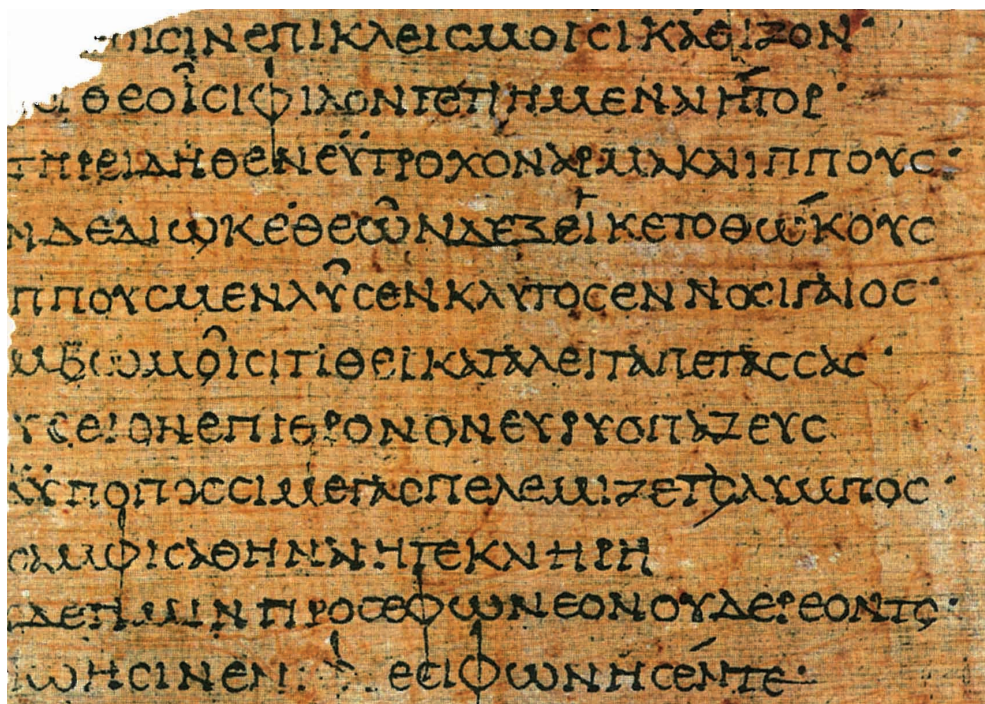


Σύλλογος Διδακτικού Προσωπικού
Φιλοσοφικής Σχολής Πανεπιστημίου Αθηνών

ΠΑΡΟΥΣΙΑ

ΠΕΡΙΟΔΟΣ Β΄, ΤΟΜΟΣ Α΄ (ΚΑ΄)

(2017-2018)



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ΤΟΥ ΣΥΛΛΟΓΟΥ ΔΙΔΑΚΤΙΚΟΥ ΠΡΟΣΩΠΙΚΟΥ
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Dimitrios Karadimas

DIONYSIUS OF HALICARNASSUS
ON THE PLEASANT AND THE BEAUTIFUL –
TRACES OF PLATONIC INFLUENCE

I. Introduction

The discussion about the reception of Plato by later rhetoricians seems to necessarily include three different but interrelated aspects. The first one has to do with the rhetoricians' treatment of Plato as a literary writer and as a model of style; the second concerns the examination of whether and how the rhetoricians reacted to Plato's charges against rhetoric, while the third one examines the traces of Platonic influence which were possibly left in rhetoricians' writings. In this paper I will discuss the case of Dionysius of Halicarnassus, I will focus on the third of the aspects just mentioned, and I will try to show that there are traces of Platonic influence in the theoretical part of his rhetorical work — a Platonic influence that is probably not obvious but it is there, as I believe. I will start by making some brief remarks concerning the first two questions.

Dionysius of Halicarnassus points out emphatically that Demosthenes is the best orator and the best model to be imitated, while he has some reservations about Plato's style, and criticises the philosopher in a way not always fair. The points of criticism against Plato are mainly found in the treatise *On Demosthenes* (see 5, 6, and 23-32) and in the *Letter to Pompeius* (see the first part), but also at some points in his other treatise *On Literary Composition* (18). In his *On Demosthenes*, Dionysius seems determined to prove the superiority of Demosthenes in matters of style and, as Grube has pointed out¹, "in the case of Plato his (Dionysius') criticism is much less sensible and less fair in detail". Besides, he does not try to keep his promise that he will compare only the best passages of different writers. In this case, he states that *Menexenus* is the best specimen of political discourse in Plato (and rejects the

1. GRUBE (1965), 225.

Apology on not persuasive grounds)², and proceeds to compare it with the *De corona*, the speech that is generally regarded as Demosthenes' masterpiece. Dionysius includes Plato among the Attic writers who are worth imitating, but unlike other authors of the same general period, such as Cicero, "Longinus" and Aristides³, he finds faults with his style, and places him long behind Demosthenes. Moreover, at some points his criticism takes a personal tone which comes on the verge of attack, even though it is not demanded by the subject⁴. What I mean is that there are various indications in these works of Dionysius that this treatment of Plato was owed not only to the dislike Dionysius felt for bad imitations of the philosopher's style, not even only to his dislike of certain aspects of Platonic style, but also to the fact that Plato had first attacked rhetoric systematically and in some way symbolized the old quarrel between philosophy and rhetoric⁵. If this is so, this treatment of Plato may cover the instinctive reaction of a rhetorician who still feels the power of Plato's influence around him, even in matters of style! But this is a subject that deserves a separate thorough examination. Now, we turn to Plato's influence on Dionysius himself.

Dionysius often includes, in his rhetorical works, references to exponents of various philosophical schools⁶. The school that is most often mentioned and which undoubtedly exerted some influence on him is the Peripatetic⁷. Nevertheless, Dionysius does not hesitate to reject the claims of later Peripatetics about Aristotle's influence on Demosthenes⁸. He also mentions Chrysippus and other Stoics, and most probably their ideas played an important part in the formulation of Dionysius' linguistic theories (see, e. g., his theory on the parts of speech that bears Stoic influence)⁹. As to the Epicurean

2. *On Demosthenes* 23.

3. Cicero, *De oratore* 1, 47; "Longinus", *On the Sublime* (passim); Aristides, II 465.

4. See, e. g., Pompeius' reaction to Dionysius' criticism of Plato: "you should not have exposed the faults of Plato when your purpose was to praise Demosthenes"; *Letter to Gn. Pomp.* 1.

5. ROBERTS (1901), 41.

6. GOUDRIAAN (1989), 439-469; and DE JONGE (2008), 33-44.

7. HENDRICKSON (1904), 125-146; HENDRICKSON (1905), 249-290; BONNER (1938), 257-266; see also BONNER (1939); GOUDRIAAN (1989), 439-440; WOOTEN (1994), 121-131; FORTENBAUGH (2005), 17-14; DE JONGE (2008), 34-35.

8. See *Letter to Ammaeus* by Dionysius.

9. SMILEY (1906), 205-272; DE JONGE (2008), 36-37, 109-110, 274-280.

school, he does not seem to harbour any respect for them, because, as he believed, they did not care at all for matters of expression¹⁰.

Dionysius' relationship to Plato, as has been already implied above, is a more complex subject. Dionysius quotes Plato in his rhetorical works and he seems to have some knowledge of his writings and ideas. The Platonic works that are mentioned or quoted in Dionysius' rhetorical writings are the *Phaedrus*, *Republic*, *Cratylus*, *Menexenus*, *Philebus*, and *Apology*. More than once there are references to the so-called "Socratic dialogues", and the *Philebus* is given as a good example of them¹¹. There are also most probably allusions to the *Politicus*, *Phaedrus*, *Protagoras*, *Sophistes*, *Gorgias*, *Hippias Major*, *Theaetetus* and the *Republic*. Moreover, from his essay *On Thucydides* we learn that Dionysius was conversed with Plato's philosophical ideas, at least those concerned with the theory of the Forms, the Good, and the ideal city-state¹². Since Dionysius' discussions are of a literary and rhetorical nature, there is little chance for the reader to discover whether Dionysius had studied a greater number of Platonic dialogues than those mentioned above. I suppose, however, that we will not be mistaken if we take for granted that he had read some more dialogues which are not mentioned or alluded to in his works. Even if Dionysius used to read the Platonic dialogues from his own point of view and for the needs of his own stylistic and literary interests, this careful and rather extensive study could explain any signs of assimilation of Platonic ideas or of creative, conscious or even unconscious, exploitation of them in the process of constructing his own theoretical work.

It is not easy to show beyond any doubt or prove the Platonic influence on Dionysius. The main reason is that the two authors are working in two different disciplines which have by definition a quite different orientation and aim. This fact creates two basic difficulties: on the one hand, the existence of parallel texts is not to be expected and, on the other, it is not necessary for general philosophical ideas which seem Platonic and which can be found in Dionysius to have come down to him directly from Plato. Despite these difficulties, Goudriaan has found points of Platonic influence on Dionysius, as well as points of possible Platonic influence. Dionysius' ideas, e. g., on the non-rational working of oratory, as well as on the evolution of humanity which is basically pessimistic are, according to Goudriaan, of Platonic

10. Dionysius, *On Lit. Comp.* 24.

11. See Dionysius, *On Demosthenes*. 2.2 and 23.4.

12. Dionysius, *On Thucydides* 3.

origin¹³. A kinship is also found between the thoughts of Plato on imitation and those of Dionysius, which makes a Platonic influence again possible¹⁴.

The work on which we will focus our attention is the *On Literary Composition*. This treatise is regarded as the most original contribution to rhetorical theory by Dionysius¹⁵. At the same time, Platonic philosophy, as mentioned above, seems to have been the origin of various ideas of Dionysius. For these reasons the *On Lit. Comp.* deserves a closer examination in search of possible Platonic influence. In the discussion that follows I will try to show that Dionysius adopted Platonic ideas and thoughts in one major theme of his theory: in his notions of *the pleasant* and *the beautiful* (τὸ ἡδύ and τὸ καλόν), which are of central importance to his theory of style in the treatise under discussion. Moreover, I hope that it will become clear that there is also Platonic influence in Dionysius' treatment of *πρέπον*, a minor but important point that appears in the course of his discussion concerning the literary composition.

II. Τὸ ἡδύ / ἡ ἡδονή and τὸ καλόν

The question of the origin of the two aims of every composition, according to Dionysius' theory, i.e. of ἡδύ and καλόν, has long puzzled the scholars. Kroll first maintained in 1907 that Dionysius' notions of ἡδύ and καλόν originated with Aristoxenus, the Peripatetic philosopher, whose treatise on music is preserved¹⁶. Other scholars found a relationship between Dionysius' theory around *the pleasant* and *the beautiful* and the views of a group of Hellenistic literary critics known as *kritikoi*¹⁷. Goudriaan attributes the origin of the notions to a general Platonic-Aristotelian influence and especially to a common set of ideas, shared by both philosophers, which discerns two basic levels in their anthropology: a lower and a higher one. The former is that of sense perception and is characterized by ἡδονή and λύπη, pleasure and pain, while the latter, the higher one, is that of *logos*, reason and discourse, and has καλόν as its central value¹⁸.

13. GOUDRIAAN (1989), 536-565.

14. *Ibid.* 218-245.

15. See GRUBE (1965), 217; GOUDRIAAN (1989), 698; DE JONGE (2008) 42.

16. KROLL (1907), 86-101.

17. See further down on *kritikoi*.

18. GOUDRIAAN (1989), 481-503.

Before proceeding to the development of my argument I should make clear that I am only speaking of traces of Platonic influence. There are some points and indications that can be interpreted as the result of a conscious or unconscious Platonic influence on Dionysius. My main argument is based on the observation that Dionysius' basic distinction between a pleasant and a beautiful style is not persuasively supported either by his theoretical considerations or by his examples and, thus, the question where he grounds his conviction about the validity of his distinction is open. I interpret this conviction as a sign of deep Platonic influence.

1. Dionysius points out from the very beginning, in his *On Literary Composition*, that he is going to develop his own ideas about style, since this subject had not been studied by his predecessors¹⁹. He especially mentions the Stoics and Chrysippus making clear that none of them (not even Chrysippus who composed a relevant treatise) wrote anything useful for the subject²⁰. It was mentioned above that the school that certainly exerted some influence on Dionysius was the Peripatetic. It should be noted here, however, that in the *On Lit. Comp.* Dionysius does not follow the Aristotelian principles either concerning the relation between poetry and prose²¹ or concerning the theory of style²². In connection with the present subject (the pleasant and the beautiful) it is of some importance that he mentions Theophrastus, when he starts examining the beautiful composition more closely (see n. 25 below), but it is more important that Dionysius seems to be convinced that he is making an innovative analysis of the subject²³.

19. Dionysius, *On Lit. Comp.* 1.

20. *Ibid.* 4.

21. See the discussion in DE JONGE (2008), 329-331, and *On Lit. Comp.* 25-26. As de Jonge puts it "Dionysius of Halicarnassus blurs the boundaries between prose and poetry more than any other ancient rhetorician seems to have done", while Aristotle rejects metrical prose and states that "even separate rhythms should only be included to a certain extent".

22. According to Aristotle, the style should be neither mean nor over-dignified, a view that stresses the negative aspects of the extremes; see *Rhetoric* 1404b 1-4 and 1414a 22-26. Dionysius, on the other hand, differentiates three styles by focusing on the positive points of the two extremes. See BONNER (1938), 262-263; DE JONGE (2008), 361 see n. 129.

23. *On Lit. Comp.* 1, 16.

Two are the most basic aims of a writer who wishes to make a good composition whether in prose or in verse: ἡ ἡδονή and τὸ καλόν, according to Dionysius²⁴. Thus, he makes the distinction between ἡδονή and καλόν, between ἡδεῖα λέξεις and καλῇ λέξις, and he tries to explain himself: “And let not anyone be surprised at my assuming that there are two distinct objects in style, and at my separating beauty from pleasure; nor let him think it strange if I hold that a certain expression may be composed so that it will be pleasant but not beautiful or beautiful without being pleasant.” It is true that his readers, at least those who had a certain acquaintance with the relevant peripatetic tradition, would have been surprised²⁵.

24. *Ibid.* 10. I use Roberts’ translation of the *On Lit. Comp.* (Dionysius of Halicarnassus, *On Literary Composition, Being the Greek text of the De compositione verborum*, Edited with Introduction, Translation, Notes, Glossary, and Appendices by W. RHYS ROBERTS, London 1910) with some adaptations of my own when necessary.

25. Discussing the use of metaphor in his *Rhetoric* (1405a), Aristotle accepts that the beauty of words comes either from their sound or from their meaning, and it seems, as far as beauty based on sound is concerned, that it is not something to be discerned from the pleasant feeling created to the ear. *Ibid.* 1405b 5-8. (Pleasure of course is much wider than this in Aristotle’s rhetoric. He had discussed the notion of ἡδύ in the previous lines and had already made the point that the advantages of the metaphor are clarity, pleasure and the unexpected; *ibid.* 1405a 8-10. Moreover, in his discussion of the style appropriate to each rhetorical genre, Aristotle writes that to make a further distinction, e. g., that style should be pleasant and magnificent, λέξις ἡδεῖα καὶ μεγαλοπρεπής, is a superfluous thing. He maintains that by doing so we conflate stylistic and moral virtues, and continues like this: “For why, if not to please, need it be clear, not mean but appropriate... What we have said will make the style pleasant, if it contains a happy mixture of proper and appearing new words, of rhythm, and of persuasiveness resulting from propriety”; *ibid.* 1414a 22-23. It should be noted here that μεγαλοπρέπεια, magnificence/ elevation, is the first feature of a beautiful style in Dionysius, and the other ones mentioned are very close to it, such as impressiveness, solemnity, etc.).

Theophrastus followed his teacher’s tradition and, according to Demetrius’ work *On Style*, *Περὶ ἐρμηνείας*, he regarded the beauty of words as identical with the pleasant feeling that is created both in the ear and in the eye or with their honourable meaning (*On style* 173). As Demetrius explains, words pleasant to the eye are those that represent a picture pleasantly received by the eye, since “what is looked upon with pleasure, this is also beautiful even when expressed in words” (*ibid.* 174). According to Dionysius (*On Lit. Comp.* 16), Theophrastus had made some general points about these matters in his work *On Style*, *Περὶ λέξεως*, where he defined which words were naturally beautiful, and which were trivial and ignoble. About the for-

The distinction between the pleasant and the beautiful is a basic one in Dionysius' *On Literary Composition*, since a big part of his analysis, and the most important one, is based on this (see the chapters 10-20). Despite the great importance of his distinction, however, he does not manage to substantiate it in a clear and direct way — something that is unusual for him, who is otherwise characterized by the clear and systematic exposition and explanation of his thoughts. His basic argument is that experience introduces the distinction and that it is not a novel one of his own. By this he means that there are authors who attain beautiful but not pleasant compositions, such as Thucydides and Antiphon of Rhamnus; others who compose pleasant but not beautiful works for the most part, such as Xenophon and Ctesias of Cnidus; and of course others who succeed in both and their work has both qualities, such as Herodotus.²⁶ But what the specific difference is between the two notions in the case of style is not really defined nor is there any attempt at definition. Dionysius maintains that both these aims are achieved through the same four basic factors: melody, rhythm, variety, and appropriateness (μέλος, ῥυθμός, μεταβολή, πρέπον resp.). That he has two different sets of discernible qualities in mind, when he speaks of ἡ ἡδονή and τὸ καλόν, becomes clear in the same passage in which he explains that under the former he classifies qualities like freshness, grace, euphony, sweetness, persuasiveness, whilst under the latter magnificence, impressiveness, solemnity, dignity, and an archaic tone are grouped. Dionysius explains that these are the most important and basic qualities in either case, but he does not expatiate more on them. He implies that what each of these qualities is can be shown by example, but he postpones it for a more suitable opportunity. One could probably suppose that the features that are related to ἡδονή are more dependent on the sound of word and the feeling created in the ear, while the features of beauty-group seem to also include aspects of meaning and of the traditional usage of the words. If this is true, then it reveals aspects of the relevant Aristotelian tradition, but in practice this differentiation is not found in Dionysius' analysis. On the contrary, he points out that the style is beautiful when it contains beautiful words and the beauty of words

mer Theophrastus explained that they can create a beautiful and grand composition, while about the latter he said that by them “neither good poetry nor good prose can be constructed”.

26. Dionysius, *On Lit. Comp.* 10.

is due to the beautiful syllables and letters — exactly what happens with the pleasant style²⁷. This point needs a more detailed discussion.

In the chapters 11 and 12 Dionysius proceeds to the examination of the qualities that create a pleasant style — actually a pleasant sentiment to the ear. These are: melody, rhythm, variety and appropriateness. He mentions them in this order and makes the remark that melody is the first among them and that appropriateness applies to all other qualities. He then tries to show why and how these four qualities contribute to creating a pleasant style. The discussion is based on three basic assumptions: (i) All people have a natural appreciation for good melody (*ἐμμέλειαν*) and good rhythm (*εὐρυθμίαν*); (ii) Public oratory is a kind of musical science and differs from vocal or instrumental music in quantity/ degree and not in quality; (iii) What causes the pleasure of hearing is ultimately the nature of letters (phonemes). Speech is made up of them which, first, form syllables, and then words, clauses, etc., put together in various ways. The decisive factor is the nature of letters (phonemes) which ascribes to them their various qualities.

Taking up the beautiful composition (chapter 13), Dionysius points out that there is no other way for a writer to create a beautiful style than “those by which it is made pleasant” (and he means the four qualities just mentioned), and continues: “And even in this case the reason (why beauty is created) is the nature of the letters and the quality (i.e. the phonetic effect) of the syllables in which the words consist²⁸.” In the discussion that follows (chapters 14-20) and which concerns the creation of both pleasant and beautiful style, it is not clear what Dionysius means by these words. Beauty of composition is judged on the basis of its sound: it is due to the employment of beautiful words, which are beautiful because they are made of beautiful syllables and, ultimately, of beautiful phonemes. Dionysius does not write that it is possible for the sounds or for some of them to be beautiful but not pleasant or vice versa. His detailed discussion of the quality of the sound of each individual element (letter) (ch. 14) or of the syllables (ch. 15) leaves the reader with the impression that there cannot be such a distinction. On the other hand, as we saw above, he insists that beautiful composition is not to

27. *Ibid.* 13, 16.

28. Dionysius maintains that the same elements that produce pleasant style, polished rhythm, and graceful variety, they also create noble expression, solemn rhythm, and impressive variety. As to the appropriateness, he stresses that it has a special relation to beauty and that it is its main source.

be identified with the pleasant one. In the course of his analysis there are points in which Dionysius examines the beauty of composition only. He writes: “I hold that those who wish to fashion a style which is beautiful in the collocation of its sounds must combine in it words which all carry the impression of beauty, impressiveness or dignity” (ch. 16). The example he employs includes some verses by Homer²⁹ and illustrates, according to Dionysius, that dignity and grandeur in words is created by the sound of their components (phonemes). He also explains that, since many words are not naturally beautiful, Homer is forced to disperse the words of this kind among the beautiful ones, so that he will cover up their negative effect.

Moreover, in the discussion about rhythm (ch. 17 and 18) beauty in style is especially examined, is connected, as expected, to qualities like impressiveness, dignity, nobility, and stateliness, and the relevant examples are adduced from Thucydides, Plato, and Demosthenes. What makes the compositions of those writers magnificent and dignified are the magnificent, noble and dignified rhythms, the metrical feet that convey these qualities (dignity, nobility, etc). Dionysius writes that dactylic hexameter, e.g., “is decidedly impressive and remarkable for its power to produce beauty of style”³⁰. In this way Dionysius proves what he said at the beginning about Thucydides, namely that his works, more than anyone else’s, are composed in a beautiful way. But at the same time he maintained that Thucydides’ style is not pleasant for the most part³¹! Concerning the handling of ignoble rhythms, Dionysius recommends the same practice as that attributed to Homer earlier: the ignoble rhythms should be concealed well and dispersed among the better and noble ones. Hegesias of Magnesia is the characteristic example of a writer who has been proved absolutely incapable of using the noble and ignoble rhythms in the right way and, therefore, he created works exhibiting lack of beauty and disfigurement (αἰσχύνην καὶ ἀμορφίαν).

The third factor that creates a pleasant or a beautiful composition is variation. As Dionysius explains, variation is needed, since even beautiful or

29. *Iliad* 2. 494-501.

30. Dionysius, *On Lit. Comp.* 17. Similar points are made for other meters too; see *ibid.* 17, 18. The *pyrrhic*, for example, is neither impressive nor solemn, *iambus* is nobler than *trochee*, *anapaest* is a very solemn foot and is recommended when there is a need to invest a subject with magnificence, etc.

31. *Ibid.* 10.

pleasant things create satiety, when they are too much (see 19)³². Further down he points out that, as everybody knows, variation in discourse is the most pleasant and the most beautiful thing. This part of his analysis closes with a discussion on *πρέπον*, appropriateness, to which we will come back.

It is obvious that for Dionysius the two different terms (*ἡδύ* and *καλόν*) are not only descriptive variations of the same thing, and that in his analysis he makes an effort to pinpoint qualities or aspects of some qualities that are exclusively related to each one of them: *ἡδύ* and *καλόν*. His main points, however, do not serve his effort to draw this distinction. He has assured us that everything depends on the sound of the individual letters (phonemes) and their combinations (syllables, words, phrases, etc), and that both pleasure and beauty in style are created through four basic factors (melody, rhythm, variety, appropriateness) which have as their primary material the sound of the words. As mentioned earlier, in the discussion of the quality of the letters and syllables the distinction between *ἡδύ* and *καλόν* is not made, and this discussion mainly proceeds using terms such as “strong” and “euphonic” letters, as well as terms about what is pleasing or disturbing to the ear³³. The long vowels, e.g., are described as the most strong and euphonic ones in this connection, and it is again the long syllables for which a special role in the production of magnificent and dignified rhythms is preserved in the analysis of various rhythms³⁴. It seems that on the basic level of the original sound pleasure and beauty are practically identical. When we come, however, to the level of words or phrases, then there appears the differentiation between beauty and pleasure, which Dionysius’ theory prescribes³⁵. As Dionysius’ analysis seems to imply, beauty of style is an end that, if achieved, it is there to be admired and stands as a statue exhibiting nobility, grandeur, dignity, while pleasant style is understood as a set of qualities of a different kind such as euphony, sweetness, grace, etc., which have an immediate impact on the ear, and which seem to be understood as of a more transient nature. It is worth noting that in Dionysius’ examples the greatest units

32. Dionysius has already pointed out that one should cure monotony by the introduction of a suitable variation, since “variety is a source of pleasure in whatever we do”; See *On Lit. Comp.* 12.

33. In one case a word *εὐμορφον* (but not *καλόν*) is used; see the discussion about the vowels (14): “Of the short vowels none is *εὐμορφον*, has beauty, but o is less ugly than ε”.

34. See, e.g., Dionysius’ comments on various poetic meters in 17.

35. See *ibid.* 16.

that can be put together in various combinations and create pleasant style are syllables, while the smallest units producing beautiful style are words (see, e.g., metrical foot). However, he does not give any explanation or make any explicit relevant statement.

In Dionysius' treatise there is no adequate theoretical substantiation of the distinction between beautiful and pleasant style, although the author insists on this distinction. Even in his analysis he is not throughout consistent, since at some points he discusses the two kinds together, at some others separately, and not always in the systematic way that is generally peculiar of him. He seems to have been convinced that beautiful style is not the same as pleasant style despite the core role of the sound in their creation. But what is the specific difference between them is not directly defined, and an effort is made to pinpoint it by describing the qualities attached to each one of them. The result is that he appears to have some difficulty in showing this difference clearly and consistently. Questions, for example, like the following ones are not given an answer: Are the four basic qualities of the same value and equally indispensable for both styles? If this is so, why, e.g., is melody not clearly discussed in connection with the beautiful style, while rhythm is examined extensively? Is appropriateness more important for the beautiful style as Dionysius seems to imply and why³⁶?

2. Despite this difficulty, however, Dionysius insists that these two qualities aimed at by any writer are essentially different, and does his best to support it. The basic feature of Dionysius' theory is his conviction (i) that beauty and pleasure are two different ends of composition and should be clearly distinguished from each other, and (ii) that both of them, despite their different nature and the different qualities they exhibit, result from the same basic source, are based on the same elements, and are affected by the same factors. This conviction of Dionysius bears, in my opinion, clear traces of a Platonic influence on him. Dionysius had read the *Philebus*, as we have seen, and it seems that he greatly admired the dialogue, since he mentions it as an example of the dialogues that preserve the Socratic character — a group of Platonic dialogues for which he feels “nothing but wonder and delight”³⁷.

In Plato's philosophy, generally speaking, pleasure and beauty are not explicitly linked to each other. The Idea of beauty is in some way close to the

36. See *ibid.* 13.

37. Dionysius, *On Demosthenes* 23.

Good and it is rather the object of *Eros* than of pleasure. As we learn from the *Symposium* and from the *Phaedrus*, we need to experience beauty in its various kinds and earthly manifestations in order to be able to ascend step by step to the highest manifestation of beauty. It is clear that beauty has a central position in the Platonic philosophy, whilst pleasure is for the most part discussed in relation to the good and the good way of life, in various dialogues³⁸, where it is rejected more or less emphatically as a right object of life. In the *Philebus*, however, the two notions seem to come closer. In this dialogue, Socrates distinguishes false pleasures from true pleasures and defines the true ones as those characterized by the absence of pain. Four kinds of true pleasures are mentioned here that fall into two classes: the first class includes what Plato calls “divine kind of pleasure”, i.e. the pleasure of seeing and the pleasure of hearing — but seeing certain simple regular shapes and pure colours, and hearing simple clear sounds, like musical notes. As Plato explains, the second and lower class consists of the pleasure of smell and that of learning. The reason why the former class is deemed as higher than the latter is that its two kinds are implicitly related to beauty and its appreciation — something that does not happen with the second class. Plato describes the objects of seeing or hearing as *καλά*, and he explains that the kinds of pleasure under discussion are created by objects that are *καλὰ καθ’ αὐτά*, i.e. intrinsically beautiful and not relatively beautiful. For that reason living creatures, humans included, and pictures, etc. do not belong here, since the place is reserved for simple shapes, colours and musical notes³⁹. Plato had already said in the *Phaedrus* that the Idea of beauty is the only one that can be clearly revealed to us through the sense of seeing and that no other Idea has this special “privilege”⁴⁰. Here, in the *Philebus*, he widens the spectrum of the “higher” senses by adding hearing, whilst he narrows the field of their application (in relation of course to the subject discussed here, the creation of pleasure).

Dionysius, in my opinion, was under the influence of the *Philebus*, when writing his work on literary composition. Trying to explain why he will base his analysis on the notions of pleasure and beauty he says that “the sense of hearing seeks for both” and immediately afterwards makes the comparison

38. See *Gorgias* 491D-500A, *Republic* 580D-588A, *Protagoras* 351B-357E, *Laws* 667D-668B, 732E-734E.

39. Plato, *Philebus* 51A-52B.

40. Plato, *Phaedrus* 250B-D.

to sight writing that hearing is “*affected in somewhat the same way as the sense of seeing*” which when it looks upon something beautiful “*is satisfied and longs for nothing more*”⁴¹. Dionysius employs even Platonic vocabulary here (ἀρκεῖται καὶ οὐδὲν ἔτι ποθεῖ) which is at place of course in the mystically erotic context of the *Phaedrus*, but not here⁴². Exemplifying what exactly creates the pleasure of hearing, Plato writes: “*Distinct sounds which are smooth and clear, and send forth a single pure melody (note), are beautiful not relatively to something else, but in themselves, and they are attended by pleasures that are naturally innate to them (ξυμφώνους)*”⁴³. Plato obviously here associates the pleasure of hearing to simple clear sounds that have an inherent quality of evoking beautiful melody and, for that, of creating a natural pleasure. Dionysius has accepted both implications here: (i) that pleasure of hearing is related to music, and (ii) that there are sounds that have an inherent beauty and create by nature a kind of pleasure. Moreover, he transfers into the field of composition what seems to be the Platonic view of the relation between the pleasant and the beautiful in general: the two notions must be understood as clearly different from each other in a wider context, but as closely related in the very specific level of the simplest units of language.

Dionysius stresses the relation of oratory to music. He maintains, as mentioned above, that “*the art of public speaking is a kind of music itself, and differs from the vocal or instrumental music in degree not in quality*”, and he explains that in oratory, too, “*the words have melody, rhythm, variety, and appropriateness so that the sense of hearing is delighted in melody, is taken away by the rhythms, welcomes variety and yearns for what is proper in every case*”⁴⁴. Dionysius makes clear that the main qualities which constitute the basis of his analysis are borrowed from music⁴⁵. Moreover, when he enters the detailed discussion of the basic elements (sound of the letter) and their quality, he starts from the first basic distinction between vowels and consonants and supports it by invoking the witness of Aristoxenus, the musical theorist of the fourth cen-

41. Dionysius, *On Lit. Comp.* 10. Dionysius speaks of works of human hands (such as moulded figures, pictures, carvings) in which sight finds pleasure and beauty, but it seems that beauty is the basic feature of those works.

42. See, e.g., *Phaedrus* 251E.

43. Plato, *Philebus* 51E.

44. Dionysius, *On Lit. Comp.* 11; see also *ibid.* 17.

45. Melody, rhythm, and variety are characteristic qualities of music, and necessary to link oratory to music. Appropriateness is a more general quality characteristically Platonic (see below).

tury, and not of any grammarian. The phrase he uses (“as Aristoxenus, the musician, makes it clear”)⁴⁶ shows that he regarded Aristoxenus as an authority on the subject he is going to discuss and that he treats the phonetic elements of language as sounds of music.

Furthermore, Dionysius tries to show that people have a natural capacity of appreciating the correct melody, *ἐμμέλειαν*, and the good rhythm, *εὐρυθμίαν*⁴⁷, and organizes the development of his theory of composition on the premise that there are sounds that have a positive, pleasant effect on the ear by nature, while some others not, and still some others affect hearing in an unpleasant way. Everything depends on the inherent quality of the simple single sounds. As has already been mentioned, the quality of the single sounds creates the quality of the syllables, and thus the beautiful words are constructed. This means that it is not possible to change the fundamental nature of each sound (and, as a consequence, of a syllable or word) and, thus, we are obliged to cover the coarseness of some of them by mingling, fusion, and juxtaposition⁴⁸. This is a basic principle in Dionysius that also pertains to the choice of words and, at the same time, becomes a major compositional principle to be followed by orators and writers: they should link melodious and rhythmical words to one another in order to achieve the best result; they should also interweave words producing unpleasant natural effect, when they cannot be avoided, with those that can charm the sense of hearing, etc. Composition is a continuous struggle against the restrictions posed by nature and human physiology of articulation on the one side and human psychology on the other. The writer has to find ways to overcome the former and meet the demands of the latter. Those demands are defined by the natural capacity of the soul to recognize the good rhythm and melody, to discern them from what is not good, and seek for the good one only.

Dionysius does not develop this basic thought further, but the human soul, according to this, seems to turn itself towards what is akin to it, and be captured by it. These psychological implications also reflect, I think, Platonic

46. Dionysius, *On Lit. Comp.* 14. Dionysius mentions Aristoxenus also in *On Demosthenes* 48.

47. This seems to be a Peripatetic claim that is found in Aristotle (see *Pol.* 1340b 17-18) and later Peripatetics such as Andromenides; see JANKO (2000), 136 n. 1 and 143-154. This is, however, a reformulation of the Platonic view expressed in the *Protagoras*; see *Protagoras* 326B; see also *Republic* 400C-E.

48. Dionysius, *On Lit. Comp.* 12.

influence, and preserve a vague analogy to the soul's yearning for beauty in the *Phaedrus*. Irrespective of that, however, the very idea of basic musical sounds that are inherently pleasant and are related to beauty (by being able to create a beautiful composition) is Platonic, in my opinion. As has been pointed out above, on the first basic level of letters (phonetic elements) beauty and pleasure are not discernible as two different qualities⁴⁹. The same is also true of the second basic entity, the syllable. Dionysius does not state this explicitly, and of course he does not explain why this is the case. It seems that Dionysius leaves secretly a space, from the level of words onwards, for the meaning and the *πραγματικός τόπος* to enter the field. Above the level of syllables (i.e. the level of words, phrases, clauses, etc) beauty and pleasure are present as two distinctive qualities, ends of any composition. What is important in this connection is that, if meaning silently is implicated, beauty of style obtains a wider significance and is an end, not only different from the pleasant style, but also more difficult to be achieved. Dionysius, then, seems to hold beauty, consciously or unconsciously, on a higher level than pleasure – obviously in a Platonic manner.

3. The fact that Dionysius bases his composition theory on the principle of euphony and on the quality of the sound has led many scholars to suppose that he was influenced by the *kritikoi* of the Hellenistic times. The term *kritikoi* seems to have been used first by Crates of Malos, a scholar of the 2nd c. BC with Stoic affiliations, to denote a group of “experts” in literature who

49. The central and bigger part of Dionysius analysis concerning the aims of a successful writer (c. 10-20) is dedicated to a thorough examination of the letters of the Greek language and their sounds from exactly this point of view: which create a pleasant feeling to the sense of hearing and which do not (ch. 14-15). The common denominator in this discussion is the point that the sounds that last longer and are not curtailed are more pleasant, because obviously they are or can be more melodious. In this way, long vowels are more pleasant than the short ones, the three “semi-vowels” which are also called “double” (these are the terms Dionysius uses for the three consonants: ζ, ξ, ψ), are superior to the other five semivowels, and the rough voiceless consonants are nearer to perfection than the other consonants, because of the force of breath which is also added to their own. In this way Dionysius tries to make a clear exposition of his views about the sounds of the letters and their inherent qualities.

claimed to be critics of poetry⁵⁰. Crates also defined himself as a “critic” as far as we can gather from Philodemus⁵¹. These critics are also known as euphonists, because they shared certain views about euphony⁵². Their basic view is that what is to be praised in a poem is not the composition (σύνθεσις), but the sound which supervenes upon it (ἐπιφαινομένη φωνή)⁵³. They also seemed to believe that the only criterion for the evaluation of poetry is sound that is to be judged by the practiced ear, since poetry aims at pleasing it⁵⁴. It has long been argued that Dionysius was influenced by the views of the *kritikoi*⁵⁵, whilst more recently de Jonge tried to find out more concrete bonds with them and maintained that Dionysius views bear Heraclaeodorus’ influence⁵⁶.

There are obviously similarities between the ideas of Dionysius and those of the *kritikoi*. The question is how should we judge and explain these similarities. An influence on Dionysius concerning the central part euphony plays in his composition theory cannot be excluded⁵⁷. By this I mean that Dionysius had no reason to hesitate to place the role of sound at the center of his composition theory, having in mind the theories of the *kritikoi*. At the same time, he may have exploited some points concerning the euphonic

50. Atheneaus 490C. See FORD (2002), 272. On *kritikoi* and *grammatikoi* PFEIFFER (1968), 157-159, 206-207; SCHENKEVELD (1968), 177-179; RUSSELL (1981), 7-8, 11. On Crates PORTER (1992), 67-114; ASMIS (1992), 138-169.

51. According to Philodemus *On Poems V*, Crates mentioned a series of critics (Megacrides, Andromenides, Heraclaeodorus, Pausimachus, etc.). It is also very probable that the use of the term in the plural (*kritikoi*), to denote not a school, but a group of theorists who shared some views on euphony, was coined by Philodemus himself. See PORTER (1995), 98-104; JANKO (2000), 125.

52. The origins of this euphonic tradition, according to Janko, can be traced back to Pythagoras, Democritus, Archytas, and Heraclides of Pontus, a pupil of Aristotle. The last one pointed out that poetry was performed to a musical accompaniment and it was not only in verse. On the development of what can be called “euphonist tradition” see JANKO (2000), 134-185. For relevant Stoic discussions see ΠΡΩΤΟΠΑΠΑ-ΜΑΡΝΕΛΗ (2005), 125-190.

53. Philodemus, *On Poems V* 24. 27-33. See also JANKO (2000), 162.

54. JANKO (2000), 127; see also ASMIS (1992), 138-169.

55. ATKINS (1959), 133; SCHENKEVELD (1968), 176-215.

56. DE JONGE (2008), 362-365.

57. Similar views are found in Cicero. He writes that the intellect (*prudentia*) takes the decision on the subject matter and words, but the ears are the judges of sounds and rhythms; see *Orator* 162.

qualities of letters, which the *kritikoi* had made, and transferred to prose a method developed by others in the context of poetry⁵⁸. I believe, however, that Dionysius' basis that worked as a starting point and as a guiding line was not the views of *kritikoi*, but rather those of Plato I mentioned above.

The discussion about τὸ ἡδύ and τὸ καλόν, which are the two, not identical to each other, ends of composition, allow Dionysius to keep a safe distance from the *kritikoi*. Moreover, the insistence on music and the relation of oratorical speech to it (see also the reference to Aristoxenus), as well as the four qualities or factors, which produce a beautiful and pleasant composition, do not allow us to closely connect Dionysius with *kritikoi*. It should be also added that of the four basic qualities three are directly related to music (melody, rhythm, variety)⁵⁹, while the fourth one (appropriateness) is characteristically Platonic (see below). Discussing Dionysius' view that the rhetorical composition is a kind of music, Goudriaan has persuasively maintained that it is related to Plato's views on music in the *Republic* and the *Laws*⁶⁰. Moreover, he also believes that Dionysius' four qualities of composition are also found in Plato's account of the "epic orator" in the *Republic*⁶¹.

Dionysius writes that nobody has written on the subject of composition, as *he* does, and he seems to have the feeling that he does not owe anything worthy of mention to any of his predecessors, (i.e. to people who dealt with matters of composition theory). He mentions the names of some of them when he employs their words or ideas (e. g. Aristotle, Theophrastus, Aristoxenus, Theophrastus)⁶². I think that the fact that Dionysius does not mention the *kritikoi* should not pass unnoticed or be underestimated⁶³. When Dionysius owes some points of his to a certain source, it seems that he mentions it. He mentions the theorists above, but he also mentions Plato's *Cratylus*, a work from which he seems to have borrowed some points⁶⁴. The fact that

58. See JANKO (1995), 213-233, cf. 224-225.

59. KROLL (1907), 94-95.

60. See GOUDRIAAN (1989), 536-565.

61. Plato, *Republic* 396B-402A. See also GOUDRIAAN (1989), 561.

62. See Dionysius, *On Lit. Comp.* 2 about Aristotle and Theophrastus, 14 about Aristoxenus, 16 about Theophrastus.

63. GOUDRIAAN (1989), 153-154 ; see also the discussion of his points by DE JONGE (2008), 193-194.

64. See *On Lit. Comp.* 16, where he mentions Plato in connection with matters of etymology. He writes that it was Plato who introduced matters of etymology, in other works too, but especially in the *Cratylus*.

Dionysius does not mention Plato or the *Philebus* in connection with the part of his theory under discussion can be explained, in my opinion, if we take into consideration that Dionysius obviously did not regard the philosopher as one of his predecessors (in technical matters of composition), as well as that Plato's influence on him was of a more general philosophical kind that created some convictions in him and a frame of mind rather than gave him ready material related to his subject. Some of these convictions simply appear in his theory of composition.

III. Τὸ πρέπον

Another point of Platonic influence is the special role ascribed to appropriateness. Dionysius points out that appropriateness (πρέπον) is a quality demanded by the other three and that it is applied to the rest of them⁶⁵. He repeats this view when he writes specifically of beauty, and he adds with emphasis that appropriateness is the chief factor that creates beauty⁶⁶. Dionysius makes his meaning quite clear when he takes up appropriateness itself: "appropriateness must be present in all other things, and, if any other work fails to achieve this quality, even if it does not fail absolutely, it fails for the most part"⁶⁷. Immediately afterwards he explains that it is not the right time to enter the discussion of *prepon* as a whole, because it is a profound study and needs a long discussion. He also adds that at this point he will only try to cover at least a part of that aspect of *prepon* which is related to the subject under discussion (i.e. creating pleasant and beautiful style)⁶⁸. Then, Dionysius explains that appropriateness pertains both dimensions of a good composition: choice of words and composition of words, and stresses that both of them can be either appropriate (πρέπουσα) or inappropriate (ἀπρεπής) to the persons and things involved. The aspect of *prepon* that is taken up here is defined as the treatment that suits better to the persons and things/acts concerned. It is clear that Dionysius understands the definition of appropriateness mentioned above, and on which, according to him, all peo-

65. *Ibid.* 11.

66. *Ibid.* 13; "and as for appropriateness, if it is not going to be the chief source of beauty, it will scarcely be the source of anything else".

67. *Ibid.* 20.

68. *Ibid.* "This is not the right time to go into the question as a whole; it is a profound study, and would need a long treatise. But let me say what bears on the special subject which I am actually discussing; or if not all that bears on it, nor even the largest part, at all events as much as is possible. "

ple (obviously rhetoricians) agree (ὁμολογουμένου παρὰ πᾶσι), as belonging to the narrow conception of it⁶⁹. The fact that he introduces this definition by pointing out that all people (dealing with such matters) agree on this could probably be interpreted as an implication that there is no such agreement about the deeper and wider meaning of *prepon*.

This wide meaning of appropriateness, which pertains to everything, and the great value Dionysius ascribes to it, as well as its special relation to beauty connect him directly to the Platonic works. Appropriateness as a virtue of style is hinted at in Aristotle's *Rhetoric* where the philosopher writes that language should be appropriate, neither low, poor nor above the dignity of the subject⁷⁰. Later on he discusses the subject in detail, where he explains that the style is appropriate when it expresses emotion and character and is proportional to the subject matter. It is also related to *καιρός* and to the right use of hyperbole⁷¹. For Aristotle appropriateness is primarily a virtue of style, although it has some relation to invention (response to the subject matter's nature)⁷². It was Threophrastus, however, who introduced the theory of four virtues of style, one of which is appropriateness⁷³. Then, the four virtues were received by the Stoics who added brevity as a fifth one. In Dionysius' *On Lit. Comp.* appropriateness is again understood not as a simple virtue of style, put on an equal footing with the rest of them, but as a special quality that permeates all other ones. It should be noted, however, that a virtue bearing the name of appropriateness (*prepon*) is employed by Dionysius in his analysis of the Attic orators' style, in his other rhetorical works. *Prepon* in this case is of a rather restricted importance and does not even belong to the set of essential virtues (ἀναγκαῖαι). It is found low in the list of additional virtues (ἐπιθεται), although it is escorted by the remark that it is the most important of all literary virtues⁷⁴! Dionysius seems to mean, when he places

69. *Ibid.* 20.

70. Aristotle, *Rhet.* 1408a 10-15.

71. *Ibid.* 1408a 10-1408b 24. See KINNEAVY-ESKIN (2000), 432-444. See also KINNEAVY (2002), 66-76.

72. See MCCENNA (2006), 36-44.

73. See KENNEDY (1994), 84-87. The other three were correctness, clarity, and ornamentation.

74. See Dionysius, *Letter to Pompeius* 3. Purity of language, clarity, and brevity are the three essential virtues, while the additional ones comprise a longer list: vividness, power of character-drawing and emotional representation, grandeur, impressive-

appropriateness among the additional virtues, that it is not necessary for every writer, not even for achieving a clear and intelligible exposition⁷⁵. It is obvious that he understands the *prepon* in a narrow sense in this case. This is the meaning of appropriateness that was obtained in the course of rhetorical and literary discussions after Aristotle's time.

The emphasis that is put on *prepon*, appropriateness, in the *On Lit. Comp.* is found only in Plato, and especially in the *Phaedrus*. It has already been pointed out that appropriateness “is present throughout the *Phaedrus*, not merely as a theory emphasized in the rhetorical section, but as the underlying justification for the variety of styles employed in the earlier, dramatic and mythological parts”⁷⁶. Many are of course the passages in which the *prepon* appears in one form or another⁷⁷. Appropriateness is not just a virtue of style in Plato but rather a compelling principle that governs all aspects of a speech: content, structure/ arrangement, style, delivery of speech. Dionysius, *mutatis mutandis*, reserves a wide role for the quality of appropriateness in his theory of composition, and he seems to have an even wider one in his mind, although he does not make concrete statements on this point. The fact that Dionysius

ness, vigour, charm/persuasiveness, and appropriateness. See also Dionysius, *On Thuc.* 22. ROBERTS (1901), 171-172.

75. This is what essential virtues achieve; see *On Thucydides* 23.

76. For this discussion see NORTH (1991), 201-219 cf. 210.

77. For the points made here see cf. North (1991). (i) There is the well-known passage in Socrates' criticism of Lysias' speech where it is stressed that the parts of speech should be appropriate to each other, as well as to the whole (*πρέπονσα ἀλλήλοις καὶ τῷ ὅλῳ*) — something that is an indispensable principle of the art of speechwriting (*λογογραφικὴ ἀνάγκη*); Plato, *Phaedrus* 264A-D. (ii) There is earlier in the dialogue a vague reference to the need for an appropriate treatment of each subject, as well as for appropriate structure and arrangement of a speech (*ibid.* 236A.), and then the latter is put clearly forward by Socrates (see (i) above). The third step is that Phaedrus adopts Socrates view and repeats it later himself; *ibid.* 268D. (iii) Appropriateness is also the quality that governs the principle of adaptation of speeches to souls — a subject in which Plato insists and which demands knowledge of the right arguments for each kind of soul; *ibid.* cf. 271B. (iv) Appropriateness is also clearly present in Socrates' comprehensive recapitulation (where Plato, among other points, stresses the importance of *καιρός*, the appropriate moment for speech (*ibid.* 371C-372B) or silence or the appropriate moment for using a certain kind of speech and not any other. (v) Finally, when Plato discusses the *εὐπρέπεια* and *ἀπρέπεια* in speech or written compositions, towards the end of the dialogue, he still follows the guiding line of appropriateness; *ibid.* 274B ff.

also employs the term in a narrow sense in other works depends, I think, on the needs of the subject Dionysius deals with each time. His composition theory is a theory of his own, or at least he maintains and seems to believe so, and he freely constructs it allowing himself to move in many respects independently of the Aristotelian, Stoic, and general rhetorical tradition. Even in the analysis of the Attic orators' style, when the discussion is based on his own theory of style, as has been expanded in the *On Lit. Comp.*, Dionysius does not fail to repeat his conviction about the breadth of the concept of *prepon*⁷⁸.

IV. Conclusions

The main argument of this article is based on the observation that Dionysius' basic distinction between a pleasant and a beautiful style, in his work *On Literary Composition*, is not adequately supported, despite the author's efforts. The discussion has tried to show that what Dionysius does not manage to explain clearly is explained to a certain extent by the Platonic theory he seems to have in mind. The very idea of basic musical sounds that are inherently pleasant and are related to beauty (by being able to create a beautiful composition) is of Platonic origin, in my opinion. In the *Philebus* Plato associates the pleasure of hearing with simple clear sounds that have an inherent quality of evoking beautiful melody and, for that, of creating a natural pleasure. Dionysius has accepted both implications: that pleasure of hearing is related to music and that there are sounds that have an inherent beauty and create by nature a kind of pleasure. He practically transfers into the field of composition what seems to be the Platonic view of the relation between the pleasant and the beautiful in the *Philebus*: the two notions must be understood as clearly different from each other in a wider context, but as very closely related in the specific level of the simplest units of language. On the first basic level of letters (phonetic elements) beauty and pleasure are not discernible as two different qualities. The same is also true of the second basic entity, the syllable. Above the level of syllables (i.e. the level of words, phrases, clauses, etc) beauty and pleasure are present as two distinctive qualities, ends of any composition. Moreover, some other indications of Platonic influence have been pointed out: the human soul's kinship to what is good as well as the special emphasis put on appropriateness.

78. See Dionysius, *On Demosthenes* 47-50, and esp. 47.

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ΠΕΡΙΛΗΨΗ

Στο έργο του *Περί συνθέσεως ονομάτων* ο Διονύσιος Αλικαρνασσεύς ισχυρίζεται ότι η επιτυχημένη σύνθεση πρέπει να επιδιώκει πάντοτε να κατακτήσει δύο απολύτως διακριτούς μεταξύ τους στόχους: *τὴν ἡδονὴν* και *τὸ καλόν*. Παρά την κεντρική θέση, όμως, που έχει αυτή η διάκριση στη θεωρία του για την επιτυχημένη σύνθεση, ο Διονύσιος δεν καταφέρνει να την υποστηρίξει και να την εξηγήσει ικανοποιητικά και πειστικά ούτε με τις θεωρητικές του προσεγγίσεις ούτε με τα παραδείγματα που προσκομίζει. Τίθεται, επομένως, το ερώτημα πού στηρίζει αυτή τη βασική και σταθερή πεποίθησή του ο Διονύσιος. Στο άρθρο αυτό θα υποστηρίξω την άποψη ότι η συγκεκριμένη θέση του μπορεί να ερμηνευτεί ως δείγμα πλατωνικής επίδρασης. Αυτό που δεν καταφέρνει να εξηγήσει με σαφήνεια ο Διονύσιος εξηγείται, πιστεύω, σε ικανοποιητικό βαθμό από την πλατωνική θεωρία που φαίνεται ότι είχε κατά νου.

Λέξεις κλειδιά: *ἡ ἡδονή* / *το ἡδύ*, *τὸ καλόν*, Πλάτων, πλατωνικές επιδράσεις, *Φίληβος*.

ABSTRACT

The distinction between the pleasant and the beautiful is a basic one in Dionysius' *On Literary Composition*. Despite the great importance of his distinction, however, he does not manage to substantiate it in a clear and direct way. My main argument is based on this observation that Dionysius' basic distinction between a pleasant and a beautiful style is not persuasively supported either by his theoretical considerations or by his examples. This means that the question where he grounds his conviction about the validity of his distinction is open. I interpret this conviction as a sign of deep Platonic influence. I will try to show that what Dionysius does not manage to explain clearly is explained to a certain extent by the Platonic theory he seems to have in mind.

Keywords: the *hedy* (the pleasant), the *kalon* (the beautiful), the *Philebus*, Plato, Platonic influence.

ΚΑΤΑΛΟΓΟΣ ΤΩΝ ΜΕΛΩΝ ΔΕΠ
ΤΗΣ ΦΙΛΟΣΟΦΙΚΗΣ ΣΧΟΛΗΣ ΤΟΥ ΕΚΠΑ

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Μπατσαλιά Φρειδερίκη, Καθηγήτρια
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Theisen Paul-Joachim, Μόνιμος Επίκουρος Καθηγητής
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Χρύσου Μάριος, Αναπληρωτής Καθηγητής

Τμήμα Ισπανικής Γλώσσας και Φιλολογίας

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Βάργκας Εσκομπάρ Αρτούρο, Αναπληρωτής Καθηγητής
Δρόσος Δημήτριος, Καθηγητής
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Τμήμα Ιταλικής Γλώσσας και Φιλολογίας

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