

Analyzing the Audience in the *Dialexeis* of Choricus

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[A] Definitions of the preliminary speeches:

Russell, D.A. *Greek Declamation*. Cambridge: Cambridge University Press. 1983.

[B] The audience in scholarship:

Whitmarsh, Tim. *The Second Sophistic*. Oxford: Oxford University Press. 2005.

Schmitz, Thomas. *Bildung und Macht: zur sozialen und politischen Funktion der zweiten Sophistik in der griechischen Welt der Kaiserzeit*. Munich. 1997.

Penella, Robert J. *Rhetorical Exercises from Late Antiquity: A Translation of Choricus of Gaza's Preliminary Talks and Declamations*. Cambridge: Cambridge University Press. 2009.

[C] The audience in primary sources:

Ael.Ar. Or. 51.32: ὁμως δὲ καίπερ οὕτως ἐξ ὑπογυίου τῆς παρόδου γιγνομένης καὶ τῶν πολλῶν ἀγνοησάντων, οὕτω δὴ τι μεστὸν γίγνεται τὸ βουλευτήριον ὥστε οὐδὲν ἦν πλὴν ἀνθρώπων κεφαλὰς ὄραν καὶ οὐδ' ἂν τὴν χεῖρα διέωσας μέσην οὐδαμοῦ.

“Nevertheless despite my sudden entrance and the fact that many people were taken unawares, the Council was so packed that it was impossible to see anything except men’s heads, and there was not even room to shove your hand between people.”

[D] Choricus and His Students (and Friends)

Chor. IX.1: ὡς ἐώρων εἰπεῖν βιαζομένους τοὺς νέους, οἴεσθε, ἔφην, ἡμᾶς χρυσοχοήσοντας, τὸ λεγόμενον, εἰσιεῖναι, ἀλλὰ μὴ λόγον ἐπιδειζομένους ἀνδράσι δεινοῖς ἀκροᾶσθαι;

“When I saw the young men forcing me to speak, I said, ‘Do you think that I have entered here in order to smelt ore for gold, as they say, rather than to show off a speech to men capable of listening to it?’”

Chor. XXVII.7: Εἰ τοίνυν, ὦ νέοι—πρὸς ὑμᾶς γὰρ ἤδη μεταστρέψω τὸν λόγον—οὔτε Ἀρίωνος λύρα οἶδεν εὐφραίνειν πυκνὰ κινουμένη οὔτε ἄλλο τι ὅσα εἶωθε τέρπειν, πῶς ἂν ἡμέτεροι λόγοι πυκνῶς ἐνοχλοῦντες τὰ θέατρα τοῖς ἀκούουσιν ἐράσμιοι γένοιτο;

“Well then, young ones, for now I will turn my speech towards you, if neither Arion’s lyre being used too often can delight nor anything else that usually gives pleasure, how could my speeches be lovely to the audience when they frequently harass the theater?”

Chor. XXVIII.2–3: ἐγὼ μὲν οἴκαδε ἐνθένδε ἐπορευόμην, ἠγυνοῦντο δέ, οἷα νενόμισται, οἱ νέοι βοᾶντες, τῶν δέ τις ἐπιτηδείων ὀπισθεν εἶπετο οὐ πρότερον τοῦτο ποιεῖν εἰωθῶς “I was walking home from the theater, and my young [students] were leading the way, as usual, talking loudly as they went. One of their friends followed behind them, someone who had not been in the habit of doing this previously.”

[E] Recurring Audience

Surviving *dialexeis* believed to be given on the second day: XIX, XXV, XXVIII, and XLI.

Chor. XV.5: θέατρον γάρ, εἴ που μέμνησθε, πρόων ἐν ὑμεναίοις ἀγείρας, ἐπειδὴ ἐνταῦθα τοῦ ἔπους ἐμνήσθην, ἐν ᾧ τὸν Εὐμηλον Ὀμηρος λοῖσθον ἅμα καὶ ἄριστον ὀνομάζει, εἶδον ἐπ’ ἐμοὶ γραφὴν τῆ ὑστεραία κειμένην καὶ τὸ ἔπος αὐθαδείας ἔγκλημα γεγραμμένον.

“Now if you remember, I had recently gathered together an audience at a wedding celebration. When I referred there to the line in which Homer calls Eumelus both last and best, I saw a charge brought against me the next day, and the line became the basis for a charge of self-importance.”

[F] Education Level of the Audience

Chor. XXXVI.3: ὅτω δὲ λόγοι ἐπιτήδευμα, ἅπας ὑπάρχει καιρὸς ὄριος ἐς λόγου δημιουργίαν

“For a person whose business is eloquence, any time is the right time to compose an oration.”

Chor. XXXVI.5: ...ταῦτά με εικότως ἀνέπεισεν εἰς τόνδε ὑμᾶς ἀγεῖραι τὸν σύλλογον καὶ ταῦτα μεσοῦσαν ἄγοντας ἔτι τὴν ἑορτήν.

“...to gather you together at this meeting even though you were still in the middle of enjoying a festival.”

Cribiore, Rafaella. *Gymnastics of the Mind: Greek Education in Hellenistic and Roman Egypt*. Princeton: Princeton University Press. 2001.

[G] Audience-Orator Interaction

Chor. XXVIII.2: Ἐπειδὴ τῆ προτεραίᾳ τοῦ λόγου μεσοῦντος ἀνέστη τὸ θέατρον, ἢ γὰρ μοι φωνὴ οὐ διηκόνησε τῆ προθυμίᾳ...

“After the audience got up yesterday in the middle of my oration, for my voice refused to minister my zeal...”

Chor. XV.4 (Plat. Sym.194b): ἄνδρες ὀλίγοι δεινοὶ λόγων ἀκούειν φοβερώτεροι τῶ παριόντι πολλῶν ἐξ ἀγορᾶς ἀπειροκάλων ἀκροατῶν.

“A few men who are good at listening to orations are more intimidating to a person who comes forward to speak than an ignorant mob of auditors from the agora.”

Chor. XXII.3: οὕτως ἄρα ἐκάστῳ δεῖ τινοσ ἀναπαύλης, ἄλλως τε ὅταν τύχη τις ἤδη γεγηρακῶς, οἷαν ὁ τοῦ λόγου φιλάργυρος ἠλικίαν ἄγων τυγχάνει.

“So everyone needs a rest, especially when a person is already well advanced in age, like the miser of this oration.”

Chor. XXXI.2: ἄρ' οὖν, ὃ φιλότης— ἐς μῆκος γὰρ μοι ἐκτείνεται ἤδη ὁ λόγος— οὐ καλὸν ἂν εἶη μιμήσασθαι Πέρσας καὶ μεσοῦντος αὐτοῦ τραγήματα ὑμῖν διάλεξιν ἐπιθεῖναι...ιδέα γὰρ ἀνειμένη κηλοῦσα τὰ ὧτα τὸν ἀπὸ τοῦ συντόνου πραῦνει τοῖς ἀκούουσι κόπον.

“So, my friends, since my oration is already quite long, wouldn't it be good to imitate the Persians and serve you a *dialexis* as a side dish in the middle of my oration? ...For a relaxed style, which charms the ears, relieves the audience of the effort demanded by the intensity [of the oration].”

[H] Translations Provided by:

Penella, Robert J. *Rhetorical Exercises from Late Antiquity: A Translation of Choricus of Gaza's Preliminary Talks and Declamations*. Cambridge: Cambridge University Press. 2009.

Behr, Charles A. *P. Aelius Aristides: The Complete Works*. Vol. II. Leiden: Brill. 1981.