ..., οὗτοι δὲ ἄνευ φηφίσματος. III.161 ὑμεῖς μὲν τοῦτον οὐ προὔδοτε, ..., οὗτος δ' ὑμᾶς νυνὶ προδέδωκεν. III.230 ὑμεῖς μὲν ἀστεφάνωτοι καὶ ἀκήρυκτοι γίγνεσθε, οὗτος δὲ κηρυχθήσεται. Also I.62, III; II.123; III.193, 220. In the same form of antithesis belong also the enthymemes in I.85; II.6; III.168.

(ii) The same verb or participle occurs in both members but it suffers a change of voice from one to the other. I.13 τοῦ μὲν ὅτι ἐξεμίσθωσε, τοῦ δὲ ὅτι, φησὶν, ἐμισθώσατο (the intervened φησὶ weakens the effect). I.87 τὸν μὲν, ὡς ἐδίκασε, τὸν δὲ, ὡς ἐδικάζετο. I.162 ἔστω γὰρ ὁ μὲν μισθωσάμενος δίκαιος εἰς τὸ πρᾶγμα, ὁ δὲ μισθωθεὶς ἄδικος καὶ μὴ βέβαιος, ἢ πάλιν τοῦναντίον ὁ μὲν μισθωθεὶς μέτριος καὶ ποιῶν τὰ ὁμολογημένα, ὁ δὲ τὴν ἡλικίαν προλαβὼν καὶ μισθωσάμενος ἐφεύσθω.

f) Other variations

In the following, the members are extended by various additions, namely attributives, appositions, adverbial phrases and adjectival or adverbial clauses.

1) Alex., III, 37.2

2) Zon., III, 169, 27; cf. Anon., III, 186.21; Hdn., III, 99.2

I.31 καί παρά μὲν ἄνδρὸς καλοῦ καὶ ἀγαθοῦ, ἅν πάνυ κακῶς καὶ ἀπλῶς ῥηθῆ, χρήσιμα τὰ λεγόμενα ἠγήσατο εἶναι τοῖς ἀκούουσι· παρά δέ ἀνθρώπου βδελυροῦ, καὶ καταγελάστως μὲν κερημένον τῷ ἑαυτοῦ σώματι, αἰσχροῦς δέ τὴν πατρῶαν οὐσίαν κατεδηδοκός, οὐδ' ἄν εὖ πάνυ

λεχθῆ συνοίσειν ἠγήσατο τοῖς ἀκούουσι. Other examples of this form occur in : I.14,46, 81, 85, 88, 91, 93, 136, 137, 145; II.6, 62, 66; III.57, 79, 81, 143, 180, 207, 239.

Antithesis is not only a figure of speech which gives symmetry and balance to the speech, but it also has a logical function¹ and is used by Aeschines as a means of argument, as the following passage exemplifies : III.78 καί οὐ τό δυστύχημα ὀνειδίζω, ἀλλὰ τόν τρόπον ἐξετάζω. ὁ γάρ μισότεκνος καὶ πατήρ πονηρός οὐκ ἄν ^{ποτε} γένοιτο δημαγωγός χρηστός, οὐδέ ὁ τὰ φίλτατα καὶ οἰκειότατα σώματα μὴ στέργων οὐδέποθ' ὑμᾶς περί πολλοῦ ποιήσεται τούς ἀλλοτρίους, οὐδέ γε ὁ ἰδίῳ πονηρός ἄν ποτε γένοιτο δημοσίῳ χρηστός, οὐδ' ὅστις ἔστιν οἴκοι φαῦλος, οὐδέποτ' ἦν ἐν Μακεδονίᾳ καλός κἀγαθός· οὐ γάρ τόν τρόπον ἀλλὰ τόν τόπον μετήλλαζεν. In the foregoing example, it can be seen that Aeschines aims at depriving Demosthenes of those moral qualities which enabled an Athenian citizen to deal with public affairs. He tries to present Demosthenes as a bad father and generally as a pitiless man.² He finds an opportunity to achieve this in the fact that Demosthenes, on the seventh day after his daughter's death, dressed in white and made thanks-offerings for Philip's death. A series of moral vices³

1) For antithesis as a logical formula, see Arist., Rhet. I410a20

2) On the commonplace of pity, see Arist., Rhet. I385b10ff.

3) In fact, there is only one vice here, and this is questionable (see p. 16, n. 3); it is expressed in four different ways by means of pleonasm.

marching side by side with those virtues indispensable for a politician, constitutes such an effective contrast that the image of these vices, in connection with Demosthenes, imposes itself conclusively on the minds of the jurors: the figure of antithesis itself has been implemented to provide proof for the orator's argument. The paronomasia of τρόπον-τρόπον which follows with a comic effect, together with Aeschines' perfect delivery,^I strengthen the effect of the figure.

2. Homoeoteleuton.

The figure called homoeoteleuton by the Greek Rhetoricians² is closely connected both with antithesis and with paronomasia: with paronomasia because there is in it a parallelism of sound which is produced by identical endings, with antithesis because the identical endings occur at the end of members which are contrasted in sense.

Aristotle³ deals with homoeoteleuton in a general sense. He treats it as a species of paromoeosis, which includes cases in which the similarity at the end of the members is not due only to the final syllables of words, but also to inflexions of the same word, or to the repetition of a word. I intend to deal here only with that form of homoeoteleuton which results from similar endings⁴. The other two cases of Aristotelean homoeoteleuton are examined in this work under Paronomasia.

1) On Aeschines' voice and his perfect delivery, see Demosthenes, On the Crown 308; συνείρει τούτους (sc. ῥήματα καὶ λόγους) σαφῶς κἀπνευσται. Aeschin. III.228; Dobson, p.178. On the effectiveness of delivery in general, see Arist., Rhet. I403b22: I413b30.

2) See Robertson, pp. 18-20; cf. Volkmann, p.483; Denniston, p.135.

3) Rhet., I410a25.

4) See Anonymus' definition(III, I85 I9).

It is difficult to assess how much of the homoeoteleuton in many passages of Aeschines is the result of rhetorical design and how much is due to the inflected form of the Greek language. The quoted instances below, have been selected for their particular effectiveness, and have been classified under the following headings:

a) Homoeoteleuton with symmetrical antithesis.

i) Identical terminations in long clauses.^I I.92 πολλούς γάρ ἤδη ἔγωγε τεθεώρηκα ἐν τῷ βουλευτηρίῳ τούτῳ εὖ πάνυ εἰπόντας καὶ μάρτυρας πορισαμένους ἀλόντας· ἤδη δέ τινας κακῶς πάνυ διαλεχθέντας καὶ πρᾶγμα ἀμάρτυρον ἔχοντας οἶδα νικήσαντας. III.102 οὐκοῦν τάς μὲν τριήρεις καὶ τὴν πεζὴν στρατιάν... λόγῳ ἠκούσατε, τὰς δέ συντάξεις τῶν συμμάχων... ἔργῳ ἀπωλέσατε (double). III.152 ὦ πρός μὲν τὰ μεγάλα καὶ σπουδαῖα τῶν ἔργων τῶν ἀνθρώπων ἀπάντων ἀχρηστότατε, πρός δέ τὴν ἐν τοῖς λόγοις τόλμαν θαυμασιώτατε. Also I.54, II8, 191. III.23, 75, 94, 133, 142, 148, 232, 260.

ii) Identical terminations in shorter clauses. I.91 τῶν τὰ μέγιστα μὲν ἀδικούντων, λάθρα δέ τοῦτο πραττόντων. II.142 νῦν δ' οὐχὶ τὰ συμβάντα λογιζόμενοι, ἀλλὰ τὴν εὐνοιαν τὴν ἐμὴν ἀποδεχόμενοι. III.41 οἱ μὲν ὅτι στεφανοῦνται ὑπὸ τῶν φυλετῶν, ἕτεροι δ' ὅτι ὑπὸ τῶν δημοτῶν. III.81 τοὺς δέ ἄλλους συμπρέσβεις κινδυνεύσειν, αὐτὸς δ' εὐδοκιμήσειν. III.130 ὑπὸ μὲν τῶν...σωζομένην, ὑπὸ δέ τῶν...ἀπαλλυμένην.

b) Homoeoteleuton combined with antithesis and perison. The members correspond exactly in their structure, and in the majority of cases they rhyme at the beginning and at the end of the clauses. I.30 ἰδίᾳ

I) On this form of homoeoteleuton, see Denniston, p.135.

μέν εἶναι πονηρόν, δημοσίᾳ δέ χρηστόν. I.4I ...ἐκεῖνος μὲν πράττειν, οὗτος δέ πάσχειν. I.58...ἀπήλλακτο μὲν παρά τοῦ Πιπταλάκου, ἀνείληπτο δέ ὑπό τοῦ Ἡγησάνδρου. I.193 ἀφελών μὲν τὰ ὀνόματα, διεξιών δέ τὰ ἐπιτηδεύματα^I. II.66 ...ὡς αὐτός εὐδοξήσων, ἢ ὡς ἐκεῖνον ὠφελήσων; II.80 οὐ τοῖς τήν εἰρήνην ἀπαγγείλασιν, ἀλλὰ τοῖς τήν μάχην νικήσασιν. III.78 καί οὐ τό δυστύχημα ὀνειδίζω, ἀλλὰ τόν τρόπον ἐξετάζω. III.132 ὁ τόν Ἄθω διορύξας, ὁ τόν Ἑλλάσποντον ζεύξας². III.177 τοὺς μὲν γάρ πονηροὺς οὐ μή ποτε βελτίους ποιήσετε, τοὺς δέ χρηστοὺς εἰς τήν ἐσχάτην ἀθυμίαν ἐμβαλεῖτε. Also II.110; III.132,223,251,256.

c) **Accumulative Homoeoteleuton.** A number of successive participial clauses, which have almost the same length and structure, end with identical-sounding participles, as in : II.177 καί τό νοσοῦν τῆς πόλεως ἀεὶ προσαγόμενοι, καί πόλεμον ἐκ πολέμου πολιτευόμενοι, ἐν μὲν εἰρήνῃ τὰ δεινὰ τῷ λόγῳ προορώμενοι, καί τὰς ψυχὰς τὰς φιλοτίμους καί λίαν ὀξείας ἐρεθίζοντες, ἐν δέ τοῖς πολέμοις ὅπλων οὐχ ἀπτόμενοι, ἐξετασταί δέ καί ἀποστολεῖς γινόμενοι, κτλ.

The participles, on one occasion, appear at the end of the clauses, on another, at the beginning. II.27 Πausανίου δέ ἐπὶ τήν ἀρχήν κατιόντος, φυγάδος μὲν ὄντος, τῷ καιρῷ δ' ἰσχύοντος, ..., ἔχοντος δέ Ἑλληνικὴν δύναμιν, εἰληφότος δέ Ἀνθεμοῦντα..., Μακεδόνων δ' οὐχ ὁμονοούντων, ἀλλὰ τῶν πλείστων τὰ Πausανίου φρονούντων κτλ.

1) See *Paronomasia*, p. 56

2) Blass (III. p.231) referring to this passage says : "Aus Isokrates borgt Aischines wohl einmal eine Phrase;" the phrase in question occurs in *Isocr.* 4,89 τόν μὲν Ἑλλάσποντον ζεύξας, τόν δ' Ἄθω διορύξας, and in *Lysias* 2,29 with the assonance at the beginning of the members ζεύξας μὲν τόν Ἑλλάσποντον, διορύξας δέ τόν Ἄθω but notice in *Theon Progymn.* II,63.30 the remark: εὐροῖς δ' ἄν καί παρά Ἰσοκράτει ἐν τῷ Παναθηναϊκῷ τὰ ἐν τῷ Λυσίου ἐπιταφίῳ καί τῷ Ὀλυμπιακῷ.

See also, *Cope. Commentaries*, III, p.102.

In the following, homoeoteleuton is combined with assonance and asyndeton to give a forceful insistence to the language, I.108 νόμων ὄντων, ὑμῶν ὀρώντων, ἐχθρῶν ἐφρονησάντων and, in the same way, homoeoteleuton is combined with polysyndeton to give a cumulative effect: I.116 περί μὲν οὖν τοὺς πολίτας καὶ τοὺς οἰκείους οἶος γέγνηται, καὶ τὴν πατρῴαν οὐσίαν ὡς αἰσχροῦς ἀνήλωκε, καὶ τὴν ὕβριν τὴν εἰς ἑαυτοῦ σῶμα ὡς ὑπερεώρακε, κτλ. II.173 ἑκατόν δέ τριῆρεις πρὸς ταῖς ὑπαρχούσαις ἐναυπηγησάμεθα, τριακοσίους δ' ἱπέας προκατεσκευασάμεθα, καὶ τριακοσίους Σκύθας ἐπριάμεθα, καὶ τὴν δημοκρατίαν βεβαίως εἴχομεν. III.125 καὶ Δημοσθένους ὑπὲρ τοῦ μεσεγγυήματος τοῦ ἐξ Ἀμφίσσης ἀντιλέγοντος, καὶ ἐμοῦ φανερωῶς..ἐξελέγχοντος.

d) Homoeoteleuton with varied connectives.

I.24 εἰς ὅ πάντες ἀφιζόμεθα, ἂν ἄρα διαγενώμεθα. I.190 πλείστους δ' ἂν εὐροῖτ' ἐκ τῶν τοιούτων ἀνθρώπων πόλεις ἀνατετροφότας καὶ ταῖς μεγίσταις συμφοραῖς αὐτοῦς περιπεπτωκότας. II.44 ἀλλ' ἂν μὴ τὰ πρό τούτων ἀκούσητε, οὐδ' ἐκείνοις ὁμοίως παρακολουθήσετε. III.64 τοὺς ἅμα μὲν πρεσβεύοντας, ἅμα δέ τὰ ψηφίσματα γράφοντας. III.90 καὶ παραγγελιομένης ἐπ' αὐτόν ἤδη στρατείας, μίαν ἐλπίδα λοιπὴν κατεῖδε σωτηρίας. III.208 ἢ τοὺς θεοὺς καινοὺς, ἢ τοὺς ἀκροατὰς μὴ τοὺς αὐτούς^I. Also I.15,53,178,187,188. III.48,57,76,86,100,121,166,208,240,243,254.

e) Homoeoteleuton where the accents do not correspond.

I.188 εἰ τοὺς μὲν πορνοβοσκούς μισεῖτε, τοὺς δ' ἐκόντας πεπορνευμένους ἀφήσετε. II.77 τὴν μὲν τοιαύτην ἀβουλίαν ὁμολογῶ παραγγέλλειν φυλάττεσθαι, τὰ δ' ὀλίγω πρότερον εἰρημένα μιμεῖσθαι. II.176 οὐκ εἰρήνην ποιησάμενοι, ἀλλ' ἐκ προσταγμάτων ἠναγκασμένοι.

I) The Scholiast, p.97 relates the passage to that of Euripides (Med.492-3)

εἰ θεοὺς νομίζω τοὺς τότε οὐκ ἄρχειν ἔτι,
ἢ καινὰ κεῖσθαι θέσμι' ἀνθρώποις τὰ νῦν.

3. Parison^I

In parison, equality of length² exists between members which have a parallel construction. It will be apparent from the following examples that Aeschines employs parison skilfully, though it does not rank among his favourite figures. The examples of parison are classified below according to the number of members the figure contains.

a) Parison of two members.

i) Exact syllable-equality of the members.³ I.9 ὁ μὲν βίος ἀπὸ τοῦ σωφρονεῖν, ἡ δ' ἀπορία ἐκ τῶν ἐναντίων. I.13 ἐκ γὰρ τοῦ πράττεσθαι τιν' ὧν οὐ προσῆμεν, ἐκ τούτου τοὺς νόμους ἔθεντο οἱ παλαιοί. I.159 χωρὶς μὲν τοὺς διὰ σωφροσύνης ἐρωμένους, χωρὶς δὲ τοὺς εἰς ἑαυτοὺς ἐξαμαρτάνοντας. II.49 οἱ μὲν τὸν τοῦ βουλευέσθαι, οἱ δὲ τὸν τοῦ συμβουλευεῖν. II.147 στρατεῦσθαι μὲν ἐν τῇ Ἀσίᾳ, ἀριστεύειν δ' ἐν τοῖς κινδύνοις. III.2 ἢ τε πόλις ἄριστα διοικεῖσθαι, αἴ τε κρίσεις ἐλάχισται γίγνεσθαι.

ii) Approximately exact syllable-equality of the members.

I.7 οὐ μόνον περὶ τῶν ἰδιωτῶν, ἀλλὰ καὶ περὶ τῶν ῥητόρων. II.178 ἐν μὲν τοῖς φηρίσμασιν ἐπαινέτην ἐπιδεικνυμι, ἐν δὲ τῷ δικαστηρίῳ κατηγορῶ κέχρημαι. III.68 ἦκον οἱ Φιλίππου πρέσβεις· οἱ δὲ ὑμέτεροι ἀπεδήμουν.

b) Parison of three members. Aeschines increases the rhythmic flow of his speech, when the occasion demands, by using a form of parison that consists of three members. This form is usually strengthened by a similarity of sound at the beginning of the members as they open with verbs or participles or infinitives which have similar terminations.

I) For parison in general, see Robertson, pp.16-18; Cope, Introduction, p.315; Volkmann, p.482.

2) See Aristotle's definition in Rhet., I410a24.

3) This is what Demetrius (On Style § 25) calls ἰσόκωλον cf. G.M.A.Grube, A Greek Critic: Demetrius on Style, p.67, note on §25; Robertson, (p.16) and Robinson (p.19) find it as an "unnecessary refinement of terminology."

Connections among the members vary: I.67 καταφρονοῦντας μὲν τῶν θεῶν, ὑπερορῶντας δὲ τοὺς νόμους, ὀλιγώρως δ' ἔχοντας πρὸς ἅπασαν εὐθύνην.

II.9 ἀνηρηκέναι μὲν αἰτιᾶται τὰς ἐν Φωκεῦσι πόλεις, ἀπηλλοτριωκέναι δ' ὑμῶν τὸν ἐπὶ Θράκης τόπον, ἐκβεβληκέναι δὲ τῆς ἀρχῆς Κερσοβλέπτην.

II.86 παρόντων μὲν τῶν συμμάχων, ἐφηφισμένου δὲ τοῦ δήμου, παρακαθημένων δὲ τῶν στρατηγῶν. II.104 πάρεισι μὲν γὰρ Θηβαίων, ἦμουσι δὲ Λακεδαιμονίων πρέσβεις, ἀφίγμεθα δ' ἡμεῖς κτλ. Also II.103; III.56.

The effect is stronger when parison is combined with asyndeton: I.191. ταῦτα παρακελεύεται: σφάττειν τοὺς πολίτας, ὑπηρετεῖν τοῖς τυράννοις, συγκαταλύειν τὸν δῆμον. III.200 κλέπτεις τὴν ἀκρόασιν, βλάπτεις τὴν πόλιν, καταλύεις τὴν δημοκρατίαν.

III. FIGURES OF SOUND EFFECT

I. Paronomasia^I

The most rhetorical forms of paronomasia are treated by Aristotle² as illustrations of those expressions which he calls ἀστεῖα "witticisms". This term in Aristotle denotes a variety of expressions which combine a similarity of form with a dissimilarity of sense.³ So, though paronomasia is classed among the figures of speech, both the sound and the sense, i.e. the phonetic and semantic aspects of language are involved in it as a rhetorical device. Paronomasia, therefore, has twofold significance when used by Aeschines : not only does it satisfy the aesthetic sense of the audience, but it also - by means of the subtle semantic refinement - provides their minds with intellectual satisfaction.⁴

The figure doubtless had an immense effect on an audience which had been trained - as the Ancient Greeks had been - to receive the aesthetic values of language through recitation aloud.⁵ The orator, being a man with interests and experience both in drama⁶ and politics⁷ - two obvious influential recitative forms - was able to exploit all the nuances of paronomasia from the most rhetorical to the essentially formal.

1) For a thorough review of definitions, see Robertson, p.20ff.

2) Rhet., I4I2b.

3) Rhet., I4I2b 2I.

4) Cf. Casanowicz, p.7.

5) On reading aloud in Ancient Greece, see W.B.Stanford, The Sound of Greek, California, 1967, p.Iff.

6) Note his quotations from the poets in I, I28, I29, I44, I48 etc. His confession that he composed erotic poems (I.I36) is also of interest. For Aeschines' career as an actor, see A.P.Dorjahn, "Some Remarks on Aeschines' career as an actor", The Classical Journal, 25 (1929), pp.223-229.

7) Note his service as a clerk of the Ecclesia (Dobson, p.I65) and his ambassadorial mission (II.79).

The following classification^I of the figure distinguishes between its various forms.

a) Paronomasia produced by words from different roots.

The words occur (i) in parallel structure : I.25 ὑπόμνημα καὶ μίμημα I.193 ἀφελών τὰ ὀνόματα, διεξιῶν δὲ τὰ ἐπιτηδεύματα. II.78 οὔτ' εἰδώς οὔτ' ἐπιδών. II.160 with epianaphora ποῖον νόμον λύσας, ἢ ποῖον γενέσθαι κωλύσας. III.78 οὐ γὰρ τὸν τρόπον, ἀλλὰ τὸν τρόπον μετήλλαξεν. III.84 καὶ μέγιστα ἠδίκησθε καὶ μάλιστα ἠγνοήκατε. III.99 ὧν τὰ σώματα οὐχ ἔώρακε, τοῦτων τὰ ὀνόματα λέγει. III.167 ῥήματα ἢ θαύματα; (ii) in close proximity : II.65 συμβουλευεῖν τὸν βουλόμενον. II.75 μιμνήσθαι, μιμεῖσθαι. II.93 τὴν ἐπιβολὴν τῆς βουλῆς.

b) Paronomasia produced by words from the same root.

(i) The same word is used first with its proper sense, then with a transferred sense. III.7 ἀλλ' ὥσπερ ἂν ὑμῶν ἕκαστος αἰσχυνθείη τὴν τάξιν λιπεῖν ἢν ἂν ταχθῆ ἔν τῷ πολέμῳ, οὔτω καὶ νῦν αἰσχυνθήτε ἐκλιπεῖν τὴν τάξιν ἢν τέταχθε ὑπὸ τῶν νόμων φύλακες τῆς δημοκρατίας.² III.158 εἰάν τις αὐτῶν (sc. τῶν πορθμέων) ἄνων ἐν τῷ πόρῳ πλοῖον ἀνατρέφῃ... τὸν δὲ τὴν Ἑλλάδα καὶ τὴν πόλιν ἄρδην ἀνατετροφοῦτα, κτλ. III.160 ὅτι αἵματός ἐστιν ἡ ἀρετὴ ὀνία, αὐτός οὐκ ἔχων αἶμα. A play upon words occurs in the following, where a chiasmic repetition of a pair of words takes place with a contrasted meaning. II.119 τὰς Θήβας Βοιωτίαν... εἶναι καὶ μὴ τὴν Βοιωτίαν Θήβας.³

1) An effort has been made to quote only those instances of paronomasia in which the effect is thought to be designed.

2) Blass (III p. 237) calls it "Demosthenische Paronomasie".

3) Cited by Alex., (III, 37.21) under ἀντιμετάθεσις ἢ σύγκρισις ἢ πλόνῃ.

(ii) A word appears first, in simple form, then compounded with a preposition or other prefix and vice versa. I.II4 καί ὀμόσας μή λαβεῖν δῶρα μηδέ λήψεσθαι, καί ἐπομόσας τούς ὀρκίους. II.49 οἱ μὲν τοῦ βουλευέσθαι, οἱ δὲ τόν τοῦ συμβουλευεῖν. III.38 ἄκυρος ἐν τοῖς κυρίοις. III.62 ἀπελογεῖτο—συναπελογεῖτο. Ibid. οὔτε λαχῶν, οὔτ' ἐπιλαχῶν. III.65 μή ἔσται ἔνορκος, μηδέ μετέσται τῆς συμμαχίας. Also I.I05, I79; II.55, I35; III.45, 83.

(iii) Two compounds from the same stem occur with a strong contrast in meaning. I.9 εἰσιέναι - ἀπιέναι. I.I24 ἐξοικίσηται - εἰσοικίσηται. II.6 καταγνοῦς - ἀπογνοῦς. II.62 ἀποδημούσας - ἐπιδημεῖν. II.66 κατηγόρουν - συνηγόρουν. II.82 ἀπιέναι - ἐξιέναι. II.I43 κατηγοροῦντος - συναγορευόντων. III.8 πάρεισιν - ἄπεισιν. III.60 ἀπογνώτω - καταγνώτω. III.I28 παρόντος - ἀπόντος. Also III.I9, 55, I30.

(iv) Change of case or gender, or of both, of a noun or pronoun. Dissimilarity in meaning diminishes almost to vanishing-point here. I.I0 οὗς τινας - ἅς τινας. I.I8 τοῦ παιδός - τόν παῖδα. I.55 καί τοιαῦτα - καί τοιαύτας. I.64 ὅστις - οὗστινας. II.20 οὐκ ἐμέ - ἀλλά τούς μετ' ἐμοῦ. III.38 νόμος - νόμῳ. III.I76 τό ἱερόν - τά ἱερά. Also I.I46, I67; III.24.

Of a more elaborated form and consequently more effective are the following examples where the repetition of the same word in different cases occurs in immediate succession. I.I4 ἐκεῖνος ἐκεῖνου. I.63 χρόνους ἐκ χρόνων. II.I25 μόνος μόνῳ^I. III.I94 οἱ φίλοι τοῦς φίλους.

I) Such examples abound in Gorgias, see for example: 'Απολογία ὑπέρ Παλαμήδους, *passim*.

(v) Change of voice and mood^I: I.13 τοῦ μισθώσαντος - τοῦ μισθωσαμένου. II.57 ἔπεμφαν - μεταπεμφθέντες. III.99 ἐσόμενα - ἔσται. III.131 κρατῶν - κρατουμένων. III.198 οὔτε αἰτῆσαι - οὔτε αἰτηθέντα.

(vi) A word is followed, at any interval, by another word from the same root: I.8 τοῖς νόμοις ὁ νομοθέτης. I.80.ῆ βουλή - ἐβούλευε. I.10 τοὺς διδασκάλους τὰ διδασκαλεῖα. I.43 πομπή - ἐπόμπευον. I.111 ὁδοί τε τῆν δωρεάν. II.59 τὰ προβουλευματα - ἐκ τοῦ βουλευτηρίου. II.94 τὸν ἀδελφόν - τὸν ἀδελφιδοῦν. II.151 μυρίους - τρισμυρίους. III.17 ὑπεύθυνος - εὐθυνα. III.176 ἀστεφάνωτον - στεφανοῦν. III.208 ἐπίορκος - ὄρκων. Also I.36,123,124,160; II.97; III.6,11,22,44,45,54,146,147,201.

2.Alliteration² Like paronomasia, alliteration is a figure which concerns the repetition of a sound; but, unlike the former figure, alliteration relies for its effect solely upon the repetition of consonants: it does not take into account any of that consideration for the meaning of the repeated sounds which characterises paronomasia.

Alliteration can sometimes occur by accident and sometimes by design,³ but the instances of the figure which have been found in Aeschines' orations can hardly be considered quite unintentional. A certain emphasis appears to be obtained in the following: I.3 ἀλλ' αὐτός οὗτος ἐαυτῷ. I.76 τὸν τὰ τηλικαῦτα ἐπιτάγματα τίσιν ἐπιτάτ-

1) For such examples of paronomasia, see also under Antithesis, section e) sub-section(ii) p.47 above.

2) For the coinage of the term "alliteration" and for a more detailed discussion of the sound patterns, see W.B. Stanford op. cit., Chapter IV, pp. 74-93; and for a bibliography on the subject, see p.95, n.31, of the same work.

3) For a detailed discussion of intended or accidental alliteration, see Denniston, p.126ff; cf. Jean Carrière, Stylistique Grecque, Paris:1967 p.186.

τοντα καί αὐτόν ἀντί τούτων ἡδονάς τινὰς παρασκευάζειν κτλ.; (sixteen τ 's in thirteen words). I.64 ἠπείλησεν ἐπαγγελίαν ἐπαγγελεῖν. I.95 ἐδίδου δ' εἰκότως οὐδεὶς ἔτι οὐδέεν. Ibid. ἕτερον ἐφ' ἑτέρῳ ἐπίταγμα ἐπέταττε. I.193 ἔσται δ' αὐτός ἐαυτῷ ἕκαστος αἴτιος. II.177 πόλεμον ἐν πολέμου πολιτευόμενοι. Combined alliteration of π' s and τ' s I.52 παρ' ἑτέρῳ καί πάλιν παρ' ἄλλῳ καί παρά τούτου ὡς ἕτερον. Rather fortuitous III.145 τηλικαύτην αὐτός ἐαυτῷ δυναστείαν κατεσκεύασεν. III.233 καταλέλυκε τὴν αὐτός αὐτοῦ δυναστείαν. Also I.4. πολιτεῖαι παρά πᾶσιν ἀνθρώποις. I.38 ἀλλὰ πολὺ μᾶλλον. I.93 τὸν αὐτόν τοίνυν τρόπον.

3. Assonance¹ Assonance can be distinguished from alliteration since it is produced through the repetition of a vowel or diphthong sound occurring in noticeably close proximity. Assonance contributes more positively than alliteration to the euphony of Aeschines' speeches, and its different forms can be categorised according to whether it is produced from tense-endings, case-endings, or from diminutive terminations.

a) From tense-endings: I.73 ἀφῶμεν καί μὴ ζητῶμεν. I.80 ἐβοᾶτε καί ἐγελάτε. I.92 συνίσασι καί ἐζητάσασιν. I.145 λούσασθαι... προσενέγκασθαι. II.41 συστήσειν... βοηθήσειν... καταστήσειν. II.43 μὴ παραλιπεῖν, ἀλλ' εἰπεῖν. II.121 ἐπαινέσαι καί καλέσαι. III.77 πενθήσαι... ποιῆσαι. III.209 οὐκ οἰκεῖς, ὡς δοκεῖς, ἀλλ' ἐξορμεῖς. Also III.131, 228, 242.

b) From case-endings: I.55 ὑπὸ δέ τούς αὐτούς χρόνους τούτους. I.72 τοῖς μεγίστοις καί τοῖς ἴσοις ἐπιτιμίαις. I.127 πολλούς καί παντοδαπούς καί οὐδέποτε τούς αὐτούς. I.159 εἰς τούς ἐρωμένους ἢ εἰς τούς πεπορνευμένους. II.122 πάντων μαρτυρούντων καί ἐπαινούντων. III.16 πραγματείας καί ἐπιμελείας. Also I.71, 72, 76, 96, 108, 113, 119; III.78, 81, 100, 131, 225, 251, 253.

1) The term "assonance" here has a narrow sense; for its wider sense, cf. Denniston, pp. 124-129.

c) From diminutive terminations. In the following two examples, assonance is used for the purpose of ridicule: III.82 Δορίσκον καί Ἐργίσκην καί Μυρτίσκην καί Γάνος καί Γανιάδα.¹ I.131 τὰ κομφά ταῦτα χλανίσκια. . . καί τοὺς μαλακοὺς χιτωνίσκους, κτλ.

It is worth mentioning here a species of sound-effect which combines the features of both alliteration and assonance. Two compounds, whose first constituent is the same, and which are closely allied in meaning, produce an overall aesthetically appealing sound-sensation.²

I.95 καί κατεκεκύβευτο καί κατωφοφάγητο. I.96 καί οὐ μόνον κατέφαγεν, ἀλλ' . . . , καί κατέπιεν. II.171 οὐ μισδόδημος ὢν, . . . , ἀλλὰ μισοπόνηρος. III.52 καί συσσιτῶν καί συνθύων καί συσπένδων. III.66 μισαλέξανδρος καί μισοφίλιππος. III.72 προειπὼν μὲν ἅ ἐρήσεται, προδιδάξας δέ ἅ χρή . . . ἀποκρίνασθαι. III.150 ἐνεργολαβεῖν ἠργάσατο καί ἐνεπιορκεῖν. III.192 πάντα παραπηδήσειαν . . . , παραλλάξειαν. Also I.41; III.73, 255.

4 Figura Etymologica³

Under this heading has been included, in the present work, each case where two words from the same stem are related to each other by any syntactical connection. The available definitions⁴ suggest that

1) See Blass III, p.236, n.7; C.Adams. The Speeches of Aeschines, Loeb ed., p.372, n.1; W.H. Simcox, The Orations of Demosthenes and Aeschines on the Crown, Oxford, 1872, p.40, n.2.

2) On this type of assonance, see Denniston, p.129ff.

3) On the use of Figura Etymologica in all orators, see E.R. Schulze, De Figura Etymologica apud oratores Atticos usu, Commentationes Philologicae in honorem Rebeckii, Leipzig, 1888, pp. 163-171.

4) Robinson, p.17; Kingsbury, p.29; Denniston, p.134

figura etymologica, from the point of view of sound, is connected with paronomasia^I; from the point of view of sense, with repetition.

Figura etymologica appears very rarely in early Greek prose. Herodotus uses it fairly frequently; so does Plato, particularly in the laws.² Attic orators, in general, do not use the figure so often: among them, Aeschines³ displays a propensity for it, and also Demosthenes, though to a lesser extent. Isocrates and Lycurgus avoid the use of the figure, while the rest of the orators employ it with moderation.

In Aeschines, figura etymologica occurs as the following statistical table indicates.

Speeches	Examples used also by other orators	Examples used by Aeschines only	Total occurrence	Number of Loeb pages	Proportion of examples per page
I	25	21	46	76	0.60
II	24	6	30	70	0.42
III	31	20	51	102	0.50
Totals	80	47	127	248	0.51

I) Cf. Volkmann, p.479: "Die einfachste Art der Paronomasie, allerdings rein grammatisch, ist das sogenannte σχῆμα ἐτυμολογιῶν".

2) Denniston, p.134.

3) E.R.Schulze, op. cit., p.164.

The numbers in the above table show that Aeschines employs figura etymologica more frequently in his first speech than in the other two. This may be due to the fact that the figure occurs more often where statements and arguments take place than in narrative.¹ In the second and third speeches, the narrative element is more extensive than in the first. The numbers also indicate that 45 instances (out of a total number of 124) occur only in Aeschines out of all the other orators.

An analysis of the examples of the figure in Aeschines shows that 61 of the cases are to be found in the set patterns of language relating to politics;² 18 are technical expressions used in the Athenian courts; and 45 are expressions which have a wider application.

Considering now with what effect figura etymologica appears in Aeschines, it is seen that some of the examples, such as διοικεῖ τὴν ἑαυτοῦ οἰκίαν (I.153); τὴν τῶν τειχοποιῶν ἀρχὴν ἦρχεν (III.27) etc. are such normal expressions that they can hardly be felt as rhetorical devices. Such expressions are mostly those instances of the figure in which the two generic words are connected to each other by a relative pronoun as III.7 τάξις ἣν τέταχθε; III.100 τῶν λόγων ὅς εἴωθε λέγειν. The majority of the instances, however, though superficially elaborated, contribute to the style in various ways. Aeschines uses them consciously as rhetorical devices aiming at emphasis, for example: τὴν αὐτὴν ταύτην ἠπειλήσεν ἐπαγγελίαν ἐπαγγελεῖν (I.64);

1) In 27 (I2-39) paragraphs of the speech On the Embassy, where Aeschines narrates the events of the first embassy to Philip in a straightforward manner, no figura etymologica occurs.

2) The term "politics" covers here everything concerning the state i.e. public assemblies, expeditions, embassies, treaties, public offices, etc.

συμπαράπεμπων μετά τῶν ἡλικιωτῶν καί τῶν Ἀλκιβιάδου ζένων τήν εἰς
ἄλειοῦντα παραπομπήν (II.168)- (notice how the emphasis is reinforced
here by the fact that the words which constitute the figure appear
in lengthened compound form and occupy the key positions at the
beginning and end of the clause); πλείους δέ ἐκκλησίας συγκλήτους
ἠναγιάζεσθε ἐκκλησιάζειν (II.72); διατριβάς διατρίβω^I(I.121).

A comic effect is obtained at the expense of Timarchus in the
following: μετά τό καλόν παγκράτιον, ὅ οὔτος ἐπαγρατίασεν(I.33)

The following is used for the same purpose - this time against
Callias of Chalcis: πλείους τραπόμενος τροπᾶς τοῦ Εὐρίπου²(III.90).

Below the instances of figura etymologica which occur in
Aeschines are classified into: a) those which are found in Aeschines
and in other orators; and b) those which occur only in Aeschines.
Each of these two classes is subdivided into three other classes
according to the meaning each expresses, namely: i) expressions
relating to the courts; ii) expressions relating to politics; and
iii) expressions having a wider application.

a) Examples of figura etymologica which Aeschines uses in common with
other orators.

i) Expressions relating to the courts: I.1 γραφήν γραφάμενος. I.72
τοιαύτην μαρτυρίαν μαρτυρήσαι. I.85 μαρτυρίαν μεμαρτυρηῆσθαι. I.88
ἄμαρτημα ἠμαρτηκότες. I.98 μαρτυροῦντας... τοὺς μάρτυρας. II.93 τῆ

1) Cf. I.41 : τὰς διατριβάς ἐποιεῖτο. Also II.38, 101.

2) See Scholiast, p.88 §90 : ἔστι δέ τό κῶλον χαριεντισμός. ἐπαινοῦσι
δέ τοῦτο τό κῶλον οἱ κριτικοί, λέγοντες σωφρόνως αὐτό πεφράσθαι καί
οὐ κούφως.

τοῦ τραύματος γραφή, ἢν ἐγράψω. III.12 τό ἕσον ἀδίκημα ἀδικεῖται. Also I.185; II.64,135,156; III.4,145,212,216. Cf. III.110 ὄρκον ὀμόσαι.

ii) Expressions relating to politics : I.23 τὰς πατρίους εὐχὰς εὔξεται. I.64 τὴν καλὴν ταύτην νίκην νενικηκώς. I.81 ὁ τὸν λόγον λέγων. I.86 τοιοῦτον πολίτευμα ἐπολιτεύσατο. I.115 τὸν ὄρκον ἐπιώρησε. II.82 τὴν προτέραν ἐπρεσβεύομεν πρεσβείαν. II.90 ἐπιστολῆς, ἢν ἐπέστειλε. II.164 ταύτην, ..., τὴν κατηγορίαν... κατηγορήσεις. II.169 τὴν ἐν Μαντινείᾳ μάχην ἐμαχησάμην. III.7 τὴν τάξιν... ἢν ἄν ταχθῆ. III.21 ἀνάθημα ἀναθῆναι. III.27 ἐπιβολὰς ἐπέβαλλον. III.50 ψευδῆ γράμματα ἐγγράφειν. III.148 ἀειμνηστον παιδείαν αὐτοῦς ἐπαίδευσε. III.243 τὰς δωρεὰς ἔδωσαν. Also I.19, 30, 80, 106, 120. II.67, 84 (two examples) 94 (two examples) 139, 142, 169, 170, 174. III.9, 17, 18, 24, 25, 26, 84, 97, 138.

iii) Expressions having a wider application : I.74 τὴν πρᾶξιν πράττοντας. I.189 ἔχει τινὰ ἔξιν. II.8 λοιδορίας ψευδεῖς... λοιδορούμενος. II.43 δέησιν ἰσχυράν ἐδεήθη. III.24 προφάσεις ἄς... προφασιοῦνται. III.100 τοῦ βίου ὅν βεβίωκε! III.167 πρᾶξιν... ἀνδρός οὐ πράξεις. Also I.2, 41, 75, 93, 120, 127; II.57, 66, 112; III.13, 61, 96, 132, 213, 228.

b) Examples of *figura etymologica* found only in Aeschines.

i) Expressions relating to the courts : I.81 τὴν ἐπαγγελίαν ταύτην ... ἐπήγγειλα. I.179 ἀντικατηγορεῖν τῶν κατηγορούντων.

ii) Expressions relating to politics : I.5 τοῖς τὴν ἄνισον πολιτεῖαν πολιτευομένοις. I.97 ἀποφορὰν ἔφερε. III.52 καταχειροτονίαν, ἢν... κατεχειροτόνησε. III.58 τὰς τούτων δωροδοκίας, ἄς ἐδωροδόκησαν. III.72 ἐρώτημά τι ἠρώτα. III.95 σύνταγμα συντάξας. III.107 μαντεῖαν ἐμαντεύσατο.

I) Cf. I.153 τὸν καθ' ἡμέραν βίον ζῆ.

III.154 ἐκήρυττε τό κάλλιστον κήρυγμα. III.236 τάς τάφρους τάς περί τά τείχη ἐτάφρευσε. **Also** I.19,III,154; III.7,23,43,80,II6,149,190. In the same category must also be quoted the example in II.87, which constitutes a formula used in sacrifices.^I τέμνοντα τά τόμια.

iii) Expressions having a wider application: I.70 ὑπερήφανα ἐπιτάγματα ἐπιτάττειν. I.75 πολυτελή δεῖπνα δειπνῆ. I.149 τῶν διατριβῶν, ἅς διέτριβον. II.38 τοῦνομα ὠνόμαζε.² II.133 τά τῆς Σπάρτης δεινά δεδιέναι. II.180 τήν τῆς σωφροσύνης παρακλήσιν... παρακέκλημα. III.111 τέκνα τίκτειν. III.223 τοῦ τά ἀγοράσματα... ἀγοράζοντος. **Also** I.3,70,76,95,130,135,136,147; II.22.

1) Cf. E.K. Schulze, *op. cit.*, p.163

2) Cf. I.74 ἄν εἴποιτε τοῦ ἔργου τοῦνομα. I.155 ἀνδρῶν ἐρῶ...ὀνόματα.

IV. FIGURES OF AMPLIFICATION

I. Σχῆμα κατ'ἄρσιν καὶ θέσιν¹

The figure is a type of antithesis in which two usually contrasting members complete or strengthen each other's meaning. It occurs in the form of a negative member (ἄρσις) and a positive member (θέσις) connected to each other by the particles οὐ(κ), μὴ...ἀλλά. The figure appears also with its members in the reverse order,² namely: positive preceding negative. This latter form, occurring less frequently, is at times more rhetorical. The following table indicates the proportion of the two main types of the figure and their subsidiary forms in Aeschines' speeches.

Speeches	Negative-Positive				Pos.-Neg.	Totals	Loeb Pages	Proportion of egs. per page
	Neg. Pos.	2Neg. 1Pos.	3Neg. 1Pos.	More than one pair				
I	56	12	4	3	II	86	76	I·14
II	56	2		1	II	70	70	I·00
III	88	11	4	3	I5	121	102	I·18
Totals	200	25	8	7	37	277	248	I·13

1) Cf. Anon., III, 129. II : ὅπερ (sc. σχῆμα κατ'ἄρσιν καὶ θέσιν) συνίσταται ἐκ τῆς οὐ καὶ τῆς ἐναντίας αὐτῆ, καὶ μάλιστα τοῦ ἀλλὰ συνδέσμου, εἰ καὶ πλεῖστοι ἕτεροι εὐρίσκονται.

2) The Greek rhetoricians do not mention this form.

The figures in the above table show that a) Σχήμα κατ'ἄρσιν καί θέσιν is one of the most frequently appearing figures in Aeschines' speeches: b) the figure occurs mainly in the form, negative-positive (88% of all the examples); c) 87% of the instances consist of two members (negative positive, the usual form), of the remainder, which are more rhetorical, 8% consist of three members (two negative-one positive), 2% have four members (three negative-one positive), and 3% have two or three pairs of negative-positive members or vice versa.

After having analysed the statistical data of Σχήμα κατ'ἄρσιν καί θέσιν it remains now to attempt to find the reasons for which Aeschines uses it so frequently.

The figure has a logical function in Greek. It serves the purpose of making clear and emphasising those points of the speech which are considered by a writer to be of great importance. The orator, by using the figure, can clearly define the two opposing views of a thing or an action, and thus restrict and clarify the notions he wishes to communicate.^I On the other hand, Aeschines, when convincing his audience, does not rely so much on a close syllogistic procedure as on statements, clear narrations and vivid descriptions of the facts concerning the case. But there are many points of great importance which must be expressed with particular lucidity and emphasis, and it is in such cases that Aeschines employs this figure. In the speech Against Timarchus, for example, in § 40 Aeschines accuses Timarchus of having lived in various houses with the purpose of illegally hiring out his body for the pleasure of other men, thus forfeiting his right to speak

I) Cf. 'Ι.Θ.Κακριδής, 'Ερμηνευτικά Σχόλια στον 'Επιτάφιο του Θουκυδίδη, 'Αθήνα, 1962, pp.28-9.

in public. In §§41-42 Aeschines narrates how and why Misgolas - a rich Athenian of the deme of Collytus - got Timarchus into his own home. The orator uses the figure four times to express with lucidity and emphasis four important points: a) he refers to Misgolas' private life in order to help the audience realise what sort of man Misgolas is: "ταυτί δέ λέγω οὐ τοῦ φορτικοῦ ἕνεκα, ἀλλ' ἵνα γνωρίσητε αὐτόν ὅστις ἐστίν"^I; b) Timarchus agreed to serve Misgolas' wishes without hesitation: "καί ταῦτα οὐκ ὤκνησεν, ἀλλ' ὑπέστη Τιμαρχος οὕτως;" c) Timarchus agreed to satisfy Misgolas' wishes not because he was without the means of satisfying all reasonable desires, but because he was a slave to the most shameful lusts: "οὐδενός ὢν τῶν μετρίων ἐνδεής ... ἀλλ' ἔπραξε ταῦτα δουλεύων ταῖς ἀσχίσταις ἡδοναῖς... "; d) Timarchus abandoned his father's house and lived with Misgolas, a man who was not a friend of his father, nor a person of his own age : "οὔτε πατρικῷ ὄντι φίλῳ οὔθ' ἡλικιώτῃ, ἀλλά παρ' ἄλλοτρίῳ καί πρεσβυτέρῳ ἑαυτοῦ.

Another reason for which Aeschines uses the figure excessively is concerned with his desire to elevate his style by means which do not sound unfamiliar to his audience. Σχήμα κατ' ἄρσιν καί θέσιν is considered as a factor of grand style. Hermogenes² includes it among those figures which he calls "σχήματα περιβλητικά". The adjective is derived from the noun περιβολή a term equivalent to "expansion" both in sense and form. Περιβολή again as a quality of style is included by Hermogenes among those qualities which constitute grand style.³

1) Notice the peronomasia of ὅστις ἐστίν.

2) II, 322-330.

3) II, 315.17 : τοῦτο (sc. μέγεθος καί ὄγκον καί ἀξίωμα) ποιεῖν σεμνότητά τε καί τραχύτητα ... καί τελευταῖον ἐπί πᾶσι περιβολήν.

So, by employing the figure, Aeschines achieves - besides lucidity and emphasis - some degree of dignity in his style. See, for example, how the figure elevates the style in conjunction with other figures, in III.137, a passage mentioned elsewhere^I and III.255.

Finally, we must notice that on every occasion when this figure occurs, since it consists of two parallel members, it has the effect of giving balance to the sentences in which it is found.

The examples of the figure have been grouped under the following headings:

a) Negative-positive form.

i) One positive member follows one negative: I.75 μή σκοπεῖν εἴ τις εἶδεν, ἀλλ'εἰ πέπρακται. I.119 οὐκ αἰτίαν κατηγοροῦ, ἀλλά μαρτυρίαν τελώνου. I.153 οὐκ ἐκ τῶν μαρτυριῶν, ἀλλ'ἐκ τῶν ἐπιτηδευμάτων. I.192 οὐχ ὁ λόγος, ἀλλ'ὁ καιρός. II.10 οὐ τοῖς ἐμοῖς λόγοις, ἀλλά τοῖς ὅπλοις τοῖς Φιλίππου. II.114 μή μεθ'ὄπλων, ἀλλά μετὰ φήφου. II.177 οὐ τοῖς ἥθεσι, ἀλλά τῇ κολακείᾳ. III.24 οὐχ ἡ κατηγορία ἡ ἐμῆ, ἀλλά τὰ δημόσια γράμματα. III.153 μή ἐν τῷ δικαστηρίῳ, ἀλλ'ἐν τῷ θεάτρῳ. III.176 μή τόν λόγον, ἀλλά τόν βίον. III.220 οὐχ ὁ βουλόμενος, ἀλλ'ὁ δυναστεύων. Also I.17,18 (two examples) 34,38,41,42,48,51,54,75,90,99,103,111,113,118,120,123,124,125,126,132,133,157,159,160,165,168,169,174,175,193,194,195; II.7,16,20, (two examples) 21,24,27,30,31,33,37,55,56,58,67,71,72,80,87,89,95,108,110,113,118,119,120,122,130,133,134 (two examples) 141,142,149,152,158,161,167,176,178,181; III.3,11,13,15,23,33,42,44,46,47,55,56,64,68,69,75,76,78 (two examples) 86,88,92,94,95,98,100,101,111,122,132,134,141,142,144,150,157. (two examples) 173,176,182 (two examples) 183,189,192,193,194,205,206,209,213,214,218,219,220,223,224,227 (two examples) 228,229,234,247,250,255,259.

I) See page 131 below.

In the following, the members contain two contrasted notions. Such a combination of negative and positive expressions of two contrasted notions being essentially a double expression of the same idea is common in Greek. As a syllogistic formula it is known as "the contradictory expression of the contrary".^I

I.26 οὐ πάλαι, ἀλλὰ πρόην. I.93 μὴ ἐκ τοῦ παρόντος, ἀλλ' ἐκ τοῦ παρεληλυθότος χρόνου. I.99 οὐδένα κατέλιπεν, ἀλλ' ἅπαντας πέπρακε. I.145 μὴ μετελθών..., ἀλλ' ἑάσας. I.165 οὐ ὦν δ' ἰδιώτης, ἀλλὰ πρὸς τὰ κοινὰ προσιών. II.64 οὐχ ὑπεναντία, ἀλλὰ ταῦτά. II.98 οὐδέν ἀληθές εἶπεν, ἀλλὰ ψεύδεται. II.III οὐ καταδύς εἰς τὸ σκότος, ..., ἀλλὰ φανερώς ἐπιδεικνύμενος. II.I62 οὐχ ὑποσιγῶν, ἀλλὰ συνᾶδων. III.3 οὐκ ἐτι κοινήν, ἀλλ' ἰδίαν. III.6 μηδεῖς... τοῦτ' ἀγνοεῖτω, ἀλλὰ σαφῶς ἕκαστος ἐπιστάσθω. III.I33 οὐκ ἀνθρωπίνως, ἀλλὰ δαιμονίως. III.I60 οὐκ εἰκάζων, ἀλλ' ἀκριβῶς εἰδῶς. III.250 οὐκ ἐξαρνοῦνται..., ἀλλ' ὁμολογοῦσιν. Also I.3, 42, 57, 61, 69, 104, 119, 121, 139, 161, 193, 195; II.26, 43, 77, 94, 101, 127, 161. III.6, 15, 53, 64, 67, 121, 132, 155, 168, 179, 187, 192, 199, 255.

(ii) One positive member follows the two preceding negatives :

I.53 οὐκ ἐνουθέτησεν ἑαυτόν, οὐδέ βελτιῶνων διατριβῶν ἤψατο, ἀλλὰ διημέρευεν ἐν τῷ κυβείῳ. I.106 οὐδεμίαν λαχὼν οὐδέ χειροτονηθεῖς, ἀλλὰ πάσας παρά τοὺς νόμους πριάμενος. I.152 μὴ ἐξ ὑποφίας μηδ' ἐκ διαβολῆς, ἀλλ' ἐκ τοῦ βίου. II.I22 οὐχ ὥσπερ νῦν συντέμνοντος οὐδ' ἐπειγομένου, ἀλλ' ὡς ἐδυνάμην κατὰ ῥῆμα ἀκριβέστατα. III.23 μὴ ἄρπαζε τὴν φιλοτιμίαν, μηδέ ἐξαιροῦ τῶν δικαστῶν τὰς ψήφους..., ἀλλ' ὕστερος πολιτεύου. Also I.1, 27, 42, 44, 74, 92, 123, 176, 191; II.3; III.26, 53, 62, 72, 128, 203 (two examples), 217, 232, 236.

I) See Arist., Top., I04aI3 "τᾶναντία κατ' ἀντίφασιν".

iii) One positive member follows three or more negative members: I.3
... φανήσεται οὐθ' ἢ πόλις αἰτία οὔσα Τιμάρχῳ οὐθ' οἱ νόμοι οὐθ' ὑμεῖς
οὔτ' ἐγώ, ἀλλ' αὐτός οὔτος ἑαυτῷ. I.47 οὔτε γάρ με δεῖ τούς ἑμαυτοῦ
φίλους μάρτυρας παρασχέσθαι, οὔτε τούς τούτων ἐχθρούς, οὔτε τούς μηδε-
τέρους ἡμῶν γιγνώσκοντας, ἀλλά τούς τούτων φίλους. III.38 ἀλλ' οὐκ ἔχει
τοῦθ' οὔτως· μήθ' ἠμεῖς ποτε εἰς τσαύτην ἀταξίαν τῶν νόμων προβαίητε,
οὔτε ἡμέληται περί τῶν τοιούτων τῷ νομοθέτῃ ..., ἀλλά διαρρήδην προσ-
τέτανται κτλ. Also I.96, I78; III.19, I37, 246.

iv) Two or more pairs of negative-positive members: I.62 ἄνθρωπον οὐ-
δέν αὐτόν ἡδικηκότα, ἀλλά ... ἡδικημένον, οὐδέ προσήκοντα, ἀλλά δημό-
σιον οἰκίτην τῆς πόλεως. I.186 οὔτε γάρ ὁ κρινόμενος ἀφανής, ἀλλά γνώ-
ριμος, οὐθ' ὁ νόμος ... φαῦλος, ἀλλά κάλλιστος. III.34 οὐ τούς νόμους
μόνον ὑπερβάς, ἀλλά καί τόν τόπον μετενεγῶν, οὐδέ ἐκκλησιαζόντων Ἀθη-
ναίων, ἀλλά τραγῶδων γιγνομένων, οὐδ' ἐναντίον τοῦ δήμου, ἀλλ' ἐναντίον
τῶν Ἑλλήνων (notice the parison which reinforces the figure). III.204
οὐκ ἐν τῇ ἐκκλησίᾳ, ἀλλ' ἐν τῷ θεάτρῳ ..., οὐδ' ἐκκλησιαζόντων Ἀθηναί-
ων, ἀλλά μελλόντων τραγῶδων εἰσιέναι. Also I.122; II.171; III.147.

It now becomes apparent from the examples quoted hitherto that as
the number of the members is increased the figure becomes more effective.
The balance within the sentence in which it occurs is increased and the
tone becomes more elevated since it assumes the form of epanaphora.

b) Positive-negative form. This form occurs less frequently than the
reverse. I.5 ὅταν εὐνομησθε καί μή καταλύσθε. I.99 ἐᾶσαι καί μή ἀπο-
δόσθαι. II.7 ἐάν τι παραλείπω καί μή μνησθῶ. II.59 κἄν παρεῖναι καί
μή ἀποδημεῖν. II.117 χρήσῃ δ' ἐχθροῖς ..., ἀλλ' οὐ φίλοις. II.163
εὐσέβουν, ἀλλ' οὐκ ἡδίκουν. III.98 ἴδιον καί οὐ κοινόν. III.201 ἐνδία-

I) On the poetical construction of connecting two different negatives,
see G.A. Simcox and W.H. Simcox, *op. cit.*, p.18, n.9.

τρέβει καί μή ἀπολογεῖται. Also I.30,51,73,126,128,131,174,182,190;
II.14,15,35,43,51,74,88,180; III.16,39,75,82,104,106,119,141,155,178,
187,256.

c) At times the figure takes the form of comparison. In such cases the members are connected to each other by the comparative adverbs μάλλον, πλέον combined with ἢ in the form: μάλλον ἢ, ἢ μάλλον ... ἢ, or πλέον...ἢ.

This form occurs often in Thucydides and is used to express the contrast between the two members more moderately.^I In Aeschines, examples of such usage occur as follows: I.145 εἴλετο τήν τοῦ τεθνεῶτος πίστιν μάλλον ἢ τήν σωτηρίαν. II.5 ὅτι τῷ βίῳ μάλλον τῷ τῶν κρινομένων πιστεύετε, ἢ ταῖς παρά τῶν ἐχθρῶν αἰτίαις. II.28 ἐπί κατασκοπῇ μάλλον τῶν πραγμάτων ἢ πολιορκίᾳ τῆς πόλεως. III.175 τάς ἐκ τῶν νόμων ζημίας φοβούμενος μάλλον ἢ τοὺς πολεμίους. III.208 μάλλον σοι μέλει τῶν αὐθημερόν λόγων, ἢ τῆς σωτηρίας τῆς πόλεως. III.222 πλέον τῆς πόλεως ἀφανίζων ναυτικόν ἢ ὅποτε Ἀθηναῖοι τήν ἐν Νάξῳ ναυμαχίαν Λακεδαιμονίους καί Πόλλιν ἐνίκησαν. Also II.4,49,150; III.114. Cf. III.69.

I) See Ἰ.Θ.Κακριδῆς, op. cit., p.29.

2. "τὸ ἐξ ἀναιρέσεως συμπλεκτικόν"

Of similar structure and stylistic importance to the figure "κατ' ἄρσιν καὶ θέσιν" is the frequently occurring pattern in Greek: "οὐ (μὴ) μόνον ... ἀλλὰ καί!" which is called by Hermogenes:¹ "τὸ ἐξ ἀναιρέσεως συμπλεκτικόν!" The figure expresses thoughts which the same rhetorician calls "περιουσιαστικά"² viz. "ideas fully-treated". It consists of two members of which the second is used to express a new aspect of the sense expressed by the first member, thus completing or strengthening it. It is an element of balance in periodic style - as is the previous figure "κατ' ἄρσιν καὶ θέσιν".

In Aeschines, the figure occurs with this frequency: in Against Timarchus, 13 examples; in On the Embassy, 11; and in Against Ctesiphon, 14. The following examples quote a selection of these occurrences in detail: I.7 οὐ μόνον περί τῶν ἰδιωτῶν, ἀλλὰ καὶ περί τῶν ρητόρων. I.32 μὴ μόνον λέγει, ἀλλὰ καὶ συκοφαντῆ καὶ ἀσελαίνῃ; I.52 μὴ μόνον παρὰ τῷ Ηισγόλῳ ... ἀλλὰ καὶ παρ' ἑτέρῳ. I.89 οὐχ ὑπὲρ αὐτοῦ μόνον ... ἀλλὰ καὶ περί τῶν ἄλλων. I.96 οὐ μόνον κατέφαγεν, ἀλλ' ... καὶ κατέπιεν. I.108 οὐκ εἰς τοὺς ἄλλους μόνον, ἀλλὰ καὶ εἰς τὸ σῶμα τὸ ἑαυτοῦ. I.128 οὐ μόνον τοὺς ζῶντας ..., ἀλλὰ καὶ τοὺς τετελευτηκότας, II.5 μὴ μόνον εἰς ἐλεύθερον σῶμα, ἀλλὰ καὶ εἰς τὸ τυχόν. II.8 οὐκ ἐμοί μόνον, ἀλλὰ καὶ τοῖς ἄλλοις. II.17 οὐκ ἐν τῇ βουλῇ μόνον εἶπεν, ἀλλὰ καὶ ἐν τῷ δήμῳ. II.33 οὐ μόνον λόγοις, ἀλλὰ καὶ φήμῳ. II.53 μὴ μόνον ὑπὲρ εἰρήνης, ἀλλὰ καὶ περί συμμαχίας. III.18 καὶ οὐ μόνον ἰδίᾳ, ἀλλὰ καὶ κοινῇ.

1) II.328.17.

2) Hermogenes. loc. cit.

III.47 μή μόνον αὐτός, ἀλλά καί οἱ ἐξ ἐκείνου. III.65 μή μόνον εἰρήνην, ἀλλά καί συμμαχίαν. III.194 οὐ μόνον οἱ διαπολιτευόμενοι, ἀλλά καί οἱ φίλοι τοὺς φίλους. Also I.8,52,106,118,156,164. II.17,36,55,62,64,153. III.19,40,46,65,68,80,124,159,204,247.

3. Synonyms

Words are synonyms when they are identical in meaning.¹ The usefulness of such words lies in the fact that they help a writer to avoid the excessive repetition of the same word. Aeschines often uses synonyms in this literal sense in order to give variety to his diction.²

In this section of the present work, however, the term "synonyms" has a special application: it means the linking together of words which have identical, or almost identical, meaning - a usage which Aeschines exploits frequently. In the instances quoted below, the second word or phrase in the linked synonymshas a slightly different meaning from the first, for real synonyms are very rare,³ but it is used not so much to complete the thought as to emphasise it by expressing it a second time in a slightly varied form,⁴ or to keep the balance⁵ within the sentence as in I.139 φρουράν καί φυλακήν, to balance

1) Cf. Alex., III,30.14: Συνωνυμία δέ ἐστι, ὅταν τῷ χαρακτῆρι διαφόροις ὀνόμασι, τῇ δυνάμει δέ τό αὐτό δηλοῦσι χρώμεθα πλείοσιν, ἓν μὲν καί τό αὐτό βουλόμενοι δηλοῦν.

2) Cf. I.55-56 (καταπλεῖ - ἀφικνεῖται - ἦκε), I.27 (δημηγορεῖν - λέγειν ἐν τῷ δήμῳ), I.145 (ἀποθανεῖται - τὸν βίον τελευτᾶν), III.130 (προὔλεγον - προεσήμαινον)

3) As in III.155 τί ποτ' ἀνερεῖ, ἢ τί φθέγγεται; III.156 ἀνιάτων καί ἀνηκέστων. I.146 ἐτράφησαν καί ἐβίωσαν.

4) See III.170 τά δεινά καί τοὺς κινδύνους

5) See Dionys., Hall., Περὶ Συνθέσεως Ὀνομάτων, 9

the preceding pair *ἐπακολουθεῖν καί ἐφορᾶν*; III.231 *ταπεινά καί καταδεέστερα*, to balance the preceding member of antithesis *ἔνδοξα καί λαμπρά*; III.246 *ἀσχημονῶν τῷ βίῳ καί βδελυρῶς*, to balance the previous *ἀρετῆς ἔνεκα καί ἀνδραγαθείας καί εὐνοίας*. For both reasons, a form of amplification is created which explains why linked synonyms are included here. The numbers beside the speeches below indicate the occurrence of such linked synonyms in each speech, though this enumeration has only a relative value since there is no standard criterion to distinguish instances in which linked synonyms are used from those in which the second word introduces a new idea of importance:

I. Against Timarchus	36
II. On the Embassy	33
III. Against Ctesiphon ^I	60

Most of the examples of linked synonyms in Aeschines are connected in pairs by the particle *καί*² and very few by the particles *ἢ* and *οὐ ...οὐδέ*. These examples have been grouped under the following headings.

a) Linking of verbs,³ participles and adverbs by conjunctions

i) Of verbs: I.67 *ἀπομεῖται καί ἐπιორήσει*. I.80 *πεπαρησίασθέ*

1) Our numbers disagree with Blass' observation (III² p.231) that "Synonyma von ihm (sc. Aeschines) nur in der ersten Rede etwas öfter verbunden". It occurs equally in the first and second speech, and more frequently in the third.

2) Cases of a positive and negative expression of the same notion: such as *ἀφῶμεν καί μή ζητῶμεν* have been quoted under the figure *ἄριστος καί θεός*.

3) Including infinitives.

μοι καί διείλεχθε. I.137 διέστηκε καί ... διαφέρει. I.141 ήκούσαμεν καί έμάθομεν. I.146 έτράφησαν καί έβίωσαν. I.165 ΐσχυκε καί σύνηθεσ γεγένηται. II.98 φεύδεται ... καί τερατεύεται. II.179 δέομαι καί ίνετεύω. II.180 παρακαλώ δέ καί ίνετεύω. III.22 υποβάλλει καί διδάσκει. III.35 δηλώσω καί προερῶ. III.162 υποτρέχει καί πλησιάζει. Also I.38, 80, 139; II.4,7; III.155,163.

ii) Of participles: I.99 ίνετευούσης καί άντιβολούσης. III.48 φοβουμένη ... καί διηπορημένη. III.26 ού κατηγορών... ούδ' έπιτιμών. III.38 έξετάσαντας καί σκεφάμενους. III.164 έμπεπληγμένου καί άθυμοῦντος. Cf. I.132; II.43,49,177; III.66,103,116.

iii) Of adverbs: I.26 κανῶς καί αίσχρῶς. I.111 είδότης καί σαφῶς. II.169 ούκ αίσχρῶς ούδ' άναξίως. III.85 όρθῶς καί δικαίως. III.260 κανῶς καί άξίως. Cf. I.81,110,156,183; II.149.

b) Linking of phrases.

II.4 έξέστην έμαυτοῦ καί... βαρέως ήνεγκα. II.42 υπερβολήν: παλαιότητα καί πλήθους έτών. II.79 άνδραποδώδης καί μόνον ούκ έστιγμένος αύτόμολος. III.152 δραπέταις ποσί καί λελοιπόσι τήν τάξιν. III.249 βίον άξιόχρεων καί τρόπον σῶφρονα. Cf. III.3,172,246,255.

c) Linking of nouns and adjectives.

i) Of nouns I.139 φρουράν καί φυλακήν. II.1 τέχνας καί κατασκευάς. II.23 διατριβαί καί συνήθειαι. II.86 βοής καί κραυγής. III.2 θορύβου καί ταραχής. III.110 προστροπήν καί άράν. III.170 τά δεινά καί τούς κινδύνους. Cf. I.62,95,147; II.11,38,39,146,153. III.42,76,94,115,122,237.

ii) Of adjectives : I.49 προφερεΐς καί πρεσβύτεροι. I.95 βδελυρά ... καί άνδσιος. I.122 άγαθοῦ καί σῶφρονος. I.166 άμουσος καί άπαίδευτος. II.21 άφόρητον καί βαρύν. II.42 ήδύν ούδ' έπαφρόδιτον. II.51 πονηρός καί φθονερός. II.73 σφαλερά καί επικίνδυνα. II.78 οϊκειά καί συνήθη.

II.157 εὐγενής καί μεγαλόφυχος. II.179 ἀνάνορφ καί γυναικείφ τήν ὀργήν¹.
III.78 φίλτατα καί οἰκειότατα. III.99 ἀδριστα καί ἀσαφῆ. III.101 μι-
ρός καί ἀνδσιος. III.132 ἀνελπίστων καί ἀπροσδοκῆτων. III. 137 μάγος
καί γόης. III.152 μεγάλα καί σπουδαῖα. III.156 ἀνιάτων καί ἀνηκέστων.
III.169 σῶφρονα καί μέτριον. III.231 ἔνδοξα καί λαμπρά. *Ibid.* ταπεινά
καί καταδεέστερα. Cf. I.20,105,119,137,162,192; II.54,73,163; III.4,53,
78,82,83,107,113,114,119,131,137,141,152,153,172,203,225,238.

In the following, three synonyms are linked by the copulative καί
Such an accumulation of synonyms increases the emphasis. I.81 καλῶς καί
σεμνῶς καί ἀξίως. I.90 λάθρα καί ἐν ἔρημίαις καί ἐν ἰδίαις οἰκίαις.
I.116 ἀκοῦσαι ... καί προσέχειν καί παρακολουθεῖν. III.22 ἀνεύθυνον
καί ἀζήτητον καί ἀνεξέταστον. Cf. I.127; II.146. Even more effective
is the following example where three synonyms occur in asyndeton III.94
ζώντων φρονούντων βλεπόντων.

1) On "τήν ὀργήν" as being spurious, see E.D.Goldschmidt, Studia Aeschinea,
Diss., Berlin, 1925, p.81.

V. FIGURES OF ENLIVENMENT

I. Asyndeton¹

Asyndeton and polysyndeton are two forms of construction which amass words, phrases, clauses and sentences by two opposite methods: in the former, connective particles are omitted between the co-ordinated terms;² in the latter, they are inserted.

Asyndeton is included by Demetrius³ among those figures which elevate the style. As a rhetorical device it gives to the speech a variety of effects of which the most prominent are those of amplification,⁴ emphasis, rapidity,⁵ and balance.⁶

Aeschines employs asyndeton 19 times in the speech Against Timarchus, 8 times in the speech On the Embassy, and 32 times in the speech Against Ctesiphon. It is worth noting how disproportionately asyndeton occurs in the first and second speeches on the one hand, and in the third speech on the other. This disproportion in occurrences results from the fact that asyndeton is mainly a dramatic device⁷ which Aeschines employs skilfully⁸ in those passages in his speeches in which he achieves a more emotional tone, and such passages are more frequent in the third speech than in the other two.

1) Cf. Arist., Rhet., I4I3b29; Hermog., II,435.25; Volk., 473.

2) The word "terms" here is used to denote the words, phrases, clauses and sentences which are connected together by the repetition of the same particle.

3) On Style §§59-64.

4) Cf. Tib., III,77.30.

5) Cf. Cope, Commentary, III,p.150.

6) See p. 132

7) On asyndeton as a dramatic device, see Arist., Rhet., I4I3b3-I4I4aI7, and Demetrius op. cit. § I94.

8) On how the orators and other Greek prose writers use asyndeton, see Denniston, p.99.

An attempt has been made to group below the examples of asyndeton in Aeschines' speeches under five headings.

a) Examples giving the effect of rapidity.

i) Of words and phrases: I.18 τοῖς περί τόν παῖδα, πατρί, ἀδελφῶ, ἐπιτρόπῳ, διδασκάλοις, καί ὅλως τοῖς κυρίοις. II.116 κατηριθμησάμην ἔθνη δώδεκα τά μετέχοντα τοῦ ἱεροῦ, Θετταλούς, Βοιωτούς, ..., Δωριέας, Ἴωνας, περραιβούς, Μάγνητας, Δόλοπας, Λοκρούς, Οἰταίους, Φθιώτας, Μαλιέας, Φωκίας^I. III.94 ζώντων φρονούντων βλεπόντων. Also in: I.101; III.139.

ii) Of clauses: I.108 participial νόμων ὄντων, ὑμῶν ὀρώντων, ἐχθρῶν ἐφεστηκότων. III.8 λύετε, ..., τάς παρανόμους γνώμας, βεβαιούτε τῇ πόλει τήν δημοκρατίαν, κολάζετε τοὺς ὑπεναντίως τοῖς νόμοις καί τῷ συμφέροντι τῷ ὑμετέρῳ πολιτενομένους. III.200 κλέπτεις τήν ἀκρόασιν, βλάπτεις τήν πόλιν, καταλύεις τήν δημοκρατίαν (with climax). Also III.209, 219.

Four examples of asyndeton consisting of two members give a certain rapidity to the sentences in which they occur. III;112 ἀκούσατε τῆς ἀρχῆς. ἀναμνήσθητε τῶν ὄρκων. III.237 ἄφαι τῶν λόγων, ἐπίδειξον ἡμῖν ὅ,τι λέγεις. Also III.48, 174.

b) Examples giving the effect of dramatic tone.

Nearly half² of the examples of asyndeton in Aeschines' speeches coexist with various forms of repetition.³ This usage of asyndeton - together with repetition - is more rhetorical, and thus produces a forceful effect. I.105 ἀλλ' οὐκ ἔστι τούτῳ λοιπόν οὐδέν, οὐκ οἰκία, οὐ συνοικία, οὐ χωρίον, οὐκ οἰκείται, οὐ δάνεισμα, οὐκ ἄλλο οὐδέν ἀφ'

1) Examples of asyndeton like this, which consist of a series of names, cities or persons, are more formal than stylistic. Cf. Denniston, p.100.

2) Twenty two out of forty nine.

3) On the effect of asyndeton combined with repetition see Demetrius, op. cit., § 61; Denniston, p.115.

ἄνθρωποι μὴ κακοῦργοι ζῶσι. ἀλλὰ τούτῳ ἀντί τῶν πατρῶων περίεστι βδελυρία, συκοφαντία, θράσος, τρυφή, δειλία, ἀναίδεια, τό μὴ ἐπίστασθαι ἐρυθριᾶν ἐπὶ τοῖς αἰσχροῖς. This variation prevents monotony

both here and in I.191 ταῦτα πληροῖ τὰ ληστήρια, ταῦτ'εἰς τὸν ἐπακτροκέλητα ἐμβιβάζει, ταῦτά ἐστὶν ἐκάστῳ Ποινῇ, ταῦτά παρακελεύεται σφάττειν τοὺς πολίτας, ὑπηρετεῖν τοῖς τυράννοις, συγκαταλύειν τὸν δῆμον.¹

Also²: I.9.32. II.III,157. III.12,119 (two examples). I21. I30,137,162, 198,202.

More forceful still are cases in which asyndeton and repetition occur in a string of rhetorical questions as in: III.210 after a vivid presentation ὄλωσ δέ τί τὰ δάκρυα; τίς ἢ κραυγή; τίς ὁ τόνος τῆς φωνῆς; III.235 οὐχ ὑφ' ὑμῖν αὐτοῖς ἔξετε τοὺς πολιτευομένους; οὐ ταπεινώσαντες ἀποπέμφετε τοὺς νῦν ἐπηρμένους; οὐ μεμνήσεσθ' ὅτι... ἰσχύση; Also III.157, 167,244.

c) Asyndeton in narrative.

Aeschines often stimulates the attention of his audience by starting a narrative with asyndeton. The main person or fact of the narrative is stated at the very outset in a short clause or sentence with some form of the auxiliary "εἶναι" or "γίγνεσθαι". The person or fact is emphasised by being stated again by a demonstrative pronoun or by an adverb in the next clause. In all of the cases, a preceding, forward-pointing clause or sentence such as ἐγὼ φράσω, ἐκεῖθεν τὸν λόγον θεωρήσατε etc. supplies the link between the preceding context and that

1) Denniston (p.107) remarks that this example constitutes "a fine passage".

2) These references are quoted in full under the various forms of repetition.

which begins with the asyndeton.^I I.62 ἐν παντί δέ κακοῦ γενόμενος ὁ Πιπτάλακος προσπίπτει ἀνδρὶ καὶ μάλα χρηστῷ. ἔστι τις Γλαύκων Χολαργεύς· οὗτος αὐτόν ἀφαιρεῖται εἰς ἐλευθερίαν. III.171 τὰ δ' ἀπὸ τῆς μητρὸς καὶ τοῦ πάππου τοῦ πρός μητρὸς πῶς ἔχει αὐτῷ, ἐγὼ φράσω. Γύλων ἦν ἐκ Κεραμέων. οὗτος προδοὺς τοῖς πολεμίοις Νύμφαιον...φυγὰς ἀπ' εἰσαγγελίας ἐκ τῆς πόλεως ἐγένετο. III.183 δωρεὰς δέ τίνας ἐλάμβανον, ἄξιόν ἐστι μνησθῆναι. ἦσαν τινες, ὧ ἄ. 'Α., κατὰ τοὺς τότε καιροὺς, οἳ ... ἐνίκων μαχόμενοι Μήδους· οὗτοι δεῦρο ἀφικόμενοι τὸν δῆμον ἤτησαν δωρεάν κτλ. Also III.252 and 253. Asyndeton is equally effective when it occurs, not only at the beginning, but at the climax of the narrative as in III.71. νύξ ἐν μέσῳ, καὶ παρήμεν τῇ ὑστεραίᾳ κτλ.

d) Extensive asyndeton.

Successive pairs of clauses in parallel construction constitute an extensive form of asyndeton by which the orator, in a clear and simple manner, narrates facts to support his argument. II.164 ἐπολεμεῖτε Λακεδαιμονίοις, καὶ μετὰ τὴν ἐν Λεύκτροις συμφορὰν τοῖς αὐτοῖς ἐβοηθεῖτε· κατηγάγετε εἰς τὴν πατρίδα φεύγοντας Θηβαίους, καὶ πάλιν τούτοις ἐμαχέσασθε ἐν Μαντινείᾳ· ἐπολεμήσατε Ἐρετριεῦσι καὶ Θεμισῶνι, καὶ πάλιν αὐτούς ἐσώσατε. II.165-6 Ἔγραφας λόγον Φορμίωνι τῷ τραπεζίτῃ χρήματα λαβών· τοῦτον ἐξήνεγκας Ἀπολλοδώρῳ τῷ περὶ τοῦ σώματος κρίνοντι Φορμίωνα. εἰσῆλθες εἰς εὐδαιμονοῦσαν οἰκίαν τὴν Ἀριστάρχου τοῦ Μόσχου· ταύτην ἀπώλεσας. προὔλαβες τρία τάλαντα παρ' Ἀριστάρχου φεύγοντος· τοῦτον τὰ τῆς φυγῆς ἐφόδια ἀπεστέρησας. In the following, the orator uses the same form of asyndeton as a means of developing his argument in as clear-cut a way as possible. II.161 οὐκ ἤρεσκέ τισι τῶν ῥητόρων

I) Cf. Denniston, The Greek Particles, Oxford 1954, p.xliii.

ἡ εἰρήνη· ἔπειτα οὐ τότε ἀντιλέγειν αὐτοῦς ἐχρῆν ἀλλὰ μὴ ἐμὲ κρίνειν; ἐπλούτουν τινές ἐν τοῦ πολέμου, ... , νῦν δὲ πέπαυνται·... ἔπειτα ... ἐγκαταλείφετε; Also III.246.Cf. III.23.

Here, Aeschines again exploits asyndeton to narrate the facts plainly and simply without any attempt at manipulation; he merely lays before his audience the relevant material for his case. III.62 ἔγραψε Φιλοκράτης ἐξεῖναι Φιλίππῳ δεῦρο κήρυκα καὶ πρέσβεις πέμπειν περὶ εἰρήνης. τοῦτο τὸ φήμισμα ἐγράφη παρανόμων. ἦκον οἱ τῆς κρίσεως χρόνοι· κατηγορεῖ μὲν Λυκῖνος ὁ γραφάμενος, ἀπελογεῖτο δὲ Φιλοκράτης, συναπελογεῖτο δὲ Δημοσθένης· ἀπέφυγε Φιλοκράτης. Cf. II.51-52.

e) Asyndeton at the end of the speech.

The following examples of asyndeton found at the close of the speeches Against Timarchus and On the Embassy are used by Aeschines to recapitulate the main points with solemn emphasis.¹ I.196 τὰ μὲν οὖν παρ' ἐμοῦ δίκαια πάντα ἀπειλήφατε· ἐδίδαξα τοὺς νόμους, ἐζήτησα τὸν βίον τοῦ κρινομένου. II.182 ἀλλ' ὅμως τετόλμηται· δέδοτε τὸ σῶμα τῷ κινδύνῳ. παρ' ὑμῖν ἐτράφην, ἐν ταῖς ὑμετέραις διατριβαῖς βεβίωκα. οὐδεὶς ὑμῶν διὰ τὰς ἐμάς ἡδονὰς κάκιον οἶκεῖ.

2. Polysyndeton

Polysyndeton has the effects of amplification, emphasis and balance in common with asyndeton;² but it differs from asyndeton in the matter of

1) Cf. Denniston, pp. II9-20

2) Cf. Hermog., II, 435.27. There is a disagreement in opinions on the similarity of the effects produced by polysyndeton and asyndeton between Aristotle in Rhet., I4I3b32: "ὁ γὰρ σύνδεσμος ἔν ποιεῖ τὰ πολλά", and Demetrius in On Style, § 63: "ἡ γὰρ τοῦ αὐτοῦ συνδέσμου θέσις ἐμφαίνει τι ἄπειρον πλῆθος".

rapidity. Polysyndeton usually lacks the abruptness of asyndeton and gives the speech a solemn movement instead.

Aeschines employs polysyndeton more frequently than asyndeton. In its various forms it occurs 50 times in the speech Against Timarchus, 50 in the speech On the Embassy, and 71 in the speech Against Ctesiphon, by comparison with asyndeton which occurs 10, 8, and 33 times in each speech respectively. As to the number of the terms contained in each of the examples, the figures quoted below show that the prevailing form of the figure in Aeschines consists of three terms. There are altogether 120 examples of three-term polysyndeton, 37 of four-term, 8 of five-term, 4 of six-term, and 2 of seven-term. The fact that Aeschines prefers to use the three-term form rather than the more extensive forms of asyndeton shows that he was aware of the fact that a long series, whether it be of words or clauses, if used excessively, creates monotony. When grouping together the examples of polysyndeton, the connective particle has been taken into account.

a) Connection through καί. The most frequently-appearing form of polysyndeton in Aeschines is that which occurs with the particle καί where an enumeration of similar things, actions, qualities, or names of cities or of persons concerned with a particular action, takes place. Out of these, those cases in which the particle καί precedes the first term are more effective; so are those which begin with τέ ... καί.

i) Polysyndeton of words: I.139 ἔρᾶν καί ὀμιλεῖν καί ἀκολουθεῖν. III.45 βουλῆς καί δήμου καί φυλετῶν καί δημοτῶν. III.156 ἱερά καί τέκνα καί τάφους. III.180 διὰ τό σπάνιον καί τό περιμάχητον καί τό καλόν καί τό ἀείμνηστον. Also I.2,23,25,41,57,59,81,95,102,105,108,155,156,189; II.1,8,23,29,72,76,80,89,92,94,114,132,143,146,175; III.1,8,22,28,30,31,43,52,56,82,91,94,101,102,108,113,124,141,156,163,176,178,197,207,214,215,224,239.

ii) Polysyndeton of phrases II.31 τάς ἐκείνων ἐπιστολάς ... καί τά φηγίσματα τοῦ δήμου καί τάς Καλλισθένους ἀνοχάς. II.75 τήν ... ἐν Πλαταιαῖς πεζομαχίαν, καί τούς ἀγῶνας τούς περί Σαλαμῖνα, καί τήν ἐν Μαραθῶνι μάχην, καί τήν ἐπ' Ἄρτεμισίφ ναυμαχίαν, καί τήν Τολμίδου ... στρατηγίαν. III.24 ἐπί τίνος ἄρχοντος καί ποίου μηνός καί ἐν τίνι ἡμέρᾳ καί ἐν ποίᾳ ἐκκλησίᾳ. Also I.6, 10, 52, 97; II.31, 47, 54, III, 152, 176; III.44, 115.

iii) Polysyndeton of clauses : I.179 οἱ δέ νόμοι καταλύονται καί ἡ δημοκρατία διαφθείρεται καί τό ἔθος ἐπί πολύ προβαίνει. II.11 καί μεμνήσομαι, καί δυνήσομαι εἰπεῖν, καί ὑμεῖς μαθήσεσθε. II.177 ἄνθρωποι παρέγγραπτοι γεγενημένοι πολῖται, καί τό νοσοῦν τῆς πόλεως ἀεὶ προσαγόμενοι, καί πόλεμον ἐκ πολέμου πολιτευόμενοι. III.35 οἴσουσι δέ ... τόν Διονυσιακόν νόμον, καί χρήσονται τοῦ νόμου μέρει τινί ..., καί παρέξονται νόμον ..., καί λέξουσι. Also I.18, 24, 39, 58, 75, 80, II 4, 115, 116, 118, 175, 180, 183; II.13, 19, 41, 45, 68, 73, 77, 101, 103, 133, 156, 169, 174, 175; III.27, 55, 57, 63, 67, 76, 89, 109, 113, 123, 125, 144, 146, 153, 171, 216, 255.

b) Connection through οὔτε, οὐδέ, μήτε, μηδέ. The accumulation of negative particles with connectives gives an effect of vehement protestation.^I

i) Polysyndeton of words: I.178 οὔτε κέρδους ... οὔτε χάριτος οὔτ' ἔχθρας. II.183 οὔτε ἱερῶν οὔτε σπονδῶν οὔτε τραπέζης. III.127 μήτε λόγου μήτε ἔργου μήτε δόγματος μήτε πράξεως. Also III.4, 210.

ii) Polysyndeton of clauses²: I.136 οὔτε ἔρωτα δίκαιον φέγω, οὔτε τούς κάλλει διαφέροντάς φημι πεπορνεῦσθαι, οὔτε αὐτός ἐξαρνοῦμαι. II.4 μήτε δεῖσαι ..., μήτε ἀγανακτῆσαι ..., μήτ' εἰς ὑπερβολήν ὁμοίως ἡσθῆναι. III.21 οὐδέ ἀνάθημα ἀναθῆναι, οὐδ' ἐκποίητον γενέσθαι, οὐδέ διαθέσθαι τά ἑαυτοῦ. Also III.217. Cf. I.19

I) Cf. Denniston, The Greek Particles, p.xliv.

2) See also under figure κατ' ἄρσιν καί θέσιν, p.71 above.

c) Connection through ἥ. A small number of examples of polysyndeton are quoted below, in which similar or **contrary** things are separated from each other by the particle ἥ. The repetition of the particle directs attention to each of them individually. I.40 ὅσοι μὲν οὖν τῶν ἐμπόρων ἥ τῶν ἄλλων ξένων ἥ τῶν πολιτῶν. II.160 ποῖον ἐγὼ φήμισμα γράφας κρίνομαι, ἥ ποῖον νόμον λύσας, ἥ ποῖον γενέσθαι κωλύσας, ἥ τίνας ὑπὲρ τῆς πόλεως συνθήκας ποιησάμενος, ἥ τί τῶν δεδογμένων περὶ τῆς εἰρήνης ἀπαλείφας, ἥ τί τῶν μὴ δοξάντων ὑμῖν προσγράφας. III.114 ἥ ἀνδρὸς ἰδιώτου ἥ δυνάστου ἥ πόλεως δημοκρατουμένης. Also I.15,91; II.40,88,115.

Polysyndeton occurs also with δέ or μὲν ...δέ... δέ.¹ Instances of this form of the figure have not been quoted here as they are considered less effective.

d) There is a form of polysyndeton in Aeschines in which an expression which has a wide sense is clarified and defined by analysis into particular cases. Such a polysyndeton has a logical rather than a stylistic character: I.4 τρεῖς εἶναι πολιτεῖαι παρὰ πᾶσιν ἀνθρώποις, τυραννίς καὶ ὀλιγαρχία καὶ δημοκρατία. I.25 οἱ ἀρχαῖοι ἐκεῖνοι ῥήτορες, ὁ Περικλῆς καὶ ὁ Θεμιστοκλῆς καὶ ὁ Ἀριστείδης. I.42 δουλεύων ταῖς αἰσχίσταις ἡδοναῖς, ὀφοφαγία καὶ πολυτελεία δεῖπνων καὶ αὐλητρίσι καὶ ἑταῖραις καὶ κύβοις καὶ τοῖς ἄλλοις κτλ. III.13 ἀρχὰς δέ φήσουσιν ἐκείνας εἶναι ἅς οἱ θεσμοθέται ἀποκληροῦσιν ἐν τῷ Θησείῳ, κἀκείνας ἅς ὁ δῆμος χειροτονεῖ ἐν ἀρχαιρεσίαις, στρατηγούς καὶ ἱπάρχους καὶ τάς μετὰ τούτων ἀρχάς. Also I.52; II.71; III.6.

Conversely, sometimes particular ideas, things, or names of cities or persons are followed by a general expression which includes them:

I) Cf. II.8,27,177; III.31,61 etc.

I.13 πατήρ ἢ ἀδελφός ἢ θεῖος ἢ ἐπίτροπος ἢ ὅλως τῶν κυρίων τις. I.93 ἀπόδοτε οὖν τήν φῆφον τῷ πλείονι χρόνῳ καί τῃ ἀληθείᾳ καί οἷς αὐτοί σὺνιστε. III.137 οὔτε Φρυγῶνας οὔτε Εὐρύβατος οὔτ' ἄλλος οὐδεὶς. Also I.141, 158; II.27, 81, 115; III.18, 109, 120.

There are, finally, several passages in which polysyndeton co-operates with asyndeton. In these instances, the speech shifts from a quick pace to a slower one, or vice versa, according to whether the polysyndeton precedes or follows the asyndeton. Here are the passages: I.18, 105, 108; II.III; III.8, 23, 82, 94, 137, 171, 210.

3. Rhetorical Questions

Questions are styled "rhetorical" when they are asked not for information^I but for effect. Aeschines often uses questions in his speeches as a device to draw attention to a particular point, or to assist the progress of an argument, or to stimulate feelings of various kinds in his audience. Below, it is intended to analyse the rhetorical questions in his speeches according to: firstly, the proportion in which they occur in each speech; secondly, the techniques involved in their usage; and thirdly, the function which they fulfill.

a) Proportion. This is indicated in the following statistical table.

Speeches	Questions	Loeb Pages	Proportion of egs. per page
I	66	76	0.88
II	50	70	0.71
III	88	102	0.87
Totals	204	248	0.82

I) Cf. Volkmann, p.491.

That Aeschines uses questions in the same proportion in Speech I and Speech III, is due to the fact that these speeches have a similar organisation. In Speech I, the orator makes a discussion on the legal basis of the action he brought against Timarchus which is extended over 27 paragraphs (9-36), and the rest of the speech is interspersed with discussion on laws concerning the subject-matter and with arguments on the private life of Timarchus. In Speech III (§§ 9-48), Aeschines attacks as illegal Ctesiphon's motion that at the coming Dionysia, Demosthenes should be crowned with a golden crown, after a proclamation attesting to his lifelong devotion to the state. Also, a great number of arguments are related to Demosthenes' private life. It is in those parts that Aeschines uses a kind of short question, for the sake of focusing attention and achieving clearness.

On the other hand, Speech II lacks this legal detail. It has a narrative character and moderate tone and so the questions used here, though effective, occur less frequently, on the whole, than in the two others.

b) Technique. The questions indicate a variety as regards the length of the introducing words, and the position of these words in the clause or sentence.

i) Length. Some of the questions are very short as: III.I86, πῶς; I.28, διατί; I.88 τί οὖν; I.29 τί δὴ ποτε;¹ They imply the spontaneity of every-day conversation. Others are of a moderate length consisting of one² clause as I.I89 τί νι δ' ὑμῶν οὐκ εὖ γνωστός ἐστίν ἡ Τιμάρχου βδελυρία; or of two³, as : I.65 τίς γάρ ὑμῶν πώποτε εἰς τοῦτον ἀφίεται καί τας δαπάνας τας τούτων οὐ τεθεώρημεν; Others are too long.

1) Cf. I.I5, I9, 22, 49, 88, I08; II.I52; III.I55, I63, I75, 209 γ etc. (αβγδ etc. indicate the 1st, 2nd, 3rd etc. questions in each respective paragraph).

2) Cf. I.I4, I6I, I64, I85, I89; II.I29, I36, I62; III.I3I, I74, 200, 2I9, 247 etc.

3) Cf. I.73, 88, I85 αβ, I88 αβδ; II.66β, 92, I6Iβ, I63; III.37, 46, I3I etc.

They are extended over a range of from three to seven clauses.¹

ii) The introducing words. The majority of questions - 72 in all - are introduced by some form of τίς, τί the next most frequent introductory word is οὐ which occurs 38 times. There are 13 questions introduced by πῶς and 13 double questions by πότερον (πότερα)... ἢ while τίς, ποῖος, ποῦ combined with καί is found 11 times. ἔπειτα introduces 12 questions: ἄρα (γε, οὖν), πόθεν, ποῖ, πόσος, ποῦ introduce between one and three questions each. Besides these, 35 rhetorical questions altogether are presented through the tone of voice alone.

iii) Position of the introducing words. In most cases, the interrogative pronoun or adverb opens the question. In seven instances² it is near the beginning of the question. Of special interest are 21 examples³ in which the interrogative word is postponed⁴ and stands at the end, or near the end, of the clauses or sentence. Here the orator gives emphasis to the question by revealing it suddenly and unexpectedly at the end of the sentence.

At times, the questions themselves are positioned for effect to follow one another in a cumulative⁵ form which gives the speech additional force.

c) Function. The questions are classified below according to the function

1) Cf. I.72, 158, 177; II.20, 86γ, 87α, 88, 92; III.130, 152αβ, 158, 222 etc.

2) I.75α; II.92, 123; III.46, 132α, 210αε.

3) I.154βγδε.; III.136β, 165αβγ; III.34, 53, 127, 166β, 173, 174αβ, 209, 222, 229, 241, 244, 259.

4) On the postponement of interrogatives, see Denniston, p.48; cf. Jelf, A Grammar of the Greek Language, Oxford and London, 1866, vol.II, p.607, observation I.

5) See: I.28, 70, 75, 154, 158, 188; II.136, 137, 165; III.166, 181, 209, 210.

they fulfil in the speech.

i) Questions to focus attention and achieve clearness. Aeschines, many times, in making a statement, or expressing a judgement, or discussing a law relating to the subject matter, gives to his speech a form of dialogue. He addresses often a brief question to himself and subjoins the reply to it at once in order to focus attention^I and to achieve clearness.

A statement is often split into a question and an answer. The question aims at drawing attention upon a point which follows immediately in the form of a reply: I.79 τί ἄν ἐφηφίσασθε; ἀκριβῶς οἶδ' ὅτι κατέγνωτ' αὐτοῦ. III.173 περί δέ τήν καθ' ἡμέραν δίκαιταν τίς ἐστίν; ἐκ τριηράρχου λογογράφος ἐνεφάνη κτλ. III.174 (α) περί δ' εὐγνωμοσύνην καί λόγου δύναμιν πῶς πέφυκεν; δεινός λέγειν, κακός βιώναι. (β) ἔπειτα τί συμβαίνει τῇ πόλει; οἱ μὲν λόγοι καλοί, τά δ' ἔργα φαῦλα. III.185 ἔστι που τό τῶν στρατηγῶν ὄνομα; οὐδαμοῦ. Also I.161, 177; II.92. III.67, 210ε. Below, the orator addresses a brief question to emphasise a particular point of a law concerning the subject matter and then, by the reply, he explains the point. I.15 καί ποῖον ἄλλον (συνόμον); τόν τῆς ὕβρεως. I.19 καί πῶς λέγει; ἄν τις Ἀθηναίων κτλ. I.28 (α) τίνας δ' οὐκ ἔφοτε δεῖν λέγειν; τοὺς αἰσχυρῶς βεβιωκότας. (β) καί ποῦ τοῦτο δηλοῖ; "Δοκιμασία", φησί κτλ. (γ) καί τίσι δεύτερον ἀπεῖπε μή λέγειν; "Ἡ τάς στρατείας" κτλ. III.15 τί τούτους κελεύει ποιεῖν; οὐ διακονεῖν, ἀλλά κτλ. III.33 ὁ δέ Κτησιφῶν πῶς; ἀνάγνωθι τό ψήφισμα. Also I.14, 29 (three examples). As has already been noted², such questions occur only at the beginning of the speeches, where a discussion on the laws concerning the subject-

I) Cf. Hermog., II, 435. II ἡ αὐτοῦ πρός ἑαυτόν τοῦ ῥήτορος πεῦσις διπλή, ἀνοῆς ἐπιστροφήν ἔχει καί πίστωσιν κατά πρόληψιν καί ὑπονοίας λύσιν.

2) See p. 87

matter takes place.

Short questions of the type: τί ποτε; τί δήποτε; τίνος ἔνεκα; διατί; with the answers that follow them are used in examples which give lucidity¹ to the speech. The orator gives the reason² for an opinion he expresses: I.28... καλῶς γε, ὡς ἔγωγέ φημι. διατί; ὅτι εἴ τις κτλ. I.29 δίκαια λέγων. τί δήποτε; ἄνθρωπε κτλ.; or for a statement he makes: I.67 οὐκοῦν καί αὐτόν ὑμῖν καλῶ τόν Ἡγήσανδρον... . διά τί οὖν καλῶ ἐπί τήν μαρτυρίαν; ἵνα ὑμῖν ἐπιδείξω κτλ. III.I75 εἰσί γάρ καί δειλίας γραφαί ... τίνος ἔνεκα; ἵνα ἕκαστος κτλ. Also I.49; III.I86; or to clear up a phrase in a law : III.I27 τό δέ μή μετέχειν τί ἐστίν; ... οὐκ ἐξ μεμνησθαι τῶν ὄρκων.

ii) Questions for the presentation of argument. In the following examples, questions and answers are used for the sake of argumentation³: I.I54 πῶς διέφησε τήν ἑαυτοῦ οὐσίαν; κατεδήδοκε τά πατρώα χαίρει δέ τῷ συνών; Ἡγησάνδρω. ὁ δ' Ἡγήσανδρος ἐκ τίνων ἐστίν ἐπιτηδευμάτων; ἐκ τούτων ἄ... . ἐγώ δέ τί λέγω κατά Τιμάρχου, καί τίνα ποτ' ἐστίν ἄντιγέγραμμαι; δημηγορεῖν Τιμάρχον πεπορνευμένον καί τήν πατρώαν οὐσίαν κατεδηδοκότα. ὑμεῖς δέ τί ὀμωμόκατε; ὑπέρ αὐτῶν φηφιείσθαι ὧν ἄν ἡ δίωξις ᾖ. Also I.88; III.I82. The cases in which the orator connects the questions in pairs so that the second is an answer to the first, are highly rhetorical: II.I36 ὑμεῖς δέ αὐτοί δημοσίᾳ πῶς διέκεισθε; οὐ πάντες προσεδοκάτε Φίλιππον ταπεινώσειν Θηβαίους, ... ἐπαυξῆσαι; II.I65 three pairs in succession : (α) τόν δέ ἀγαθόν σύμβουλον τί χρή ποιεῖν; οὐ τῇ πόλει πρός τό παρόν τά βέλτιστα συμβουλεύειν; (β) τόν δέ πονηρόν κατή-

1) Cf. Hermog., II,284.25: ἔτι καί κατά σχῆμα εὐκρινῆς γίνεται ὁ λόγος, ὅταν ὁ λέγων οἶον ἑαυτόν ἐρωτῶν εἶτα ἀποκρίνηται κατά διάστασίν τινα.

2) Such questions and answers constitute another figure called by the Greek rhetoricians αἰτιολογία. See Alex., III,I7.3. Cf. the Latin "ratio-cinatio" (Ad Herennium IV,I6,23.)

3) Cf. διαλεκτικόν (sc. σχῆμα) Tib., III,67.I2.

γορον τί; οὐ τοὺς καιροὺς ἀποκρυπτόμενον τῆς πράξεως κατηγορεῖν; (γ) τὸν δὲ ἐκ φύσεως προδότην πῶς χρή θεωρεῖν; ἄρα γε οὐχ ὡς σύ ... τοῖς ἀντιδίκου; Also LI87αβ; III.147.

Of a syllogistic character are also 14 double questions introduced by the πότερον (πότερα)...ἢ and as stylistic factors, they elevate the style. The questions represent two opposite views. One view usually belongs to the orator and is expressed in such a way that it is going to be approved by the jury. In some of the cases a reply follows which emphasises the orator's views. II.II8 πότερον οὖν ὁ μηδέν προθυμηθείς ἐργάζεσθαι ἀγαθὸν δίκαιός ἐστιν εὐδοξεῖν, ἢ ὁ μηδέν ὧν ἦν δυνατός ἐλλιπῶν; III.53 (α) πότερα αὐτὸν δεῖ χρυσῷ στεφάνῳ στεφανωθῆναι ἢ φέγεσθαι; (β) καὶ σέ τὸν ψευδῆ καὶ παράνομα τολμῶντα γράφειν πότερα χρή καταφρονεῖν τῶν δικαστηρίων, ἢ δίκην τῇ πόλει δοῦναι; III.I3I πότερα στεφανοῦσθαί σε δεῖ ἐπὶ ταῖς τῆς πόλεως ἀτυχίαις, ἢ ὑπερωρίσθαι; II.66 πότερα ὡς αὐτός εὐδοξήσων, ἢ ὡς ἐκεῖνον ὠφελήσων; ἀλλ' οὐκ ἐνῆν οὐδέτερα ἐξενέγκασθαι. III.I27 πότερα τάληθές εἶπω, ἢ τὸ ἥδιστον ἀκοῦσαι; τάληθές ἐρῶ. III.244 καὶ πότερον τοῦτον τιμήσετε, ἢ ὑμᾶς αὐτοὺς ἀτιμωρήτους ἔάσετε κτλ. Also II.I38αβ, I5I; III.I8Iαβ, 230.

iii) Questions producing forcefulness in the speech. Under the present heading are grouped all those questions which, though they vary in meaning, as becomes apparent from what follows, are employed for one and the same function: to create a close connection between the orator and his audience by increasing the amount of forcefulness^I in his speeches. The questions can be roughly subdivided - in order to mark only the prominent element in their meaning - into those that are used for the sake of assertion (positive or negative) and those used for the sake of rousing various emotions.

I) Cf. Demetrius, On Style, § 279 : δεινὸν δὲ καὶ τὸ ἐρωτῶντα τοὺς ἀκούοντα ἔνια λέγειν, καὶ μὴ ἀποφαινόμενον.

Questions used for the sake of assertion. Aeschines often interrupts the even flow of his speech by putting an affirmation in an interrogative form: I.65 (α) τίς γάρ ὑμῶν πώποτε εἰς τοῦτον ἀφῖνται καί τὰς δαπάνας τὰς τούτων οὐ τεθεώρηκεν; (β) ἢ τίς τοῖς τούτων κώμοις καί μάχαις περιτυχῶν οὐκ ἠχθέσθη ὑπέρ τῆς πόλεως; I.188 τί δ' οὐκ ἄν ἀποδοῖτο ὁ τῆν τοῦ σώματος ὕβριν πεπρακώς; III.240 (α) οὐ δι' ἔνδειαν χρημάτων ἔνεκα μὲν πέντε ταλάντων οἱ ξένοι θηβαίοις τῆν ἄκραν οὐ παρέδοσαν; (β) διὰ ἑννέα δέ τάλαντα ἀργυρίου πάντων Ἀρκάδων ἐξεληλυθότων καί τῶν ἡγεμόνων ἐτοίμων ὄντων βοηθεῖν ἢ πρᾶξις οὐ γεγένηται; Also I.108, 189; III.155.

Cases in which the questions occur in succession are very rhetorical. In the speech On the Embassy, for examples, 13 questions follow one another. Questions used instead of affirmation occur also in cumulative form: in I.158 (four examples) and in III.130-132 (seven examples). The instances in which a negative assertion is put in an interrogative form are more numerous. I.188 τίνα δ' ἄν οὗτος ἐλεήσειεν ὁ αὐτόν οὐ ἐλεήσας; II.162 καί ποῖφ δύναιτ' ἄν τις τεκμηρίφ τοῦτο σαφῶς ἐπιδειῖξαι; III.45 ὅταν δέ τις ταῦτα ἀφέλη, τί τό καταλειπόμενόν ἐστι πλῆν οἱ ξενικοί στέφανοι; III.141 καί τί δεῖ τά πλείω λέγειν; III.191 τί γάρ ἐστίν ἀνοσιώτερον ἀνδρός παράνομα λέγοντος καί πράττοντος; III.241 ὅταν ἄνθρωπος αἰσχύνῃ τῆς πόλεως γεγονώς ἑαυτόν ἐγκωμιάζῃ, τίς ἄν τά τοιαῦτα καρτερήσειεν ἀκούων; Also I.72, 91, 187; II.20, 66, 86αβ, 123, 130, 136, 152; III.37, 170, 219.

Questions used for rousing various emotions. Astonishment^I, resulting from what precedes, is present in the following questions introduced by ἔπειτα and εἶτα: I.130 ἔπειτα εἰ μὲν μάρτυρας παρειχόμεν περὶ τινος, ἐπιστεύετ' ἄν μοι· εἰ δέ τῆν θεόν μάρτυρα παρέχομαι, οὐ πιστεύσετε; I.164 ἔπειτα οὐ πολλή κραυγή παρά τῶν δικαστῶν αὐτῷ ἀπαντήσετε; I.188

I) Cf. W. Jelf, op. cit., vol. II, p.612.

εἶτα τί θαυμάζομεν τήν κοινήν ἀπραξίαν, τοιούτων ῥητόρων ἐπί τάς τοῦ δήμου γνώμας ἐπιγραφομένων; Also I.130,185; II.161αβ.

The element of appeal to the judges' opinion is prominent in the following: I.70 (β) εἴπατέ μοι ... ὅστις αὐτόν κατήσχυνε πρὸς Ἠγήσανδρον, οὐ δοκεῖ ὑμῖν πρὸς τὸν πόρνον πεπορνεῦσθαι; II.92 (β) ἐδυνάμην ἄν οὖν ἐγὼ σῶσαι Κερσοβλέπτην ὅς πρὶν ἐμέ ἐξορμᾶν οἴκοθεν ἀπωλώλει; Also I.70γδ; II.87,88,92γ,129,143; III.179,250,259.

The appeal to the judges' opinion assumes an aggressive tone here: I.185-6 (α) τίς οὖν ὑμῶν γυναῖκα λαβῶν ἀδικοῦσαν τιμωρήσεται; (β) ἢ τίς οὐκ ἀπαίδευτος εἶναι δόξει ... συμβούλῳ χρώμενος; (γ) τίνα δ' ἔχων ἕκαστος ὑμῶν γνώμην ἐπάνεισιν οἴκαδε ἐκ τοῦ δικαστηρίου; III.46 καίτοι τίς ἄν ὑμῶν τολμήσειε τοσαύτην ἀνελευθερίαν καταγνῶναι τοῦ δήμου τοῦ Ἀθηναίων; III.158 ὑμεῖς δέ, ὦ ἄ. Ἀ., οὐκ αἰσχύνεσθε, εἰ κτλ. III.232 (β) καί ... τοὺς μὲν τάς τῶν δώρων γραφᾶς ἀλισκομένους ἀτιμοῦτε, ὅν δ' αὐτοῖ μισθοῦ πολιτευόμενον σύνιστε, στεφανώσετε; Also I.73,113; II.158.

At times, questions are used instead of sharp commands: III.235 οὐχ ὑφ' ὑμῖν αὐτοῖς ἔξετε τοὺς πολιτευομένους; οὐ ταπεινώσαντες ἀποπέφετε ^μ ^λ τοὺς νῦν ἐπηρμένους; οὐ μέμνησθ' ὅτι οὐδεὶς πώποτε ἐπέθετο πρότερον δήμου καταλύσει πρὶν ἄν μεῖζον τῶν δικαστηρίων ἰσχύσῃ; III.253 οὐκ ἀποπέμφεσθε τὸν ἄνθρωπον ὡς κοινήν τῶν Ἑλλήνων συμφοράν; ἢ συλλαβόντες ὡς ληστήν τῶν πραγμάτων, ἐπ' ὀνομάτων διὰ τῆς πολιτείας πλείοντα τιμωρήσεσθε!¹

iv) Questions connected with other figures. Several questions are connected with other figures, namely with apostrophe, ethopoeia and diaporesis.

Some times, the orator makes a personal attack against his opponent:

I) For the metaphor included in this examples, see, The Letters of Pliny, IX.XXVI.I2.

combining questions (usually strings of questions) which express feelings of indignation¹ or scorn with apostrophe. Hermogenes² mentions such a combination as a different figure which he calls: "τό κατ'ἐρώτησιν ἐξ ἀποστροφῆς" and which produces forcefulness in the speech. III.I67 (γ) σύ θετταλούς ἀφιστάναι; (δ) σύ γάρ ἄν κώμην ἀποστήσειας; (ε) σύ γάρ ἄν προσέλθοις μή ὅτι πρός πόλιν, ἀλλά πρός οἰκίαν, ὅπου κίνδυνος πρόσεστιν; III.210 ὅλως δέ τί τά δάκρυα; (β) τίς ἡ κραυγή; (γ) τίς ὁ τόνος τῆς φωνῆς; (δ) οὐχ ὁ μὲν τήν γραφήν φεύγων . . .; Also II.86, 92,93,151; III.I63,166,200,242,244.

In a few instances, questions are found connected with ethopoeia expressing a disposition towards mockery: I.I30 οὐχ ἅμα τοῦνομα λέγεται καί τό ἐρώτημα ἐρωτᾶτε· "Ποῖος Τίμαρχος; ὁ πόρνος;" I.I64 τίς γάρ οὐκ ἐρεῖ· "Ἐπειτα ἐμβάλλεις εἰς τήν ἀγοράν, ἥ στεφανοῖ, ἥ πράττεις τι τῶν αὐτῶν ἡμῖν;" Also III.209.

In the following questions, which constitute the so-called figure "diaporesis", the orator appears to speak with emotion.³ II.I67 ποῦ γάρ ἢ πότε αὐτῶν ἢ πρός τίνος, παραλιπῶν τήνδε τήν ἡμέραν μνησθήσομαι; III.I27 πότερα τάληθές εἶπω, ἢ τό ἥδιστον ἀνοῦσαι;

4. Hypophora-Anthyphora

Hypophora has a similar form to that of questions. In hypophora, the orator conducts a fictitious dialogue for the sake of argument. An imaginary objection (ὑποφορά), raised by the opponent⁴ or by one of the listeners,

1) Cf. Jean Carrière, Stylistique Grecque, Paris 1967, p.III, Remarque II.

2) Hermog., II,322.3.

3) Aps., I,406.3.

4) Tib., III,77.4: Ὑποφορά δέ ἐστίν ὅταν μή ἐξῆς προβαίῃ ὁ λόγος, ἀλλ' ὑποθεῖς τι ἢ ὡς παρά τοῦ ἀντιδίκου ἢ ὡς ἐκ τοῦ πράγματος ἀποκρίνηται πρός αὐτόν, ὥσπερ δύο ἀντιλεγόμενα πρόσωπα μιμούμενος.

is refuted immediately by the orator (ἀνθυποφορά).

Of hypophora in Aeschines, 13 examples have been found, out of which 5 occur in the speech Against Timarchus, and 8 in the speech Against Ctesiphon; no example occurs in the speech On the Embassy. This may be partly due to the fact that argument, where the figure usually appears, takes up little space in this speech, and partly due to the fact that the figure has an artificial character which does not suit a speech which aims at gaining the audience's sympathy by its natural tone.

In II of the examples, the objection is introduced by a phrase of the type εἰ γάρ τις ὑμᾶς ἐρωτήσῃ, or a simple ἀλλά, or ναί, ἀλλά, which the Greek rhetoricians call ἡ ἐπαγγελία τῆς ἀναφορᾶς.

Objection introduced by:

a) a phrase: I.80 εἰ δὲ τις με ἔροιτο ὑμῶν· "Ἐὐ δέ τί οἴσθα, εἰ ἡμεῖς ἄν τούτου κατεψηφισάμεθα;" εἴποιμ' ἄν· "Διότι πεπαρησιασθέ μοι καὶ διείλεχθε." (a typical example of hypophora in its complete form^I). III.21 "ὦ Ἡράκλεις, ὑπολάβοι ἄν τις, "ὅτι ἦρξα, μὴ ἀποδημήσω;" ἵνα γε μὴ προλαβόν χρήματα τῆς πόλεως ἢ πράξεις δρασμῶ χρήση (a very rhetorical example. The listener is presumed to be surprised because of that which the orator has said before, and his surprise is expressed by the interjection "ὦ Ἡράκλεις"). III.178 triple hypophora εἰ γάρ τις ὑμᾶς ἐρωτήσῃ, πότερον ὑμῖν ἐνδοξοτέρα δοκεῖ ἢ πόλις ἡμῶν εἶναι ἐπὶ τῶν νυνὶ καιρῶν ἢ ἐπὶ τῶν προγόνων, ἅπαντες ἄν ὁμολογήσαιτε, ἐπὶ τῶν προγόνων. ἄνδρες δέ πότερον τότε ἀμείνους ἦσαν ἢ νυνί; τότε μὲν διαφέροντες, νυνὶ δέ καταδεέστεροι. δωρεαὶ δέ καὶ στέφανοι ... πότερα τότε ἦσαν πλείους ἢ νυνί; τότε μὲν ἦν σπάνια τὰ καλὰ παρ' ἡμῖν, καὶ τό τῆς ἀρετῆς ὄνομα τίμιον κτλ.

I) On hypophora in its full form, see Hermog., II, 207.8

b) a simple ἀλλά: I.109 ἀλλά καθ' αὐτόν μὲν ἄρχων φαῦλος ἦν, μετὰ πλειόνων δὲ ἐπιεικῆς. πόθεν; οὗτος, ᾧ ἄ. 'Α., κτλ. I.113 ἀλλά περί μὲν τὰς κληρωτὰς ἀρχὰς ἐστὶ τοιοῦτος, περί δὲ τὰς χειροτονητὰς βελτίων. καὶ τίς ὑμῶν οὐκ οἶδεν ὡς περιβοήτως ἐξηλέγχθη κλέπτῃς ὢν; πεμφθεὶς γὰρ ὑφ' ὑμῶν κτλ. Also I.164, 105.

c) ναί, ἀλλά. In the following, #examples, all of which belong to the speech Against Ctesiphon the figure assumes a natural form. One ναί announces the objection which is introduced by ἀλλά. This form seems to be an imitation of every-day conversation: III.84 ναί, ἀλλά χαλκοῖς καὶ ἀδαμαντίνοις τείχεσιν, ὡς αὐτός φησι, τὴν χώραν ἡμῶν ἐτείχισε, τῇ τῶν Εὐβοέων καὶ Θηβαίων συμμαχίᾳ. ἀλλά, ᾧ ἄ. 'Α., περί ταῦτα καὶ μέγιστα ἠδίκησθε καὶ μάλιστα ἠγνοήματε. III.168 ναί, ἀλλά δημοτικὸς ἐστὶ. ἂν μὲν τοίνυν πρὸς τὴν εὐφημίαν αὐτοῦ τῶν λόγων ἀποβλέπητε, κτλ. Also III.22, 28.

The following two examples gain additional liveliness as the imaginary listener's objection assumes the interrogative form. In both cases the protasis is omitted: III.20 οὐκ ἄρα στεφανωθήσεται ἢ βουλή ἢ ἐξ Ἀρείου πάγου; οὐδέ γὰρ πάτριον αὐτοῖς. οὐκ ἄρα φιλοτιμοῦνται; πάνυ γε, ἀλλ' οὐκ ἀγαπῶσιν, ἐάν τις παρ' αὐτοῖς μὴ ἀδικῇ, ἀλλ' ἐάν τις ἐξαμαρτάνῃ, κολάζουσιν. III.22 "καὶ πῶς ὅ γε μηδὲν λαβὼν μὴδ' ἀναλώσας ἀποίσει λόγον τῇ πόλει;" αὐτός ὑποβάλλει καὶ διδάσκει ὁ νόμος ἅ χρὴ γράφειν.

5. Apostrophe

Apostrophe as a figure of thought is defined by the ancient rhetoricians both in a wide and in a narrow sense. In a wide sense it is

defined as the act of turning from one person to address another;¹ in a narrow, as the act of turning from the judges to address the opponent.²

In the present work, apostrophe covers two³ cases: that in which the orator turns from the jury to address the opponent; and that in which he makes an invocation.

42 examples of apostrophe are to be found in Aeschines of which 9 belong to the speech Against Timarchus, 14 to the speech On the Embassy, and 19 to the speech Against Ctesiphon. The difference in the occurrence of apostrophe between the first speech, on the one hand, and the second and third, on the other, can be explained by the fact that the orator uses the figure in argument, especially where it assumes an emotional tone; such a subject as the trivial character of a statesman does not allow of an elevated, emotional tone. Apostrophe is more suitable for subject matter which is related to the orator's personal morality, as in the speech On the Embassy, or to national misfortunes, as in the speech Against Ctesiphon.

The examples of the figure have been grouped according to their main function into : those which express challenge; invective; dramatic tone; and argument.

a) Challenge: I.121 τόλμησον γάρ εἰς τοὺς δικαστάς βλέψας εἰπεῖν ἃ προσήκει ἀνδρὶ σώφρονι τὰ περὶ τὴν ἡλικίαν· κτλ. II.127 κἄν φῶσιν

1) Zon., III, 163.13: ἀποστροφή, ὅταν ἀφ' ἑτέρου πρὸς ἕτερον πρόσωπον ἀποστρέψωμεν τὸν λόγον.

2) Tib., III, 61.28: ἀποστροφή δέ ἐστὶν ὅταν ἀπὸ τῶν δικαστῶν πρὸς τὸν ἀντίδικον ἀποστρέφῃ τις τὸν λόγον.

3) All the cases in which the orator addresses the jury in the form of ὦ ἄνδρες Ἀθηναῖοι or the Clerk of the Court, or a witness, through the imperative of the 2nd. or 3rd. person singular, have been omitted on the grounds of being conventional and of having no stylistic significance.

ἀπόκοιτόν με τούτωνί πάποτε τῶν συσσίτων γεγονέναι, μή φείσησθέ μου, ὦ ἄ. 'Α., ἀλλ'ἀναστάντες ἀποκτείνετε. ἐάν δ'ἐξελεγχθῆς ψευδόμενος, Δημόσθενες, τοιαύτην δίκην δός· ὁμολόγησον ἀνδρογυνος εἶναι καί μή ἐλεύθερος ἐναντίον τούτων. III.I65 ἐνταῦθ'ἡμῖν ἀπόδειξιν ποίησαι, Δημόσθενες, τί ποτ'ἦν ἄ ἔπραξας, ἢ τί ποτ'ἦν ἄ ἔλεγες· καί εἰ βούλει, παραχωρῶ σοι τοῦ βήματος ἕως ἄν εἴπης. Also I.I59; II.59, I45; III.I89, 200.

b) Invective: I.I3I εἰ γάρ τίς σου τά κομφά ταῦτα χλανίσια περιελδόμενος καί τοῦς μαλακοῦς χιτωνίσκους, ἐν οἷς τοῦς κατά τῶν φίλων λόγους γράφεις, περιενέγκας δοίη εἰς τάς χεῖρας τῶν δικαστῶν, οἶμαι ἄν αὐτούς ... ἀπορῆσαι εἴτε ἀνδρός εἴτε γυναικός εἰλήφασιν ἐσθῆτα. II.96 σοί μὲν γάρ ἀρμόδιται καί πᾶσι τοῖς ψευδομένοις μεταφέρειν τοῦς χρόνους. Also I.I57; III.I76, 202, 210. More forceful are the instances in which apostrophe occurs in extensive form as in: II.78-79, 93-94, I47-I5I; III.56, I63-I66, I67, 218-224, 226-227, 239-240.

c) Dramatic tone: III.I3I τίνος οὖν σύ ζημίας ἄξιός εἰ τυχεῖν, ὦ τῆς Ἑλλάδος ἀληθῆριε; III.I52 ὦ πρός μὲν τά μεγάλα καί σπουδαῖα τῶν ἔργων τῶν ἀνθρώπων ἀπάντων ἀχρηστότατε, πρός δέ τήν ἐν τοῖς λόγοις τόλμαν θαυμασιώτατε, ἐπιχειρήσεις αὐτίκα μάλα, βλέπων εἰς τά τούτων πρόσωπα, λέγειν ὡς δεῖ σε ἐπὶ ταῖς τῆς πόλεως συμφοραῖς στεφανοῦσθαι; Of a similar tone is the apostrophe to the jury in III.I66^I and the following invocations: III.I37 ὦ γῆ καί θεοί καί δαίμονες καί ἄνθρωποι ὅσοι βούλεσθε ἀκούειν ἀληθῆ. III.260 ὦ γῆ καί ἥλιε καί ἀρετή καί σύνεσις καί παιδεία²

d) Argument: II.I42 εἰ γάρ τι τούτων ἀληθές ἦν ὧν σύ λέγεις, κατηγοροῦν ἄν μου Βοιωτῶν καί Θωκέων οἱ φεύγοντες κτλ. II.I63 οὐκοῦν εἰ μὲν ἐσίγων ψευδῆ μου κατηγορεῖς· εἰ δέ ὀρθῆς ἡμῖν τῆς πατρίδος οὔσης, ...

1) Listed in Rhetorical Questions, p. 110.

2) Ridiculed by Dem. in I8.I27. Cf. Dobson, p. I98.

συνῆδον ... τόν παιᾶνα ... εὐσέβουν, ἀλλ' οὐκ ἠδίκουν καί δικαίως ἄν σφροδύμην. Also I.75-76; II.86, I23, I25-26, I38-4I; III.53, 236-37, 242-44.

Of special interest is the apostrophe in I.29 which contains a scornful meaning. Such a form of apostrophe appears where the speech assumes the form of a dialogue.^I

Finally, the apostrophes in I.I27, I4I, exemplify a conventional form of the figure where the orator includes the address as part of his conversation. In I.I8, the orator turns abruptly to Timarchus with an apostrophe mid-sentence, then continues with his discussion on the law.

I) Cf. Plat., Prot., 330D, Gorg., 452B and 5I8C; Hdt., 3.63 and 8.I25.

VI. FIGURES OF DRAMATIC EFFECT

Nothing shows so clearly the traces of drama's influence on Aeschines' style as personification, ethopoeia and diatyposis.¹ These figures - singly, or in conjunction with others - used with a sense of appropriateness, constitute an important means that enables the orator to give variety and animation to his speeches.

I. Personification²

The term, personification, here covers all those cases in which life-less objects and abstract notions are represented deliberately³ by the orator as people, by acquiring human qualities, or by acting or suffering as human beings. The figure, which is a characteristic of a more elevated prose style, originated in poetry and was introduced into Attic prose through Ionic prose and through sophistic oratory.⁴

After Antiphon, Aeschines uses personification more frequently

1) Among the figures of dramatic effect, metaphor ought to be also included, but it has been omitted here since it was thoroughly treated by W.R.Fraser in his doctoral dissertation: Metaphors in Aeschines the Orator, Baltimore, 1897.

2) For a thorough study on personification in orators, see R.S.Radford: Personification and the use of Abstract nouns in the Attic Orators and Thucydides, Diss., Baltimore, 1901.

3) Cases in which the idea of personification is not obvious, such as those of technical terms (νόμος, ἐπιστολή, φήγισμα) associated with verbs of telling, showing, and so on, have been omitted.

4) Cf. R.S.Radford, op. cit., p.30.

than any other orator.¹ A total number of 68 examples of deliberate personification are quoted below in full or by reference, out of which 15 belong to the speech Against Timarchus, 19 to the speech On the Embassy, and 36 to the speech Against Ctesiphon. The difference in the occurrence of personification between the speeches is related to the subject matter and indicates the difference in the dignity of style from one speech to another. Beside the fact that personification contributes, in general, to the elevation of style, it is also used by Aeschines to arouse emotions in his speeches. Such passages with elevated style and heightened emotions are more prolific in the second speech than in the first, and more abundant still in the third² speech than in the other two.³

Aeschines shows a variety and boldness in personification which suggests the following classification..

a) Personification of mythological conceptions: I.I27-9 περί δέ τόν τῶν ἀνθρώπων βίον καί τὰς πράξεις ἀφευδής τις ἀπό ταύτομάτου πλανᾶται φήμη⁴ κατὰ τήν πόλιν, καί διαγγέλλει τοῖς πολλοῖς τὰς ἰδίας πράξεις, πολλά δέ καίμαντεύεται περί τῶν μελλόντων ἔσεσθαι. The personification here strengthens the argument which aims at stimulating the religious feeling of the jury. The orator presents the abstract notion φήμη with the solemnity and authority of a goddess who walks about the city and noises abroad personal secrets. Cf. I.I30; II.I44. In the same category are the following examples: I.I40 Ἀρμόδιον καί Ἀριστογείτονα

1) Cf. R.S.Radford's (op. cit., p.5) statistical table on the use of non-personal subjects in the orators, Herodotus and Thucydides.

2) Cf. §§ I33, I37, I56, 2II, 259 etc.

3) Cf. the difference in apostrophe p. 97 above.

4) Cf. Donald B. King, Appeal to Religion in Greek Rhetoric, The Classical Journal, vol.50 (1955) p.364.

ὁ σώφρων ἔρωσ τοιούτους ἐπαίδευσεν. III.148 'Φωικὸς πόλεμος ... ἀει-
μνηστον παιδείαν αὐτοῦς ἐπαίδευσεν. III.157 τὸν δαίμονα καὶ τὴν τύχην
τὴν συμπαρακολουθοῦσαν τῷ ἀνθρώπῳ φυλάσασθαι. Also II.79,II8,I74,I83,13;
III.II5,232.

b) Personification of abstract nouns. More numerous are the examples of
personification in which abstract nouns, by becoming the subject of verbs
of action, are represented as people. Such personification, which charac-
terises an advanced stage of the Greek language, contributes mainly to
the dignity of style: I.192 οὐχ ὁ λόγος, ἀλλ'ὁ καιρὸς ὑμᾶς ἐξοργιεῖ.
II.159 μετακαλεῖ τὴν ψυχὴν ἀπὸ τῆς ὀργῆς ὁ κίνδυνος. III.140 τὸ δεινὸν
αὐτῶν ἤπτετο. III.141 ὁ δ'εἰσάγων ἦν ὑμᾶς εἰς τὰς θήβας καιρὸς καὶ φό-
βος καὶ χρείας συμμαχίας. III.182 μνήμη ..., ἥ ... ἀθάνατος οὔσα δια-
μένει. Also I.II,90; II.152; III.239. Sometimes the personification
has a proverbial flavour: I.84 οὕτως ἰσχυρόν ἐστὶν ἡ ἀλήθεια, ὥστε
πάντων ἐστὶ κυρία. III.147 οὕτως ὡς ἔοικε πονηρὰ φύσις, μεγάλης ἐξου-
σίας ἐπιλαβομένη, δημοσίας ἀπεργάζεται συμφορὰς.

In most of the examples, the abstract noun becomes more complex by
being accompanied by an adjective, a prepositional phrase, or a second
abstract noun which depends upon it as a genitive.^I Such cases contribute
more to the elevation of style: II.64 ἡ τῆς αἰτίας ἀπιθανότης (sc.μαρτυ-
ρίαν μαρτυρήσει). III.60 ἀλλ'ἐάν ... αὐτὸς ὁ τῆς ἀληθείας λογισμὸς κα-
ταλάβῃ τὸν Δημοσθένην πλείω μὲν γεγραφοῦσα ψηφίσματα Φιλοκράτους κτλ.
III.155 ἀλλ'οὐ τὸ γ'ἐκ τῆς ἀληθείας αἰσχροδὸν σιωπήσεται, ἀλλὰ τάναντία
δόξει τῇ τοῦ κήρυκος φωνῇ φθέγγεσθαι. III.218 τὴν δ'ἐμὴν σιωπὴν, ᾧ Δη-
μόσθενες, ἡ τοῦ βίου μετριότης παρεσκεύασεν. Also I,5,95,191; II.66,132,183,
III. 7,24,59,75,152,156,159,163,170.

I) See R.S.Radford, op. cit., p.7.

c) Personification of technical terms. Legal and political terms are often personified by orators. This kind of personification is less effective, and in many cases the metaphorical meaning inherent in it can scarcely be recognized as such. But in Aeschines, examples are found of such personification which gives grandeur to his style: I.125 ἤξει δ' ὡς ἔοικε καὶ ἕτερος λόγος τις ὑπὸ τοῦ αὐτοῦ σοφιστοῦ συγκείμενος. III.16 χρῆ γάρ, ὡς ἄ. 'Α., τὸ αὐτὸ φθέγγεσθαι τὸν ῥήτορα καὶ τὸν νόμον· ὅταν δέ ἑτέραν μὲν φωνὴν ἀφιῆ ὁ νόμος, ἑτέραν δέ ὁ ῥήτωρ, τῷ τοῦ νόμου δικαίῳ χρῆ διδόναι τὴν φῆφον.^I III.233 ἔπειθ' ὁ μὲν ὄρκος ὄν ὁμωμονῶς δικάζει, συμπαρακολουθῶν αὐτὸν λυπεῖ. III.249 τῆς δημοκρατίας ἐπιμελήθητε ἤδη διαφευγούσης ὑμᾶς. Less effective examples of personification of technical terms occur in the following passages: I.14,67,116; II.92,128,34,184; III.4,15,28,37,196,246,250. Cf. II.60,98.

d) Personification of concrete nouns: I.123 οὐ γάρ τὰ οἰκήματα οὐδ' αἱ οἰκήσεις τὰς ἐπωνυμίας τοῖς ἐνοικήσασιν παρέχουσι. II.131 τὸ αὐτὸ (sc.τὰ χρήματα) ἠΰζησέ τε τὰ πράγματα καὶ καθεῖλε. Also III.244.

A poetic colour is contained in the personification of πόλις in III.211 ἐφ' οἷς ἡ πόλις ἐνεύρατο and of θῆβαι *ibid.* 133. Finally it only remains to mention here the two examples of personification in §§ 259,260 of the speech Against Ctesiphon which contain traits of Asiatic style.

2. Ethopoeia

The term ethopoeia is used here as a figure of thought and thus is restricted to just those cases where a fictitious speech is attributed

I) Pliny (Letters IX.XXVI. II,) quotes this example among others - including those of Demosthenes - as being of equal force and consequently worthy of praise as a factor of grand style.

to a living person for rhetorical effects.¹

Aeschines exploits ethopoeia² thoroughly as a device for both style and argument.

In the following, the orator puts into the mouth of the jurors a fictitious speech as an answer to Demosthenes' assertion that he is not subject to an audit because the money he spent on the repair of the walls was a gift to the city: III.23 ὅταν τοίνυν μάλιστα θρασύνηται Δημοσθένης, λέγων ὡς διὰ τὴν ἐπίδοσιν οὐκ ἔστιν ὑπεύθυνος, ἐκεῖνο αὐτῷ ὑποβάλλετε· Οὐκ οὖν ἐχρῆν σε, ὦ Δημοσθενες, ἔᾶσαι τὸν τῶν λογιστῶν κήρυκα κηρύξαι τὸ πάτριον καὶ ἔννομον κήρυγμα τοῦτο, "Τίς βούλεται κατηγορεῖν;" ἔασον ἀμφισβητῆσαί σοι τὸν βουλόμενον τῶν πολιτῶν, ὡς οὐκ ἐπέδωκας, ἀλλ' ἀπὸ πολλῶν ὧν ἔχεις εἰς τὴν τῶν τειχῶν οἰκοδομίαν μικρὰ κατέθηκας, ... μὴ ἄρπαζε τὴν φιλοτιμίαν, μηδὲ ἐξαιροῦ τῶν δικαστῶν τάς φήφους ἐκ τῶν χειρῶν, μηδ' ἔμπροσθεν τῶν νόμων, ἀλλ' ὕστερος πολιτεύου. ταῦτα γὰρ ὀρθοῖ τὴν δημοκρατίαν. The point which Aeschines stresses here is that the laws must be respected in any case.³ Consequently the jurors must not accept any excuse for anybody who overrides the laws. But such a suggestion - if made unfeignedly - would sound to the jurors like a suggestion to remember their duties, and would provoke their reaction.⁴ By putting the answer, through ethopoeia, into the mouth of the

1) Alex., III, 21.24: Ἠθοποιεῖα δὲ ἐστίν, ὅταν ὑπάρχοντα πρόσωπα τιθέντες λόγους τινὰς αὐτοῖς περιτιθῶμεν πρὸς τὸ πιστοτέρους αὐτούς δοῦναι εἶναι ἢ εἰ αὐτοὶ ἐλέγομεν αὐτούς. Cf. Aps., I, 387.22.

2) On the meaning of ethopoeia in Dionysius of Halicarnassus and other ancient critics, see S. Usher, "Individual Characterisation in Lysias", *Eranos*, vol. LXIII, p. 99ff.

3) Cf. C. M. Bowra, *Sophoclean Tragedy*, Oxford, 1944, p. 83.

4) Blass (III, p. 245) remarks on this example that "Aeschines introduces an insinuation under this mask (sc. ethopoeia) which he perhaps did not dare to express personally."

jurors, the orator achieves two things: he refutes his opponent's argument, and, at the same time, he stresses the point he wants to make to the jurors. Of similar tone to the above are also the examples of ethopoeia in III.23,208,209.

Sometimes, the orator through ethopoeia displays his own morality. He puts into the mouth of his opponent principles which he would practice had he faced the same circumstances as his opponent, by a technique such as: ἐχρῆν^I... εἰπεῖν. III.211 ὄν ἐχρῆν, εἰ καὶ μανεῖς ὁ δῆμος ἢ τῶν καθεστηκότων ἐπιλελησμένος, ἐπὶ τοιαύτης ἀκαιρίας ἐβούλετο στεφανοῦν αὐτόν, παρελθόντα εἰς τὴν ἐκκλησίαν εἰπεῖν·"Ἄνδρες Ἀθηναῖοι, τὸν μὲν στέφανον δέχομαι, τὸν δὲ καιρὸν ἀποδοκιμάζω ἐν ᾧ τὸ κήρυγμα γίνεται· οὐ γὰρ δεῖ, ἐφ' οἷς ἡ πόλις ἐκείρατο, ἐπὶ τούτοις ἐμέ στεφανοῦσθαι;" or more directly by a challenging apostrophe in I.121.

Aeschines is at his best when he uses ethopoeia to caricature Demosthenes' character. In the following, by combining diatyposis with ethopoeia, he represents Demosthenes as the incarnation of professional shrewdness: I.175 ἀλλ' ὑπολαμβάνεθ' ὄραν εἰσεληλυθότα ἀπὸ τοῦ δικαστηρίου οἷαδε καὶ σεμνυνόμενον ἐν τῇ τῶν μειρακίων διατριβῇ, καὶ διεξιόντα, ὡς εὔ τὸ πρᾶγμα ὑφείλετο τῶν δικαστῶν· "Ἀπαγαγὼν γὰρ αὐτοῦς ἀπὸ τῶν περὶ Τίμαρχον αἰτιῶν, ἐπέστησα φέρων ἐπὶ τὸν κατήγορον καὶ Φίλιππον καὶ Φωκέας, καὶ φόβους ἐπήρτησα τοῖς ἀκρωμένοις, ὥσθ' ὁ μὲν φεύγων κατηγόρει, ὁ δὲ κατηγορῶν ἐκρίνετο, οἱ δὲ δικασταί, ὧν μὲν ἦσαν κριταί, ἐπελάθοντο, ὧν δ' οὐκ ἦσαν, περὶ τούτων ἤμουν." The language attributed to Demosthenes in this example is so much in accordance with the rules of appropriateness that a reader, meeting this passage in

I) See Tib., III,63.14: κάκεινα δὲ ἠθοποιίας τὰ ἠθικά σχήματα, τότε ἔδει εἰπεῖν καὶ τότε ἔδει ποιῆσαι, ὅπερ πεποίηκεν Αἰσχίνης ἐπὶ τῷ Δημοσθένει εἰπὼν, ὄν ἐχρῆν κτλ.

isolation, could very well mistake it for an excerpt from one of Demosthenes' speeches. Similar examples of ethopoeia occur in III.202 and III.209, and in two passages (§§74 and 130) in the first speech, very short examples of the figure are used, but this time, to direct the ridicule not against Demosthenes, but against Timarchus.

3. Diatyposis

The term "diatyposis" is used to denote that particular kind of description in which a writer represents the circumstances of an action so vividly that he brings it before the eyes of his audience.¹ Aeschines among the orators is a master of this figure. Even Blass,² who looks at him with a somewhat prejudiced³ eye, is forced to admit that as an orator in ethopoeia, diatyposis and so on, he is "unzweifelhaft bedeutend und nicht minder reich als Demosthenes".

Before the examples of this figure are quoted, two remarks can be made about Aeschines' use of diatyposis: the first concerns the technique involved in presenting the figure; the second refers to the frequency of occurrence of diatyposis through the three speeches. All the examples have in common a certain formula for the presentation of the figure; in most cases, Aeschines introduces the figure by asking the jurors to exercise their imaginations or memories as follows: νομίσαθ' ὁρᾶν, ταῖς διανοίαις ἀποβλέφατε, τῇ διανοίᾳ ὑπολάβητε etc.

The examples of diatyposis occur in the first and third speeches

I) Tib., III, 79.22: ἡ διατύπωσις ἐπὶ τὴν θεάν ἄγει τῶν οὐχ ἔωραμένων, ὡς παρ' Αἰσχίνῃ πολλά ἄν εὔροι τις.

2) III, 2, p. 243.

3) On Blass' prejudice against Aeschines, see Dobson, p. 193; and G. Kennedy, op. cit., p. 245.

only. In the third speech are found the best examples of diatyposis in Aeschines, in which every dramatic nuance of the figure is most fully exploited to give elevation to the style, as the following demonstrates: III.153-55 γένεσθε δὴ μοι μικρὸν χρόνον τὴν διάνοιαν μὴ ἐν τῷ δικαστηρίῳ, ἀλλ' ἐν τῷ θεάτρῳ, καὶ νομίσαθ' ὄρα ἄν προΐδοντα τὸν κήρυκα καὶ τὴν ἐκ τοῦ ψηφίσματος ἀνάρρησιν μέλλουσαν γίνεσθαι, καὶ λογίσασθε πότερ' οἴεσθε τοὺς οἰκείους τῶν τελευτησάντων πλείω δάκρυα ἀφῆσειν ἐπὶ ταῖς τραγυδίαις καὶ τοῖς ἡρωικοῖς πάθεσι τοῖς μετὰ ταῦτ' ἐπεισίουσι, ἢ ἐπὶ τῇ τῆς πόλεως ἀγνωμοσύνῃ... καὶ γὰρ ἔάν αὐτὰ διεξίη τὰ ἐκ τοῦ ψηφίσματος προστάγματα, ἀλλ' οὐ τό γ' ἐκ τῆς ἀληθείας αἰσχρόν σιωπήσεται, ἀλλὰ τάναντία δόξει τῇ τοῦ κήρυκος φωνῇ φθέγγεσθαι, ὅτι τόνδε τὸν ἄνδρα, εἰ δὴ καὶ οὗτος ἀνὴρ, στεφανοῖ ὁ δῆμος ὁ Ἀθηναίων ἀρετῆς ἕνεκα - τὸν κάκιστον, καὶ ἀνδραγαθίας ἕνεκα - τὸν ἄνανδρον καὶ λελοιπότα τὴν τάξιν. Then, after an intervening apostrophe coloured with a dramatic tone, the orator, using the same figure in § 157, transfers his audience from the theatre of Dionysus to Thebes to witness in their mind's eye, the disaster of the city and the calamity of the Thebans dragged into slavery as a result of Demosthenes' rash leadership^I. ἀλλ' ἐπειδὴ τοῖς σώμασιν οὐ παρεγένεσθε, ἀλλὰ ταῖς γε διανοαῖς ἀποβλέφατ' αὐτῶν εἰς τὰς συμφοράς, καὶ νομίσαθ' ὄρα ἄλικομένην τὴν πόλιν, τευχῶν κατασκαφάς, ἐμπρήσεις οἰκιῶν, ἀγομένας γυναῖκας καὶ παῖδας εἰς δουλείαν, πρεσβύτας ἀνθρώπους, πρεσβύτιδας γυναῖκας ὅφει μεταμανθάνοντας τὴν ἐλευθερίαν, κλαίοντας, ἰκετεύοντας ὑμᾶς, ὀργιζομένους οὐ τοῖς τιμωρομένοις, ἀλλὰ τοῖς τούτων αἰτίοις, ἐπισκήπτοντας μηδενὶ τρόπῳ τὸν τῆς Ἑλλάδος ἀλειτήριον στεφανοῦν, ἀλλὰ καὶ τὸν δαίμονα καὶ τὴν τύχην τὴν συμπαρακολουθοῦσαν τῷ ἀνθρώπῳ φυλάξασθαι. It is worth quoting here,

I) See C.D. Adams, Demosthenes and his influence, London, 1927, p.50.

instead of any other remark on the effectiveness of this example, what C.F. Matthaeus^I comments on it: "Nonne, qui haec legit, urbis vastatae imaginem concipit, murorum fragorem et collapsum audit, domiciliorum furentem flammam videt, infantum, feminarum et senum imbecillitatem dolet, fortunae commutationem timet, lacrimarum et supplicationum vi ad misericordiam et auxilium ferendum commovetur, alienam miseriam putat suam, illorum hominum sensus induit, eosque ante oculos, miserandum spectaculum, versari existimat? Ergo sine dubio Aeschines evidentiae laude clarus haberi debet."

Two more examples of diatyposis, which aim at working on the emotions of the jury, have been found in this speech, one of which occurs in § 244, and the other in the peroration §§ 257-59 which deserves to be quoted here on account of its bold imagination:² ὅταν δ' ἐπὶ τελευτῆς ἤδη τοῦ λόγου συνηγόρους τοὺς κοινωνοὺς τῶν δωροδοκημάτων αὐτῷ παρακαλῆ, ὑπολαμβάνετε ὄραν ἐπὶ τοῦ βήματος, οὗ νῦν ἐστηκώς ἐγὼ λέγω, ἀντιπαρατεταγμένους πρὸς τὴν τούτων ἀσέλγειαν τοὺς τῆς πόλεως εὐεργέτας, Σόλωνα μὲν τὸν καλλίστοις νόμοις κοσμήσαντα τὴν δημοκρατίαν, ..., δεόμενον ὑμῶν μηδενὶ τρόπῳ τοὺς Δημοσθένους λόγους περὶ πλείονος ποιήσασθαι τῶν ὄρκων καὶ τῶν νόμων, Ἀριστείδην δὲ τὸν τοὺς φόρους τάξαντα τοῖς Ἕλλησιν, ..., σχετλιαζόντα ἐπὶ τῷ τῆς δικαιοσύνης προπηλακισμῷ, Θεμιστοκλέα δὲ καὶ τοὺς ἐν Μαραθῶνι τελευτήσαντας καὶ τοὺς ἐν Πλαταιαῖς καὶ αὐτοὺς τοὺς τάφους τοὺς τῶν προγόνων οὐκ οὔεσθε στενάξειν, εἰ δὲ μετὰ τῶν βαρβάρων ὁμολογῶν τοῖς Ἕλλησιν ἀντιπράττειν στεφανωθήσεται; Such an example of diatyposis verifies Longinus'

I) See G.S. Dobson, Demosthenis et Aeschinis, London, 1828, p.xix.

2) Alex., III, 19.14 quotes this passage as an example of prosopopoeia, as does Blass, III, p.243.² It is classed here as diatyposis because of the technique employed and because the imaginative force of the example exceeds that usually expected in simple prosopopoeia.

remark^I on the figure and its function in oratory: "What then is the use of imagination in rhetoric? It may be said generally to introduce a great deal of vigour and emotion into one's speeches, but when combined with argumentative treatment it not only convinces the audience; it positively masters them".

While in the speech Against Ctesiphon, Aeschines employs diatyposis to work on the emotions of the jury, in the speech Against Timarchus, he employs it to create dislike against his opponent. The figure, combined with ethopoeia, gives rise here to derision rather than to heightened emotions. A very characteristic example of such a derisive effect is the following: I.161-164 καί τις ἄν λόγος ἑκατέρου φανείη; μὴ γάρ ὑπ ἑμοῦ λεγόμενον, ἀλλὰ γινόμενον τό πρᾶγμα νομίσαθ' ὄρα. ἔστω γάρ ὁ μὲν μισθωσάμενος δίκαιος εἰς τό πρᾶγμα, ὁ δέ μισθωθεὶς ἄδικος καί μὴ βέβαιος, ἢ πάλιν τούναντίον ὁ μὲν μισθωθεὶς μέτριος καί ποιῶν τὰ ὁμολογημένα, ὁ δέ τὴν ἡλικίαν προλαβὼν καί μισθωσάμενος ἐφεύσθω καί δικαστὰς ὑμᾶς αὐτοῦς ὑπολάβετε καθῆσθαι. οὐκοῦν ὁ πρεσβύτερος, ἀποδοθέντος τοῦ ὕδατος αὐτῷ καί λόγου, κατηγορῶν μετὰ σπουδῆς, βλέπων δηλονότι πρὸς ὑμᾶς, λέξει· "Ἐμισθωσάμην, ὦ ἄ. 'Α., Τίμαρχον ἔταιρειν ἑμαυτῷ κατὰ τό γραμματεῖον τό παρά Δημοσθένει κείμενον! οὐδέν γάρ κωλύει οὕτως εἰρησθαι· "ὁ δ' οὐ ποιεῖ τὰ ὁμολογημένα! 'Ἄλλ' οὐχ οὗτος, ἀλλ' ὁ μισθωθεὶς δικάζεται. λεγέτω δὴ παρελθὼν, ἢ ὁ σοφὸς Βάταλος ὑπὲρ αὐτοῦ, ἔν' εἰδῶμεν τί ποτ' ἐρεῖ. "Ἄνδρες δικασταί, ἐμισθώσατό με ἔταιρειν αὐτῷ ἀργυρίου ὀστισηποτοῦν! οὐδέν γάρ διαφέρει· "κἀγὼ μὲν ἅπαντα καί πεποίηκα καί ἔτι καί νῦν ποιῶ κατὰ τό γραμματεῖον, ἅ χρή ποιεῖν τὸν ἔταιροῦντα· οὗτος δέ ὑπερβαίνει τὰς συνθήκας! κτλ. Notice here how the

I) On the Sublime, XV.9 (Loeb Translation).

orator insistently repeats all the sordid details of the imagined contract in order to impose on the audience's subconscious the notion of hiring - an essential point in the case - and, for this reason, the verb *μισθοῦσθαι* occurs 8 times in different forms. Similar, but less effective, examples occur in the same speech, in §§ 49, 78 and 79.

In the second speech, Aeschines has certain clear-cut aims in the case which call for a more direct treatment of the subject and in such a context, diatyposis might be considered inappropriate. Here, Aeschines is on his guard and needs to gain the audience's sympathy, whereas in the first and third speeches, he wants to arouse their feeling of antipathy against his opponent for which purpose diatyposis is an ideal device.

Connected with the subject of diatyposis, are those passages in all three speeches which depict, by a particularly apt participle, adjective, adverb or verb, the striking characteristic of a man, with such vividness that it is possible - from this specific detail - to assess the complete character of the person - as the orator wishes to represent it, as exemplified by: I.132 ἀναβήσεται δ' ἐν τῇ ἀπολογίᾳ καί τῶν στρατηγῶν τις, ὡς ἀκούω, ὑπτιάζων καί κατασκοπούμενος ἑαυτόν, ὡς ἐν παλαίστραις καί διατριβαῖς γεγονώς. II.43 ἀνακροτήσας ὁ Σίσυφος ὄδε τὰς χεῖρας κτλ. II.49 ἐφ' ἅπασιν δ' ἡμῖν ἀνίσταται τελευταῖος Δημοσθένης, καί τερατευσάμενος, ὥσπερ εἴωθε, τῷ σχήματι καί τρίψας τὴν κεφαλὴν κτλ. III.164 τὴν δὲ σὴν ἀηδίαν ἢ πόλις οὐκ ἐχώρει καί τὰς ἐπιστολάς ἅς ἐξηρημένους ἐκ τῶν δακτύλων περιήεις, ἐπιδεικνύων τισὶ τὸ ἐμόν πρόσωπον ὡς ἐκπεληγμένου καί ἀθυμοῦντος. III.167 καί πάλιν ὅτε κύκλω περιδινῶν σεαυτόν ἐπὶ τοῦ βήματος ἔλεγες ὡς ἀντιπράττων Ἀλεξάνδρῳ· Ὅμολογῶ τὰ Λακωνικά συστήσαι, ὁμολογῶ Θετταλοῦς καί Περραιβοῦς

ἀφιστάναι! Also I.71,94; II.34,36,37,51-3,106,108,153,157; III.149,
I66,207.

It is interesting to notice that there are more examples of this method of attack in Speech II than in the other two speeches, which justifies the comment made earlier that the content of the second speech dictates a direct approach in which points have to be made concisely, clearly and unaffectedly.

VII. OTHER FIGURES

I. Oaths^I

In the second and third speeches, oaths appear only rarely: 2 in On the Embassy, and 8 in Against Ctesiphon, but in the first speech - perhaps because of the intensified moral earnestness of the orator - 16 occurrences have been noted.

The examples of oaths are classified below according to 3 main types:

a) νή + accusative. Used only in affirmations:

νή Δία (I.28,98;III.172,217)

νή τόν Ποσειδῶν (I.73)

νή τούς θεούς (II.130)

νή τούς θεούς τούς Ὀλυμπίους (III.228)

νή τόν Δία καί τόν Ἀπόλλω (I.81,88,108)

b) μά + accusative. Used only in negations:

μά Δία (I.61,69)

μά τόν Δία τόν Ὀλύμπιον (I.55,76;III.255)

μά τόν Διονυσον (I.52)

μά τόν Ἡρακλέα (I.88;III.212)

μά τούς θεούς τούς Ὀλυμπίους (II.182)

c) πρός + genitive. Used in imperative and interrogative sentences:

πρός θεῶν (I.75;II.102;III.61)

πρός τοῦ Διός (I.79)

πρός τοῦ Διός καί θεῶν (I.87;III.156)

πρός τοῦ Διός καί τῶν ἄλλων θεῶν (I.70)

I) The term "oaths" denotes here those exclamations to a god or goddess which are used for effect, and not real oaths used in testimonies.

Although the *μά* and *πρός* forms occur frequently in tragedy, apart from one example in Aeschines' speeches (III.156), they do not retain their original tragic tone in his speeches but constitute, rather, a conversational element in his style.

2. Prodiorthosis - Epidiorthosis

Prodiorthosis and epidiorthisis are two rhetorical devices with similar form and effect. In the first, the orator, suspecting that what he is about to say is likely to offend the sense of decency of his audience, seeks their good-will by assuming an apologetic tone. Epidiorthosis also involves the orator in amending something he says, but here the amendment comes afterwards.

Of prodiorthosis, the following examples from Aeschines' speeches deserve to be quoted: I.37 *δέομαι δ' ὑμῶν, ὦ ἄ. 'Α., συγγνώμην ἔχειν, ἐάν ἀναγκαζόμενος λέγειν περί ἐπιτηδευμάτων φύσει μὲν μὴ καλῶν, τούτῳ δὲ πεπραγμένων, ἐξαχθῶ τι ῥῆμα εἰπεῖν ὅ ἐστιν ὅμοιον τοῖς ἔργοις τοῖς Τιμάρχου.* II.88 *ἄρ' οὖν, ὦ ἄ. 'Α., δοίητ' ἄν μοι συγγνώμην, εἰ κίναιδον αὐτόν προσειπὼν καὶ μὴ καθαρεύοντα τῷ σώματι, μηδ' ὄθεν τὴν φωνὴν ἀφίησιν, ἔπειτα ... φεῦδος ὄν;* Also I.70; II.22.

Of epidiorthisis, the following examples have been selected:

I.51 *εἰ μὲν τοίνυν, ὦ ἄ. 'Α., Τιμάρχος οὐτοσί διέμεινε παρά τῷ Μισγόλα καὶ μηκέτι ὡς ἄλλον ἦμε, μετριώτερ' ἄν διεπέπρακτο, εἰ δὴ τι τῶν τοιούτων ἐστὶ μέτριον.* I.180 *ἀλλ' οὐ Λακεδαιμόνιοι· καλὸν δ' ἐστὶ καὶ τὰς ξενικὰς ἀρετὰς μιμεῖσθαι.¹* III.106 *ἐνταῦθ' ἤδη τέτακται καὶ ὁ τρίτος τῶν*

I) See Scholiast, *καλὸν δ' ἐστὶ*: τοῦτο καλεῖται ἐπιδιόρθωσις. φοβηθεῖς γάρ τό εἰπεῖν ἀλλ' οὐ Λακεδαιμόνιοι, χεῖρους γάρ αὐτούς ἐκείνων ἐποίει, λυεῖ τό ἀντιπίπτον καὶ φησι· δέχομαι τό κέρδος οὐ διακρίνων τό πόθεν.

καιρῶν, μᾶλλον δ'ὁ πάντων πικρότατος χρόνος. III.113 οἱ Λοκροὶ οἱ
'Αμφισσεῖς, μᾶλλον δέ οἱ προεστηκότες αὐτῶν. Also II.87.

3. Aposiopesis - Paralepsis

These are two figures of similar rhetorical effect. In the first, an omission takes place, but in such a way that what is omitted arouses in the minds of the listeners greater suspicions^I against the speaker's opponent than if it had been said. In the second, the speaker pretends to pass over certain facts, but he manages to mention them nevertheless.²

In Aeschines' speeches, few examples of aposiopesis are to be found: III.I39 τό δ'αἴτιον οἶδα μὲν, λέγειν δ'οὐδέν δέομαι διὰ τᾶς ἀτυχίας αὐτῶν. III.174 οὕτω γάρ κέχρηται καί τῳ ἑαυτοῦ σώματι καί παιδοποιίᾳ, ὥστ'ἐμέ μή βούλεσθαι λέγειν ἅ τούτῳ πέπρακται.

More numerous and more effective examples are to be found of paraleipsis: I.40 ὅσοι μὲν οὖν τῶν ἐμπόρων ἢ τῶν ἄλλων ξένων ἢ τῶν πολιτῶν τῶν ἡμετέρων κατ'ἐκείνους τοὺς χρόνους ἐχρήσαντο τῳ σώματι τῳ Τιμάρχου, ἐκὼν καί τούτους ὑπερβήσομαι, ἵνα μή τις εἴπῃ ὡς ἄρα λίαν ἀκριβολογοῦμαι ἅπαντα. III.51-53 τί γάρ δεῖ νῦν ταῦτα λέγειν, ὁμολογούμενα. III.225 ἐπιστολάς δέ σιγῶ φευδεῖς καί κατασκοπῶν συλλήψεις καί βασάνους ἐπ'αἰτίαις ἀγενήτοις, ὡς ἐμοῦ μετὰ τινων νεωτερίζειν βουλομένου. Also I.39,43,52,53,55,58,109,157,158; III.I27,237.

1) Alex., III,22.7: ἀποσιώπησις ἐστὶ λόγος ἐπιτείνων τό παρασιωπώμενον, ἢ παραλείπων τό γινωσκόμενον, ἢ σιωπῶν τό αἰσχρόν; Demetr., On Style, § 103.

2) Zon., III,163.10: παράλειψις, ὅταν τι προσποιούμενοι παραλείπειν οὐδέν ἤττον λέγωμεν αὐτό.

It is worth noting that all the examples of aposiopesis and paraleipsis occur in the first and third speeches where they enable Aeschines to insinuate facts which may be of doubtful veracity; consequently, they constitute a means of exaggeration^I here.

4. Irony

Irony is applied to cases in which a grim humour is obtained by saying the opposite of what is meant.² It is probable that such a figure - suggestive of comedy as well as of criticism - would appeal to an orator like Aeschines whose theatrical background doubtless taught him the value of witticisms for keeping the audience alert.

Aeschines exploits in particular three different forms of irony, the first of which assumes the form of a witty remark³ where some allegation or action of his opponent gives Aeschines the opportunity for caricature; he slips in an adroitly ironic comment to win a laugh at the expense of his opponent (in most cases, Demosthenes) as in II.92 ὁ δὲ Κερσοβλέπτης πόσαις πρότερον ἡμέραις ἀπώλεσε τὴν ἀρχὴν πρὶν ἐμὲ ἀπιέναι; ὡς φησι Χάρης ὁ στρατηγός, τοῦ προτέρου μηνός, εἴπερ Ἐλαφροβολίων ἐστὶ Μουνιχιῶνος πρότερος. II.125 οὕτω νυκτερινῆς ἐπιστολῆς τό πρᾶγμα ἐδεῖτο. II.128 δῆλον γάρ ὅτι μεγάλα τὴν πόλιν πα-

I)Hermog., II,430.18 πότε παράλειψις καὶ ἀποσιώπησις γίνεται; ὅταν βουληθῶμεν τὴν ὑπόνοιαν μείζονα καταστήσαι τοῦ πράγματος ἐν τῇ γνώμῃ τῶν ἀκουόντων ἢ λέγομεν.

2) Alex., III,22.30 εἰρωνεία δὲ ἐστὶ λόγος προσποιούμενος τὸ ἐναντίον λέγειν.

3) On rough humour in Aeschines resulting from open and virulent descriptions of some failure or slight slip on the part of his opponent, see Dobson pp.187-191.

ραλογίζεται, δι' ἣν (sc. ἐπιστολήν) ἡγρυπνοῦμεν γράφοντες. III.100...
γράφει, ἐλέσθαι πρέσβεις εἰς Ἐρέτριαν, οὔτινες δεήσονται τῶν Ἐρε-
τριέων, πάνυ γάρ ἔδει δεηθῆναι^I...

A more frequently occurring form of irony in Aeschines' speeches is the second kind where irony is used to express indignant or bitter feelings against his opponent, as in I.58 ὅτε δέ αὐτοῖς ἠνώχλει, σκέ-
φασθε μεγάλην ῥώμην Ἡγησάνδρου καὶ Τιμάρχου. II.24 ἀκούσατε δὴ τοῦς
τε ἡμετέρους λόγους,..., καὶ πάλιν οὕς τὸ μέγα ὄφελος τῆς πόλεως εἴ-
ρηκε Δημοσθένης. II.36 ἐπειδὴ δ' ἐφ' ἡμῶν αὐτῶν ἐγενόμεθα, σφόδρα σκυ-
θρωπάσας ὁ χρηστός οὐτοσί Δημοσθένης ἀπολωλεκέναι με ἔφη τὴν πόλιν
καὶ τοῦς συμμάχους. Also I.33,62; II.14; III.66,73,196,34. Implicit
contempt results from the irony in these cases where an epithet of
good meaning is applied to an opponent whose character is quite
obviously divested of such good qualities as the epithet usually
suggests.

The last kind of irony appears with a more extended form where
it is indulged through a series of ironical epithets and clauses, as
in I.69 καὶ οὐδέν μὰ Δία θαυμαστόν· ἀναβήσεται γάρ οἶμαι δεῦρο πι-
στεύων τῷ ἑαυτοῦ βίῳ ἀνὴρ καλός καγαθός καὶ μισοπόνηρος, καὶ τόν
Λεωδάμαντα ὅστις ἦν οὐ γινώσκων, ἐφ' ᾧ ὑμεῖς ἐθορυβήσατε τῆς μαρτυρίας
ἀναγινωσκομένης. As the ancient rhetorician² observes, the orator, by
means of irony, succeeds in emphasizing the moral aberration of Hege-
sandrus and in sustaining the dignity of the speech. A particularly

I) For the emphasis laid on the word δεηθῆναι, see T.Gwatkin and
E.S.Shuckburgh, Aeschines in Ctesiphonta, London 1890, p.136, n.100.

2) Herodianus, III,91.9: ταῦτα γάρ τῇ ἐξαλλαγῇ ἔχει τινὰ δεινώσιν, καὶ
ἔστι δυνατώτερος ὁ λόγος τοῦ κατὰ φύσιν· ἀγοραῖος γάρ ἂν καὶ ἀπρεπῆς
ἐγίνετο ἢ λοιδορία, εἰ οὕτως ἔλεγεν· οὐδέν γοῦν θαυμαστόν·...

forceful example of irony occurs in III.212: οὐ γάρ δὴ μὰ τὸν Ἡρακλέα τοῦτό γε ὑμῶν οὐδεὶς φοβήσεται, μὴ Δημοσθένης, ἀνὴρ μεγαλόφυχος καὶ τὰ πολεμικὰ διαφέρων, ἀποτυχῶν τῶν ἀριστείων ἐπανελθῶν οἴκαδε ἑαυτὸν διαχρήσεται. Here the exclamation to Hercules - the symbol of the virility which Demosthenes lacked - and the suggested comparison with Ajax in ἀνὴρ μεγαλόφυχος καὶ τὰ πολεμικὰ διαφέρων, ἀποτυχῶν τῶν ἀριστείων ... ἑαυτὸν διαχρήσεται are used to complete that opinion of Demosthenes as a coward and dishonourable wretch which Aeschines had begun in § 207 with ἐπεισάξει γάρ τὸν γόητα καὶ βαλαντιοτόμον καὶ διατετμηκότα τὴν πολιτείαν. An equally effective - though less bitter - example of irony is III.219 ἀπηνέχθη γάρ ἡ κατὰ τοῦδε τοῦ φηφίσματος γραφή, ἣν οὐχ ὑπὲρ τῆς πόλεως, ἀλλ' ὑπὲρ τῆς πρὸς Ἀλέξανδρον ἐνδείξεώς με φῆς ἀπενεγκεῖν, ἔτι Φιλίππου ζῶντος, πρὶν Ἀλέξανδρον εἰς τὴν ἀρχὴν καταστῆναι, οὔπω σοῦ τὸ περί Πausανίαν ἐνύπνιον ἐωρακότος, οὐδέ πρὸς τὴν Ἀθηναίων καὶ τὴν Ἡραν νύκτωρ διειλεγμένου. πῶς ἂν οὖν ἐγὼ προενεδεικνύμην Ἀλεξάνδρω; εἴ γε μὴ ταῦτόν ἐνύπνιον ἐγὼ καὶ Δημοσθένης εἶδομεν. Here the irony itself is a means of argument, but so witty is the allusion to Demosthenes' supposed dream^I of Philip's death, that it includes the possibility of humorously entertaining the audience.

5. Hyperbole

The penchant for comedy also influences Aeschines' use of hyperbole - a figure which, like irony, indicates a sense of humour in Aeschines who aims, by means of hyperbole, to pinpoint the weakness in an opponent and, as a subsidiary effect, to win an appreciative

I) See, on this story, Plutarch, Dem., XXII.

laugh from the audience. The following examples - all of which belong to the second and third speeches - deserve to be quoted here:

II.153 συμπέπλεγμαι δ' ἐν τῇ πολιτείᾳ καθ' ὑπερβολὴν ἀνθρώπῳ γόητι καὶ πονηρῷ, ὅς οὐδ' ἄν ἄκων ἀληθές οὐδέν εἴποι. III.100 ταῦτα δ' εἰπὼν δίδωσιν ἀναγνῶναι φῆμισμα τῷ γραμματεῖ μακρότερον μὲν τῆς Ἰλιάδος, κενότερον δὲ τῶν λόγων οὗς εἴωθε λέγειν, καὶ τοῦ βίου ὃν βεβίωκε. III.212 ὅς τοσοῦτον καταγελαῖ τῆς πρὸς ὑμᾶς φιλοτιμίας, ὥστε τὴν μιαν κεφαλὴν ταύτην καὶ ὑπεύθυνον, ἣν οὗτος παρὰ πάντας τοὺς νόμους γέγραφε στεφανῶσαι, μυριάκις κατατέτμηκε καὶ τούτων μισθοὺς εἴληφε τραύματος ἐκ προνοίας γραφᾶς γραφόμενος, καὶ κατακεκονδύλισται, ὥστε αὐτὸν οἶμαι τὰ τῶν κονδύλων ἔχνη τῶν Μειδίου ἔχειν ἔτι φανερά. Also II.23, I59; III.90, I40, I65.

TABULAR SUMMARY : I

FIGURES	SPEECHES			TOTALS
	I	II	III	
Epanaphora	15	13	30	58
Antistrophe	I	-	6	7
Epanastrophe	I	2	-	3
Symploke	-	-	I	I
Epanadiplosis	-	-	6	6
Antithesis*	47	19	42	108
Homoeoteleuton*	19	9	36	64
Parison*	6	7	4	17
Paronomasia*	25	21	38	84
Alliteration*	10	I	2	13
Assonance*	19	5	21	45
Figura Etymologica	46	30	51	127
Σχήμα κατ' ἄρσιν η. θέσιν	86	70	121	277
Ἐξ' ἀναίρ. συμπλεκτικόν	13	11	14	38
Synonyms*	36	33	60	129
Asyndeton	9	8	32	49
Polysyndeton	50	50	71	171
Rhetorical Questions	66	50	88	204
Hypophora-Anthypophora	5	-	8	13
Apostrophe	9	16	17	42
Personification	15	19	36	70
Ethopoeia	4	-	7	11
Diatyposis	4	-	4	8
Prodiorthosis	2	2	-	4
Epidiorthosis	2	I	2	5
Aposiopesis	-	-	2	2
Paraleipsis	10	-	4	14
Irony	4	6	7	17
Hyperbole	-	3	5	8
Oaths	16	2	8	26
TOTALS	520	378	723	1,621

* = The number of representative examples of a figure, where it is difficult to ascertain whether there is a designed rhetorical effect in its usage or not.

TABULAR SUMMARY : II

FIGURES OF	SPEECHES			TOTALS
	I	II	III	
I. REPETITION	17	15	43	75
II. PARALLELISM	72	35	82	189
III. SOUND EFFECT	100	57	112	269
IV. AMPLIFICATION	135	114	195	444
V. ENLIVENMENT	139	124	216	479
VI. DRAMATIC EFFECT	23	19	47	89
VII. OTHER FIGURES	34	14	28	76
TOTALS	520	378	723	1,621

CHAPTER THREE : COMPOSITION

This chapter is divided into a discussion of the arrangement of the clause and of the sentence. The analysis of the clauses is restricted to an investigation of the different forms of hyperbaton, which - although strictly a figure of speech - is an essential element in the arrangement of words within the clause and has hence been treated under this heading rather than in the previous chapter on figures. Sentence-structure is analysed from the point of view of co-ordination, subordination and unity. The examples quoted in this chapter are not intended, by any means, to be exhaustive merely to give a representative illustration of the points herein discussed, and in the Sentence Unity section, the examples are analysed, not quoted, as they are so long and would unduly extend this section if included.

I. The Clause : Order of Words^I

The Greek language has great flexibility in its clause or sentence construction: there is no absolutely fixed way in which the words can be arranged - a variety of alternatives is available, while still maintaining the logical sequence of the words. The importance of an author's word order is obvious for it gives him scope to exhibit his individual linguistic talent. The particular way in which an author arranges the words within the clauses is an element which determines, to a great extent, the original and particular effectiveness of his style.

The present work is not the place in which to discuss the various patterns of word order - a task which befits the grammarian rather than the stylist. Only those particular variations in word order which indicate exigencies of style, where the location of words conflicts with their logical sequence - constituting the various forms of hyperbaton - will be examined here.

The most obvious reasons² for which hyperbaton is used are: for emphasis, for the avoidance of hiatus and for the provision of some degree of euphony in the speech. All three of these reasons are apparent - either singly or in combination - in the production of hyperbaton in Aeschines: firstly, emphasis, as in II.23 ὁ δὲ οὐδὲν ἄπρατον ἔχων μέρος τοῦ σώματος (notice the hyperbole); secondly, avoidance of hiatus, as in I.196 αὐτίκα δ' ὑμέτερος ἐγὼ θεατῆς and thirdly, provision of euphony, as in II.125... ὅτι Φιλίππῳ μεθ' ἡμέραν πολλάκις μόνος μόνῳ διελεγόμην

I) For a bibliography on the order of words in Greek, see K.J.Dover, Greek Word Order, Cambridge, 1968, pp.ix-xiii.

2) See Denniston, p.58.

There are no objective criteria by which to differentiate between the desire for euphony and the desire to avoid hiatus so the present section will confine itself to an investigation of that aspect of hyperbaton which produces emphasis - the effect of which can be more clearly and certainly discerned and classified, as the following analysis will indicate.

In many cases, the stressed words are placed at or near the beginning of the clauses or the sentence as in, I.89 ὑμᾶς ἄν ἔγωγε ἠξίωσα μάρτυράς μοι γενέσθαι, τοὺς ἄριστα εἰδότας ὅτι... I.179 εὐχερῶς γάρ ἐνίοτε λόγον ἄνευ χρηστοῦ βίου προσδέχεσθε. Thus, in the following, the genitive precedes the word which governs it, III.228 τῆς γάρ αἰτίας αἰσχρὸν τὸν αἰτιώμενόν ἐστι τό ἔργον μή ἔχειν ἐπιδειῖξαι. Less frequently, Aeschines gives special emphasis to a word by placing it at the end^I of the clause thereby impressing it on the mind of the hearer, as in II.99 ἐν παισὶ μὲν γάρ ὢν ἐκλήθη δι' αἰσχουργίαν τινὰ καὶ κιναιδίαν Βάταλος, ἐκ παίδων δέ ἀπαλλαττόμενος..., Ἄργα, ἀνήρ δέ γενόμενος προσείληφε τὴν τῶν πονηρῶν κοινήν ἐπωνυμίαν, συκοφάντης. II.178 καὶ φασὶ μὲν τὸν Φίλιππον τὴν εἰρήνην πρίασθαι, καὶ προλαβεῖν ἡμῶν ἐν ταῖς συνθήμασι ἅπαντα. III.228 ἐφ' ᾧ νυνὶ μέλλω λέγειν ἀγανακτῶ μάλιστα.

In a number of instances, Aeschines places at, or near, the end of his clauses, words which, in a normal construction, would occur at, or near, the beginning of the clause² as in II.36... τὸν δῆμον καταπεπονημένον καὶ σφόδρα ἐπιθυμοῦντα εἰρήνης εἰ μὴ μέμνημαι. III.241 ὅπου γάρ τοὺς ὄντως ἄνδρας ἀγαθοὺς, ..., τοὺς καθ' ἑαυτῶν ἐπαίνους εἰάν

I) On this device, see Quintilian, IX, iv, 29.

2) For a list of such words, see K.J. Dover, op. cit., p. 20ff.

λέγωσιν, οὐ φέρομεν. Here the conjunctions εἰ and εἰάν have been pushed to the back of the clause to allow other words¹ to take the more emphatic position at the front. There are other cases in which the emphasis is thrown on the postponed word itself, as in II.8 εἰμί μὲν γάρ ὁ κινδυνεύων ἐγὼ νυνὶ περὶ τοῦ σώματος (the delayed ἐγὼ accumulates effectiveness); or as in several rhetorical questions where the interrogative pronoun or adverb occurs at, or near, the end of the question,² for example II.165 τὸν δὲ ἀγαθὸν σύμβουλον τί χρή ποιεῖν; ... τὸν δὲ πονηρὸν κατήγορον τί; I.154 χαίρει δὲ τῷ συνών; Ἡγησάνδρῳ. III.33 ὁ μὲν οὖν νομοθέτης οὕτως, ὁ δὲ Κτησιφῶν πῶς;

In the previous examples, hyperbaton results from the fact that a word occupies the beginning or the end of the clause in order to gain in emphasis - regardless of its natural position. Such a form of hyperbaton, as Denniston observes,³ is not sought as an end in itself: it results from a conflict between logic and rhetoric. In most of the cases, hyperbaton in Aeschines is the result of a deliberate separation of words which cohere closely in thought. Such separation spreads the effect of words usually found consecutively, and the independence which such words attain - when divided - causes them to be individually far more striking.

Some classification is useful here to define the instances when hyperbaton results from the separation of different parts of speech:

1) See Denniston, p.48.

2) See p. 88

3) Greek Prose Style, p.50

1) an adjective from the noun which it qualifies, as in II.I83
• • • ἦμει ψευδῆ συντάξας καθ' ἡμῶν κατηγορίαν. III.130 οὐδεμίαν
τοὶ πρόποτε ἔγωγε μάλλον πόλιν ἐώρακα ... (notice here the accumu-
lation of particles which reinforce the emphasis)

2) a genitive (partitive, possessive and so on) from the
word on which it depends, as in III.7 καὶ μηδὲν ἠγεῖσθαι μικρόν
εἶναι τῶν τοιούτων ἀδικημάτων. II.132 τέταρτον δ' ἠ Φαλαίκου περὶ
τῶν μελλόντων ἔσεσθαι πραγμάτων ἄγνοια.

3) a subject or an object from the verb, as in I.I76 μελλόντων
μὲν γίγνεσθαι τῶν ἀδικημάτων προαισθάνεσθαι... I.39 ἅ δέ ἤδη προ-
νῶν ... διαπέπρακται.

4) an interrogative pronoun from its substantive, as in I.I86
τίνα δ' ἔχων ἕκαστος ὑμῶν γνώμην ἐπάνεισιν οἴκαδε ἐν τοῦ δικαστη-
ρίου. III.154 τίς γάρ οὐκ ἂν ἀλγήσειεν ἄνθρωπος Ἕλληνα καὶ παιδευ-
θεὶς ἐλευθερίως κτλ.

5) two co-ordinated words, phrases or clauses from each other
by an element common to both^I (usually a verb), as in I.I37 φιλανθρώ-
που πάθος καὶ εὐγνώμονος ψυχῆς. III.8 ... συμφέροντα ὑμῖν αὐτοῖς
φηφιεῖσθε καὶ πάση τῇ πόλει.

6) of two words which form a unified phrase, as in I.I92 εἰ μὲν
δώσει τῶν ἐπιτηδευμάτων Τίμαρχος δίκην. III.71 οὐδὲν ὄφελος ἔφη τῶν
χθές εἰρημένων εἶναι λόγων.

After this classification, it is of interest now to ascertain
another aspect of hyperbaton: what the degree of displacement is

I) See Denniston, p.53; for this form of hyperbaton in Herodotus, see
Δ.Ν. Μαρωνίτη, Ἐρευνες στὸ Ὑφος τοῦ Ἡροδότου - Μία Μορφή Ὑπερ-
βατοῦ, Διατριβὴ ἐπὶ διδακτορίᾳ, Θεσσαλονίκη, 1962 passim.

between these divorced words within the clause.

In a number of cases the logically cohering words are separated from each other by the interpolation of one or two words between them, as in III.228 τήν τῶν ἐμῶν εὐροϊαν λόγων. II.103 μεγάλα τούτων ὑμῖν σημεῖα δείξω. Particularly numerous are those cases in which the interpolated word is a verb, as in I.130 τίνι κέχρησθε φήμη περί Τιμάρχου.

There are other examples where more than two words intervene between the separated words, as in I.72 ὥστε ἀμνημονεῖν ὧν ὀλίγω πρότερον ἠκούσατε ἀναγιγνωσκομένων νόμων. II.113 ... πρὸς τήν προειρημένην κατὰ τῶν συμπρέσβων ὑπ'αὐτοῦ διαβολήν.

There are also examples where the separated words are placed at the ends of the clause as in II.8 μόνος δ' ἐν τῷ λόγῳ φαίνεται κηδεμῶν τῆς πόλεως Δημοσθένης. I.42 πολλήν γάρ πάνυ κατέλιπεν ὁ πατήρ αὐτῷ οὐσίαν.

Some times hyperbaton assumes a more complicated form. The separated words separate, in turn, that word, which divides them, from the word or words which it usually accompanies, as in I.146, to form - as it were - a linked chain of hyperbaton: ...φιλίαν ἄξιον αὐτῶν ἐστίν. The same construction is also found in : III.126 ὅς ἐξ ἀνάγκης πρό τοῦ καθήκοντος ἔμελλε χρόνου γενέσθαι and in : II.141 μεγάλα δ' οἶμαι τούτων ἔργῳ σημεῖα ἐπιδείξειν.

Also of stylistic importance in Aeschines' speeches is the form of hyperbaton which results from the wide separation of the article from its noun or participle: it has a twofold effect, giving both dignity and unity to the clause, as in I.151 ὁ τοίνυν οὐδενός ἦττον σοφός τῶν ποιητῶν Εὐριπίδης, ... λέγει που. I.189 ὁ γάρ ἐπὶ τῶν μεγίστων τούς νόμους καί τήν σωφροσύνην ὑπεριδῶν κτλ.

II. Sentence-Construction

I. Co-ordination (Parallel Structure)

Parallelism is a rhetorical device which Aeschines uses frequently in the construction of his sentences. The orator creates a balance within his sentences by means of: firstly, different forms of correspondence; and, secondly, by antithesis and several other figures of speech. The different forms of antithesis and of the other figures of speech are treated elsewhere^I in this work, and therefore they will only be briefly mentioned at the end of this section, although specific reference will be made to them where necessary. The forms of correspondence have not been treated elsewhere, but, since they constitute a factor in Aeschines' sentence structure - from the point of view of parallelism - they will be quoted here, with one example of each type. The discussion will then be focused on an analysis of certain examples, representative of the various forms of balanced sentences in Aeschines' speeches.

The forms of correspondence are as follows:

a) καί-καί as in I.146 καί τοιούτων ἐπεμνήσθη καί τοιαῦτα ἐπέσκηψε.

b) τε-καί as in III.52 τήν τε εἰς αὐτόν ὕβριν καί τήν τοῦ δήμου καταχειροτονίαν.

c) τε-τε as in II.145 ἔν τε ταῖς ἐκκλησίαις...πρός τε τήν βουλήν.

d) οὔτε-οὔτε as in III.96 οὔτε χρημάτων οὔτε στρατιωτῶν.

e) μήτε-μήτε as in II.4 μήτ'ἀγανακτῆσαι..., μήτ'... ἡσθῆναι.

f) ἢ - ἢ as in II.158 στρατιάν ἢ πεζήν ἢ ναυτικήν.

The above forms of correspondence are those used very often by the orator for two reasons: to emphasize the important points in his argument; and to construct balanced sentences. There are some other forms

I) See Chapter Two.

of parallel construction as, for example, the correlatives (i.e. οὕτως...ὥστε, τοιοῦτος-οἷος) which Aeschines uses in common with other orators and which do not need to be discussed here, but one other form of parallel construction deserves mention as being sufficiently characteristic of Aeschines' style, namely: the pairing of words, phrases and clauses as in I.67 ἀπομαίεται καὶ ἐπιορκήσει.

After this general survey of the means of parallel construction in Aeschines' speeches, it is now opportune to look at particular examples of the different forms of parallel construction in his speeches, and to see how appropriate they are to the thought and the occasion.

The more usual form of parallelism is that based on μέν...δέ anti-thesis of which Isocrates, in particular, is a master. Aeschines often employs this form of parallel construction to increase the unity of his sentences. There are cases where either one or both of the antithetical members is split into a subsidiary pair of members as in III.232 where it is the second member which is split:

α) φατέ μέν...,

β) ψηφιεῖσθε δέ

α') ὑπό μέν τῆς τύχης ἐγκαταλελειῖθαι,

β') ὑπό Δημοσθένους δέ εὖ πεπονθέναι;

In II.104, there is an example of double splitting (i.e. each member of the antithesis is split into another pair of antithetical members):

α) εἰ μέν οὖν ἠγεῖτο ὁ δῆμος αὐτῷ καλῶς ἔχειν ἐξενεγκεῖν...

α) Ἰθηβαίων μέν περιελεῖν τὴν ὕβριν,

β) Βοιωτῶν δέ ἀναστῆσαι τὰ τεῖχη, ταῦτ' ἄν ἠξίωσεν ἐν τῷ ψηφίσματι;

β) νῦν δέ

α') αὐτοῖς μέν κατέλιπον τὴν εἰς τὸ ἀφανές ἀναφορὰν, ...,

β') ἐν ἡμῖν δέ ἀποκινδυνεύειν ψῆθησαν δεῖν.

This splitting process is taken a stage further in II.I47 where the second member is split - according to the previously explained pattern - and then the second member of this newly-formed subsidiary pair is split again:

α) οὕτωςί μέν ἐστί μοι πατήρ Ἀτρώμητος....

β) συμβέβηκε δέ αὐτῷ

α') νέφ μέν ὄντι, ..., ἀθλεῖν τῷ σώματι,

β') ἐκπεσόντι δέ ὑπό τῶν τριάκοντα

α'') στρατεύεσθαι μέν ἐν τῇ Ἀσίᾳ,

β'') ἀριστεύειν δ' ἐν τοῖς κινδύνοις, ...

In III.I42-3 there is an example of an even more complex form of splitting which has already been quoted by Jean Carrière^I and which constitutes a chain of antithetical members.

In many passages, a series of sentences have parallel construction through-out, as in the following example where successive sentences contain an accurate balance between the clauses which are nearly identical in form:

II.80 χρή δέ, ὧ ἄνδρες Ἀθηναῖοι,

α) τοὺς μέν πρέσβεις θεωρεῖν πρός τόν καιρόν καθ' ὅν ἐπρέσβευον,

β) τοὺς δέ στρατηγούς πρός τάς δυνάμεις ὧν ἡγοῦντο.

καί γάρ τάς εἰκόνας ἴστατε, καί

τάς προεδρίας καί τοὺς... καί τάς... δίδοτε,

α) οὐ τοῖς τήν εἰρήνην ἀπαγγείλασιν,

β) ἀλλά τοῖς τήν μάχην νικήσασιν.

εἰ δ' ἔσονται τῶν πολέμων

α) αἱ μέν εὖθυναί τῶν πρέσβεων,

β) αἱ δέ δωρεαί τῶν στρατηγῶν, ἀσπόνδους καί ἀκηρύκτους

I) See Jean Carrière, Stylistique Grecque, Paris, 1967, p. 126; cf. Blass III, p. 235.

τούς πολέμους ποιήσετε· οὐδεὶς γάρ ἐθελήσει πρῆσβεύειν. These three consecutive sentences consist of parallel clauses, nearly alike in form, which give an even flow to the whole passage. No monotony results because the orator varies the rhythm of the passage as the forms of the connective are changed from pair to pair.

The subsequent passages exemplify a less common usage of parallelism where the orator uses different techniques to fit the particular context and occasion, as in II.81:

ἐγὼ γάρ, ὃ ἄνδρες Ἀθηναῖοι,
καί ἐν τῇ προτέρᾳ
καί ἐν τῇ ὑστερᾳ πρῆσβεΐᾳ,
ἅ μὲν εἶδον, ὡς εἶδον, ὑμῖν ἀπήγγελλον,
ἅ δ' ἤκουσα, ὡς ἤκουσα.

τίνα οὖν ἦν ἐκότερα τούτων,

ἅ τε εἶδον

ἅ τε ἤκουσα περί Κερσοβλέπτου;

εἶδον μὲν ἐγὼ κτλ. Here, the clauses within the sentences are arranged in a more artistic way: there is a perfect balance of very short clauses and the form of the sentence is manipulated to serve the thought. The repetition of the same words gives the effect of grace to the whole passage, and brings into relief the main thought.

In other instances, the parallelism results from the fact that the orator repeats the same structure in one sentence^I as in III.188:

εἰ τοῦτ' ἔχει καλῶς, ἐκεῖνο αἰσχροῶς·

εἰ ἐκεῖνοι κατ' ἀξίαν ἐτιμήθησαν, οὗτος ἀνάξιος ὢν στεφανοῦται,

or in a series of sentences as in III.246: κηρύττεται τις ἐν τῷ

I) See for other examples, p. 37f.

θεάτρῳ , ὅτι στεφανοῦται ἀρετῆς ἕνεκα καὶ ἀνδραγαθίας καὶ εὐνοίας, ἄνθρωπος ἀσχημονῶν τῷ βίῳ καὶ βδελυρὸς· ὁ δὲ γε νεώτερος ταῦτ' ἰδὼν διεφθάρη. δίκην τις δέδωκε πονηρὸς καὶ πορνοβοσκός, ὥσπερ Κτησιφῶν· οἱ δὲ γε ἄλλοι πεπαίδευνται. τάναντία τις ψηφισάμενος τῶν καλῶν καὶ δικαίων, ἐπανελθὼν οἴησθε παιδεύει τὸν υἱόν· ὁ δὲ γε εἰκότως οὐ πείθεται, ἀλλὰ τὸ νοθετεῖν ἐνοχλεῖν ἤδη δικαίως ὀνομάζεται. The effectiveness of this passage has been strengthened by repeating, in three successive sentences, the same form of construction. Two other passages - containing a series of sentences with parallel construction - occur in II.I64 and I65-6, and are quoted respectively under Asyndeton (p.81) and under Questions (p.90f).

Parallelism of this type gives unity to the sentence and displays a restrained and rational state of mind. On the other hand, when the occasion demands forcefulness, the construction of the sentence changes accordingly, as in III.137:

ἀλλ' οἶμαι οὔτε Φρυνώνδας
οὔτε Εὐρύβατος
οὔτ' ἄλλος οὐδεὶς πώποτε τῶν πάλαι πονηρῶν τοιοῦτος
μάγος καὶ γόης ἐγένετο, ὅς,
ὦ γῆ
καὶ θεοί
καὶ δαίμονες
καὶ ἄνθρωποι, ὅσοι βούλεσθε ἀκούειν τάληθῆ, τολμᾷ λέγειν
... , ὡς ἄρα Θηβαῖοι τὴν συμμαχίαν ὑμῖν ἐποιήσαντο
οὐ διὰ τὸν καιρὸν,
οὐ διὰ τὸν φόβον τὸν περιστάντα αὐτούς,
οὐ διὰ τὴν ὑμετέραν δόξαν,
ἀλλὰ διὰ τὰς Δημοσθένους δημηγορίας.

Here the orator speaks under the influence of heightened emotions and the antithetical construction - which betrays a calm state of mind - is replaced by the more natural and more emphatic forms of οὔτε...οὔτε, καί... καί. The clauses of similar form are grouped in three's and four's and the sentence in general assumes an expansive form.

The sentences discussed hitherto indicate the forms which parallel structure assumes in Aeschines but the extent to which parallelism occurs in his speeches has not been shown. This needs accurate statistical investigation which is not included in the plan of this chapter. However, some indication of the extent to which parallelism occurs can be obtained by referring to those figures of language - listed below - which create a balance within a sentence and on which statistical information has been assembled on page II9 above.

- a) All the Figures of Repetition
- b) Antithesis
- c) Homoeoteleuton
- d) Parison
- e) Σχῆμα κατ' ἄρσιν καί θέσιν
- f) Τό ἐξ ἀναιρέσεως συμπλεκτικόν
- g) Synonyms
- h) Asyndeton
- i) Polysyndeton.

From the foregoing brief survey, it can be inferred that though parallel structure is the main form of construction in Aeschines' speeches, it seldom results in monotony. The orator has the ability to use different means and techniques from sentence to sentence and to adapt the structure of his sentences to the thought they express and to the occasion which they serve.

2. Subordination

Before proceeding to the analysis, a comment - on the method and the symbols used - must be made. The examples are quoted mainly in a skeleton-framework, in which each clause is represented by its verb in the order which indicates its dependence. An arrow indicates the way in which subordinate clauses are dependent on one another, while a broken line shows the way in which the subordinate clauses depend on the main clause. The Arabic figures show the degrees of subordination. In addition it must be noted that the examination concerns sentences which consist principally of one main clause and a fairly large number of subordinate clauses.

Subordination in Aeschines' speeches takes three main forms as the following analysis indicates:

a) The subordinate clauses - mainly participial - are all, or nearly all, of the same type and depend directly on the main clause which comes at, or near, the end of the sentence as in III.I46:

μισθοφορῶν δ' ἐν τῷ ξενικῷ κεναῖς χώραις,

καί τὰ στρατιωτικά χρήματα κλέπτων,

καί τοὺς μυρίους ξένους ἐμισθώσας Ἀμφισσεῦσι, πολλά

διαμαρτυρομένου καί σχετλιάζοντος ἐν ταῖς ἐκκλησίαις ἐμοῦ, προσέμειξε φέρων ἀναρπασθέντων τῶν ξένων τόν κίνδυνον ἀπαρασκευῆ τῇ πόλει.

The sentence consists of one main clause (προσέμειξε) and 8 participial clauses (5 in the nominative case and 3 genitives absolute) all of which depend directly on the main clause. The subordinate clauses constitute an enumeration of the circumstances under which the thought of the main clause takes place. The same principle applies also to clauses with finite verbs as in III.27:

ὡς τοίνυν καί τήν τῶν τειχοποιῶν ἀρχήν ἤρχεν,
ὅθ' οὗτος τό φήφισμα ἔγραφε,
καί τά δημόσια χρήματα διεχειρίζε,
καί ἐπιβολάς ἐπέβαλλε, καθάπερ οἱ ἄλλοι ἄρχοντες,
καί δικαστηρίων ἡγεμονίας ἐλάμβανε,
τούτων ὑμῖν αὐτόν Δημοσθένην μάρτυρα παρέζομαι.

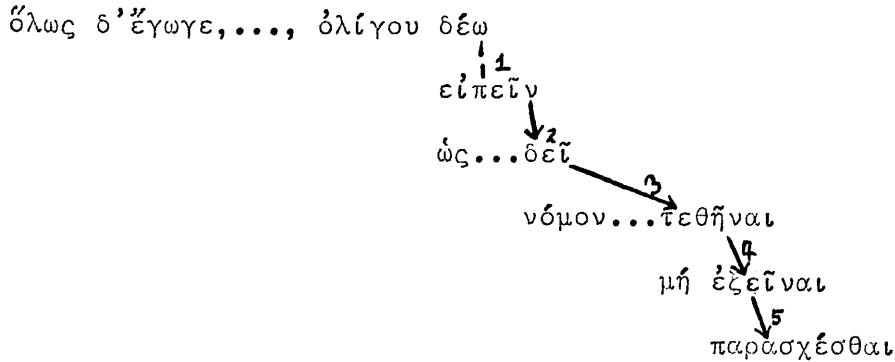
The preceding sentence consists of one main clause and 5 subordinate clauses, 4 substantival - introduced by the conjunction ὡς and connected by the particle καί - and one adverbial introduced by the conjunction ὅτε. The substantival clauses depend directly on the main clause and enumerate 4 assertions, while the adverbial clauses depend on the first subordinate clause. Sentences with such a structure, where the subordination reaches the first degree^I indicate a simple thought process which is easy to follow.

b) The subordinate clauses are of different types. One of them is dependent on the main clause, while the others depend principally on one another, forming a chain - the length of which depends on the degrees of dependence. Three examples are quoted here of such sentences where the subordination reaches the 4th, 5th and 6th degrees; firstly, 4th degree, as in III.63:

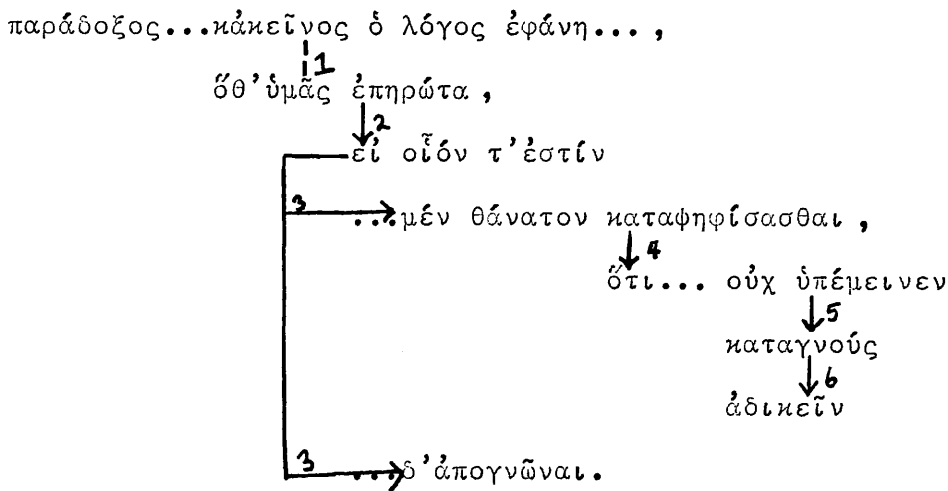
νικᾷ... φήφισμα Φιλοκράτης
 |
 1
 ἐν ᾧ κελεύει
 |
 2
 ἐλέσθαι δέκα πρέσβεις
 |
 3
 οἵτινες... ἀξιῶσουσιν
 |
 4
 αὐτόν... πρέσβεις... ἀποστέλλειν...

I) A distinction must be made here: subordination of the first degree shows a highly-developed thought process if the clauses are of different types.

secondly, 5th degree, as in III.I99:



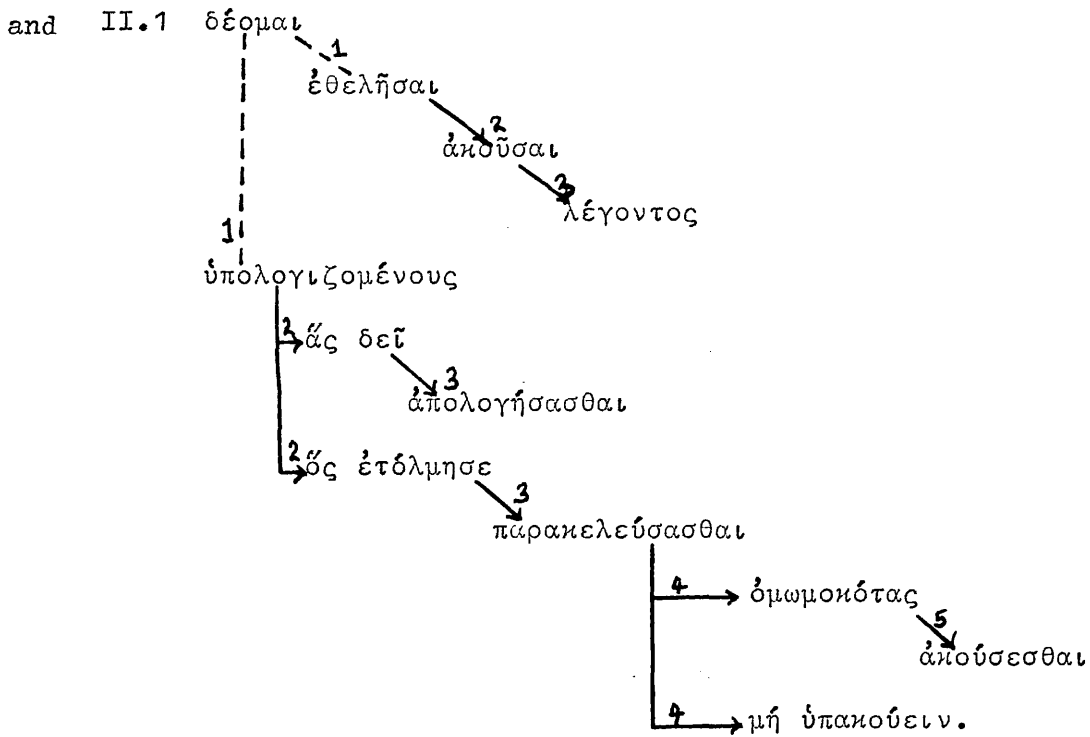
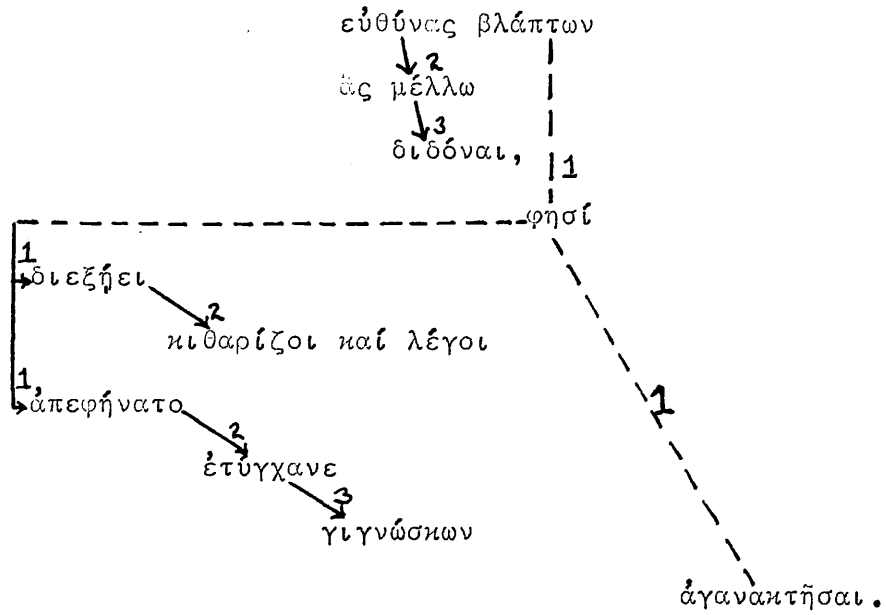
thirdly, 6th degree, as in II.6:



The thought of the sentences begins with the first clause and is completed gradually by the end of the sentence. Each clause in the chain of dependence is indispensable to the meaning of the clause on which it depends, and altogether the subordinate clauses express the various aspects of the principal idea embodied in the main clause. Such sentences are easy to follow as are those treated in the previous section.

c) The third form of subordinate construction is a mixture of the previous two. Here some of the subordinate clauses are dependent directly on the main clause, while the others depend on one another in such a way that they form several branches of subordination, as the following two examples indicate:

I.168



The first sentence consists of one main clause (φησί) and 9 subordinate. 4 of the subordinate clauses depend directly on the main clause, while the others form three branches of subordination which reach the 3rd degree. The second sentence consists again of one main clause (δέομαι) and II subordinate clauses of which 2 depend on the main clause while the others form 4 different branches of subordination which reach the

5th degree. In both examples, the subordinate clauses express various supplementary details concerning the main thought of the sentence. Such sentences do not occur as often in Aeschines' speeches as the previous 2 types, because they have a somehow involved form which makes them difficult to follow. If used to excess, such sentences tend to divert the audience's attention.

3. Sentence-Unity

Generally, Aeschines' sentences - whether based on parallel construction or on subordination, or on a combination of the two - have clarity and unity of thought and fluency of movement. However, there are two cases in particular where Aeschines disrupts the unity of his sentence: he sometimes overloads the sentence with a string of similar clauses - mainly participial - which give the effect of monotony; at other times, he includes an excessive number of details which have no direct bearing on the principal thought of the sentence and which have the consequent effect of destroying its unity and of losing the thread of the thought - although this can be regained later by the repetition of one or two words or by the addition of some of the demonstrative pronouns.

The first kind of disunity arises in several sentences - particularly in the narrative- where there is a string of participial clauses (mostly genitives absolute) which depend directly on one main clause which comes at - or near - the end of the sentence. Thus, in II.26-27, 13 genitives absolute are discovered of which 11 precede the main clause (ἔχειροτόνησαν) and two follow it. At II.140-41, there is a sentence which consists of no less than fifteen

subordinate clauses (10 of which are genitives absolute connected by $\delta\acute{\epsilon}$) and one main clause ($\acute{\alpha}\pi\acute{\omega}\lambda\omicron\nu\tau\omicron$) which stands at the end of the sentence. At II.I76-77 there is a sentence which consists of 22 subordinate clauses and one main clause ($\kappa\alpha\theta\iota\sigma\tau\acute{\alpha}\sigma\iota$) of which 17 (mostly participial in the nominative, and genitives absolute) precede the main clause. In the first part of the sentence at III.I25-26 the main clause ($\acute{\epsilon}\kappa\phi\acute{\epsilon}\rho\epsilon\tau\alpha\iota$) is preceded by 5 genitives absolute connected by the particle $\kappa\alpha\acute{\iota}$ and two participles in the nominative. At III.I48-50, in a 27 lines long sentence with a complicated construction, the main clause ($\delta\iota\acute{\omega}\mu\nu\tau\omicron$) is preceded by 7 genitives absolute, and 5 participles in the nominative. Such sentences, which occur mainly in narrative passages, are effective up to a certain length, since the participles elevate their tone, but eventually they cannot escape the sense of monotony, as too many clauses are on the same level.

Similarly, representative examples of the second kind of disunity - where the accumulation of details clogs the channel of clear thought - have been chosen and analysed, starting with the long sentence of 29 lines in II.75-77, which begins with the main thought $\acute{\epsilon}\gamma\acute{\omega}$ $\delta\acute{\epsilon}$... $\acute{\epsilon}\varphi\eta\nu$... $\varphi\upsilon\lambda\acute{\alpha}\tau\tau\epsilon\sigma\theta\alpha\iota$. What follows is a series of subordinate clauses used to exemplify the notions $\acute{\epsilon}\upsilon\beta\omicron\upsilon\lambda\acute{\iota}\alpha\varsigma$ and $\acute{\alpha}\mu\alpha\rho\tau\acute{\eta}\mu\alpha\tau\alpha$. A $\mu\acute{\epsilon}\nu$... $\delta\acute{\epsilon}$ antithesis divides the rest of the sentence into two parts. The first is concerned with the $\acute{\epsilon}\upsilon\beta\omicron\upsilon\lambda\acute{\iota}\alpha\varsigma$, the second with the $\acute{\alpha}\mu\alpha\rho\tau\acute{\eta}\mu\alpha\tau\alpha$. In this second part, the thread of the thought which begins wandering after the $\acute{\alpha}\beta\omicron\upsilon\lambda\acute{\iota}\alpha\nu$ is lost after $\omicron\upsilon$ $\delta\upsilon\nu\acute{\alpha}\mu\epsilon\nu\omicron\iota$ for a certain time until $\tau\epsilon\lambda\epsilon\upsilon\tau\acute{\omega}\nu\tau\epsilon\varsigma$ is reached, because the intervening clauses have no direct bearing on the principal thought of the sentence.

There are several points where the sentence could stop: either at φυλάττεσθαι or at ἐπιτετριχισμένης or at οὐ δυνάμενοι or at μνησθήσεται or at ἀφεμένους . At III.80-81, there is a sentence of 22 lines where a digression - extended over 6 lines - interrupts an enumeration of the circumstances under which the main thought of the sentence takes place. The thread of the thought, which wanders after πρεσβεύσαντες is picked up again by the τοιαύτης ἐμπιπτούσης παραχῆς.¹ At III.141-43, there is a 30 lines long sentence which, though symmetrical, has a clumsy construction. The even flow of the sentence is interrupted first at the beginning by a short parenthesis (καί τί δεῖ τὰ πλείω λέγειν ;) and then, again, by another parenthesis at ἐποίησε Θηβαίοις extended over 7 lines. It is tiresome to toil through such a long parenthesis where the orator piles up one explanation after another (γράψας..., τοῖς ὀνόμασιν..., ὥσπερ εἴωθεν, ὡς τοὺς Βοιωτοῦς,)

These examples of each kind of disruption of the sentence-unity have been analysed to indicate the way in which the disunity occurs. Other examples of such sentences with a straggling effect are to be found in: I.171-72 (consisting of 17 lines); II.70-71 (of 21 lines); II.167-69 (of 21 lines); II.180-81 (of 18 lines); III.3 (of 21 lines²); III.171 (of 14 lines); III.226-27 (of 15 lines); and III.255-56 (of 20 lines).

1) For other examples where the thread of the thought is picked up after wandering, see: I.180 picked up by τούτων εἶς, ..., παρελθών, II.156 by ταῦθ' ὑποθείς, III.45 by ὅταν δέ τις, III.60-61 by εἰάν ταῦθ'.

2) Commented on by Blass (III, p.233f), and by Dobson (p.182).

CONCLUSION

It can hardly be said that any archaic^I elements are to be found in Aeschines' speeches - apart from his quotations from the poets - either in the form of words or in the syntax. However, the use of some forms of expression, such as periphrasis, poetic adoptions, and -μα, -σις, -της nouns, contributes to the dignity of his style.

No development or difference can be noticed in the vocabulary of the three speeches, though there is a distance of 16 years between the first speech (346 B.C.) and the last one (330 B.C.).

Rare and poetic words, which are comparatively few, have been chosen by Aeschines so carefully that they elevate the style without giving any suspicion of its being artificial.

Of special significance is Aeschines' use of compound verbs with prepositions which, from the point of view of meaning, provide the speech with precise and concise expression, and, from the point of view of style, generally allow of elevation and impressiveness.

There is no clue to guide us to the sources from which Aeschines chooses his vocabulary. The words which have been researched in the first chapter of the present work do not provide us with such a guide.² They rather persuade us that Aeschines was aware of the contemporary

1) Unless we consider as such elements, words like: ἀργαλέος, διαφυγγάνω, διάπειρα et alia, which are not really familiar.

2) The fact that most of the words labelled "poetic" are found in Euripides and Plato is not enough to prove the influences of these authors on Aeschines.

literary movement, and that he used, in his speeches, an appropriate vocabulary selected from the current developments in verse, prose and the spoken language.

The most frequently occurring figures are those of antithesis, σχῆμα κατ' ἄρσιν καὶ θέσιν, polysyndeton and synonyms : figures which have the effect of refining and emphasizing the ideas and of developing the argument by clear and balanced sentences. On the other hand, antistrophe, epanastrophe, symploke and parison, though employed with great effectiveness, occur only in a few instances as figures of artistic elaboration.

Figures of assonance, apart from figura etymologica, occur moderately. Among them, some examples of paronomasia are quite effective. Figura etymologica is the most superficially-used figure.

Particularly effective and most characteristic of the style of Aeschines are epanaphora, rhetorical questions, apostrophe, personification, diatyposis and irony.

The use of figures in the three speeches shows no chronological relationship or development: the difference in the proportion of figures between the speeches is due to the differing nature of the subject-matter and, consequently, to the approach.^I

The order of words varies considerably within the clauses or sentences. Aeschines emphasizes an idea by placing it at the beginning or at the end of the clause; he practises, very often, various forms of hyperbaton either to give emphasis to some words, or to provide his speeches with euphony, or to give dignity and unity to his clauses.

Aeschines employs equally effectively both parallel and subordi-

I) For example, see the similar construction for discussion of the Laws in Speech I.4-36 and Speech III.I3-48.

-nate construction. Parallelism is a striking feature of his sentence-structure: it assumes various forms and, in a number of sentences, it betrays quite an individual technique. Subordination is not complicated and generally indicates a simple thought-process.

There are a limited number of instances where, because of the inclusion of too many related or unrelated details (in the form of a parenthesis), the sentence loses its unity and, as a result, becomes monotonous.

To sum up Aeschines' style as a whole: the diction has three distinctive characteristics: it is, for the most part, drawn from everyday language; it has semantic clarity; and its delivery gives a euphonic effect which has been recognized by both Cicero¹ and by Dionysius of Halicarnassus². The figures of speech appear with variety and without artistic affectation³, retaining - in their usage - their spontaneity and natural force. As regards composition, Aeschines' sentences have fluency, clarity and force and, through the frequent use of balance, they acquire a pleasing rhythm.

Finally, in all three speeches, as regards style, Aeschines complies with the rhetorical principle of "appropriateness", "τό πρέπον"⁴. Most passages in Speech I do not aspire beyond the level of

1) De Oratore, III,7.28 : "sonitum Aeschines . . . habuit".

2) Ἀρχαίων κρίσις, V,5: ὁ δὲ Αἰσχίνειος (sc. λόγος) ἀτονώτερος μὲν τοῦ Δημοσθενικοῦ, ἐν δὲ τῇ τῶν λέξεων ἐκλογῇ πομπικός ἅμα καὶ δεινός.

3) See, "De Vita et Scriptis Aeschinis", Photii Bibliotheca (cod. 6I): σχήματι δὲ κέχρηται διανοίας τε καὶ λέξεως, οὐ πρὸς τὸ δοκεῖν τι σὺν τέχνῃ λέγειν, ἀλλὰ πρὸς τὸ ἀναγκαιότατον τοῖς ὑποκειμένοις πράγμασιν.

4) Arist., Rhet., I404b Iff.

everyday conversation which is appropriate for the scandalous, rather gossipy nature of its subject-matter. Its style is more elevated in the last part - the anticipation of the defence - §§ II7-I76^I, and in the Epilogue §§ I77-I96. In Speech II, where Aeschines is the defendant, the tone is more subdued and the orator is careful to limit any exuberant excesses. Any attacks against his opponent are made directly: he does not attempt here oblique references or virtuoso performances with a variety of figures, but relies for his effect on a clear, plain narrative. In Speech III, on the other hand, where he is again the accuser, the tone is more elevated and the general impression is of a far more lofty style, as befits a matter of major importance, like the proposed crowning of Demosthenes; consequently the best passages² of all are to be found in Speech III.

I) See for example, §§ II7 and II8 where the orator exhorts the value of a virtuous life.

2) See for example, §§ I33, I53ff., 200, 202, 210, 257-259.

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