

<i>epideictic elements</i> ¹ Compare analysis of <i>Breaths</i> , <i>The Art</i> , and <i>Helen</i> in Jouanna 2012	<i>Protagoras's Great Speech</i> (320c-328d)
1. <i>comparatively long (polemical) preamble</i> ²	myth of origins of the polis and πολιτικὴ τέχνη
2. <i>announcement of subject</i>	διδακτόν ἐστὶν ἡ ἀρετὴ (announced by Socrates at 320c)
3a. <i>criticism or scepticism confronted</i>	322e-323a: "when it comes to consideration of how to do well in running the city, which must proceed entirely through justice and soundness of mind, (the democratic Athenians) are right to accept advice from anyone... Just in case you still have any doubts..." 324d: "That still leaves us with your problem about good men." 325c: "No, Socrates, you ought to realize..."
3b. <i>object of praise</i>	democracy
4. <i>its status as τέχνη</i>	322d, etc: universality of πολιτικὴ τέχνη & ἀρετὴ
5. <i>first-person authority</i>	323c: "On (this) point ... that is all I have to say. I shall next..." 324c-d: "I have now adequately shown..."
6. <i>single hypothesis explains all</i>	324d: "Is there or is there not one quality which every citizen must have, if there is to be a city at all? On this point, and this alone, depends the solution of this problem of yours." Cf. 322d.
7. <i>imaginary objections refuted / hypothetical questions easily answered</i>	Protagoras is addressing Socrates' explicit objections throughout. Implied objections •323a: "just in case you still have any doubts..., here's an extra bit of evidence." •323c "(no, the Athenians do not) think that (excellence) comes by nature or by luck, but that it can be taught"
8. <i>point-by-point refutation and/or retrospective & prospective transitions</i>	323c: "On this point, then... Next..." 324c-d: "I have now adequately shown... That still leaves us with your problem about good men, why..."
9. <i>stylistic artifice or other display of δεινότης</i>	Fabulistic style (e.g. 320c-d: ἦν γὰρ ποτε χρόνος ὅτε θεοὶ μὲν ἦσαν, θνητὰ δὲ γένη οὐκ ἦν), and Gorgianic figures of the myth.
10. <i>greatness of the laudandum</i>	324d-e: "(excellence is the) one quality which every citizen must have, if there is to be a city at all." Cf. 323b: "(citizens rightly) think that everyone must possess it to some extent or other, or else not be among men at all."
11. <i>speaker withholds further details of his teaching</i>	328a-b: Having explained in detail how others teach excellence, Protagoras withholds details as to how and why <i>he</i> is "a little better than others helping people to attain it."
12. <i>epilogue / Q.E.D.</i>	328c: "So much, Socrates, by way of story and argument, to show that excellence can be taught..."

¹ Thomas 2003:175 (affirming Jouanna 1984): "although (the) subjects (of *Breaths* and *On the Art*) are medical, they stand as neglected examples of early *epideixeis*, which is what they call themselves, using the language of display. They also show features suitable for performance: insistence that the author is right and all others wrong, first-person style, rhetorical questions, sophistic tricks, awareness of a live audience, and a polemical stance."

² "Préambule" (Jouanna 1984 *passim*) is I believe preferable to "introduction," the term Jouanna uses in his 2012 English version of this article. The latter perhaps suggests that the opening section is concerned with announcing the subject, which it is not.

<i>epideictic elements</i>	<i>Socrates' Μακρὸς Λόγος</i> (342a-347a)	<i>The elenchus of the many</i> (353c-357e)
1. comparatively long (polemical) preamble	legend of the origins of Lacedaemonian wisdom	351b-352e: the moral ignorance of ordinary people
2. announcement of subject	Simonides' ode understood as response to Pittacus's maxim, "it is hard to be ἀγαθός" (344b). The poem's sole purpose, evident in every detail and repeatedly invoked (343c, 344a-b, 345b, 345c), is to discredit Pittacus's saying.	352e-353a: "the real nature of the experience that (οἱ πολλοί) call being overcome by pleasures."
3a. criticism or scepticism confronted	Protagoras faults the ode as self-contradicting, and therefore poorly and incorrectly composed	352b: "knowledge ... is not anything strong"
3b. object of praise	Simonides' Ode to Scopas	352d: wisdom and knowledge, I "the mightiest of human things."
4. its status as τέχνη	344b: Simonides' ode, "a quite delightful, carefully composed work"	357b: "the thing that saves our lives is some technique of measurement..., and since it's measurement, then necessarily it's an art which embodies exact knowledge."
5. first-person authority	342a: "I shall try to explain my own view of this poem." 343c: "Let's ... see whether what I say is true." 344b: "Let's just examine..." 346b: "Often, I think,..." 347a: "That, gentleman ... is what Simonides seems to me to have meant..."	353c, e: Protagoras and I shall try to explain..., Protagoras and I maintain..., 357b: "the demonstration that Protagoras and I are required to give" (τὴν ἀπόδειξιν ... ἀποδείξει).
6. single hypothesis explains all	343c: "It is that saying that he has in mind throughout the whole poem, with the aim of discrediting it." Cf. 344b, 345b, 345c	351e: pleasure and goodness are the same.
7. imaginary objections refuted / hypothetical questions easily answered	τίς/τί...; δῆλον ὅτι...: 345a-345b (four times).	353c, 355c-e, 357c
8. point-by-point refutation and/or retrospective & prospective transitions	345c: "So all of this was written against Pittacus, and the next section of the poem shows that even more clearly."	355a: "Now if you are content with that..., listen to what follows.", 356c: "Now since that is so, ... answer me this."
9. stylistic artifice or other display of δεινότης	Repetition, e.g. •344c-d (56 words): εὐ/ἀμήχανος (x4), συμφορά (x2), καθαιρέω (x3), καταβάλλω (x2), κείμενος (x3), ιδιότης (x2) in the space of 56 words. The hyper-refinement of Socrates' treatment of the placement of ἀλαθέως and the pregnant μέν. •345a-c (151 words): repetition of κακός (x11), ἀγαθός/ἄριστος (x7), γίγνομαι (x9), εἰμί (x5), ἰατρός/ιατρική (x7), πράττω/πρᾶξις (x3)	Integration of (Protagorean) ἐπίδειξις and (Socratic) ἔλεγχος
10. greatness of the laudandum	344a: "the poem ... is well written ... quite delightful, carefully composed..."	357c: "nothing is more powerful than knowledge" (ἐπιστήμης μηδὲν εἶναι κρείττον). 352c (paradox): "Knowing what is good and bad, a person would not be forced by anything to act otherwise than knowledge dictates."
11. speaker withholds further details of his teaching	344a-b: "Now there are many things which one could say ... Let's just examine the outline of the piece as a whole and its intention." Cf. 341e-342a: 'a sample of my knowledge...'	357a-b: "Now which art, and what knowledge, we shall inquire later. But this suffices to show that it is knowledge."
12. epilogue / Q.E.D.	347a: "That, gentlemen,... is what Simonides seems to me to have meant in writing this poem." (Why no proud declaration like that of Breaths (ἐπιδέδεικται μοι) or Helen? For answer, see coda to Socrates' speech, 347c-348a.)	357e: "so this is what being weaker than pleasure is, the greatest of all errors."

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