

BOOK REVIEWS

Andreas Serafim, *Attic Oratory and Performance* (Routledge Monographs in Classical Studies), London and New York: Routledge, 2017. 156 pp. ISBN 9780367871277

In this slim book, Andreas Serafim sets out to provide a holistic perspective on the performative aspects of Attic oratory through an analysis of two pairs of interrelated judicial speeches: Demosthenes' and Aeschines' respective speeches *On the Embassy*; and Aeschines' *Against Ctesiphon* and Demosthenes' *On the Crown*. As stated in his introduction, Serafim believes that the speeches of the Attic orators, despite surviving as written texts, can only be fully appreciated if one gives appropriate weight to the interaction between speaker and audience. He adopts an approach based on linguistics and performance studies. This leads him to define performance as the "interactive communication, explicit or otherwise, between the transmitter of a message and its receiver" (pp. 16-17)—in other words, as anything that enables the speaker to elicit a reaction in the audience. Serafim distinguishes between two types of performance techniques (direct/sensory and indirect/emotional) and proposes to look at both in combination.

In Chapter 1, Serafim lays out the methodology of his study. He identifies the main areas of performance (rhetorical construction of the audience; relationship between oratory and theatre; inter-generic character portraiture; delivery) that provide the subjects of Chapters 2-5, and he illustrates them through references to ancient and modern scholarship. The discussion, though mostly solid, is at times undertheorized. This is most evident in the analysis of emotions in pp. 21-3. Despite rightly stressing the significance of emotions for performance,ⁱ Serafim overlooks an important body of scholarship that highlights the complex nature of emotions, which encompass

ⁱBut see recently E. Harris, "How to 'Act' in an Athenian Court: Emotions and Forensic Performance," in S. Papaioannou, A. Serafim, and B. da Vela (eds.), *The Theatre of Justice. Aspects of Performance in Greco-Roman Oratory and Rhetoric* (Leiden and Boston: Brill, 2017), 223-42 on the different role of emotions in tragic and oratorical performance.

social and cognitive as well as bodily aspects.ⁱⁱ Engaging with such studies could have nuanced the distinction between sensory and emotional performance techniques and could have offered an interesting lens for investigating delivery. Chapter 2 examines the strategies (e.g. emotional appeals; imperatives and questions) deployed by the orators to construct the identity of their audience and invite them to act accordingly. Chapter 3 analyses the interrelationship between oratory and theatre, with a focus on the characterisation of one's opponents as deceitful actors on the judicial stage. While Serafim provides a good discussion of Demosthenes' use of poetic quotations to stress Aeschines' connection with theatre, it is surprising that no comparison is made with Aeschines' own use of quotations in *Against Timarchus*. This would have allowed Serafim to investigate Aeschines' negotiation of his image as an actor and its significance for our understanding of Athenian attitudes to theatre. Chapter 4 looks at the orators' construction of their own and their opponents' character through patterns borrowed from comedy as well as tragedy and epics. Serafim rightly notes that the judges had experience as theatregoers, which he suggests was exploited by the orators to create favourable and unfavourable dispositions towards themselves and their opponents respectively. Chapter 5 focuses on delivery and is the most effective in stressing the interconnection between the different aspects of performance analysed in the book. Through comparison between rhetorical theory and oratorical practice, Serafim convincingly shows how some rhetorical features of the speeches may be taken as indicative of the gestural and vocal ploys adopted by the orators as part of their performance. Chapter 6 briefly summarises the book's findings and delineates possible areas for future research.

Serafim is at his best when providing rhetorical analyses of specific passages, and he makes a convincing case for understanding performance as a multidimensional phenomenon. The book, however, is somewhat lacking in conceptual breadth, as its main merit lies in combining existing strands in scholarship that focus respectively on oratorical delivery and on rhetoric's relationship with drama. Serafim's arguments are sometimes weakened by a lack of engagement with the institutional nature of judicial oratory. At pp. 48-9, for example, Serafim argues that Aeschin. 3.8 addresses the judges with the civic address ("men of Athens") as opposed to the judicial address ("judges") in order to make them "realise that both their duty and their status as judges is wholly intertwined with the best interests of Athens," and he takes this as a means to assimilate the judges to the Assembly. Yet, since the speech belonged to a case of *graphē paranomōn*, a public prosecution of an illegal decree proposed in the Assembly, one could also conclude that civic addresses and appeals to public interests were simply due to the nature of the procedure. The book also overlooks much

ⁱⁱSee D. Cairns and L. Fulkerson, "Introduction," in D. Cairns and L. Fulkerson (eds.), *Emotions between Greece and Rome* (London: Institute of Classical Studies, 2015), 1-22.

relevant scholarship that would have contributed to a fuller discussion of performance. One could mention Cairns' work on emotions, Hesk's and Kremmydas' on deception, or Harris' most recent work on legal relevance as well as lawcourt and Assembly etiquettes.

While Serafim provides a satisfactory introduction to those interested in approaching the performative aspects of Attic oratory, many readers may be left wanting more. For example, were techniques intimately connected with Athenian civic identity such as those explored in Chapter 2 equally popular in private cases? Serafim hints at this as a possible topic for future research (p. 139), but such a discussion could have well been included in the book. More importantly, can performance studies provide a better tool for shedding new light on the shared values of the Athenian community than more established approaches such as, say, social memory? The book ultimately misses out on a great opportunity to explore the Athenians' belief system from a different, programmatic angle, and one wonders if a longer gestation period would have allowed the author to attempt a larger and more ambitious project.

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Ann George. *Kenneth Burke's Permanence and Change: A Critical Companion*. Columbia: South Carolina University Press, 2018. xvi + 279 pp. ISBN 9781611179316

It is difficult to appreciate the full achievement of Ann George's *Kenneth Burke's Permanence and Change: A Critical Companion* unless one has firsthand experience with Kenneth Burke's extant papers. All archival research is challenging, of course. But Burke's papers are especially difficult to manage because of the volume and fecundity of his drafting materials. These materials encourage a persistent feeling of insecurity, that hard-won moments of clarity will be run off by new and unexpected variables. I am not surprised that it took George twenty years to track "P&C's development, theoretical arguments, critical methodologies, and civic pedagogy" (24). Her erudite analysis indicates the time was well spent.

George navigates the complicated arguments of *Permanence and Change* with characteristic precision and grace. In Part I, she addresses the core concepts of Burke's argument such as *piety*, *perspective by incongruity*, *metabology*, and the *art of living*. In Part II, she presents an extended archival account of the book's production and reception history that complicates prevailing assumptions about Burke's work as a critic. The two parts are connected by George's claim that Kenneth Burke's *Permanence and Change* is the originating work of the New Rhetoric.