Aurality in the Panegyrics of Eustathios of Thessaloniki

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When it comes to rhetoric, nothing is more self-evident than the fact that it is designed to be heard. This study seeks to examine the way in which, through the aural effects that a representative performer, Eustathios of Thessaloniki, employed, an audience could be manipulated. It also seeks, by consideration of the internal evidence of the texts, to determine how key passages were delivered.

English speakers are familiar with many of the stock-in-trade devices adopted by Byzantine rhetors from examples of rhetoric in their own language: one thinks of alliteration, anaphora, rhyme and homoioteleuton. I will give examples of these less interesting devices as represented in Eustathios' rhetoric, but I would like to devote most of the study to the more interesting device of "aural suggestion", as a recent commentator on ancient Greek poetry, M. S. Silk, termed the phenomenon (see n. 10).

I will begin my survey with examples of Eustathian anaphora. Here is a passage from a speech published by Wirth as λόγος N,¹ which I have dated elsewhere to late 1179.² It deals with the capture of Turks from a campaign on the River Maiandros:³

Ἔχομεν τοὺς αὐτομολήσαντας οὐδὲν ἥττους ἐκείνων οὔτε τὸ πλῆθος οὔτε τὸ εἰς γένος αὐχημα· ἔχομεν τοὺς ἐαλωκότας καὶ μαρτυροῦντας τοῖς βασιλικοῖς τροπαίοις· ἔχομεν τοὺς πεσόντας, μᾶλλον μὲν οὖν ἢ γῆ μὲν ἐκείνων αὐτούς, ἡμεῖς δὲ τὸ μεγαλαυχεῖν· ἔχομεν τοὺς ἀμεταστρεπτὶ φεύγοντας· εἰ δὲ μὴ ἐν χερσὶν ἄρτι, ἀλλὰ μετὰ μικρὸν ἔξομεν, εἰ τὴν φυγὴν ἀλλάζονται πρὸς τὸ στάσιμον.

"We have those who have succeeded in deserting, who are in no way lesser than the others, either in number or in the ability to boast of their race; we have those who

1 Eustathii Thessalonicensis Opera Minora, ed. P. Wirth (CFHB XXXII – Series Berolinensis), Berlin/New York 2000, 229–249.

2 A. Stone, Manuel I Komnenos, the Maiandros campaigns of 1177–8 and Thessaloniki, in: *Balkan Studies* 38/1 (1997) 21–29.

3 Eustathii Thessalonicensis Opera Minora (see n. 1), 248/41–46.

were taken prisoner and are witnesses of the imperial victory; we also have those who fell, whom their own earth claimed, and we have the ability to boast highly; we have those fleeing headlong; if not in our hands now, we will however take them after a little while, were they to stop fleeing and stand still.”

Here there is a threefold anaphora of ἔχομεν which throws the fourth colon with its ἔξομεν, the future tense, into high relief. Indeed, the delaying of the latter word until the middle of the colon only heightens the effect created.

Anaphora with a surprise variation is also found in a passage from an oration of 1176 (Wirth λόγος Μ) in which Eustathios dwells on the effect of the emperor Manuel I Komnenos on the Turks:⁴

οἶδασι μὲν οὖν αὐτοὶ τοιαῦτα πρωτομαθῶς· οἶδασι τὰς σὰς ἀριστείας, οἷς αὐτοὶ ἔπαθον· οἶδασι τὰς μεγαλουργίας· οὐκ ἀγνοοῦσι τὰ τῶν ἔργων τεράστια ...

“They themselves know such things, learning them first-hand; they know of your exploits from which they have suffered; they know of your great achievements; they are not ignorant of your prodigious deeds ...”

This anaphora is artistically relieved by the elegant variation introduced by οὐκ ἀγνοοῦσι. *Variatio* or ποικιλία is of course a commonplace in all Byzantine oratory.

A second device that I have mentioned is the homoioteleuton. As an example of this, there is a description, also from the 1176 oration cited above, of the internecine conflict of Manuel’s enemies:⁵

εἰ δὲ κατ’ ἀλλήλων ἐκεῖνοι πρὸς ὅπλα μαίνονται, ὀπλιζέσθωσαν, ἀντιπαλαμάσθωσαν, εἰ βούλονται, καὶ πιπτέτωσαν ...

“If they wish to rage against one another with weapons, let them be armed, let them grapple with one another, if they so wish, and let them fall ...”

We see here again the surprise ending, this time in meaning, to the crescendo created within this short homoioteleuton. Whereas normally anaphora and homoioteleuton are predictable, Eustathios sometimes uses surprise in his delivery to give these devices life. As another example of anaphora we have a passage from a speech of 1174 (Wirth λόγος Ο),⁶ but this is less interesting, because there is no element of surprise.

4 Eustathii Thessalonicensis Opera Minora (see n. 1), 209/30–33.

5 Eustathii Thessalonicensis Opera Minora (see n. 1), 205/91–93.

6 Eustathii Thessalonicensis Opera Minora (see n. 1), 279/14–16.

More interesting is the combination of alliteration with homoioteleuton that we find later in the 1176 speech, which runs:⁷

καὶ δέδεται νῦν ὁ πόλεμος διὰ σοῦ οὐ χαλκῷ κεράμῳ, κατὰ τὸν τοῦ παλαιοῦ λόγου Ἄρεα, ἐξ οὗ λυθείη ἂν ἐκεῖνος τρισκαιδεκάμηνος, ἀλλὰ δεσμῷ ἀρρήκτῳ, ἀφύκτῳ, ἀλύτῳ ...

“And war has been bound by you not in a brazen vessel as in the case of Ares in the ancient story, from which he would be released after thirteen months, but bonds which are unbreakable, inescapable, unable to be loosened ...”

The interest here is not only in the effective alliteration of the privative α- in combination with the repetition of the masculine dative singular ending, but the triple hiatus caused by ω followed by α, which slows down the delivery of the passage into a halting and more stately or “solemn” (if I may use a term of Her-mogenes of Tarsos) rhythm. The passage serves to emphasise the removal of war and the prevailing of peace by this means.

Eustathios also uses homoioteleuton with alliteration in his 1179 oration to John Doukas:⁸

Τὸν σεβαστὸν ὁ λόγος ὑπογράφει, τὸν κορυφαῖον τῆς ἐν ἡμῖν ταύτης συντάξεως, τὸν συνοχέα τῆς ἄρτι συνάξεως, τὸν ὑποφήτην τῆς ἐκ βασιλέως ὑπὲρ ἡμῶν ἐν θεῷ συναρσεως ...

“The speech underscores the *sevastos*, the head man of this convention among us, the one holding together the current gathering, the announcer of the emperor’s support for us ...”

There is alliteration of συν- here, which occurs four times, and homoioteleuton of the feminine singular ending -εως (thrice), plus a fourth in the masculine βασιλέως. These feminine nouns all occur at the end of *kommata*, giving them eminence and showing that the text is designed to be performed. All three feminine nouns so ending contain the vowel α in the second syllable, meaning that there is a three-fold double assonance, and all three words have the same number of syllables. The punctuation gives the key to the way the composite nouns in συν- were delivered: three in rapid succession, capped, after a delay, by the fourth one.

Alliteration is also used in the 1174 oration. An interesting aural effect is created by a superabundance of words beginning with π:⁹

7 Eustathii Thessalonicensis Opera Minora (see n. 1), 207/86–88.

8 Eustathii Thessalonicensis Opera Minora (see n. 1), 197/64–66.

9 Eustathii Thessalonicensis Opera Minora (see n. 1), 262/50–52.

... περιπέτεια δέ τις ἀντιβαίνει καὶ κολούει τὴν ἔφεσιν· ὅτι οὖν μοι τὰ ἐν ποσὶ πολλὰ καὶ βαρύνοντα καὶ τὴν ποθουμένην περίοδον παραποδίζει καὶ ἐφ' ἐνὸς στηρίζειν ποιεῖ ...

“But a change of fortune opposes it instead and curtails my desire; because the many things which weigh my feet down also prevent the desired journey and make me stay fast in one place ...”

Since the Greek π was not aspirated (unlike the English initial p), the result will have been a series of stops, creating a halting or tripping effect mirroring the meaning of the passage in question. M. Silk talks of “aural suggestion”,¹⁰ and I will adduce further examples in due course. Let it be noted that the passage τὴν ποθουμένην περίοδον παραποδίζει is remarkable, with its interweaving of π and οθ(δ) sounds, and was clearly designed to impress an audience.

Homoioteleuton was not the only way that Eustathios created similar-sounding endings. From our now well-mined 1176 speech we find a triple rhyme:¹¹

... τοὺς σοὺς δακτύλους τεχνικῶς ἐπιμερίζεις ταῖς πράξεσι καὶ εἰς ἀρμονίαν ἄγεις τὸ πᾶν, αὐτοὶ δὲ μελωδοῦσι τὰ νικητήρια, τὰ χαριστήρια, καὶ ψαλτήρια γίνονται πρὸς ὕμνητικὴν ἐμμέλειαν ἀρμοστώμενα.

“... and you skilfully assign your fingers to tasks and are conducive to total harmony, with them striking up songs of victory, those of thanksgiving and your psalteries are in tune with a melodious hymn (of this kind)”.

Interestingly, we have an echo of an Orthodox hymn here, the Akathist Hymn to the Virgin Mary, composed by the patriarch Sergius in 626, while Constantinople was besieged by the Avars and Persians, which likewise uses the rhyme between νικητήρια and εὐχαριστήρια.

Simple rhymes occur at Eustathii Thessalonicensis Opera Minora (see n. 1), 280/49–50 (πτοήσονται ... προήσονται) and Eustathii Thessalonicensis Opera Minora (see n. 1), 224/39 (κατενεχθὲν καὶ βρεχθὲν), to mention two examples.

Let me consider one last trope before considering “aural suggestion”. The trope in question is chiasmus, which I have found used in the 1176 speech:¹²

10 M. S. Silk, *Interaction in Poetic Imagery with Special Reference to Early Greek Poetry*, Cambridge 1974, 191–193.

11 Eustathii Thessalonicensis Opera Minora (see n. 1), 224/22–24.

12 Eustathii Thessalonicensis Opera Minora (see n. 1), 221/47–222/48

οἱ δὴ λίθοι τῷ τε διαλεύκῳ παμφαίνουσι, καὶ τὸ τῆς ἀληθείας ἐντεῦθεν
διαφαίνουσι πάλλευκον ...

“The stones then are all-shining, white throughout, and hence they shine through with
the truth, being all white ...”

Much of the force of the chiasmus is lost in translation, but again we have a neat
trick on the part of the performer to keep his audience stimulated. We can pre-
sume that the delivery involved a crescendo of stress up to the end of the two
kommata in both limbs of the chiasmus.

But let us come to the more original use of language employed by Eustathios
when he creates sound-pictures through aural suggestion. One such example is the
suggestion of a calamitously swamping wave (the crusaders) over the ship of state
in the oration of 1174:¹³

καὶ οὐ πρὸ πολλοῦ ἐγκεχείριστο τὴν τοῦ κόσμου κυβέρνησιν, καὶ τοίνυν
ἐπὶ ἤλθεν ἐκείνοις λογίσασθαι, ὥς ἄρα κύμα τοιοῦτον ἑαυτοὺς κορυφώσαντες
ἐκκρούσουσι τοῦ κυβερνήτου τοὺς οἴακας καὶ τι κακὸν διάθωνται τὸ μέγα
τοῦτο τῆς οἰκουμένης σκάφος, ὅπερ θεὸς συμπηξάμενος καὶ ὑπ’ ἄλλοτε ἄλλοις
κυβερνώσι ποιῶν εὗρεν ἄρτι τὸν ἄριστον καὶ ἐπανεπαύσατο.

“And the time was not long before you had been entrusted with the helmsmanship and
accordingly it came upon those men to calculate that, by heaping themselves up in a
wave, they should smash the helm out of the hands of the helmsman and visit an evil
of this kind on the great ship of the world, for which God, having set it at other times
under other helmsmen, found now and made the best one, and rested from His la-
bours”.

The preponderance of κ in the passage, is very striking, and, I feel, deliberate,
seeming to emphasise the smiting force of the wave created by the crusaders of
the Second Crusade who planned, so the Byzantines thought, to attack them.
Many of the *kappas* within the passage occur at the beginning of a word, and are
thereby given due prominence. This will have resulted in a more forceful per-
formance. However, κ and other gutturals are interweaved throughout to show
how much discord and destructive power the crusaders brought.

Percussive and repetitive κ recurs in the oration of late 1179, where the slain
Turks tumble headlong down the river-bed of the Maeander:¹⁴

... αὐτὸς τοῖς πτώμασιν ἐμφραττόμενος τὸν συνήθη ῥοῦν ἀνεκόπτετο καὶ
βραχὺ ἐπισχών καὶ ὥσπερ ἀναστοιβασθεὶς πῇ μὲν κατήρασε κορυφώσας τὸ

13 Eustathii Thessalonicensis Opera Minora (see n. 1), 273/22–27.

14 Eustathii Thessalonicensis Opera Minora (see n. 1), 244/12–15.

ῥεῦμα, πῇ δὲ καὶ ἐξεκυμαίνεται διεκπίπτων ὑπερχειλῆς καὶ τὴν παλαιὰν κοίτην παρανομῶν.

“... this (river), since it was choked with corpses, was cut off from its usual stream and checked short, and just as it was stuffed full of them, in one way the stream struck against them, rising to a head, and in another way it rose in waves which spilled out over the banks and went by a route different from the customary river-bed.”

The κ is not as predominant as in the earlier example, but the interweaving of π and τ, particularly in πτώμασιν, ἀνεκόπτετο and διεκπίπτων is probably intentional, expressing the abrupt cutting short of the blocked Maeander. To be noted in particular is the winding up of the passage (διεκπίπτων ... παρανομῶν), π becoming predominant, first with two in the same syllable of one word, and finally two words beginning with it, emphasising the effect.

I would like to consider another example of the use of π suggesting the stopping short of something, in this case, waves:¹⁵

... καθάπερ οἱ κρατερῶς ἐρριζωμένοι προβλήτες, ὅτε ποτὲ καὶ κατασεισθεῖεν κυμάτων ἐμβολαῖς, οὐδ' οὕτως ἀγεννῶς μεταπίπτουσιν, ἀλλ' εἰς προβλήτας πάλιν ἴστανται καὶ τὰ κύματα μάτην πονοῦνται προαπασσόμενα, οὕτω καὶ τῆς στρατιᾶς πρόβολοι, οἱ κρατερῶς ὑπὸ σοφῷ τεχνίτῃ τεθεμελίωνται τῷ θεῷ, οὐκ ἂν ποτε καταπέσοιεν.

“... just as those headlands which are strongly rooted, when at some time they may be shaken by the tossing of waves, do not because of this ignobly fall afterwards, but resist as headlands, and the waves labour at their smiting in vain, thus also those who stand out in front of the army, who are powerfully founded under the wise architect God, would never fall.”

Interesting in this case is the interweaving of, and hence interplay, between, κ and π: the waves continually smite, the headland continually resists. There is a clear correlation between thought content and choice of phonemes.

Finally, on sounds, I wish to demonstrate, from the 1176 oration, the use of a third set of phonemes, namely fricatives and sibilants, which describe the serpent who deceived Eve in the Garden of Eden:¹⁶

ὄφης δὲ οὐδαμοῦ καὶ ψίθυρος, οὐδὲ συριγμός εἰς ὄλεθρον ...

“And nowhere was there to be seen a serpent and its hissing, nor its destructive whispering ...”

15 Eustathii Thessalonicensis Opera Minora (see n. 1), 242/33–38.

16 Eustathii Thessalonicensis Opera Minora (see n. 1), 225/55–56.

These *f* and *s* sounds, admittedly from onomatopoeic words, are still most evocative of Eve's serpent, and the choice of wording emphasise its deadliness. Furthermore, the word ὄφις, "serpent", seems to prefigure the alliteration of ὄλεθρον, "destruction".

For further examples of aural suggestion and effects, I would refer the reader to an earlier paper in the journal *Scholia*.¹⁷

Aurally suggestive pieces were no doubt intended as showpieces on the part of the rhetor. They were designed with performance to an audience to manipulate in mind. The intrinsic nature of each phoneme: *k*, *p*, *t*, *f*, *s*, *th*, which formed the building blocks with which the rhetor could work, determined which precise word the rhetor would choose, when he sought an aural effect. By placing the desired phoneme in a position of prominence, Eustathios could heighten the effect, which would be of an emotive nature. For example *s* in the right places customarily creates an effect of distaste or aversion. *K* creates a discordant note, and so on.

Before I conclude, I shall touch on rhythms, especially in cadences. In another earlier paper, I investigated the "Theory of Ideas" of Hermogenes¹⁸ and its effect on Eustathios.¹⁹ Hermogenes' theory was prescriptive, and sought to describe, among other things, which rhythms should be used in rhetoric in the different parts of an oration for the desired effect. Broadly speaking there are two basic types of cadence – spondaic/epitritic on the one hand, or iambic/trochaic on the other. The third possibility is that of a stringing together of words which does not create rhythmicity. Spondaic and epitritic cadences are said to be appropriate for a solemn effect, or, interestingly, a sweet one; the second type is more appropriate for rapidity or "vigour"; whereas arrhythmia in cadences should be employed for the effect of grace or beauty on the one hand, or even more effectively, in the case of vehemence.

As an example of "sweetness" being imparted by double-spondaic and/or epitritic cadences²⁰ (on top of the thought content), we might adduce a passage from the 1174 Epiphany oration, which refers to the departure of the western crusaders from Constantinople in 1147:²¹

17 A. F. Stone, Nautical and Marine Imagery in the Panegyrics of Eustathios of Thessaloniki, in: *Scholia* 12 (2003) 96–113.

18 Hermogenis Opera, ed. H. Rabe, Leipzig 1913, 213–413; English translation by C. Wooten, Hermogenes' on Types of Style, Chapel Hill/London 1987.

19 A. F. Stone, Hermogenes' Theory of Ideas and other factors influencing style in the panegyric of Eustathios of Thessaloniki, in: *Rhetorica* 19/3 (2001) 307–339.

20 Hermogenis Opera (see n. 18), 339; Hermogenes' on Types of Style (see n. 18), 81.

21 Eustathii Thessalonicensis Opera Minora (see n. 1), 273/38–41.

Καὶ αὐτοὶ ἀπῆλθον τῆς θρασύτητος ἐκλαθόμενοι καὶ ταῖς κεναῖς ἐκείναις ἐλπίσι τὰ περὰ λύσαντες αὐτάς τε ἀφῆκαν εἰς ἀρπυίας πέτεσθαι καὶ αὐτοὶ τάχει ποδῶν συναφίπταντο ταῖς κατ'αὐτῶν ἱστορίαις ἡμῖν ἀφέντες ἐλλάμπεσθαι.

“And they departed, forgetting their rashness, and, having loosed their wings with those empty hopes, they released them to fly to the whirlwinds, and they sped away together with swift feet, and leaving us to illuminate the incident in our histories condemning them.”

Hermogenes says that the introduction of mythological material (the Harpies, goddesses of the whirlwinds) creates the idea (or style) known as “sweet”.²² We might care to observe here the heavy use of long syllables, especially the conclusion of the paragraph, with its double spondee, as a reinforcement of this.

Then we might care to consider the sort of rhythms that Hermogenes says create “grandeur”, particularly the sub-ideas of “solemnity” and “brilliance”,²³ as in the following passage with its ponderous cadence:²⁴

... ὁ ἡμέτερος βασιλεύς, καὶ κατὰ τῶν πρὸς αἴσθησιν ἐχθρῶν παρ' αὐτοῦ κραταιούμενοι ἔχομεν δι' αὐτοῦ καὶ κατὰ τῶν ἀσάρκων ἀνιδρύεσθαι.

“... our emperor, and we, empowered against those enemies of the senses in his presence, are able on account of him to be manly against those incorporeal (also).”

Discordance in phoneme and rhythm is prescribed by Hermogenes for “vehemence”,²⁵ for example a passage from the 1176 Epiphany oration vilifying and vaunting over the Venetians (who had invaded Byzantine waters in 1172):²⁶

ἀλλὰ καὶ ἐπικαταστραφείας αὐτῷ τὰς μηχανὰς ἐθεάσατο, τὰς τε ἀλλαχοῦ πολλαχοῦ καὶ ὅσας ὁ Ἀγκῶν αὐτοῖς ἀντανέστρεψε, ταῦτα δῆ, ἃ καὶ τότε πανηγυρίσαντες ἐκροτήσαμεν.

“It (the Venetian serpent) saw its contrivances overturned, those in many other places, and all those that Ancona upset for them, matters which we applauded then when we celebrated them.”

22 Hermogenis Opera (see n. 18), 330; Hermogenes' on Types of Style (see n. 18), 76.

23 Hermogenis Opera (see n. 18), 253–254; Hermogenes' on Types of Style (see n. 18), 25–26; Hermogenis Opera (see n. 18), 268–269; Hermogenes' on Types of Style (see n. 18), 35–36.

24 Eustathii Thessalonicensis Opera Minora (see n. 1), 225/45–47.

25 Hermogenis Opera (see n. 18), 263–264; Hermogenes' on Types of Style (see n. 18), 32.

26 Eustathii Thessalonicensis Opera Minora (see n. 1), 211, 14–16.

To demonstrate another use of arrhythmia, the “beautiful” effect,²⁷ we see the following, a description of the beauty of Manuel’s heir, Alexios Porphyrogennetos:²⁸

στέλεχος εὐπαγὲς ἀνδρείας, εὐψυχίας ἀπηκριβωμένον ὑπόδειγμα, νεοτησίῳ καλλονῆς ὑπερβολή, αὐτοκρατορίας ἄνθος, ἐορτὴ θέας, πανήγυρις χαρίτων, ὀφθαλμῶν τερπνότης, οἷς ἀπαστράπτεις εἰς κάλλος, καρδιῶν στηριγμός, οἷς ἀγαθὰς ἐλπίδας ὑποβάλλεις ἡμῖν, καί, τὸ ὅλον εἰπεῖν, πατρικῶν ἀρετῶν ἔκμαγεῖον, ὧν ὑπὲρ λόγον τὸ μεγαλεῖον.

“... firm trunk of manliness, exact example of bravery, extreme of youthful beauty, bloom of leadership, feast for the sight, a gathering of graces, sweetness to the eyes, with which you flash forth in beauty, support of our hearts, for which you bring forth good hopes for us, and to say it all, model of your father’s virtues, of which the greatness exceeds mere word.”

We see once again how thought content can be reinforced by stylistic means, in this case variety of rhythm in the body of the sentence and no set rhythm in the cadence.

For vigour also, according to Hermogenes, a heavy use of short syllables is desirable,²⁹ and the effect can be enhanced, as in the case of vehemence, with brief insertions in the body of the text:³⁰

οὕτω πολὺς ὁ φόβος ἐπήρηται τούτοις εἰδόσιν, ὥς δεῖ μόνον ἐπινεῦσαι τὸν αὐτοκράτορα κατ’ αὐτῶν καὶ τετέλεσται αὐτοῖς τὸ δεινόν· εἰπεῖν καὶ γέγονε, θελῆσαι καὶ πέπρακται· ἔστι γὰρ καὶ ἐνταῦθα προσαρμόσαι τὸ παλαιὸν ἐκέῖνον· αὐτίκα λόγος ἦν, τετέλεσται δὲ ἔργον· καὶ συνεξέδραμεν ἢ πρᾶξις τῷ πνεύματι καὶ οὐδὲ ῥῆμα πέπτωκεν ἀργόν. καὶ οὕτω μὲν οὗτοι, ὅσους ὁ φόβος εἰς λίθους μὲν ἐπηξεν, ἔτι γὰρ ἐλπίσι θάλπονται, εἰς βαθὺν δὲ ὥχρον ἔβαψεν.

“Thus a great fear has been attached to these persons, for they know that it is only necessary for the commander-in-chief to nod against them and a terrible thing has already been accomplished against them; he speaks and it has happened, he wishes and it is done. It is possible to apply that ancient saying here; as soon as the word is given, the deed is accomplished. And the act was accomplished at the same time as the nod and not even a word has fallen idle. And thus, although fear has not turned these men into stones, for they are still warmed by hope, it has nevertheless bathed them in a deep palor.”

27 Hermogenis Opera (see n. 18), 309–311; Hermogenes’ on Types of Style (see n. 18), 63–64.

28 Eustathii Thessalonicensis Opera Minora (see n. 1), 286/59–64.

29 Trochaic endings are the most desirable: Hermogenis Opera (see n. 18), 320–321; Hermogenes’ on Types of Style (see n. 18), 69–70.

30 Eustathii Thessalonicensis Opera Minora (see n. 1), 264/17–24.

We see insertions such as εἰπεῖν καὶ γέγονε and θελῆσαι καὶ πέπρακται, which create an impression of haste.

What does all this tell us about Eustathios as a rhetor? He was clearly capable of utilising the more common aural devices: alliteration, anaphora, rhyme and homoioteleuton. These features are also very common in Byzantine hymnology, on which, on occasions, Eustathios drew. However, he was also capable of creating original sound pictures through choice of dominating phonemes in short passages, the technique described by Silk as “aural suggestion” (see n. 10). Finally, we see that Eustathios had mastery, where he chose to use it, of the “Theory of Ideas” of Hermogenes.

In short we may conclude that, if we look at Eustathios in his original language, a great many aural effects embellish and enliven his discourse, effects that are, for the most part, lost in translation.