Between Grammar and Rhetoric

Dionysius of Halicarnassus
on Language, Linguistics, and Literature

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Why would one spend more than four years of one’s life on Dionysius of Halicarnassus? This question has been asked to me innumerable times (normally by friends who pronounced the rhetorician’s name as slowly as possible), and I must admit that there have been periods when I had trouble finding the correct answer. Now that the work on my dissertation is coming to an end, I would not hesitate to state that Dionysius has been worth every minute that I spent on him. Dionysius was a multitalented intellectual of wide reading, who lived in one of the most interesting periods and in one of the most fascinating cities in western history, namely in Augustan Rome. Besides, he was in many respects our predecessor: because of his interest in classical Greek literature (rhetoric, historiography and poetry), Dionysius can rightly be considered the precursor of modern students of ancient literature. It is not surprising, then, that Dionysius has often been interpreted as if he were a colleague of modern classicists: scholars of various disciplines are ready to state that they agree or disagree with Dionysius’ verdicts on Plato, Thucydides, and Herodotus, or with his ideas on the origins of Rome. But here is another reason why it has been worth studying the works of Dionysius: it is exactly the modern tendency to interpret Dionysius as someone with whom we can discuss classical literature or history that has resulted in misunderstanding of his works. Traditional scholarship, which treated Dionysius as a colleague of modern classicists, has often failed to appreciate the practical purposes of this teacher of rhetoric. I hope that this book will contribute to a better understanding of Dionysius’ views by interpreting them within the historical context of his rhetorical theories.

Since I started working on my thesis in September 2001, I have been able to present my views to several audiences. I am very grateful that I had the opportunity to discuss my work with colleagues and friends of the International Society for the History of Rhetoric, in particular during our meetings in Madrid, Calahorra (at the feet of Quintilian’s statue) and Los Angeles. Furthermore, I was very fortunate that I was given the opportunity to spend seven months in Oxford, where prof. Chris Pelling welcomed me most friendly in the wonderland of Christ Church. I learnt many important things both about Dionysius and about life while spending this fantastic period in Oxford.

It would have been impossible to write this dissertation without the heart-warming support of my colleagues at the Classics Department of Leiden University. The homey and yet challenging atmosphere of our department has been very important for the progress of my research. Since academic tradition forbids me to name some of the senior staff members who guided me, I will direct my words of
gratitude to the many colleagues and friends who constitute the unique group of junior staff in the Leiden Classics Department. I thank my colleagues of the research school OIKOS for many inspiring conversations in Athens, Rome, and Katwijk. I am also grateful to Maartje Scheltens for correcting my English — all the mistakes that remain are mine.

For Dionysius, oratory is ‘a kind of music’. Perhaps it is this view that has connected us somehow, for without music I would not have persisted. I wish to thank those musicians with whom I was allowed to play; in particular, I express my warm gratitude to Nina for the sublime harmony that our four hands have produced so far.

I would never have finished this dissertation without the constant support of my parents and brothers, and my dear friend Joris, who has always been near to me during the last decade. Almuth, my guide in wonderland: I am extremely grateful that you have never lost faith in me. Regine, Tazuko, and Maaike: thank you for your presence, prudence, and patience in different periods. Finally, I thank my friends Adriaan, Colin, Hugo, Mark, Michel, Pieter, Susanna, Susannah, Wouter, and many others who have encouraged me. I hope that you will now understand why I spent these four years with Di-o-ny-si-us-of-Ha-li-car-nas-sus.
CONVENTIONS AND ABBREVIATIONS

1. References to the rhetorical works of Dionysius of Halicarnassus (DH) are to the chapter, page, and line number of the edition by H. Usener & L. Radermacher, *Dionysii Halicarnasei quae exstant* 5 and 6, Stuttgart / Leipzig 1899 and 1904-1929. The English translations of passages from Dionysius’ rhetorical works are based on S. Usher, *Dionysius of Halicarnassus, Critical Essays* 1 and 2, Cambridge, MA / London 1974 and 1985. In many cases, however, I have adapted Usher’s translations.


3. Unless indicated otherwise, English translations are borrowed and adapted from the Loeb Series.

4. Abbreviations for Greek and Latin authors generally follow LSJ and *OLD*, but Thuc. is Thucydides. ‘Demetrius’ (between inverted commas) is the unknown author of the treatise *On Style (De elocutione)*. ‘Longinus’ (between inverted commas) is the unknown author of the treatise *On the Sublime (De sublimitate)*.

5. Abbreviations for the works of Dionysius of Halicarnassus are as follows:

<table>
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<th>Latin</th>
<th>English</th>
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<tr>
<td>Amm. I Epistula ad Ammaeum I</td>
<td>First Letter to Ammaeus</td>
</tr>
<tr>
<td>Amm. II Epistula ad Ammaeum II</td>
<td>Second Letter to Ammaeus</td>
</tr>
<tr>
<td>Ant. Rom. Antiquitates Romanae</td>
<td>Roman Antiquities</td>
</tr>
<tr>
<td>Comp. De compositione verborum</td>
<td>On Composition</td>
</tr>
<tr>
<td>Dem. De Demosthene</td>
<td>On Demosthenes</td>
</tr>
<tr>
<td>Din. De Dinarcho</td>
<td>On Dinarchus</td>
</tr>
<tr>
<td>Imit. De Imitatione</td>
<td>On Imitation</td>
</tr>
<tr>
<td>Is. De Isaeo</td>
<td>On Isaeus</td>
</tr>
<tr>
<td>Isoc. De Isocrate</td>
<td>On Isocrates</td>
</tr>
<tr>
<td>Lys. De Lysia</td>
<td>On Lysias</td>
</tr>
<tr>
<td>Orat. Vett. De oratoribus veteribus</td>
<td>On the Ancient Orators</td>
</tr>
<tr>
<td>Pomp. Epistula ad Pompeium</td>
<td>Letter to Pompeius</td>
</tr>
<tr>
<td>Thuc. De Thucydide</td>
<td>On Thucydides</td>
</tr>
</tbody>
</table>
6. Abbreviations for collections of texts and works of reference are as follows:


CONVENTIONS AND ABBREVIATIONS


_Lausberg_ Heinrich Lausberg, *Handbuch der literarischen Rhetorik. Eine Grundlegung der Literaturwissenschaft*, München 1960². [References are to Lausberg’s paragraphs.]


_MSS_ Manuscripts


_Sch._ Scholia


CHAPTER 1. INTRODUCTION

1.1. Dionysius on language, linguistics, and literature: aims and methods

Dionysius of Halicarnassus arrived in Italy ‘at the very time that Augustus Caesar put an end to the civil war’ (30/29 BC). Dionysius settled in Rome, the political and cultural centre of the Augustan Principate, where he came into contact with a number of Greek and Roman scholars. For at least twenty-two years he lived in the flourishing capital of the Graeco-Roman world, and he devoted himself to a double career. In 8/7 BC, he published the first part of his Roman Antiquities, a history of early Rome in twenty books. Furthermore, he wrote a large number of rhetorical and literary essays, letters and treatises, which seem to be closely related to his profession as a teacher of rhetoric. He learnt Latin and studied innumerable works by both Greek and Roman authors. Dionysius was a man of wide reading and interests, who thought that his own time saw the revival of the culture of classical Athens. He believed that careful study, evaluation and imitation of classical Greek literature should be the basis of eloquence and rhetorical writing.

In his rhetorical works and to a lesser extent in his history of Rome, Dionysius makes use of a great variety of theories that had been developed in different language disciplines. He borrows numerous ideas from earlier and contemporary scholars, including philosophers, philologists, grammarians, metricians, musical theorists, critics and rhetoricians, and he integrates these ideas into an effective programme of rhetorical theory. The present study, which examines Dionysius’ views on language, linguistics, and literature, has two purposes. On the one hand, it aims to increase our

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1 *Ant. Rom.* 1.7.2: ἔγὼ καταταξάμμενος εἰς Ἑλλάδαν ἀμα τῷ καταλυθήναι τὸν ἐμφύλιον πόλεμον ὑπὸ τοῦ Σέβαστού Καίσαρος ἐβδόμης καὶ ὀρθοδοξοῦς καὶ ἐκκατοστῆς ὀλυμπιαδὸς μεσούσης ... ‘I arrived in Italy at the very time that Augustus Caesar put an end to the civil war, in the middle of the one hundred and eighty-seventh Olympiad (...).’ The year in which Dionysius arrived was then 30 or 29 BC: see Hidber (1996) 1-4. Most scholars assume that Dionysius was born ca. 60 BC or a few years later: see e.g. Egger (1902) 1-4, Aujac (1978) 9 and Hidber (1996) 2.
3 In *Comp.* 20.94.5, Dionysius refers his addressee Metilius Rufus to their ‘daily exercises’ (ταῖς καθ’ ἡμέραν γυμνασίοις). These exercises seem to have been part of the private education of a Roman boy by his Greek tutor. Dionysius may have taught other pupils as well, but it is not certain that he had a school: see also Grube (1965) 208.
4 See *Ant. Rom.* 1.7.2-3.
5 See *Orat. Vett.* 1.3.5-4, 19.
6 Throughout this study, ‘linguistics’ will be used as a general term that covers all disciplines that deal with language as their object of study, in particular philology, technical grammar, philosophy, metrical and musical theory, rhetorical theory and literary criticism. By ‘views on language’ (as opposed to ‘linguistics’) I mean more general views on the nature of language, which do not necessarily involve technical (grammatical, philosophical, musical) theories (see esp. chapter 2).
knowledge of the language theories that circulated at the end of the first century BC. From this period, only a few fragments of grammatical and philological texts have survived, and the same holds for most of the other language disciplines. Many of Dionysius’ works, however, are extant, which makes them a unique source of information for the linguistic views that were current in the Augustan age. On the other hand, this study aims to illuminate the important connections between the various ancient disciplines that dealt in some way with language as an object of study. Ancient ideas on language were formulated in such diverse disciplines as philosophy, philology, technical grammar, rhetorical theory, literary criticism, and metrical and musical studies. There were intensive contacts between scholars working in different fields, so that theories that were developed within the context of one discipline easily influenced the views of scholars working in another discipline. Over the last few decades, analysis of ancient linguistic thought has become a major field of study. However, it is only fairly recently that scholars have begun to recognise the importance of the many connections between the different ancient language disciplines. While the connections between ancient philosophy and grammar have received close attention, the relationship between rhetorical theory and its neighbouring areas of study has not been examined systematically. There is no better example of the ancient integration of disciplines than the rhetorical works of Dionysius of Halicarnassus.

This study does not aim to provide a complete account of Dionysius’ rhetorical works, nor will it deal with all language disciplines to the same extent. Although ideas from musical and metrical theory will be discussed in several passages, the focus of this study is on the close connections between three language disciplines in particular, namely grammar (both philology and technical grammar), philosophy and rhetorical theory. Each chapter of this book will examine a specific aspect of Dionysius’ set of linguistic ideas. In chapter 2, I will bring together some of Dionysius’ general ideas.

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on the nature of language, which form the basis of his more technical theories. In chapter 3 and 4, I will examine Dionysius’ use of the grammatical theory of the parts of speech. Chapter 3 will focus on the grammatical theory itself, whereas chapter 4 will show that Dionysius (as a historian of linguistics, as a rhetorician and as a literary critic) makes effective use of grammatical theory for his own purposes. In chapter 5, the relationships between philosophy, grammar and rhetoric will become even more manifest when we interpret Dionysius’ theory of natural word order, which, as I will argue, is largely based on the Stoic theory of categories. In chapter 6, I will examine Dionysius’ ideas on the similarities and differences between prose and poetry, a subject that will illustrate the strong ties between poetical, musical and rhetorical theory. Finally, chapter 7 deals with Dionysius’ technique of metathesis (rewriting), a language experiment that he applies as a method of literary criticism. Together, the various chapters aim to paint a precise picture of Dionysius’ linguistic theories and methods.

Modern interpreters have always observed that Dionysius’ rhetorical works contain a wealth of interesting fragments from earlier writers, but not all of them evaluated Dionysius’ own role positively. In 1865, Friedrich Blass characterised the treatise On Composition as follows: ‘Andererseits aber zeigt sich nirgend so glänzend wie hier die Vielseitigkeit des Dionysios, welcher weit davon entfernt ist das Gebiet seiner Kunst eng gegen das der andern abzugränzen: Grammatik, Metrik, Musik sind hier der Rhetorik dienstbar gemacht. Es ist in dieser Schrift in der That ein reicher Schatz von Belehrung enthalten; die Gelehrsamkeit und Belesenheit des Verfassers ebenso wie die eigne feine Beobachtungsgabe muß jeden anziehen und ihn mit hoher Achtung vor dem Schriftsteller erfüllen.’

I could not agree more. Unlike Blass, however, most nineteenth- and twentieth-century scholars did not appreciate Dionysius’ versatility and learning. There are presumably few ancient writers who have become the object of so much scorn, pity and contempt. For a very long time, scholars believed that Dionysius’ only merit was the fact that he preserved so many fragments of earlier writers: his works were the ideal Fundgrube for traditional Quellenforschung. Scholars were grateful to Dionysius for his quotations of valuable literary fragments (Sappho, Simonides, Pindar, and Hegesias) and his references to philosophical, musical and philological works (e.g. Theophrastus, Chrysippus, Aristoxenus, and Aristophanes of Byzantium). But since traditional

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11 Blass, DGB (1865) 199.
12 See the status quaestionis in Goudriaan (1989) 466-469.
13 See e.g. Krofl (1907) 101: ‘Dionys selbst hat kaum mehr gethan als die ihm vorliegenden Erörterungen zu einer schriftstellerischen Einheit zusammenzufassen und ihre praktische Anwendung an einigen Beispielen durchzuführen; aber immer bleibt es sein Verdienst, peripatetische Gedanken
scholarship primarily focused on the sources that Dionysius collected and preserved, it often failed to give him credit for his own merits. The persistent idea was that Dionysius was not intelligent enough to understand the important works that he cites. According to Schwartz, he was a ‘kleine Seele’, Wilamowitz called him an ‘armen Gesellen’, and Norden thought that Dionysius was one of the ‘blöden Stubengelehrten’.14

Eduard Norden may be taken as a typical representative of the traditional approach to Dionysius of Halicarnassus. In his monumental work Die antike Kunstprosa, he argues that we should not take Dionysius as our guide when evaluating the prose style of Greek orators and historians: ‘So verfehlt es im allgemeinen ist, antike Urteile — zumal auf diesem Gebiet — dem modernen Empfinden von uns Nachgeborenen unterzuordnen, so muß ich doch bekennen, daß mir der von vielen bewunderte Kritikus Dionys ein äußerst bornierter Kopf zu sein scheint.’15 Nevertheless, Norden frequently refers to Dionysius: ‘Daß wir ihn im einzelnen trotzdem öfters nennen müssen, verdankt er nicht sich, sondern seinen Quellen.’16 The dangers of this approach become manifest when Norden finds a useful observation in Dionysius’ works: ‘bei Dionys ep. ad Pomp. 2,7 heißt es sehr fein (daher ist es nicht von ihm), die Hauptstärke Platons als Schriftsteller zeige sich (...).’17 Today, not many scholars will claim that every interesting element in Dionysius’ works is necessarily derived from his sources. But the approach of Norden, Schwartz and Wilamowitz has been very influential.18 Their negative judgement on the rhetorician seems to be one of the reasons that there are still relatively few commentaries and monographs on Dionysius’ rhetorical works.19

wieder hervorgezogen zu haben, die sonst der Vergessenheit anheim gefallen wären.’ For a list of Dionysius’ quotations and references in On Composition, see Rhys Roberts (1910) 49-56.
14 Schwartz (1900) 934; Wilamowitz (1900) 51; Norden (1915) 266. For an overview of similar evaluations, see Hidber (1996) vii-x, whose discussion was an important resource for this introductory section. Radermacher (1905) 970-971, who is an exception among the German scholars of his time, defends Dionysius against Norden: ‘Dennoch ist das wegwerfende Urteil, mit dem man wohl heute über ihn weggeht (s. z. B. Norden, Kunstprosa 79ff.), übertrieben und unbillig.’
15 Norden (1915) 79.
16 Norden (1915) 81.
17 Norden (1915) 104. My italics.
18 In particular Ammon (1889), Kroll (1907) and Nassal (1910) trace Dionysius’ ideas back to earlier sources, which are now lost. Kroll assigns many theories to Aristoxenus, while Nassal thinks that the similarities between Cicero and Dionysius indicate dependence on Caecilius of Caleacte (see sections 1.5 and 4.4.1 of this study). Norden (1915) 79-80 argues that Dionysius’ good observations are borrowed from Theophrastus and his successors. The same approach, assigning Dionysius’ ideas to predecessors whose works we do not know, is characteristic of (parts of) Pohl (1968).
It is true that Dionysius’ works incorporate many ideas from earlier scholars, but it is
dangerous to present him as a slavish copyist. In two respects, the method of this study will be
different from the one that Norden represents. Firstly, this study will adopt an external rather than an internal approach to Dionysius’ works. Secondly, this study aims to describe the general connections between the discourse of Dionysius and that of other ancient scholars rather than to point to specific sources that he may have read and used. I will illuminate both of these methodological aspects.

(1) There are two ways in which one can study ancient views on language and literature. On the one hand, one can interpret ancient theory for its own sake. This is what Richard Rorty calls ‘historical reconstruction’. When adopting this approach, one will carefully reconstruct the historical contexts in which ancient views were developed, and the results thus obtained will contribute to our knowledge of the history of linguistics, or of the history of literary theory. On the other hand, we can approach ancient grammarians, rhetoricians, literary critics and philosophers as our own colleagues. This is what Richard Rorty calls ‘rational reconstruction’. When adopting this method, we reconstruct the answers that earlier thinkers would have given to our questions. A scholar who adopts the latter approach looks for theories that have been developed in antiquity, in the hope that these ancient theories may solve a modern problem. As far as the historiography of linguistics is concerned, the difference between these two approaches has been discussed by Sluiter, who distinguishes between the ‘external’ and the ‘internal’ approach to the history of grammar. The dangers of rational reconstruction could not be illustrated more clearly than by Norden’s treatment of Dionysius cited above. Norden regards Dionysius primarily as a colleague who was also interested in the style of ancient Greek prose texts. Adopting an internal approach to Dionysius’ theories, Norden mainly objects to the fact that Dionysius dares to criticise the style of some passages from Thucydides and Plato: according to Norden, Dionysius fails to recognise the ingenuity of these great writers: ‘Dionys macht die großen Männer zu ebensolchen Pedanten, wie er, dieser σχολαστικός vom reinsten Wasser, selbst einer ist.’ Now, it

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20 Rorty (1984) 49-56. Rorty focuses on the historiography of philosophy. Apart from historical and rational reconstruction, he distinguishes two more genres, namely ‘Geistesgeschichte’ and doxography. See also my section 4.2.2.


22 On the dangers of the internal approach to ancient linguistics and philosophy, see Sluiter (1996) 223-225.

23 Norden (1915) 80. Norden (1915) 80-81 proceeds to express his contempt as follows: ‘Von keinem sind unwürdigere Worte über den θείος Πλάτων, den wir als den größten Künstler auch des Stils bewundern, gesprochen worden als von diesem Epigonen, der sogar von seinem oder vielmehr seiner Zeit Lieblings Demoshenes nichts Höheres zu sagen weiß, als daß er sich aus allen das Beste zusammengelesen und daraus ein neues Gewebe gemacht habe.’ For a similar evaluation of Dionysius’
should be emphasised that the reason that Dionysius does not approve of the style of Thucydides (and that of Plato in his more poetic passages) is that it lacks clarity. Dionysius primarily writes his works for students who wish to become successful orators. He thinks that in oratory one should adopt a lucid style, while avoiding obscure constructions. This Aristotelian idea is very relevant to the context of Dionysius’ practice as a teacher of rhetoric. Norden, however, does not pay attention to Dionysius’ own purposes, and ignores the rhetorical context of Dionysius’ theories.

I will argue that Dionysius’ views on literature are always subservient to the production of (rhetorical) texts through imitation of classical models (see section 1.3). In this light, Dionysius’ evaluations of Thucydides and Plato are more understandable, even if we do not agree with his verdicts. Unlike Norden, I intend to interpret Dionysius’ ideas within the context of his rhetorical and historical theories.

(2) The second methodological aspect in which this study differs from the influential approach of nineteenth- and early twentieth-century scholars is the following. Instead of assigning particular passages from Dionysius’ works to specific ‘sources’, I will point to the possible connections between Dionysius’ discourse and that of earlier and contemporary scholars of various backgrounds. In this way, I hope to draw a general picture of the set of ideas and technical theories that were available in the Augustan age. One of the basic assumptions on which this study rests is that it is more rewarding to describe the general world of scholarship that Dionysius’ treatises reflect than to guess about his alleged use of specific sources. Therefore, I will compare

judgements, see Bruns (1905) 210: ‘Am allerunbegreiflichsten aber werden diese Urteile, wo es sich um Historiker handelt. Dass Dionys über Polybius, einen Mann, dem er in Wirklichkeit nicht das Wasser reichen darf, von oben her urteilt, ist, da Polybius der verachteten hellenistischen Periode angehört, verständlich. Aber man traut seinen Augen nicht, wenn man liest, wie er Thucyldes behandelt.’ Blass DGB (1865) 187 also thinks that Dionysius fails to treat Thucyldes with the proper respect, and Thomas Hobbes likewise criticises Dionysius’ evaluation of Thucyldes in his introduction to his translation of Thucyldes (William Molesworth [ed.], The English Works of Thomas Hobbes, Vol. VIII, London 1839-1845, xxxvi). Dionysius prefers Herodotus’ subject (the wonderful deeds of Greeks and barbarians) and criticises Thucyldes because he describes ‘sad and terrible disasters’ (Pomp. 3.232,18-234,15). Hobbes thinks that ‘there was never written so much absurdity in so few lines’. Usher (1985) 350 agrees with Hobbes and states that Dionysius’ criticism of Thucyldes’ subject matter has been ‘the object of deserved scorn’.

24 See e.g. Dionysius’ description of Thucyldes’ style in Thuc. 24.360,25-364,2 and his grammatical notes in Amm. II. See also sections 4.4.1 and 4.4.2.

25 A more successful example of an internal approach to Dionysius’ works is Usher (1999). In his study on Greek oratory, Usher frequently cites the views of Dionysius; unlike Norden, he pays close attention to the context of Dionysius’ ideas.

26 This study as a whole focuses on Dionysius’ rhetorical works, but in some cases I will also discuss views that he expresses in the Roman Antiquities. In particular, it will be shown that Dionysius’ theory of the Latin language can only be understood within the context of his historical work: see section 2.4.

27 In this study, I will make only a few exceptions to this principle, when there is much evidence for Dionysius’ use of a specific model: see sections 4.2.3 (on Dionysius’ use of a grammatical treatise in
Dionysius’ theories and terminology with the work of philologists (Aristarchus in particular), technical grammarians (Apollonius Dyscolus, and the fragmentary works of earlier scholars like Tyrannion and Tryphon), philosophers (the Stoics in particular), rhetoricians and critics (Philodemus, the Hellenistic kritikoi, ‘Demetrius’, ‘Longinus’, and Quintilian in particular). Occasionally, I will also point to similarities between the views of Dionysius and those of the musical theorist Aristoxenus. It will become clear that this approach, which interprets Dionysius’ views within the context of his works and compares his discourse with that of other scholars, is more fruitful for our understanding of Dionysius’ ideas on language than the approach of Quellenforschung, which has been so dominant in Dionysian scholarship. In particular, our approach enables us to appreciate the ways in which Dionysius has blended theories from several language disciplines into one integrated programme of rhetorical theory.

Having clarified the methods of this study, I hasten to say that the approach of Norden and Wilamowitz, though very influential, has been abandoned in more recent scholarship. In this study, I will follow the lead of a number of scholars who have paid attention to Dionysius’ ideas and methods, without presenting him as slavishly dependent on his predecessors. Bonner (1939) was the first who systematically analysed Dionysius’ methods of literary criticism. More recently, a number of important publications have appeared. In particular, the annotated edition with French translation of the opuscula by Aujac (1978-1992) and the useful commentaries by Hidber (1996), Battisti (1997) and Fornaro (1997a) have contributed much to our understanding of Dionysius’ rhetorical works. Moreover, many articles on various aspects of Dionysius’ rhetorical theory have been published in recent years. With regard to the Roman Antiquities, recent scholarship includes the work of Gabba (1991) and Delcourt (2005), the annotated editions with translations by Fromentin which the history of the parts of speech was discussed) and 4.4.2. (on his use of a philological commentary on Thucydidēs).

The influence of Norden and Wilamowitz is still visible in many publications of relatively recent date. Thus, in spite of all its merits, the important article of Schenkeveld (1983) on Dionysius’ linguistic theories is in my view too much inclined to assign the rhetorician’s ideas to earlier sources. See esp. Schenkeveld (1983) 90: ‘Dionysius only reproduces what he has read, without realizing its implications.’ On this statement, see my section 2.5.

English translations have been published by Rhys Roberts (1901, 1910) and Usher (1974, 1985).

(1998) and Sautel (1999), and the translation edited by Pittia (2002). The only general monograph that systematically deals with both the rhetorical and the historical works is still Goudriaan (1989), but he pays little attention to Dionysius’ linguistic theories.

In the following sections of this introductory chapter, I will explore the aspects of Dionysius’ life and works that are relevant to the theme of this study, in particular his classicism (section 1.2), the relative order and the intended audience of his rhetorical works (section 1.3), and his contacts with Greek and Roman intellectuals in Augustan Rome (section 1.4). In the final sections of this introduction, we will make the transition to the central concerns of this study: I will briefly explore the various language sciences that Dionysius incorporates in his works (section 1.5), and, finally, I will introduce his important work On Composition, which may be considered a multidisciplinary synthesis par excellence (section 1.6).

1.2. Classicism and Atticism

For a clear understanding of Dionysius, it is very important to recognise the classicism that his works reveal. Dionysius believes that the creation of new works of art should be based on eclectic imitation of the best qualities of classical examples. In his preface to the work On the Ancient Orators, a ‘classicistic manifest’, Dionysius describes how his own time viewed the final victory of the ancient philosophical rhetoric over her shameless antagonist from Asia, who had taken her place after the death of Alexander the Great.

én γὰρ δὴ τοῖς πρὸ ἡμῶν χρόνοις ἢ μὲν ἄρχαία καὶ φιλόσοφος ῥητορικὴ προσπήλακτομένη καὶ δεινὰς ὄβρεις ὑπομένουσα κατελύμετο, ἀρξαμένη μὲν ἀπὸ τῆς Ἀλεξάνδρου τοῦ Μακεδόνος τελευτῆς ἐκπνεύν καὶ μαραίνεσθαι κατ’ ὀλίγον, ἐπὶ δὲ τῆς καθ’ ἡμᾶς ἡλικίας μικροῦ δεήσασα εἰς τέλος ἡρανίσθαι· ἐτέρα δὲ τις ἐπὶ τὴν ἑκείνης παρελθοῦσα τάξιν, ἀφόρητος ἀνακδέπτης θεατρική καὶ ἀνάγωγος καὶ οὖτε φιλοσοφίας οὔτε ἄλλου παιδεύματος οὐδενὸς μετελθησία ἐλευθερίαν.

31 For more literature on the Roman Antiquities, see Delcourt (2005).
32 For very brief introductions, see the entrees of Russell (1996) in OCD and Fornaro (1997b) in DNP. For an overview of Dionysius’ works, see e.g. Kennedy (1972) 342-363.
‘In the period preceding our own time, the old philosophical rhetoric, being bespattered with mud and subjected to terrible insults, fell into decline. From the death of Alexander of Macedon it began to lose its spirit and gradually wither away, and in our generation had reached a state of almost total extinction. Another rhetoric stole in and took its place, intolerable in its theatrical shamelessness, ill-bred and having no share of either philosophy or any other education fit for a freeman.’

The tripartite view of history that Dionysius here presents is characteristic of the classicism of the first centuries BC and AD. Artists who adopt a classicistic approach towards the past divide history into three periods: first, a classical period of the glorious past; second, a period of decline and degeneration; and, finally, the present, in which the classical past revives. According to Dionysius, the period of decline started after the death of Alexander, a political date that symbolises the fall of the Macedonian empire and the gradual rise of the Roman power. Dionysius is one of the clearest representatives of Roman classicism. In Hellenistic times, Alexandrian scholars had already selected the best authors of the classical period (the ἔγκριτεντες) and they had compiled lists of preferred authors (canones). But in the Augustan period writers started to make a more systematic use of the works of the classical past by taking them as models for their own texts, and rejecting the artistic style of the immediate past. It is typical of classicism that the creation of new works of art is based on an explicit theory. In Dionysius’ case, we may summarise this theory by the terms μίμησις and ζηλωσίς: the eclectic imitation of the best qualities of various models from the past, with the intention of surpassing them. As Hidber has pointed out, Dionysius’ tripartite view of history, with its demarcation dates 323 BC and 31 BC, lives on in the modern term ‘Hellenism’, which is adopted in many of our histories of Greek literature.

In his preface to On the Ancient Orators, Dionysius tells us that Hellenistic rhetoric was ‘altogether vulgar and disgusting’ (φορτικὴ τὶς πάνυ καὶ ὄχληρά). He

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37 On the terms ἔγκριτεντες and classici, see Pfeiffer (1968) 206-208 and Gelzer (1979).
40 On the classicistic theory of μίμησις, see Flashar (1979); on Dionysius’ concept of μίμησις esp. 87-88. See also Russell (1979).
42 Orat. Vett. 1.4.4.
introduces a vivid image, in which he compares the Greek world to a household in which the lawful wife has been driven away by a ἔταιρος. Dionysius presents the contrast between the ‘philosophical’ rhetoric of the classical period and the shameless rhetoric that dominated the Hellenistic age as a controversy between an Attic ‘muse’ and her opponent from Asia, who has taken over the power in each city, even in the civilised ones:

ἡ μὲν Ἀττική μούσα καὶ ἀρχαία καὶ αὐτόχθον ἐτίμων εἰλήφει σχῆμα, τῶν ἐαυτῆς ἐκπεσοῦσα ἀγαθῶν, ἡ δὲ ἐκ τινῶν βαράθρων τῆς Ἀσίας ἐχθὲς καὶ πρώην ἀφικομένη. Μυσῆ ἡ Φυγία τις ἡ Καρικόν τι κακόν, [ἡ βάρβαρον] Ἕλληνιδᾶς ἡξίου διοικεῖν πόλεις ἀπελάσασα τῶν κοινῶν τὴν ἔτεραν, ἡ ἀμαθῆς τὴν φιλόσοφον καὶ ἡ μαινομένη τὴν σώφρονα.

‘The ancient and indigenous Attic muse, deprived of her possessions, had taken a dishonoured rank, while her antagonist, who had arrived only yesterday or the day before from some Asiatic death-holes, a Mysian or Phrygian or a Carian creature, claimed the right to rule over the Greek cities, expelling her rival from public life, the ignorant driving out the philosophical, the mad one the prudent one.’

Because of this contrast between Attic and Asian rhetoric, Dionysius’ preface is the principal text for the Greek Atticism of Augustan Rome. Dionysius’ role in the Atticist movement is a complex problem: I will confine myself to the main issues. Classicism and Atticism are of course closely related, but they are not the same. As Gelzer points out, classicism emerged in several cities in the first century BC, and became visible in various arts. Atticism, however, began at a later moment and spread from Rome. Atticism was not a coherent system, and at distinct moments, there were different ideas about what was typically ‘Attic’. Common to the different

43 Orat. Vett. 1.4,7-11.
45 The literature on Atticism is overwhelming. Fundamental are Rohde (1886), Schmid (1887), Radermacher (1899), Wilamowitz (1900), Norden (1915) 251-270 and Dihle (1977). See the useful overview in Goudriaan (1989) 595-677. My own account owes a great deal to the illuminating discussions by Wisse (1995) and Hidber (1996) 25-44.
47 Norden (1915) 149 argues that Atticism had already begun shortly after 200 BC, but in Orator 89 (46 BC) Cicero refers to the Attici as a recent group. See Wisse (1995) 74-76. The date to which one assigns the origins of Atticism depends very much on the definition of Atticism that one uses. In Hellenistic times, writers were of course interested in the classical period of Athens, and Alexandrian scholars composed canons of selected authors: see Pfeiffer (1968) 206-207; on the canon of the ten Attic orators, see Worthington (1994) and O’Sullivan (1997). But the idea of reviving Attic eloquence and culture by systematic imitation of the classical orators on a theoretical basis seems to be a later phenomenon, the origins of which we may assign to ca. 60 BC (see Wisse [1995] 76).
versions of Atticism is the ideal of being in the tradition of the Attic culture. Our sources tell us about two distinct phases, the connection between which is not entirely clear. The first phase started around 60 BC as a Roman movement. Cicero’s account suggests that its leader was C. Licinius Calvus. Calvus and his followers, who presented themselves as Attici, supported the use of pure language and a plain style, and they censured the style that they referred to as ‘Asian’. These Roman Atticists, who regarded Lysias and Hyperides as their models, accused Cicero of using an excessively bombastic style; they seem to have called him an Asianus. Cicero defended himself in the Brutus and Orator (46 BC): he presented himself as a follower of Demosthenes, and pointed out that Lysias was not the only orator who spoke Attic. Thus, Cicero emphasised that there were many different types of Attic models that one could imitate.

Some decades later, a second phase of Atticism became manifest in the works of Greek intellectuals in Augustan Rome. As far as we know, the representatives of Greek Atticism were Dionysius of Halicarnassus and Caecilius of Caleacte. The latter rhetorician wrote a work Against the Phrygians and a treatise Wherein does the Attic Style Differ from the Asian. It is well known that Caecilius admired Lysias, but the titles of his works make it clear that he allowed for many other models of imitation. Likewise, Dionysius’ Atticism is much broader than that of the original Roman Atticists, and closer to Cicero’s views on the μίμησις of various Attic models. Dionysius’ concept of Atticism is very different from the ideas of the Roman Attici, who focused on linguistic purity and grammatical correctness. Like Cicero, Dionysius does not think that imitation should be restricted to orators like Lysias and Hyperides, typical representatives of the plain style. According to

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49 On Cicero as Asianus, see Quintilian, Inst. orat. 12.10.12. On Lysias and Hyperides as the models of the Attici, see Cicero, Brutus 67.
50 Cicero, Brutus 285.
51 On Caecilius of Caleacte and Atticism, see O’Sullivan (1997). On Caecilius, see the literature mentioned in section 1.4.
52 Κατὰ Φρυγίων (Caecilius of Caleacte fr. 11 Ofenloch) and Τίνι διαφέρει ὁ Ἄττικός ζήλος τοῦ Ἀσιανοῦ (Ofenloch [1907] 89). Cf. Kennedy (1972) 366 and Bowersock (1979) 66. According to Wilamowitz (1900) 6, Caecilius must have written Against the Phrygians when the Atticists had not yet attained the victory that Dionysius (in the preface to On the Ancient Orators) reports. However, all evidence suggests that Caecilius was Dionysius’ contemporary (Dionysius once refers to Caecilius: see section 1.3), and there is no reason to believe that Dionysius’ preface marks the definite conclusion of the entire debate. For this reason, I will not follow the theory of Nassal (1910), who assumes that Caecilius influenced both Cicero and Dionysius: see section 1.5.
53 See Hidber (1996) 41 n. 184 and Innes (2002) 276-278, who points out that Demosthenes was presumably Caecilius’ main model.
54 See Bowersock (1979) 67.
55 On the different concepts of Atticism, see Hidber (1996) 37-44.
Dionysius, one should study the best elements of various classical writers: his work *On the Ancient Orators* dealt with Lysias, Isocrates, Isaeus, Demosthenes, Hyperides and Aeschines (though his treatment of the latter two orators has not survived: see section 1.3). Moreover, Dionysius clearly believes that not only Attic language and literature were to be studied and imitated, but also certain moral and political ideas, especially those of the Attic orator Isocrates. In his essay *On Isocrates*, Dionysius asks: ‘Who could fail to become a patriotic supporter of democracy and a student of civic virtue after reading his *Panegyricus*?’ ‘What greater exhortation to justice and piety could there be, for individuals singly and collectively for whole communities, than the discourse *On the Peace*? ’ ‘Who would not become a more responsible citizen after reading the *Areopagiticus* (?)?’ For Dionysius, Atticism is thus much more than an imitation of pure language and plain style; it represents a general ‘Bildungsideal’, a symbol of elevated culture (παιδεία). It should be noted that Dionysius’ idealisation of Attic culture is far removed from the narrow concept of Atticism that is characteristic of some works of the Second Sophistic: in that period we find a purely linguistic Atticism.

The connection between the earlier Roman phase of Atticism and the Greek Atticism of the Augustan period is unclear. Most scholars believe that the origins of Atticism must have been Greek. Thus, Norden and Wilamowitz think that Greek scholars initiated the Atticist debate and influenced both the Roman circle of Licinius Calvus and, in later times, Dionysius and Caecilius. More recently, Wisse has argued that the origin of the debate was Roman and that Calvus himself was the originator of Atticism. Bowersock suggested that Dionysius learnt about the first Atticist movement from his addressee Aelius Tubero, whose father was a friend of Cicero. However, Wisse has rightly pointed out that we should not suppose that Dionysius’ knowledge of Roman ideas was dependent on one individual like Tubero, important

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56. See Hidber (1996) 50 on *On Isocrates*: ‘Es geht also bei Literaturkritik nicht etwa bloss um stilistische Fragen, sondern auch darum, ob bei einem Autor (...) Beiträge zu einer allgemeinen, “philosophischen” und “politischen” Bildung zu finden sein.’
57. *Isoc.* 5.61,10-12: τίς γὰρ ὅν ἐν γένει φιλόσοφός τε καὶ φιλόδημος ἢ τις οὐκ ἂν ἐπιτηδεύσει τὴν πολιτικὴν καλοκαγαθίαν ἀνεγνωσάντων τοῖς οὖσι τῷ Πανηγυρικόν;
58. *Isoc.* 7.64,1-3: τίς δὲ ἂν μᾶλλον ἐπὶ τὴν δικαιοσύνην καὶ τὴν εὐσέβειαν προστρέψας καθ’ ἑκατόν τὸ ἄνδρα ἑδίῳ καὶ κοινῷ τὰς πόλεις ὅλας τοῦ Περὶ τῆς εὐρήνης λόγον;
59. *Isoc.* 8.65,1-2: τίς δὲ τὸν Ἀρεσπαγικόν ἀνεγνωσάντων λόγων οὐκ ἂν γένεις κοιμισάντως τοῖς οὖσι...
60. Hidber (1996) 44-56 shows that Dionysius’ ψιλόσοφος ῥητορική stands in the tradition of Isocrates.
63. Norden (1915) 149 places the origins shortly after 200 BC. Wilamowitz (1900) 31-51 thinks that Greek scholars in Rome started the Atticist movement around 60 BC.
64. Wisse (1995) 76-77.
though he may have been.\textsuperscript{66} Dionysius was part of a Graeco-Roman ‘network’ of intellectuals (see section 1.4), so that there were many opportunities and ways in which Dionysius could learn about Roman Atticism.\textsuperscript{67} Although I agree with Wisse’s explanation, I would like to add another possibility (which does not exclude the former one): Dionysius may simply have read the works of Cicero and his opponents. We know that Dionysius knew Latin and that he read many Roman works (see section 2.3). Besides, there is one passage where Dionysius seems to allude to the views of Cicero on the imitation of Thucydides’ style: Cicero expressed these views in the \textit{Orator} and \textit{Brutus}, which are exactly the works in which he defended himself against the \textit{Attici} (see section 4.4.1).\textsuperscript{68} We might add that Dionysius’ presentation of Asian rhetoric as ‘a Mysian or Phrygian or Carian creature’ (\(\text{Μυσῆ ἤ Φρυγία τίς ἤ Καρίκόν τι κακόν}\)) seems to echo Cicero’s aversion to \textit{Caria et Phrygia et Mysia} in the \textit{Orator}.\textsuperscript{69} References to these three regions may have been standard in characterisations of Asian rhetoric, but it is not impossible that Dionysius knew Cicero’s ideas and alluded to them. In any case, we should not understand Caria, Phrygia and Mysia as geographical regions where certain Asian schools of rhetoric were situated, but rather as representing Asinian style in general.\textsuperscript{70} Wilamowitz already pointed out that ‘Asinianism’ was not the name of a movement; it was a negative term, used by Atticists to denote everything that they did not like.\textsuperscript{71} Thus, when Dionysius tells us that apart from ‘a few Asian cities’ (\(\text{钯λίγων τινῶν Ἀσιανῶν πόλεων}\)) the world has ceased to admire bombastic Hellenistic rhetoric, he is presumably not thinking of specific schools in Asia Minor.\textsuperscript{72} Dionysius does not refer to Asia outside his preface to \textit{On the Ancient Orators}, but he does mention Hegesias

\textsuperscript{66} Wisse (1995) 78.
\textsuperscript{67} See Wisse (1979) 78-80. Hidber (1996) 38-39 argues that it is ‘unwahrscheinlich’ that the Greek phase of Atticism depended on the Roman phase because Dionysius’ concept of Atticism is so much broader than that of Calvus. In my view, it is unconvincing that Dionysius would picture the contrast between an Attic muse and her Asian opponent without thinking of the debate in Cicero’s days, although it is true that he gives his own and original interpretation of Atticism. See Whitmarsh (1998): ‘It would be better, I submit, to consider Atticism to have been an ever-negotiable concept, malleable according to the predilections and ambitions of the writer in question.’

\textsuperscript{68} See Thuc. 50.409, 410, 7 and compare Cicero, \textit{Orator} 31 and \textit{Brutus} 287.

\textsuperscript{69} \textit{Orat. Vett.} 1.4.16-17; \textit{Orator} 25: \textit{Itaque Caria et Phrygia et Mysia, quod minime politae minimeque elegantex sunt, asceruerunt aptum suis auribus opimum quoddam et tanquam adipale dictionis genus (…).} ‘Accordingly, Caria, Phrygia and Mysia, where there is the least refinement and taste, have adopted a rich and unctuous diction which appeals to their ears.’ (Translation Hubbell.) Bowersock (1979) 65-66 remarks that Dionysius repeats Cicero’s ‘refrain’. It should be noted that \(\text{Μυσῆ (Orat. Vett. 1.4.16)}\) is Kiessling’s conjecture for \(\text{Μυσῆς} \). Goudriaan (1989) 570-572 defends the reading of the MSS and refers to \textit{Orator} 57, where Mysia is not mentioned either. But I doubt that Dionysius would portray Asinian rhetoric as a ‘muse’. The parallel from \textit{Orator} 25 seems to be more convincing.

\textsuperscript{70} Gabba (1991) 28 n. 12 thinks that Dionysius refers to ‘concrete examples’, but Hidber (1996) 111 rightly argues that Caria, Mysia and Phrygia stand for Asinian style in general. Goudriaan (1989) 570-572 relates the three regions of Asia Minor to the evaluation of musical modes that we find in Plato.

\textsuperscript{71} Wilamowitz (1900) 1-8.

\textsuperscript{72} \textit{Orat. Vett.} 2.5, 11-14.
of Magnesia (ca. 300 BC), whom he regards as the archetype of the bombastic Hellenistic style.\textsuperscript{73}

In his ‘classicistic manifest’, Dionysius tells us about the revolution (\textit{μεταβολή}) that took place in his own time (ὀ καθ’ ἡμῶς χρόνος): the ancient, sobre Rhetoric has been restored to her former rightful place.\textsuperscript{74} Dionysius gives three possible reasons for this revolution, namely a divine, a natural and a human explanation.\textsuperscript{75} Having outlined these three general causes, Dionysius expounds what, in his view, is the real cause of the change:‘I think the cause and origin of this great revolution to be almighty Rome, which forces the cities in their entirety to look at her as a model, and those who rule her virtuously and administer the world in all good faith: they are thoroughly cultured and noble in their judgements; under their ordering influence the sensible section of the city has increased its power even more and the foolish section has been forced to be sensible.’\textsuperscript{76}

Dionysius’ reference to Rome as the cause (αἰτία) and origin (ἀρχή) of the revival of Attic culture has been interpreted in different ways. Some scholars have supposed that it is mere flattery intended for Dionysius’ Roman patrons, or even for Augustus himself.\textsuperscript{77} On the other hand, Dionysius’ praise of the Rome of earlier generations has

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\textsuperscript{73} Comp. 4.19.5-15; Comp. 18.79.9-82.10. Ironically, Hegesias himself presented himself as an imitator of Lysias: see Cicero, \textit{Orator} 226. On Hegesias, see Swain (1996) 22; on Dionysius’ quotation of Hegesias in Comp. 18, see Donadi (2000a).

\textsuperscript{74} \textit{Orat. Vett.} 2.4.20-5.20.

\textsuperscript{75} \textit{Orat. Vett.} 2.4.23-5.5. Hurst (1982) 859 thinks that the three general causes (god, nature, human beings) aim to weaken the importance of Rome, but I agree with Hidber (1996) 113 that the three general motives are so vague that they are better interpreted as a ‘Priamel’ that prepares the reader for the real cause.

\textsuperscript{76} \textit{Orat. Vett.} 3.5.21-6.1: αἰτία ἐν καὶ ἀρχή τῆς τουσαύτης μεταβολῆς ἐγένετο ἡ πάντων κρατοῦσα Ῥώμη πρός ἑαυτήν ἀναγκάζοντας τὰς ὀλείς πόλεις ἀποβλέπειν καὶ τούτης δὲ αὐτῆς οἱ δυσνοτέρων κατ’ ἀρετὴν καὶ ἀπὸ τοῦ κρατίστου τὰ κοινὰ διοικούντες, εὐπαιδευόμενοι πάνω καὶ γενναίους κρίσεις γενόμενοι, ὡς ἀν κοσμομόμενον τὸ τε φρόνιμον τῆς πόλεως μέρος ἐπὶ μᾶλλον ἐπιδεδοκεῖν καὶ τὸ ἀνόητον ἰνάγκαστοι νοῦν ἔχειν.

\textsuperscript{77} My translation is based on that of Wisse (1995) 76-77 (see also his correction in Wisse [1998]). In \textit{Orat. Vett.} 3.5.27, Wisse (1995) 77 reads (ἐκάστης) τῆς πόλεως instead of τῆς πόλεως, because he thinks that Dionysius refers to the sensible section of ‘each city’ and not to that of Rome only (see also Wisse [1998]). This would indeed agree with the interpretations of some modern scholars, who interpret the phrase as referring to the cities reigned by Rome: see esp. Gabba (1991) 31-32 (‘πόλεις [...] has a collective value’) and Kennedy (1994) 162 (‘every city’). Goudriaan (1989) 568 n. 1 correctly points out that τῆς πόλεως cannot mean ‘each city’, so Wisse’s conjecture seems to be a welcome solution. However, I agree with Goudriaan (1989) 568 n. 1 and Hidber (1996) 121-122 that Dionysius presumably means to say that the leaders of Rome first and foremost effected the change within Rome itself. Hidber points to \textit{Ant. Rom.} 6.24.2, where τῷ σωφρονοῦντι μέρει τῆς πόλεως (‘the sensible part of the city’) refers to Rome. We may add that Dionysius states that the other cities look at Rome as a model (ἀποβλέπειν) so that it seems acceptable that he focuses on the change within Rome itself. With this interpretation, the text of the MSS can stand.

\textsuperscript{78} See e.g. Schwartz (1905) 934. Wisse (1995) 77 is more cautious: ‘he might just be flattering his patrons’.
also been explained as criticism (in veiled terms) of Augustus.\(^79\) Hidber, however, has convincingly argued that we should take Dionysius’ words seriously: his positive attitude towards Rome in the *Roman Antiquities* corresponds to his words in the preface to *On the Ancient Orators* (see below).\(^80\) But what does Dionysius mean when he mentions Rome? Wisse suggests that the ‘cause and origin’ of the change refers to the Roman phase of Atticism.\(^81\) Grube and other scholars argue that Dionysius is thinking of Roman writers like Cicero and Caesar.\(^82\) Indeed, Dionysius tells us that in recent times, ‘many fine works written by both Romans and Greeks’ (πολλαὶ καὶ καλαὶ πραγματεῖαι καὶ Ἑλλησίν) have been published, and here Dionysius may indeed be thinking of Cicero, Livy, Tubero and other writers.\(^83\) However, when he portrays Rome as the origin of the revolution of his time, he is mainly speaking in political terms.\(^84\) Dionysius claims that Rome has become more sensible under the rule of her leaders, who combine administrative competence with cultural education: their influence results in the development of literary production.\(^85\) In other words, Rome’s leaders (ὁι δυναστεύόντες) have created the ideal circumstances for a cultural revival.\(^86\) Now, the new social and political context of Rome was indeed very fertile for the development of literature and other works of

\(^79\) In *Ant. Rom.*, 2.12.4, Dionysius claims that ‘the authority of the ancient kings was not self-willed and based on one single judgement as it is in our days’ (καὶ οὗς ἰδιακοῦ ἤτοι καθ’ ἡμᾶς χρόνως ἀνάθαξις καὶ μονογνώμων ἢσαν αἱ τῶν ἀρχαίων βασιλείας δυναστείαι), for the ancient kings had a council (βουλευτήριον) composed of the best men. Egger (1902) 12 thinks that this text implies criticism of the Augustus’ dominion. Marin (1956) 183 draws the same conclusion on the basis of his mistaken identification of Dionysius as the author of *On the Sublime*. For similar views on Dionysius’ political attitude, see Usher (1974) 1-2 and Hurst (1982). For a discussion of these views, see Goudriaan (1989) 301.

\(^80\) Hidber (1996) 78-79.

\(^81\) When discussing Dionysius’ reference to Rome as the ‘cause and origin’, Wisse (1995) 77 states that ‘in itself this is not decisive’, and admits that Dionysius ‘does not clearly speak about the origin of the movement, only about the reason of its success’. But Wisse seems to imply that when one takes Dionysius’ text together with Cicero, *Brutus* 284, one cannot but conclude that Dionysius is thinking of Calvus as the originator of Atticism. For similar views on Dionysius’ political attitude, see Usher (1974) 1-2 and Hurst (1982). For a discussion of these views, see Goudriaan (1989) 301.


\(^84\) See Gabba (1982) 31-32.

\(^85\) When interpreting Dionysius’ statements about Rome, Gabba (1991) 31 emphasises the administrative aspect, whereas Hidber (1996) 120 thinks that Dionysius refers to the cultural quality of the leaders of Rome. In my view, Dionysius presents both aspects as important (ὁι δυναστεύόντες κατ’ ἄρετιν καὶ ἀπὸ τοῦ κρατίστου τὰ κοινὰ διοικοῦντες, εὐπεπίθετοι πάνυ καὶ γενναῖοι τὰς κράτες γενόμενοι), but the real change, the cultural revival, is attributed to the ordering power of the leaders: ‘being ruled by them’ (ὑπὸ ἰδιακοῦμενον) the sensible part of the city has increased its power. Therefore, the administrative quality of Rome’s leaders seems to be presented as the decisive factor.

\(^86\) Wilamowitz (1900) 45, Bonner (1939) 10 and Kennedy (1972) 352 think that the word δυναστεύοντες refers to Augustus or ‘Augustus and his ministers’ (Kennedy). This is possible, but, as Hidber (1996) 119-120 points out, Dionysius may also be thinking of those Roman aristocrats who acted as patrons of Greek and Roman writers.
Dionysius was only one of the many intellectual Greeks who came to Augustan Rome (see section 1.4). Therefore, it seems reasonable to believe that with his reference to Rome as the cause and origin of the important change, Dionysius primarily acknowledges the importance of the new political order that supported the cultural revival in Augustan Rome, and from there the flourishing of the arts in the Graeco-Roman world as a whole.  

Dionysius’ gratitude to Rome in the preface to *On the Ancient Orators* is mirrored in his *Roman Antiquities*. In the latter work, he presents early Rome as a Greek city, which was founded by Greeks. In the preface to the first book, he admits that some readers may be surprised by the fact that he decided to treat the early history of Rome, which was, according to some Greeks, obscure and inglorious, and therefore unworthy of historical record. But Dionysius says that he will take away these false beliefs, and teach the ignorant Greeks that the early period of Rome was a noble one. From now on, the Greeks should not look down on the origins of Rome, because, according to Dionysius’ thesis, the founders of Rome were in fact Greeks.

Many scholars have pointed out that Dionysius’ argument that the Romans were Greeks contributed to the justification of the new Augustan world, in which Greeks and Romans were unified into one culture. It is important to recognise that Dionysius’ preface to *On the Ancient Orators* shares this perspective with his historical work on early Rome. In section 2.4, I will come back to this theme when discussing Dionysius’ views on Greek and Latin.

To conclude this section on Atticism and classicism, I should add that Dionysius’ rhetorical and historical works have more in common: both the rhetorical treatises and the *Roman Antiquities* are based on the principle of μίμησις (imitation). According

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87 On the flowering of literature under Augustus, see Bowersock (1965) 122-139.
88 See Bowersock (1979, 73-74): ‘(...) all the evidence suggests that Rome initiated and encouraged the return of Greece to the traditions of her classical past. Whatever the motives that led to this policy (some may suspect political emasculation through nostalgia), it is interesting to see the Romans as patrons of Hellenism.’ It is possible that one of the leaders Dionysius praised for their cultural taste was the historian and lawyer Quintus Aelius Tubero, as Bowersock (1979) 68-69 suggests. See section 1.4.
89 On Dionysius’ presentation of Rome as a new Athens, see Hidber (1996) 75-81.
90 *Ant. Rom.* 1.4.1.
91 *Ant. Rom.* 1.5.1.
92 *Ant. Rom.* 1.5.1: ‘(...) Ελληνικάς τε αὐτοὺς ἄντας ἐπιδείξειν ὑπερχονόμαι καὶ οὐκ ἐκ τῶν ἐλεγχότων ἢ ψυχικότων ἤθων συνελκυθότις ‘(...) I engage to prove that they [i.e. the first Romans] were Greeks and came together from nations neither the smallest nor the least considerable.’
94 On the importance of μίμησις in Dionysius’ rhetorical and historical works, see also Delcourt (2005) 43-47.
to Dionysius, his history of early Rome will serve two purposes. First, he will make the real origins of Rome known to the Greeks, who were ignorant until now, because an accurate history of Rome did not exist. Second, he will provide the Roman readers with models of imitation. Having read Dionysius’ history, the descendants of the first Romans will be able to live up to their ancestors: ‘Both the present and future descendants of those godlike men will choose, not the pleasantest and easiest of lives, but rather the noblest and most ambitious, when they consider that all who are sprung from an illustrious origin ought to set a high value on themselves and indulge in no pursuit unworthy of their ancestors.’ Dionysius’ history of Rome will thus portray the first Romans as models, whose lives should be imitated by their descendants in the present and future. This passage reminds us of the questions that Dionysius asks in the final part of the preface to On the Ancient Orators: ‘Who are the most important of the ancient orators and historians? What manner of life and style of writing did they adopt? Which characteristic of each of them should we take over, or which should we avoid?’

We may conclude, then, that there is a close connection between Dionysius’ rhetorical works and his history of early Rome. First, both genres are based on the theory of μὴ μάθησις. The rhetorical works, on the one hand, are concerned with the imitation of the best aspects of the works of various classical writers. The history of Rome, on the other hand, is concerned with the imitation of the lives of the early Romans. Second, as we have seen, Dionysius’ rhetorical and historical works are similar in that they connect the classical past with the present, thus supporting the unity of the Graeco-Roman culture of Augustan Rome.

1.3. Dionysius’ rhetorical works: their relative order and intended audience

Apart from the preface to On the Ancient Orators and the treatise On Imitation, of which we possess a number of fragments and an epitome, a total of ten rhetorical

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95 On Dionysius’ Greek and Roman audience, see Schultze (1986) esp. 138-139, and Wiater (forthcoming).
96 See Ant. Rom. 1.5.3.
97 Ant. Rom. 1.6.4: τοὺς δὲ ἀπ’ ἐκείνων τῶν ἱσθέων ἀνδρῶν νῦν τε ὄντα καὶ ὑστερον ἐποιμένους μὴ τὸν ἱδίστον τε καὶ βάσταν αἰρεῖσθαι τῶν βίων, ἀλλὰ τὸν εὐγενέστατον καὶ φιλοσκότατον, ἐνθυμομένους ὅτι τοὺς εἰληφότας καλῶς τὰς πράττας ἐκ τοῦ γένους ἄφορμάς μέγα ἑρ’ ἑαυτοῖς προσηκεῖ φρονεῖν καὶ μὴ δὲν ἄνάξεως ἐπιτεθεῖνεν τῶν προγόνων.
98 Orat. Vett. 4.6.21-24: τίνες εἰσίν άξιολογήσατε τῶν ἀρχαίων ῥητόρων τε καὶ συγγραφέων καὶ τίνες αὐτῶν ἐγένοντο προαιρέσεις τοῦ τέ βίου καὶ τῶν λόγων καὶ τί παρ’ ἐκάστου δεῖ λαμβάνειν ἢ φυλάττεσθαι...
works (essays, letters, treatises) of Dionysius have survived. The relative chronology of Dionysius’ rhetorical works is one of the most studied problems in Dionysian scholarship. Because in a number of passages Dionysius refers to other works that he has already published, modern scholars have been able to establish the chronological order of some of his works. However, complete certainty about the exact order of Dionysius’ works cannot be attained by this method. Therefore, some scholars went further by taking an alleged evolution in Dionysius’ rhetorical system as evidence for the chronological order of his works. The latter approach is dangerous because it may well be that the character of a specific treatise requires certain methods and theories that are not relevant to other works. For example, the fact that the work On Composition makes use of musical theories not found in other works does not imply that this is a late work, for it is the subject of the treatise that accounts for the theories that it uses. For the purpose of the present study, the order of the rhetorical works is of only minor importance. My interpretations are not dependent on an exact reconstruction of the relative chronology of Dionysius’ works. However, in a few cases I make use of a rough and undisputed division of Dionysius’ works into an earlier period, a middle period, and a later period. This classification, which is based on Dionysius’ explicit references, can be useful when examining the development of Dionysius’ methods and theories. Bonner, Lebel and Damon have shown that there is a clear evolution in Dionysius’ critical methods, which become more sophisticated in his later works. Besides, it seems justified to assume that Dionysius became acquainted with technical theories on language in the course of his career. A certain evolution is manifest, for example, in Dionysius’ analyses of ‘natural’ and ‘unnatural’ style: whereas in his early works he merely points to the ‘natural’ (φυσικόν) character of a certain passage, in his later works he uses an impressive apparatus of grammatical terms to describe similar passages (see section 5.2). Therefore, it seems reasonable to believe, with Schenkeveld, that Dionysius obtained or developed his knowledge of technical grammar and other disciplines.

101 In particular Kalinka (1922-1923, 1924-1925) adopts this risky approach.
102 On the risks of this approach, see Goudriaan (1989) 21-23.
103 For the division of Dionysius’ rhetorical works into three periods, see also Bonner (1939) and Usher (1974) xxvi.
104 Bonner (1939); Lebel (1973); Damon (1991).
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It is possible that his contacts with the many Greek and Roman scholars in Augustan Rome played an important role in the development of his linguistic knowledge (see section 1.4).

Dionysius’ works On Lysias, On Isocrates and On Isaeus comprise the first part of his On the Ancient Orators. In the preface to that work, Dionysius announces that he will treat six orators in two groups. The second group will consist of Demosthenes, Hyperides and Aeschines. We do not possess the treatments of Hyperides and Aeschines, and according to some scholars Dionysius never completed the second part of his On the Ancient Orators. We do have a work On Demosthenes, but it is sometimes disputed that this treatise is identical with the treatment of Demosthenes that Dionysius announces in the preface to On the Ancient Orators. The work On Demosthenes provides us with yet another problem. In Dem. 49-50, Dionysius refers to the treatise On Composition, but in Comp. 18 he seems to refer to Dem. 5-7. Therefore, most scholars believe that Dionysius interrupted his work on On Demosthenes in order to write On Composition (which he presented as a birthday gift to his pupil Metilius Rufus): the latter treatise would in that case have been written between two parts of On Demosthenes (scholars disagree on the dividing line between the two parts). In my view, it is also possible that Dionysius was working on the

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105 Schekeveld (1983) 69: ‘(...) it is evident that he [Dionysius] acquired his information when he had already been in Rome for some time.’

106 Orat. Vett. 4.7.15-22.

107 Wilamowitz (1899) thinks that Dionysius changed his mind after the completion of On Demosthenes, and that he never treated Aeschines and Hyperides. Wilamowitz (1899) 627: ‘(...) und so ist der Schluss berechtigt, dass er das Versprechen der Vorrede, das er am Schlusse des Buches über Demosthenes schon einschränkt, nie ausgeführt hat.’ Blass (1863), Tukey (1909b) and Van Wyk Cronje (1986) 66 think that Dionysius did write On Aeschines and On Hyperides. Cf. Din. 1.297,2-14.

108 Tukey (1909b) 391 argues that ‘Dionysius completed the De oratoribus antiquis according to his original plan and that afterward (...) he wrote another essay on Demosthenes and incorporated it into the De oratoribus antiquis.’ Most scholars do not accept Tukey’s view, because it forces him to present rather complicated scenarios (Tukey [1909b] 404): ‘According to this hypothesis, we are to suppose that the De oratoribus antiquis at first contained two sections (συντάξεος); that later a third was added which contained a new presentation of the stylistic merits of Demosthenes and proof of his pre-eminence; that still later, probably after the death of Dionysius, the second section, containing the essays on Demosthenes, Aeschines, and Hyperides, ceased to be copied and disappear from circulation (...).’

109 Dem. 49.236,10; Dem. 50.239,14; Comp. 18.77,9-10. Pavano (1942) 303 thinks that the latter passage refers to another work on Demosthenes, but see Van Wyk Cronje (1986) 97-99.

110 See Tukey (1909a) 188: ‘After finishing the first half of the essay, Dionysius laid it aside in order to prepare an essay on the arrangement of words (...) With his new grasp of the subject he returned to the essay on Demosthenes, and instead of proceeding according to his original plan with a discussion of Demosthenes’ subject matter, he restated his doctrine of composition as developed in the De compositione and applied it to Demosthenes.’

111 See Tukey (1909a) and (1909b), Kalinka (1924-1925) 49-50 and Bonner (1939). Opinions are divided on the separation between the two parts of On Demosthenes. Tukey (1909a) argues that On Composition was written after Dem. 1-34, and before Dem. 35-58. Kalinka (1924-1925) thinks that Dionysius turned to On Composition when he had finished Dem. 32. Bonner (1939) 32 divides On
two treatises at the same time. Nevertheless, it is true that the first part of *On Demosthenes* is rather different from the second part: in *Dem.* 1-3, Dionysius expounds the theory of three styles (χαρακτήρες λέξεως), whereas *Dem.* 37-41 adopts the theory of three composition types (χαρακτήρες συνθέσεως) from *Comp.* 21-24, but Dionysius does not tell his audience how the two theories are related. In any case, the relative chronology of *On Demosthenes* and *On Composition* is not very important for our purposes. It suffices to assign both of these treatises to the middle period of Dionysius’ works, to which the *Letter to Pompeius* (which elaborates *Dem.* 5-7) belongs as well. The group of later works includes at least the treatise *On Thucydides* and its appendix, the *Second Letter to Ammaeus*.¹¹² *On Dinarchus* also seems to be one of the later works.¹¹³ The relative date of the treatises *On Imitation* and the *First Letter to Ammaeus* is uncertain, but this does not affect our examinations: these essays will be less prominent in this study because they do not contain many relevant passages on linguistic topics. The four works that will concern us most are *On Demosthenes, On Composition, On Thucydides* and the *Second Letter to Ammaeus*. In these works, Dionysius frequently uses grammatical theories, which we do not find in the works of the early period (see also section 3.3). Unfortunately, nothing is known about Dionysius’ work *On Political Philosophy*, to which he refers in *On Thucydides*.¹¹⁴ The *Ars rhetorica* that has come down to us under Dionysius’ name is not authentic.¹¹⁵ Finally, it should be mentioned that Quintilian refers to a work by Dionysius *On Figures*.¹¹⁶

To this brief survey, I would like to add some thoughts on the pedagogical nature of most of Dionysius’ works. Because of the many theories that Dionysius’ rhetorical works incorporate, it might seem difficult to determine the genre to which they belong. Thus, Viljamaa remarks the following: ‘[Dionysius’] critical essays are not easy to classify: are they literary criticism, rhetoric, stylistics or grammatical treatises?’¹¹⁷ It is true that some of the works seem to focus more on the criticism of

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¹¹¹ Van Wyk Cronjé (1986) 123-133 thinks that *Comp.* was written before the complete *Dem.*, but he needlessly complicates things by postulating four instead of two parts of *On Demosthenes* (1-34, 35-52, 53-54, 54-58) (see Van Wyk Cronjé [1986] 36-51).

¹¹² In *Amn.* I 1.421,5-15, Dionysius remarks that he has already treated Thucydides’ style in *On the Ancient Orators* (i.e. *Dem.* 10) and ‘a short time ago’ in the work *On Thucydides*. Cf. Bonner (1939) 35.

¹¹³ *On Dinarchus* was written after *On the Ancient Orators* and *On Demosthenes*: see *Din.* 1.297,1-2; *Din.* 11.313,21-22; *Din.* 13.320,12.


¹¹⁶ Quintilian, *Inst. orat.* 9.3.89. See also section 4.4.1 n. 222. On these and other treatises that Dionysius may have written, see Aujac (1978) 19-22.

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earlier writers than on the production of texts. However, it is clear that both literary criticism and the other language disciplines that Dionysius applies are always subservient to his rhetorical teaching: literary criticism is subsidiary to the production of texts.\(^{118}\) Therefore, I will refer to these treatises as ‘rhetorical works’. The only seeming exceptions to this rule are the First Letter to Ammaeus and On Dinarchus, which deal with problems in the history of rhetoric: the former work discusses Demosthenes’ alleged dependence on Aristotle, and the latter work distinguishes between Dinarchus’ genuine and spurious speeches. But even these treatises on the history of literature ultimately aim to contribute to the production of texts: On Dinarchus shows which of Dinarchus’ speeches should be taken as models for imitation (namely the genuine ones) and which speeches are spurious; the First Letter to Ammaeus proves that Demosthenes, Dionysius’ preferred model, was not dependent on Aristotelian rhetorical rules: the conclusion might be that reading Aristotle’s Rhetoric (or any technical manual) is not enough for students of rhetoric either.\(^{119}\) In other words, even in these two works, as in all his other rhetorical treatises, letters and essays, Dionysius’ primary interest is μιμησις (the eclectic imitation of the best qualities) of classical authors.\(^{120}\) His discussions of Lysias, Isocrates, Isaeus, Demosthenes and other authors aim to show the future orator which qualities he should adopt and which mistakes he should avoid.\(^{121}\) Likewise, in the treatise On Thucydides, Dionysius aims to assist ‘those who will wish to imitate the historian’ (τῶν βουλησμένων μιμεῖσθαι τῶν ἀνδρῶν) (see also section 4.4).\(^{122}\)

Although all these treatises are characterised by a didactic approach in the sense that they instruct the reader on stylistic writing, we should not ignore the fact that the intended audiences of the works differ. The work On Composition (see section 1.6) is primarily addressed to Dionysius’ pupil Metilius Rufus and more generally ‘young men and those who are just beginning to take up the study’ (τοῖς μειρακίοις τε καὶ νεωστὶ τοῦ μαθήματος ἀποτομένοις).\(^{123}\) Despite Dionysius’ characterisation of his treatise as a ‘manual’ (παραγεγελματικόν) rather than a ‘lecture course’ (σχολικόν), it is clear that his approach is that of the tutor who instructs his pupils: this becomes manifest in the frequent questions that Dionysius asks when evaluating or analysing a literary text (see section 7.3.2).\(^{124}\) The other rhetorical works are addressed to


\(^{120}\) Cf. Grube (1965) 211-212.

\(^{121}\) See Orat. Vett. 4.6,21-24: see section 1.2.

\(^{122}\) Thuc. 25.364,15-16.

\(^{123}\) Comp. 1.4,3-4.

\(^{124}\) Comp. 22.98,15-17.
competent scholars rather than young students. *On Demosthenes* is not for ‘those who do not know the orator’s work.’ ¹²⁵ *On Thucydides* was written for the historian Tubero (see section 1.4) and ‘other scholars who will read this treatise’ (τῶν ἄλλων φιλολόγων τῶν ἐντευξιμένων τῇ γραφῇ). ¹²⁶ In the *Second Letter to Ammaeus*, Dionysius shows himself reluctant to illustrate his views on Thucydides with many cited passages, because this is the habit of ‘the authors of rhetorical handbooks and introductions’ (οἱ τὰς τέχνας καὶ τὰς εἰσαγωγὰς τῶν λόγων πραγματευόμενοι); but at the special request of Ammaeus’ he will adopt ‘the didactic instead of the epideictic method’ (τὸ διδασκαλικὸν σχῆμα λαβὼν ἀντὶ τοῦ ἐπιθεικτικοῦ) (see section 4.4). ¹²⁷ When we examine Dionysius’ linguistic theories and methods, it will be useful to take the intended audience of each work into account.

### 1.4. Dionysius and the network of intellectuals in Augustan Rome

Dionysius was not the only Greek scholar who arrived in Rome at the beginning of the Augustan period. ¹²⁸ Rome was a cultural centre that attracted a great number of learned men from all parts of the Graeco-Roman world. Among these men were Strabo of Amasia (who came to Rome in 29 BC) and Nicolaus of Damascus (who visited Rome several times as a diplomat of king Herod of Judaea). ¹²⁹ Strabo wrote a *History* and a *Geography*, and Nicolaus composed, among other things, a historical work and a biography of Augustus. In an earlier period, other Greeks had already visited or settled in Rome, such as the rhetoricians Apollodorus of Pergamon and Theodorus of Gadara, and the historians Diodorus Siculus and Timagenes of Alexandria. ¹³⁰ Many of these Greeks lived under the protection of Roman aristocrats, who acted as their patrons. An interesting example is Timagenes, who, having come to Rome as a captive in 55 BC, composed not only a historical work but also a biography of Augustus; after a conflict with the latter he joined the house of Asinius Pollio. ¹³¹ Apart from Greek scholars, many Roman intellectuals and literary writers were of course active in Augustan Rome. It is exciting to remember that Dionysius was roughly contemporary with Horace, Vergil, Ovid and Livy, although we do not

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¹²⁵ *Dem.* 46.231.22-23: οὐ γὰρ δὴ γε τοῖς ἀπείροις τοῦ ἀνδρός τάδε γράφω. ‘I do not write these things for those who do not know the orator’s works.’

¹²⁶ See *Thuc.* 25.364.10-11.


¹²⁸ On Greek literature under Augustus, see Bowersock (1965) 122-139. On Greek scholars in Rome, see Dueck (2000) 130-144.


know whether he ever met them. In recent literature, the importance of Dionysius’ contacts with Greek and Roman intellectuals in Augustan Rome has been firmly established. It has been pointed out that Dionysius was part of a ‘network’ of intellectuals, who exchanged their ideas on language and literature.

We can uncover part of this network by examining the addressees of Dionysius’ rhetorical works, and this has been successfully done by a number of modern scholars. Unfortunately, most of these addressees are only known from Dionysius. Thus, Ammaeus, the Greek or Roman addressee of two literary letters and the work On the Ancient Orators cannot be identified. The same holds for the Greek Demetrius, to whom Dionysius dedicated his treatise On Imitation. Cn. Pompeius Geminus received copies of Dionysius’ works from their mutual friend Zeno (otherwise unknown). He objected to Dionysius’ criticism of Plato and thus forced Dionysius to illuminate his views in his Letter to Pompeius. Most scholars assume that Pompeius Geminus was Greek, but Hidber argues that he may have been

132 See Schultze (1986) 121 citing Spelman. Schultze correctly points out that we know nothing about the acquaintance of Dionysius and these Roman writers. On Horace and Dionysius, see also Rhys Roberts (1900a) 442 and Innes (1989) 267. Görler (1979) shows that in the Augustan period there are many interesting parallels between Greek literary theory (e.g. Dionysius) and Roman practice (e.g. Vergil and Horace), although he is rightly cautious about the exact relationship between Dionysius and the Roman poets. See esp. Görler (1979) 176: ‘Eine direkte Benutzung der uns vorliegenden Schriften bzw. Fragmente griechischer Theoretiker ist, wie betont, fast unmöglich. Aber es ist durchaus denkbar, dass es in den Grundannahmen und auch in manchen Details Übereinstimmungen zwischen der griechischen Theorie und der römischen “Praxis” gibt.’ Görler (1979) 177 explains the parallels by assuming that earlier theories influenced both Dionysius (and Caecilius of Calecte) and Roman poets such as Vergil and Horace.


134 I adopt the term ‘network’ from Wisse (1995) 78-80, with his explanation of the term: ‘(...) there must have been many contacts, of various sorts and varying intensity, between numerous Greek and Roman intellectuals.’ See now also Dueck (2000) 131. Many scholars refer to a ‘circle’ in which Dionysius may have been active: see e.g. Rhys Roberts (1900a), Schultze (1986) 122 (‘a circle of Greeks and cultured philhellenic Romans’), and Hidber (1996) 7 and Delcourt (2005) 30-35 (‘les cercles intellectuels’). Wisse (1998) rightly warns us for the word ‘circle’, which might suggest a specific group of writers under the protection of one patron. The contacts of Dionysius seem to have had a much wider range than that of a literary circle. Dionysius, for example, interchanged ideas with Pompeius Geminus, whom he did not personally know (see below): this and various other possible types of contact should also be taken into account. On Dionysius’ personal contacts, see also his remark on his research for his history of early Rome in Ant. Rom. 1.7.3: καί τά μὲν παρά τῶν λογισμάτων ἀνδρῶν, οἷς ἐπὶ ὤμεν ἡθον, διδαχῇ παραλαβόν ... ‘Some information I received orally from men of the greatest learning, with whom I associated (...).’ (See also section 2.4.)


136 See Orat. Vett. 1.3,6; Amm. I 1.257,1; Amm. II 1.421,2; 17.438,1. Ammaeus may have been Greek or Roman: see Hidber (1996) 7.

137 See Pomp. 3.232,8.

138 Therefore, Pompeius Geminus did not belong to the closer friends of Dionysius, and he may not have been in Rome: see Aujac (1978) 26 n. 1 and Usher (1985) 352 n. 1.
Roman. Many hypotheses have been expressed concerning this Pompeius: some scholars suggest that he was a client of Pompeius Magnus, which is an interesting idea because we know that Pompeius acted as a patron of Greek intellectuals. Richards and Goold thought that Pompeius Geminus wrote the treatise *On the Sublime*, but this is mere speculation, rightly rejected by other scholars. Two more recipients of Dionysius’ works should be mentioned. He presented the treatise *On Composition* as a birthday gift to his Roman student Metilius Rufus, whose father was Dionysius’ ‘most esteemed friend’. Bowersock has shown that Metilius Rufus is the same man who was to become proconsul of Achaea under Augustus. Finally, there is Q. Aelius Tubero, to whom Dionysius addressed his treatise *On Thucydides*. Tubero was a historian and a lawyer; his father was a legate in Asia, and his sons became consuls in 11 and 4 BC respectively. Interestingly, Cicero knew both Quintus Aelius Tubero and his father Lucius. Bowersock has suggested that Tubero was Dionysius’ patron in Rome, which is possible but not certain.

So far, I have restricted myself to the scholars to whom Dionysius’ dedicated his works. However, Dionysius must have been in contact with many other intellectuals whom he does not mention in his works. Consequently, some scholars have made partly interesting and partly more fanciful conjectures about the ‘professorial circle’ in which Dionysius may have taken part. Thus, it has been thought that Dionysius was

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139 Hidber (1996) 7 n. 50.
140 On the alleged connection between Pompeius Geminus and Pompeius Magnus, see Rhys Roberts (1900a) 439, Schultze (1986) 122, and Fornaro (1997) 4 n. 7. On the contacts between Pompeius and Greek intellectuals, see Anderson (1963) and Crawford (1978) 203-204.
141 Richards (1938) and Goold (1961) 173-174. Rhys Roberts (1900a) 440 already hinted at the possibility. Bowersock (1979) 70 and Schultze (1986) 122. n. 6 reject the idea because *On the Sublime* is probably from later date. Aujac (1978) 26 n. 1 identifies Pompeius Geminus with Geminus of Rhodes, who wrote a treatise on astronomy. On these conjectures, see also Goudriaan (1989) 2-3. On the date of *On the Sublime*, see the literature cited in my section 1.5.
142 See Comp. 1.4,4-5: ὁ Ἐφίνυμε Μετίλλης πατρὸς ἔρυθρόν καθώς τιμωστάτου φίλων. ‘Rufus Metilius, born from a father who is excellent and the most esteemed of my friends.’ On Rufus Metilius’ birthday, see Comp. 1.3,5-9. Some MSS give the pupil’s name as Melitius, but see Bowersock (1965) 132 n. 2. Bowersock points out that Dionysius includes the Metilii in the list of Alban principes in Ant. Rom. 3.29.7, whereas this family is absent from Livy’s corresponding list (1.30.2).
143 See Bowersock (1965) 132.
144 See Thuc. 1.325.5-6; 55.418,20. Cf. Amm. II 1.421,13. In Ant. Rom. 1.80.1, Dionysius refers to Tubero’s historical work.
145 See Bowersock (1965) 130 and Bowersock (1979) 68-69.
147 Bowersock (1965) 130. See also Bowersock (1979) 68 and Hidber (1996) 6. Bowersock (1965) 130 n. 1 points out that there was a lexicographer Aelius Dionysius of Halicarnassus, who was active under Hadrian and who seems to be a descendant of our Dionysius. Bowersock argues that the lexicographer received his name Aelius from the Aelii Tuberonis. Cf. Goudriaan (1989) 3 n. 3.
148 See esp. Goold (1961), and the cautious discussion in Goudriaan (1989) 3-4. As I pointed out above, the term ‘circle’ does not cover all types of contacts that Dionysius may have had with various scholars.
in contact with ‘Longinus’ (the author of *On the Sublime*), ‘Demetrius’ (the author of *On Style*), Timagenes, and the house of Asinius Pollio.  

We are on more solid ground when we think of Caecilius of Caleacte, whom Dionysius mentions as a ‘dear friend’.  

We have already observed that Caecilius and Dionysius represent the Greek Atticism of Augustan Rome (see section 1.2). Caecilius also adopted the method of σύκρισις (the detailed comparison of two authors), which Dionysius considers ‘the best method of assessment’ (κράτιστος ἐλέγχου τρόπος). Unlike Dionysius, Caecilius applied this method also in order to evaluate Latin literature, for he made a famous comparison between Demosthenes and Cicero. The only contemporary author who refers to Dionysius is Strabo.

The conjectures about Dionysius’ acquaintances are fascinating, but they do not help us much further. Therefore, I will adopt a slightly different approach to the problem, which will be more relevant to the subject of this study on Dionysius’ linguistic ideas. Since this study focuses on Dionysius’ integration of ideas from various language disciplines, it is useful to examine the presence of representatives of these disciplines in Augustan Rome. In the remaining part of this section, I intend to demonstrate that the presence of many grammarians in Rome may have influenced Dionysius’ ideas on language. I will not claim that Dionysius was in contact with specific scholars or that he read specific treatises, although we may assume that some of these scholars were indeed known to him. My overview of contemporary linguists in Rome rather serves as a sketch of the scholarly context in which Dionysius was working, a context that shaped the ideas on which he built his rhetorical programme. A whole range of grammarians came to Rome in the first century BC. Some of them, such as the elder Tyrannion, Philoxenus and presumably Asclepiades of Myrlea, had either visited

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150 In *Pomp.* 3.240,14, Dionysius refers to Caecilius as τῷ φιλάττῳ Καικλέῳ. On this formulation, see Tolkiehn (1908), who points out that, given the rarity of the word φιλάττως in Dionysius’ works, we may assume that there was a close connection between the two rhetoricians. On Caecilius of Caleacte, see further Rhys Roberts (1897), Brzoska (1899), Kennedy (1972) 364-369, Weißenberger (1997) and Innes (2002).

151 *Pomp.* 1.224,9-10. See also section 7.4.


Rome or even settled there some decades before Dionysius arrived. Others, such as Tryphon and Diocles, also known as the younger Tyrannion, arrived in Rome in the same year as Dionysius (30 BC). Further, we should not forget that the Roman Marcus Terentius Varro (116-27 BC) was still alive when Dionysius settled in Rome. I will briefly discuss the most important facts concerning these scholars.

Tyrannion from Amisus in Pontus (the elder Tyrannion) came to Italy in 71 BC as a captive of the second Mithridatic war.¹⁵⁴ Before that time, he had been a student of Dionysius Thrax in Rhodes, if we may believe the ancient testimony.¹⁵⁵ Tyrannion worked in Rome from 67, and may have lived until 25 BC. In Rome, Tyrannion was not only the teacher of Strabo and of Cicero’s son Marcus and nephew Quintus, but he had also connections with Caesar.¹⁵⁶ Furthermore, he took care of the Peripatetic library of Apellicon, which Sulla had brought to Rome in 84 BC. This library included many valuable manuscripts of works by Aristotle and Theophrastus.¹⁵⁷ Only a few fragments of Tyrannion’s works survive, but we know that Tyrannion wrote a treatise Περὶ μερισμοῦ τῶν τοῦ λόγου μερῶν (On the Classification of the Parts of Speech) (see section 3.2).¹⁵⁸ Tyrannion is the first grammarian in whose fragments the originally philosophical expression τὰ μέρη τοῦ λόγου is used. Some of the other book titles that have been preserved under the name of Tyrannion do not belong to him, but to his pupil Diocles, who was presumably named Tyrannion after his teacher.¹⁵⁹ Just like Tryphon (see below) and Dionysius of Halicarnassus, Diocles, or the younger Tyrannion, came to Rome around 30 BC.¹⁶⁰ He was given as a slave to Cicero’s widow Terentia, who freed him. It is certain that he wrote, apart from other works, an Ἴξηγήσεις τοῦ Τυραννίωνος μερισμοῦ, which was a commentary on his teacher’s treatise mentioned above.¹⁶¹

¹⁵⁴ For the testimonia on the elder Tyrannion’s life, see Haas (1977). For Tyrannion’s life and works, see also Wendel (1943), Pfeiffer (1968) 272-273, Rawson (1985) 69 and Baumbach (2002b).
¹⁵⁶ On Tyrannion as one of Strabo’s teachers, see Dueck (2000) 9.
¹⁵⁸ Tyrannion fr. 55-56 Haas. The titles Περὶ μερισμοῦ and Περὶ τῶν μερῶν τοῦ λόγου, both mentioned in Suda, have been identified as one treatise that carried the title Περὶ μερισμοῦ τῶν τοῦ λόγου μερῶν, which was also the title of one of the works of Apollonius Dyscolus. Cf. Wendel (1943) 1815.
¹⁵⁹ See the discussion in Haas (1977) 97-98.
¹⁶⁰ According to Tyrannion Τ[estimonium] 17 Haas, Diocles came to Rome after Actium. If this information is correct, the elder Tyrannion must have taught Diocles at a very high age. Therefore, some scholars have suggested that Diocles came to Rome already in 48 BC (after Pharsalos): see Haas (1977) 96-97.
¹⁶¹ Tyrannion T 17 Haas; cf. Haas (1977) 97.
We are told that the grammarian Asclepiades of Myrlea came to Rome in the first half of the first century BC, but this is not entirely certain.\textsuperscript{162} Asclepiades wrote books on various subjects, including the biographical work \textit{Περὶ γραμματικῶν} (\textit{On Grammarians}) and a treatise on Nestor’s cup (\textit{Iliad} 11.352ff.).\textsuperscript{163} Our limited knowledge of Asclepiades’ book \textit{Περὶ γραμματικῆς} (\textit{On Grammar}) can presumably be enhanced by the study of Sextus Empiricus’ \textit{Against the Grammarians}, for Blank has argued that Sextus Empiricus’ attacks on grammar (including the theory of the parts of speech) respond to Asclepiades.\textsuperscript{164} Blank also believes that Dionysius of Halicarnassus follows Asclepiades’ argument in his work \textit{On Composition}; we will examine this claim in section 3.3.2.\textsuperscript{165}

A grammarian who definitely went to Rome in the first half of the first century BC was Philoxenus, who came from Alexandria.\textsuperscript{166} He wrote a treatise \textit{Περὶ τῆς Ῥωμαίων διαλέκτου}, in which he stated that Latin was a Greek dialect that was very close to Aeolic.\textsuperscript{167} In section 2.4, I will discuss this theory, and we will see that Dionysius of Halicarnassus expresses the same view in his \textit{Roman Antiquities}.\textsuperscript{168} Philoxenus’ work on the Latin language is not only interesting because of the theory it contains, but also because it implies that the author knew Latin to a certain extent. Philoxenus was also active in the field of technical grammar: we know the title of a work \textit{On Monosyllabic Verbs} (\textit{Περὶ μονοσυλλαβῶν ρημάτων}).\textsuperscript{169}

The influential grammarian Tryphon arrived in Rome in the same year as Dionysius (30 BC).\textsuperscript{170} Tryphon wrote a number of grammatical works on the parts of speech, namely \textit{Περὶ ἄρθρων} (\textit{On Articles}), \textit{Περὶ προθέσεων} (\textit{On Prepositions}), \textit{Περὶ συνδέσμων} (\textit{On Conjunctions}), and \textit{Περὶ ἐπιτρησκάτων} (\textit{On Adverbs}).\textsuperscript{171} Although

\textsuperscript{162} See Suda s.v. Asclepiades, where it is said that Asclepiades came to Rome under Pompeius Magnus. Pfeiffer (1968) 273 thinks that Asclepiades ‘certainly went to Rome’, but Rawson (1985) 69 n. 11 thinks that the Suda article is mistaken here. On Asclepiades, see further Wentzel (1896), Blank (1998) xlv-xlvi and Blank (2000) 407-411.
\textsuperscript{163} See Pfeiffer (1968) 273.
\textsuperscript{165} On the relationship between Asclepiades and Sextus Empiricus, see Blank (1998) xlv-l and Blank (2000) 405. For the alleged connection between Asclepiades and Dionysius, see Blank (2000) 410.
\textsuperscript{166} On Philoxenus, see Wendel (1941), Pfeiffer (1968) 273-274 and Rawson (1985) 68-69. On his works, see Theodoridis (1976) 8-14.
\textsuperscript{167} For the fragments, see \textit{GRF} 443-447 and \textit{GRFAC} 396-397. The same topic was treated by the younger Tyrannion mentioned above. See Pfeiffer (1968) 274.
\textsuperscript{168} \textit{Ant. Rom.} 1.90.1.
\textsuperscript{169} See Wendel (1941) 197-198 and Pfeiffer (1968) 274.
\textsuperscript{170} The fragments have been collected by Von Velsen (1853). For Tryphon’s life and works, see also Wendel (1939) and Baumbach (2002a).
\textsuperscript{171} See Von Velsen (1853) and Wendel (1939). Tryphon also wrote a work on the verbal moods, the title of which Suda cites as \textit{Περὶ ρημάτων ἐφελτικών καὶ ἀπαριστώτων καὶ προσοτοκτικών καὶ ἐγκεκριμένων καὶ ἀπλῶς πάντων}: see Wendel (1939) 734-735. See also my section 3.8. It is uncertain
we do not have any evidence, we should not exclude the possibility that Tryphon was part of the network of intellectuals in which Dionysius participated.\textsuperscript{172} Dionysius may also have known one or more of Tryphon’s grammatical treatises.

Apart from the Greek grammarians mentioned, Didymus (who was active in the second half of the first century BC) may have come from Alexandria to Rome, but this is not certain.\textsuperscript{173} Didymus wrote a large number of works, including commentaries on Homer, Aristophanes, Pindar and Sophocles, but also on Demosthenes and perhaps on Thucydides.\textsuperscript{174} It is possible that Dionysius of Halicarnassus knew a commentary of the type that Didymus wrote: in section 4.4.2, I will discuss some remarkable parallels between Dionysius’ grammatical notes on Thucydides and the observations in the Thucydides scholia.

What about Roman grammarians? It is possible that Dionysius was acquainted with the works of Marcus Terentius Varro (116-27 BC), who wrote his De lingua latina in the middle of the first century BC.\textsuperscript{175} Dionysius knew at least one work by this erudite Roman scholar, for he refers to Varro’s Antiquities when discussing the origins of Rome.\textsuperscript{176} Varro died shortly after Dionysius’ arrival in Rome, but we are informed about a number of Roman grammatici who were active in the same period as Dionysius. In his De grammaticis et rhetoribus, Suetonius lists twenty grammarians who taught in Rome between the end of the second century BC and the end of the first century AD.\textsuperscript{177} Some of them belong to the intellectual world of the Augustan period, in which Dionysius was active as well. Marcus Verrius Flaccus (ca. 55 BC - 20 AD), for example, taught Augustus’ grandsons and had a grammar school at the Palatium.\textsuperscript{178} Suetonius does not mention his writings, but we know that Verrius wrote a lexicographical treatise De verborum significatu (On the Meaning of Verbs).

Whether Tryphon wrote separate treatises Περί ὀντονομάζεις and Περί μετοχῆς, as is sometimes assumed. Further, the titles of a number of unauthentic works have survived under Tryphon’s name, among which a Τέχνη γραμματική and a work Περί τοῦ ὀξ. On Tryphon’s views on syntax, see now Matthaios (2003).

\textsuperscript{172} Here I may borrow the words that Bowersock (1965) 124 uses when discussing the connections between Dionysius, Strabo, Timagenes and Nicolaus: ‘It would be surprising if these men failed to encounter one another at Rome (...).’

\textsuperscript{173} See Pfeiffer (1968) 274-275. On Didymus, see Pfeiffer (1968) 274-279.

\textsuperscript{174} See Pfeiffer (1968) 275-278. On the alleged commentary on Thucydides, which may even go back to Aristarchus, see Pfeiffer (1968) 225 and 277.

\textsuperscript{175} On Varro and his connections to the intellectuals of his time, see Rawson (1985) passim.


\textsuperscript{177} See Kaster (1995).

\textsuperscript{178} Suetonius, De grammaticis et rhetoribus 17. See Kaster (1995) 190-196.
Scribonius Aphrodisius (born ca 50 BC), Gaius Iulius Hyginus (born ca. 60 BC), and Gaius Melissus (ca. 50 BC - 20 AD) also taught grammar while Dionysius was at Rome. Because Suetonius is more interested in the lives of these grammarians than in their writings, it is difficult to determine the connections between their views and the ideas of Dionysius of Halicarnassus.

The foregoing survey clearly shows that, in the first century BC, Rome was a place where linguistic knowledge was omnipresent. There were many opportunities for someone like Dionysius to come into contact with the theories of grammarians. Although we do not have any hard evidence, we should take into account the possibility that Dionysius knew one or more treatises by Asclepiades, the elder Tyrannion or other grammarians, and that, during his stay in Rome, he was in contact with scholars like Tyrannion, Tryphon and Diocles (the younger Tyrannion) or their Roman colleagues. It is clear that in particular Dionysius’ grammatical treatment of the parts of speech (with which we will be concerned in chapters 3-5 of this study) cannot entirely depend on his reading of earlier Peripatetic and Stoic sources, though the works of Theophrastus and Chrysippus seem to have been important for him (see section 3.3.1). Schenkeveld has rightly suggested that Dionysius’ remarks on grammar ‘correspond with the level of common knowledge of linguistic views which then at Rome, at least in Greek circles, were circulating.’ The network of Greek and Roman intellectuals in Augustan Rome, the contours of which I have tried to sketch above, may have played an important role in the formation of Dionysius’ ideas. I have focused on grammarians, but we should not ignore the representatives of other disciplines. Apart from the Greek and Roman linguists mentioned above, the Roman Vitruvius will also concern us, in particular in connection with Dionysius’ views on the architectural character of discourse (section 4.3.1). We will see that the classicistic ideas that pervade Vitruvius’ De architectura (written in the early Augustan period) are very similar to the views that we find in Dionysius’ rhetorical works.

1.5. Rhetoric, philosophy, philology, grammar, musical and poetical theory

Ancient Greek and Roman ideas on language were developed in the context of various disciplines. Dionysius of Halicarnassus makes use of these ideas and blends them into a programme of rhetoric that is to guide the future orators of his time. In this section, I

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180 Cf. Kaster (1995) 231. In his chapter on Quintus Remmius Palaemon, Suetonius does not even mention his ars grammatica (but we are informed about that treatise by Quintilian, Inst. orat. 1.4.19-20 and Juvenal 6.451-453).
will briefly introduce the most relevant facts concerning the disciplines that influenced Dionysius. I will start with the various philosophical schools to which Dionysius refers. Then I will present some of the other disciplines that play a role in his works.

Dionysius frequently refers to representatives of various philosophical schools. The Peripatos is particularly prominent in Dionysius’ rhetorical works. As a rhetorician, Dionysius knew not only Aristotle’s *Rhetoric* (at least the third book), but also Theophrastus’ *On Style*. From the latter work, he quotes more than once. Dionysius may have known more works by these philosophers, for in 84 BC Sulla had brought the Peripatetic library of Apellicon, containing a number of Theophrastus’ and Aristotle’s manuscripts, from Athens to Rome (see section 1.4). One of the scholars who took care of this library was the elder Tyrannion mentioned above. In Dionysius’ rhetorical works, we find a number of Aristotelian ideas. Thus, the Aristotelian quality of ‘clarity’ (σαφήνεια) is central to Dionysius’ stylistic theory, from his earliest to his later works (see also sections 5.2 and 7.3.1). Besides, he applies a number of stylistic ideas that were developed by Aristotle’s successors. Dionysius’ theory of essential and additional virtues of style (ἀρεταὶ λέξεως) elaborates Theophrastus’ list of four virtues (purity of language, lucidity, appropriateness and ornament) (see section 6.5). Dionysius also refers to Theophrastus’ theory of the ‘naturally beautiful words’ (ὀνόματα φύσει καλά) (see section 4.3.1). Furthermore, Bonner has shown that Dionysius’ theory of three styles (Dem. 1-3; see section 5.2) as well as the theory of the three composition types (Comp. 22-24; see section 4.3.2) is based on the Peripatetic concept of the right mean of style (μεσότης, τὸ μέσον): the mixed style is preferred above the plain and elevated

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182 See the overview in Goudriaan (1989) 439-469.
184 In Comp. 25.126,2-11, Dionysius refers to the third book of Aristotle’s *Rhetoric* (see section 6.1). On Dionysius’ references to Aristotle’s *Rhetoric*, see also Sauppe (1896).
185 Dionysius is one of the most important sources for our knowledge of Theophrastus’ *On Style*. For Dionysius’ use of Theophrastus, see Fortenbaugh (2005) 14-17. Dionysius mentions Theophrastus sixteen times: once in the *Antiquitates Romanae* (5.73.3), and fifteen times in the rhetorical works. Passages from Theophrastus’ *On Style* are discussed in Lys. 14.23,16-24,20 (Theophrastus fr. 692 Fortenbaugh) and Comp. 16.66,8-18 (Theophrastus fr. 688 Fortenbaugh).
187 See e.g. Lys. 4.12,11-13; Thuc. 24.363,4-9.
188 See Pomp. 3.239,5-240,16 and Thuc. 22.358,19-23. For an analysis of Dionysius’ theory, see Bonner (1939) 16-19. Innes (1985) 255-263 discusses the history of the theory virtues of style.
189 Comp. 16.66,8-18 (Theophrastus fr. 688 Fortenbaugh).
style, and the same holds for the mixed composition type.\textsuperscript{190} It should be noted that Dionysius knows at least one representative of the Peripatos of his own time: in the \textit{First Letter to Ammaeus}, Dionysius refutes a contemporary Peripatetic philosopher who had argued that Demosthenes learned his rhetorical skill from Aristotle’s \textit{Rhetoric}.\textsuperscript{191}

Dionysius’ relationship with Plato is complex.\textsuperscript{192} Because of the focus of his rhetorical works, Dionysius is more interested in Plato’s style than in his ideas. In his work \textit{On Demosthenes}, Dionysius points out that Plato’s style, which is a mixture of the grand and the plain style, is attractive as long as the author uses common words and inartificial language.\textsuperscript{193} But as soon as Plato’s expressions become more ornate, poetic and ‘dithyrambic’, Dionysius sharply objects to them (see sections 5.2 and 6.4). Dionysius hastens to say that he knows that ‘Plato produced many works on a variety of subjects that are great and admirable and show the highest ability’.\textsuperscript{194} But the damage has already been done: the \textit{Letter to Pompeius} proves that not all readers approved of Dionysius’ attacks on Plato’s ‘poetic’ style.\textsuperscript{195} Occasionally, we find references to Plato’s philosophical ideas. Thus, Dionysius knew Plato’s ‘views concerning the Form, his views concerning the good and his ideas concerning the state’.\textsuperscript{196} In section 2.5, I will examine Dionysius’ reference to Plato’s \textit{Cratylus}, which plays an interesting role in his discussion of mimetic words.\textsuperscript{197} On the whole, however, Plato’s influence is not as significant as that of Aristotle and Theophrastus.

Many scholars have recognised the Isocratean influence on Dionysius.\textsuperscript{198} In section 1.2, we have already seen that Dionysius presents Isocrates’ life (rather than his style) as a model for imitation. He even holds that anyone who is interested in ‘true philosophy’ (τὴν ἄληθινὴν φιλοσοφίαν) should imitate (μιμεῖσθαι) the principles of this orator.\textsuperscript{199} Here, Dionysius adopts Isocrates’ concept of ‘philosophy’ (very different from that of Plato or Aristotle), which is also related to Dionysius’ ‘philosophical rhetoric’ (see section 1.2).\textsuperscript{200} Dionysius thinks that a practical type of

\textsuperscript{190} Bonner (1938). For the ‘Peripatetic mean of style’, see also Hendrickson (1904).
\textsuperscript{192} On Dionysius and Plato, see Goudriaan (1989) 555-565.
\textsuperscript{193} \textit{Dem.} 5.7.
\textsuperscript{194} \textit{Dem.} 6.138,12-14: πολλὰ ... περὶ πολλῶν οἶδα μεγάλα καὶ θαυμαστὰ καὶ ἀπὸ τῆς ἄκρος δυνάμεως ἐξεννεγμένα ὑπ’ αὐτοῦ.
\textsuperscript{195} See esp. \textit{Pomp.} 1.221.7-18.
\textsuperscript{196} Thuc. 3.329.1-2: τὰ περὶ τῆς ἱδέας καὶ τὰ περὶ τάγματος καὶ τὰ περὶ τῆς πολιτείας.
\textsuperscript{197} See \textit{Comp.} 16.62,18-63.3.
\textsuperscript{198} I regret that I have not been able to consult Hubbell (1913), who discusses Isocrates’ influence on Dionysius. On this topic, see also Hidber (1996) 44-56.
\textsuperscript{199} \textit{Isoc.} 4.61,4-9.
\textsuperscript{200} See Goudriaan (1989) 439 and 442-445 (on Dionysius’ use of the term ‘philosophy’).
philosophy (which might also be called παιδεία) should characterise the leaders of cities, having attained high cultural standards through the study of rhetoric. We may assume that Dionysius’ lost treatise On Political Philosophy contained Isocratean ideas on the participation in public life (see section 1.3). Like Isocrates, Dionysius is mainly interested in the genre of the πολιτικός λόγος (see section 1.6). Isocrates’ influence on Dionysius’ political ideas is significant, but it will be of limited importance in this study on Dionysius’ linguistic views. An exception is section 6.2, where I will compare Dionysius’ and Isocrates’ views on the styles of prose and poetry.

For our purposes, the Stoic influence on Dionysius is much more important. Dionysius knew the work Περὶ τῆς συντάξεως τῶν τοῦ λόγου μερῶν (On the Syntax of the Parts of Speech) by the Stoic philosopher Chrysippus (see sections 3.3.1 and 5.3.1). Dionysius may also have known other Stoic works. In chapter 3, I will argue that Dionysius’ theory of the parts of speech combines elements from Stoic philosophy and Alexandrian grammar. In chapter 5, I will argue that Dionysius’ passage on natural word order (Comp. 5) is based on the Stoic theory of categories. Despite the importance of Stoic ideas for Dionysius’ linguistic theories, I will not follow the suggestion of Aujac, who thinks that Dionysius may have been a Stoic himself. Dionysius’ profound abhorrence of Chrysippus’ style renders it highly improbable that he was a member of the Stoic school.

The Epicurean school is the object of Dionysius’ contempt. At the end of his discussion of the three composition types in the treatise On Composition, Dionysius explicitly expresses his aversion to ‘the chorus of Epicureans, who have no regard for these things’ (Ἐπικουρείων δὲ χορὸν οἷς οὔδέν μέλει τούτων). It has been suggested that this remark is particularly directed at the philosopher Philodemus, who was active in Rome and Naples and who died about one decade before Dionysius arrived in Rome. Philodemus wrote many treatises, including On Rhetoric, On

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203 On the πολιτικός λόγος, see Goudriaan (1989) 71-76.

204 Comp. 4.22,12-17.

205 Atkins (1934 II) 133 thinks that Dionysius may be influenced by the Stoic Crates of Mallos (see below).


207 See Comp. 4.20,19-21,15.

208 See Comp. 24.122,3-12.

Music and On Poems. Thus, unlike other Epicureans, Philodemus was interested in the artistic composition of prose and poetry.\footnote{Cf. Janko (2000) 8.} For this reason, it seems in the first instance improbable that Dionysius refers to Philodemus when criticising ‘the chorus of Epicureans’. Nevertheless, we should not rule out the possibility that Dionysius is indeed thinking of Philodemus: this becomes manifest when we introduce another group of scholars that seems to have influenced Dionysius’ views, namely the so-called kritikoi, whom we know from Philodemus’ On Poems.

The kritikoi were Hellenistic scholars who were interested in the criteria for good poetry.\footnote{On the kritikoi, see Schenkeveld (1968), Porter (1995a) and Janko (2000) 120-189.} In his work On Poems, Philodemus discusses and refutes the theories of these critics.\footnote{See Janko (2000) 120-189.} Philodemus’ intermediate source was the Stoic philosopher Crates of Mallos, an older contemporary of Aristarchus.\footnote{See Janko (2000) 120-134.} Crates was one of the leading scholars of Pergamon and he visited Rome in 168 BC, where he taught grammar while recovering from a broken leg.\footnote{On Crates of Mallos, see also Ax (1996) 288-289.} In the treatise On Poems, Philodemus refutes the views of Crates and the various earlier writers (kritikoi) whom Crates discussed in his work. The work On Poems has come down to us in ‘what are probably the most damaged, disordered, and difficult fragments to survive from classical antiquity’.\footnote{Janko (2000) v.}

But recent scholarship, including Janko’s edition of On Poems 1, has increased our knowledge and understanding of the badly damaged papyri fragments from the bookrolls of the ‘Villa dei Papiri’ at Herculaneum, which was covered with ash in the eruption of the Vesuvius in 79 AD.\footnote{On Philodemus and poetry, see also Obbink (1995) and the literature mentioned there.} The views on poetry expressed in the fragments of On Poems 1 also shed new light on the literary theories of other critics, such as Horace and Dionysius.\footnote{See Janko vi: ‘Although under half of it survives, On Poems 1 is an addition to the corpus of ancient literary criticism on the scale of the Poetics or On the Sublime. The theories which it contains are at least as significant as those in Dionysius of Halicarnassus’ De compositione verborum, and will require us totally to reassess Horace’s Ars Poetica.’} The exact theories of the various kritikoi differ widely, but they all concentrated on the euphonic aspects of poems. They thought that poetry should merely ‘please the ear’ and that, consequently, the ear was the only criterion for the evaluation of poetry (see section 4.3.1). One of the critics is Heracleodorus, who seems to have argued that the only relevant aspect of poetry is composition (σονθεσις) and ‘the sound that supervenes upon it’.\footnote{Cf. Janko (2000) 156.} Thus, for Heracleodorus and other critics, the understanding of the words of a poem is irrelevant to its quality.
Here, Philodemus disagrees, for he thinks that words and sense together determine the quality of a poem, and that one cannot separate the words (or the composition) from the meaning.\(^{219}\) As some modern scholars have observed, there are interesting parallels between the critics whose views Philodemus refutes on the one hand and Dionysius on the other.\(^{220}\) In this study, it will turn out that the connection between the kritikoi and Dionysius is even closer than scholars have thought so far. In several passages of this study, I will compare Dionysius’ views with those of the kritikoi. In particular, I will point to similarities in their use of the theory of the parts of speech for stylistic theory (sections 3.2 and 3.3), their views on σόνθεσις (composition), on the architectural character of composition and on the role of the ‘ear’ in evaluating literature (section 4.3.1), their ideas on the similarity between prose and poetry (sections 6.2 and 6.6), and their use of the method of metathesis (section 7.2).

Coming back to Dionysius’ criticism of Epicurean philosophers (see above), we may now reconsider the possibility that Dionysius is thinking of Philodemus. Given the fact that Philodemus objected to the critics who claim that the quality of a poem depends only on the composition (σόνθεσις) and its sound, we should not exclude the possibility that Dionysius’ disgust at the Epicureans is indeed directed at Philodemus: it may be significant that Dionysius’ reference to the Epicureans directly follows his discussion of the three composition types, in which euphony is the central concern. But it is perhaps better to leave the question open.

The views of the kritikoi are closely related to musical theory.\(^{221}\) The influence of musical theory on Dionysius’ rhetorical works (especially his composition theory) has long been recognised.\(^{222}\) According to Dionysius, oratory and music differ from each other ‘only in degree, not in kind’ (see section 6.5).\(^{223}\) Dionysius twice refers to the teachings of Aristoxenus ‘the musical theorist’: Aristoxenus is cited as an authority on


\(^{220}\) See Schenkeveld (1968) and Janko (2000) 178. Goudriaan (1989) 153-154 thinks that Dionysius’ theories are not dependent on the kritikoi, but see my section 4.3.1 for a refutation of his arguments. Atkins (1934 II) 133 already pointed to the similarity between the doctrines of Dionysius and the kritikoi: ‘The closest analogy to his [i.e. Dionysius’] theorising is presented by those Hellenistic scholars whom we learn from Philodemus, notably Heracleodorus, and the Stoics, Ariston of Chios and Crates of Mallos, who insisted for the first time on the importance of “composition” in poetry, on the need for beautiful words harmoniously arranged, and for those euphonious and rhythmical effects inherent in syllables and letters (...) so that it is difficult to avoid the conclusion that, directly or indirectly, the animating ideas of Dionysius were drawn from these sources.’


\(^{222}\) Kroll (1907) 91-101 argued that large parts of Dionysius’ On Composition depend on musical theory. This seems to be true (see also Pohl [1968] 90-97), but pace Kroll (1907) 97-98, I do not think that the discussion of rhythm in Comp. 17 is based on Aristoxenus: see section 6.3.

rhythms and on vowels and other letters. It is possible that Dionysius’ four means of σύνθεσις (composition), namely μέλος (melody), ρυθμός (rhythm), μεταβολή (variety) and πρότειν (propriety), are originally musical categories. Although this study focuses on the relationship between rhetoric, grammar, and philosophy, we will occasionally touch upon the connections between Dionysius and Aristoxenus and other musical theorists (see sections 4.3.2, 6.3 and 6.5).

When we turn to grammar, we should distinguish between Alexandrian philology on the one hand, and technical grammar on the other. It is not certain when exactly technical grammar emerged (see section 3.2), but I have already pointed out above (section 1.4) that Dionysius may have known the works of the elder Tyrannion, Asclepiades or Tryphon. Concerning the Alexandrian philologists, the scholars who wrote commentaries and compiled lists of selected authors, the following should be added. Dionysius twice refers to Aristophanes of Byzantium and his division of poems into metrical cola (see also section 3.3.1). He also mentions Callimachus and ‘the grammarians from Pergamon’ (τοὺς ἐκ Περγάμου γραμμάτικοὺς). Aristarchus and Dionysius Thrax are not mentioned in Dionysius’ works. There is, however, reason to believe that Dionysius made use of the work of philologists: one of Dionysius’ more famous remarks is that nobody could understand Thucydides without a ‘linguistic interpretation’ (ἐξηγήσεως γραμματικῆς) (see section 4.4). In section 4.4.2, we will encounter some interesting similarities between the scholia on Thucydides and Dionysius’ grammatical notes on Thucydides in the Second Letter to Ammaeus. I will argue that Dionysius used a commentary on Thucydides, which might ultimately go back to Aristarchus.

The influence of the rhetorical tradition on Dionysius can of course not be overestimated. I have already mentioned the importance of Isocrates. In this study, we will frequently compare Dionysius’ views with those of ‘Demetrius’, the author of the treatise On Style, and ‘Longinus’, the author of the treatise On the Sublime. The date of both works is uncertain. With Russell and Innes, I will assume that ‘Demetrius’ belongs to the second century BC (preceding Dionysius) and that ‘Longinus’ belongs to the first century AD. In some cases, I will compare Dionysius with the Roman

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224 Comp. 14.49.2 and Dem. 48.233.8-9.
225 See Kroll (1907) 94-95. The four means of composition are treated in Comp. 11-20.
226 Comp. 22.102,2 and Comp. 26.140,19.
227 Din. 1.297,15-16.
228 Thuc. 51.410,15-17.
rhetorician Quintilian (ca. 40-100 AD), who uses Dionysius’ rhetorical works in his *Institutio oratoria*. Not surprisingly, we will also find that there are parallels between Dionysius and his contemporary colleague Caecilius of Caleacte (see section 1.4). We possess only fragments of his works, but these clearly show that, just like Dionysius, Caecilius made use of grammar for his stylistic theory (see section 4.4.2). However, I will not follow the view of Nassal, who argued that the aesthetic theories of both Dionysius and Cicero depend on Caecilius of Caleacte. This thesis is very unlikely, because all evidence suggests that Caecilius was contemporary with Dionysius and perhaps even slightly younger (see section 4.4.2). Although he was wrong about Caecilius’ date, Nassal correctly pointed out that there are remarkable parallels between the composition theories of Cicero and Dionysius. Instead of assigning these parallels to a Greek source, I will argue that Dionysius may have known some of Cicero’s works: despite the modern reluctance to make a Greek scholar dependent on a Roman author, parallels between Cicero and Dionysius may be based not only on their use of earlier theories, but also on Dionysius’ knowledge of Cicero’s treatises.

1.6. Dionysius’ *On Composition* as a synthesis of ancient language disciplines

Dionysius’ integration of various language disciplines is most successful in his work Περὶ συνθέσεως ὑφόμοντον (*De compositione verborum*), which deserves a separate introduction. Literally, the title of this treatise could be rendered as ‘the putting together of words’, but it also deals with the arrangement of letters and syllables, and with the juxtaposition of clauses and periods. The traditional English title is *On Literary Composition*, and it is indeed true that the treatise develops a method of σύνθεσις that covers all genres of prose and poetry. Nevertheless, the adjective ‘literary’ carries connotations that do not entirely fit Dionysius’ introduction to his work: he regards the treatise as ‘the most necessary of all aids (...) to all alike who

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230 Quintilian refers to Dionysius in *Inst. orat.* 3.1.16; 9.3.89; 9.4.88.
231 Nassal (1910).
233 Egger (1902) 77 already considered the possibility that Dionysius read Cicero’s rhetorical works and used them for his composition theory.
234 See Rhys Roberts (1910) 10-11 and Usher (1985) 5. Aujac & Lebel (1981) 9-12 translate the title as *La composition stylistique*. Cf. Rhys Roberts (1910) xii: ‘Though he has the art of speaking specially in view, Dionysius draws his literary illustrations from so wide a field that the art of literature may be regarded as his theme.’
practice civil oratory, whatever their age and disposition may happen to be’.\textsuperscript{235} In this study, it will become manifest that we can only understand Dionysius’ works when we pay due attention to his practical (rhetorical) aims (see section 1.3). Although Dionysius’ treatise blurs the borders between prose and poetry, and even those between music and oratory, we should not ignore the fact that Dionysius is primarily focusing on those readers who wish to become successful orators. Throughout this book, therefore, I will use the neutral title \textit{On Composition}, which seems to be the least unsatisfactory translation of the Greek title.\textsuperscript{236}

\textit{On Composition} is generally considered to be Dionysius’ most original contribution to rhetorical theory and literary criticism.\textsuperscript{237} In fact, this treatise on σύνθεσις is a very successful synthesis itself. Nowhere is Dionysius’ versatility so manifest as in this treatise on composition, which incorporates views from all ancient language disciplines that are relevant to the subject.\textsuperscript{238} A brief overview of the structure of the work can illustrate the broad range of theories that the work brings together:\textsuperscript{239}

\textit{Comp. 1-5:} introduction; definition of σύνθεσις (composition); the powerful effects of composition (illu\-strated with passages from Homer and Herodotus); natural word order;

\textit{Comp. 6-9:} the three ἔργα (activities) of composition, namely ἀρµογή (the basic arrangement), σχηµατισµός (the shaping of the form of the units) and µετασκευή (the modification of the material by subtraction, addition or alteration); the three ἔργα are applied to the level of words (ὀνόµατα) (\textit{Comp. 6}), to the level of clauses (κόλα) (\textit{Comp. 7-9}), and to the level of periods (περίοδοι) (\textit{Comp. 9});

\textsuperscript{235} \textit{Comp. 1.3,15-4.3:} ἀναγκαζότατον ἀπάντων χρηµάτων ... ἄπασι µὲν ὁµοίως τοῖς ἀσκούσι τοὺς πολιτικοὺς λόγους, ἐν ἤ ποτ ἀν ἡλικίας τε καὶ ἐξει τυγχάνωσιν ὄντες. On the genre of the πολιτικὸς λόγος, see Aujac (1978) 175-176 n. 2 and Goudriaan (1989) 71-76 (see also my section 1.5). Although the aesthetical aspect of the ‘political speech’ is in some cases more relevant than its role in the political domain, Dionysius normally associates this genre with the orator who is politically active: see e.g. \textit{Dem.} 15.160,20-22. In \textit{Comp. 22.98,7}, Dionysius distinguishes three genres of writing, namely ποίησις (poetry), ἱστορία (history) and λόγοι πολιτικοὶ (political speeches).

\textsuperscript{236} On \textit{Word-Arrangement}, the title that Grube (1965) 217 uses, aptly brings out the importance of words as Dionysius’ starting point, but it lacks the crucial idea of συναντθέναι (putting together). Egger (1902) 67 also adopts the title \textit{Sur l’arrangement des mots}.

\textsuperscript{237} See e.g. Grube (1965) 217 and Goudriaan (1989) 698.

\textsuperscript{238} In section 1.1, I have already drawn attention to the apt characterisation of the work by Blass, \textit{DGB} (1865) 199. It has been pointed out that Dionysius’ older contemporary Varro, too, integrated many linguistic theories in his works. See Taylor (1996a) 335: ‘Varro blends Aristotelian, Stoic, Alexandrian, Epicurean, and even Pythagorean linguistic thought into a typically eclectic Roman amalgam of language science.’ But the wide range of Dionysius’ theories also includes views from musical, metrical and rhetorical theory.

\textsuperscript{239} For more detailed summaries of \textit{On Composition}, see Rhys Roberts (1910) 1-10 and Goudriaan (1989) 160-166. Note that Dionysius himself announces the structure of the work in \textit{Comp. 1.6,3-16}.
Comp. 10-20: the two aims of composition: ἡδονή (attractiveness) and καλόν (beauty); the four means of attaining these aims: μέλος (melody), ῥυθμός (rhythm), μεταβολή (variety) and τὸ πρέπον (appropriateness);

Comp. 21-24: the three composition types (χαρακτήρες συνθέσεως or ἀρμονία): σύνθεσις αὐστηρά (austere composition), σύνθεσις γλαφυρά (smooth composition) and σύνθεσις εὖκρατος or κοινή (well-blended or intermediate composition);

Comp. 25-26: the relations between prose and poetry: in what way can prose be made to resemble a beautiful poem, and in what way can a poem be made to resemble beautiful prose?

The success of Dionysius’ integration of various disciplines into one coherent whole is a result of two factors. On the one hand, Dionysius makes use of linguistic views where they are relevant to a certain aspect of composition. On the other hand, he always keeps the practical aims of his treatise in mind. Thus, we find Dionysius selecting the workable ideas from different language sciences, while at the same time avoiding elaborate discussions of technical details that are not useful for his intended audience. I will illustrate both aspects of the work On Composition, thus previewing some of the linguistic theories that we will encounter in this study (the following list of theories is not exhaustive).

At the beginning of his treatise, Dionysius demarcates his subject: all kinds of discourse (λόγοι) consist of ideas (νοηματα) on the one hand and words (ὀνόματα) on the other; the former aspect corresponds to ‘subject matter’ (ὁ προσωματικὸς τόπος) and the latter aspect to ‘expression’ (ὁ λεκτικὸς τόπος). Expression in its turn is divided into two parts, namely the selection of words (ἐκλογή ὀνομάτων) and the putting together of words (σύνθεσις ὀνομάτων), which is the subject of this treatise. The definition of σύνθεσις (Comp. 2) introduces τὰ τοῦ λόγου μόρια (the parts of speech) as the building blocks of composition (see section 4.3.1).

Dionysius then discusses the history of the theory of the parts of speech, listing the various philosophers and grammarians who used different numbers of parts of speech (see section 4.2.1). Here we enter the realm of grammatical theory. It has been claimed that Dionysius rejects the grammatical approach after the first part of his
work on composition, but this analysis is not correct. The parts of speech play a fundamental role in Dionysius’ theory of composition as a whole: they are the elements (στοιχεῖα) from which clauses (κόλα) are built, thus constituting the starting point in the process of composition. Dionysius’ use of the term στοιχεῖα reminds us of the Stoic views on the μέρη λόγου (see section 3.5). Having cited some attractively composed passages from Homer and Herodotus, Dionysius intends to prove the power of composition by applying the method of metathesis: he rewrites a number of Homeric lines in order to illustrate his view that their quality depends on their σύνθεσις; this is a linguistic experiment that we also find in the works of other rhetoricians and in the fragments of the kritikoi in Philodemus’ On Poems (see section 7.2). At the end of Comp. 4, Dionysius reports that when examining the views of his predecessors on the subject of his treatise, he came across some treatises by Chrysippus (see sections 3.3.1 and 5.3.1). Although Dionysius tells us that these Stoic works contained logical rather than rhetorical investigations, it seems that they have nevertheless influenced his thinking. In Comp. 5, Dionysius examines whether a natural word order results in beauty and attractiveness. The rules of nature are here the rules of logic: Dionysius arranges the parts of speech according to the logical order of their categories (see section 5.3). This is a unique example of the integration of grammatical, philosophical and rhetorical theory, even if Dionysius decides to reject the approach. In Comp. 6, Dionysius starts the discussion of the three ἔργα of composition. These are first applied to the level of the μόρια λόγου, which are both parts of the phrase and word classes (see sections 3.4 and 4.3.1), and subsequently to the level of the κόλα (clauses). On the level of words, the second ἔργον of composition deals with the selection of the correct grammatical form of nouns, verbs, and other parts of speech: here we find the earliest extant discussion of the accidentia of the parts of speech, but it should be noted that the grammatical theory is completely subservient to Dionysius’ rhetorical theory (section 4.3.1). Dionysius’ treatment of the modification (μετασκευή) of the parts of speech for the sake of euphony (as perceived by the ear) corresponds to what we know of the views of the Hellenistic kritikoi. On the level of clauses (κόλα), Dionysius adopts the Stoic speech act theory and applies it to his theory of composition. The discussion of the two aims and the four means of composition (Comp. 10-20) contains a number of ideas that originate in poetical, metrical and musical theory. The four means of composition,

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244 Pohl (1968) 3 thinks that Dionysius leaves the grammatical perspective after Comp. 5, but see my section 4.3.
245 Comp. 2.6.19; Comp. 2.7.14-18.
246 Comp. 6.9.
247 Comp. 6.29.14-19.
248 Comp. 6.29.14-19.
melody, rhythm, variety and appropriateness, seem to be borrowed from musical theory.\textsuperscript{250} The passage on the values of the different letters and syllables (\textit{Comp. 14-15}) builds on the doctrines of Aristoxenus (see section 1.5), and Dionysius’ observations largely correspond to the views that we find in the fragments of the \textit{kritikoi} in Philodemus’ \textit{On Poems}.\textsuperscript{251} The passage on the various sounds of letters and syllables culminates in a discussion of mimetic words (\textit{Comp. 16}), in which Dionysius refers to Plato’s etymologies in the \textit{Cratylius}. Dionysius’ account of prose rhythm (\textit{Comp. 17-18}) seems to build on the theories of ‘metricians’ rather than on the views of Aristoxenus (section 6.3).\textsuperscript{252} The discussion of appropriateness (\textit{Comp. 20}) includes a close analysis of the tortures of Sisyphus as portrayed by Homer.\textsuperscript{253} In this ‘splendid appraisal’ of the Homeric passage, more than anywhere else, Dionysius shows that he is a sophisticated literary critic.\textsuperscript{254} His theory of the three composition types (\textit{Comp. 21-24}) incorporates views from musical, poetical and grammatical theory (see section 4.3.2).\textsuperscript{255} The building blocks of the three \textit{êrmonía} are again the grammatical parts of speech. Thus, the composition types (austere, smooth, and well-blended) are not only characterised by their rough or smooth sounds, but also by their use of ‘conjunctions’ and ‘articles’. Besides, Dionysius uses the concept of \textit{συνέχεια} (continuity), which we know from musical and poetical theory, and the concept of the \textit{παραπληρώματα} (filler words), which we find in rhetorical and grammatical theory (notably in the fragments of Dionysius’ contemporary Tryphon). In his discussion of prose and poetry (\textit{Comp. 25-26}), Dionysius refers to Aristotle’s \textit{Rhetoric} (see sections 1.5 and 6.1), but his views are more similar to those of ‘Longinus’ and the \textit{kritikoi} (see section 6.5). In a polemical passage, Dionysius provides an interesting description of the grammatical curriculum, which seems to inform us about the contemporary practice of grammar schools (see section 3.3.3).

This summary of \textit{On Composition} has shown that this treatise is indeed a \textit{synthesis} of language disciplines. But in spite of all the different theories that he uses, Dionysius always keeps an eye on the unity of his work and on its practical purposes.\textsuperscript{256} Thus, he never loses himself in technical discussions of details that are not relevant to the subject of his treatise. In many passages, Dionysius states that he will leave the technical details to grammarians, philosophers or metricians, thus explicitly

\textsuperscript{250} See Kroll (1907) 91-101 and Pohl (1968) 90-97. See also section 1.5.
\textsuperscript{251} See Janko (2000) 178.
\textsuperscript{252} See \textit{Comp. 17.73.2}. On the ancient metricians, see Leonhardt (1989).
\textsuperscript{253} \textit{Comp. 20.89,18-93,19} on \textit{Odyssey} 11.593-598.
\textsuperscript{254} Grube (1965) 219. See also Innes (1989) 271.
\textsuperscript{255} Cf. Pohl (1968) 121-122.
\textsuperscript{256} Goudriaan (1989) 161-165 shows that \textit{On Composition} complies with the rules of the systematic handbook (\textit{tēx̂nē}) as analysed by Fuhrmann (1960).
demarcating his own profession as a teacher of rhetoric. I will give a few examples of this attitude. Having started his discussion of letters, the sounds of which contribute to the presence or absence of euphony, Dionysius touches upon the problem of the exact number of letters: some have thought that there are only thirteen ‘elements of sound’ (φωνῆς στοιχεῖα) and others have thought that there are more than twenty-four. Dionysius decides that he is not going to deal with these irrelevant examinations: ‘Now the discussion of these matters belongs more properly to grammar and prosody, or even, if you like, to philosophy. It is enough for us to assume that there are neither more nor less than twenty-four elements of sound, and to describe the properties of each, beginning with the vowels.’ In his discussion of the syllables formed from letters, Dionysius comes to speak about the different lengths of short and long syllables. The first syllable of the word ὁδὸς remains short even if one adds one letter (Ῥόδος), two letters (τρόπος) or three letters (στρόφος) before the vowel. On the other hand, the syllable of the word σπλήν remains long even if one subtracts one or more letters. These facts are still supposed to be relevant to the discussion of μέλος, but Dionysius does not wish to run further into difficulties: ‘As to the reason why long syllables do not exceed their natural quantity when lengthened to five letters, nor short syllables lose their shortness when reduced from many letters to one (...) this does not need to be considered at present. It is enough to have said what is relevant to the present subject (...).’ Dionysius adopts the same attitude when he has listed the twelve basic rhythms of two or three syllables in Comp. 17: ‘Otherwise it was certainly not my intention to touch upon metrical and rhythmical questions, but only in so far as it was necessary to do so.’ Again and again, Dionysius delineates the borders of his field, thus showing that the various linguistic theories that he uses are all subservient to the theory of composition.

Dionysius thus combines a wide knowledge of many different disciplines on the one hand with a focus on the practical purposes of his own work on the other hand. This attitude has important consequences for our interpretation of Dionysius’ theories on

257 Comp. 14.50,1-6.
258 Comp. 14.50,6-11: ἢ μὲν οὖν ὑπὲρ τούτων θεωρία γραμματικῆς τε καὶ μετρικῆς, εἰ δὲ βούλεται τις, καὶ φιλοσοφίας οἰκειότερα· ἢμιν δὲ ἀπόχρη μήτ’ ἐλάττουσι τῶν καὶ μήτε πλείους ὑποθεμένους εἶναι τάς τῆς φωνῆς ἀρχὰς τὰ συμβεβληκάτα αὐτοῖς λέγεν, τὴν ἀρχὴν ἀπὸ τῶν φωνητῶν ποιησάμενος.
259 Comp. 15.59,2-14: αἰτία δὲ τίς ἐστι τοῦ μὴ τές μεκράς ἐκβιάζειν τὴν αὐτῶν φῶς μέχρι γραμμάτων ἐ μηκονομένας μήτε τὰς βραχεῖς εἰς ἐν ἀπὸ πολλῶν γραμμάτων συστελλομένας ἐκπίελε τῆς βραχύτητος, ... σῶς ἀναγκαῖον ἐν τῷ παρόντι σκοπείν. ἀρκεῖ γὰρ ὅσον εἰς τὴν παροῦσαν ὑπόθεσιν ἠματτεν εἰρήθησαι, ...
260 Comp. 18.73,10-13: οὐ γὰρ δὴ τὴν ἄλλας γέ μοι προϊστευτο μετρικῶν καὶ μυθικῶν ἀπεσταθή θεωρημάτων, ἀλλὰ τοῦ ἀνάγκαιον ἔνεκα. Dionysius frequently tells his readers that he could say more about a certain subject, if time would not force him to return to his actual theme: on this aspect of his discourse, see also Bottai (1999b) 146-147.
language, linguistics, and literature. Although Dionysius deals with theories from grammar, philosophy, metrical studies, we should not interpret these passages as if they were parts of a grammatical, philosophical or metrical treatise.\textsuperscript{262} This principle will prove to be fruitful throughout this study.\textsuperscript{263} The diverse theories that \textit{On Composition} and other works contain will be interpreted within the framework of Dionysius’ rhetorical (and historical) theories and analyses.\textsuperscript{264}

\textsuperscript{262} It is dangerous to ignore the unity and structure of \textit{On Composition}. Those scholars who adopt the method of \textit{Quellenforschung} focus so much on Dionysius’ alleged sources that they find inconsistencies everywhere. See e.g. Kroll (1907) 94: ‘Es scheint also, als habe Dionys Gedanken, die in seiner Vorlage nur skizziert waren, um jeden Preis in ein System bringen und auf Flaschen ziehen wollen und sei damit nicht recht fertig geworden — was bekanntlich Schulmeistern zu allen Zeiten passirt.’

\textsuperscript{263} See esp. sections 2.5 (on Dionysius’ alleged philosophy of language) and 3.6.6 (on Dionysius’ alleged system of nine word classes).

\textsuperscript{264} Cf. Van Ophuijsen (1993) 768, who warns us that, when interpreting isolated statements of the grammarian Apollonius Dyscolus with a philosophical terminology, we should ‘remember that A. still is not himself a philosopher’.
CHAPTER 2. DIONYSIUS ON THE NATURE OF LANGUAGE

2.1. Introduction

As a rhetorician, Dionysius of Halicarnassus is primarily interested in the artistic use of language for the sake of persuasion and aesthetic effects. However, his theories of composition and style presuppose certain more general views on the nature of language. These ideas will be the subject of this chapter. Here, we will not yet be concerned with grammatical, syntactical or poetical theory. We will rather try to find out what language itself means to Dionysius. I will discuss three aspects of Dionysius’ concept of language in particular, namely the hierarchical structure of language (section 2.2), the connections between language, thought and reality (section 2.3), and Dionysius’ views on the relationship between Greek and Latin, the two languages of the Graeco-Roman world in which he lived (section 2.4). Finally, we will focus on three passages in the work On Composition where Dionysius has been thought to allude to a certain philosophy of language. Some scholars have claimed that there is an inconsistency between Dionysius’ views in these different passages; they think that, concerning the relation between names and things, in one case Dionysius follows Peripatetic and in other cases Stoic theories. I will argue (section 2.5), however, that the relevant passages are not in fact incompatible and that the local functions of these passages within Dionysius’ treatise scarcely allow us to draw any conclusions about his alleged philosophy of language.

Before I start my discussion of Dionysius’ ideas on language, a note of caution is necessary. To a certain extent, it is possible to recover Dionysius’ views, by combining various passages of his works where he (sometimes implicitly) expresses himself on the nature of language. But we should not ignore the fact that his statements are always embedded in his rhetorical theory. Dionysius is not a philosopher but a rhetorician, and his works should not be interpreted as philosophical treatises. When discussing Dionysius’ ideas, I will take their rhetorical context into account. In two respects, then, this chapter may be considered as introductory to the following chapters. First, it brings together some of Dionysius’ more general views on language that form the basis of his technical theories on linguistics and style. Second, this chapter is programmatic in the sense that it shows the importance of interpreting Dionysius’ views within the context of his (rhetorical and historical) theories. As we saw in section 1.6, many modern scholars have primarily used Dionysius in order to reconstruct the ideas of his ‘sources’ (e.g. Aristoxenus, Theophrastus, the Stoics). This traditional approach has led to a lot of misunderstanding. We will see that
Dionysius’ views on the hierarchical structure of language and the relation between names and things are closely related to his rhetorical theory (sections 2.2, 2.3, 2.5), and his ideas on Greek and Latin can only be understood as part of his historical work (section 2.4). The contextual approach to Dionysius’ views on language will turn out to be fruitful in all the chapters that follow.

2.2. The hierarchical structure of language

The concept of language as a hierarchical structure is one of the central ideas in Dionysius’ rhetorical works. According to this concept, language is a system that consists of various levels: the units of one level are the building blocks (or elements, στοιχεία) of the units at the next level. The ‘stoicheion theory of language’ is found in the texts of many ancient writers of various language disciplines.1 It can be traced back to Plato, but the various levels of language that are distinguished differ from one discipline to the other.2 For the grammarian Apollonius Dyscolus, the levels are letters, syllables, words and sentences.3 For the rhetorician Dionysius, they are letters, syllables, words (parts of speech), clauses, periods and discourse. The musical theorist Aristides Quintilianus distinguishes between letters, syllables, metrical feet, metres and a complete poem.4 All the scholars mentioned regard letters or sounds as the elements (στοιχεία) of language, but the levels that they distinguish in addition to that of the smallest elements depend on the units that are relevant to their specific discipline.5 While the levels that consist of the smallest units (letters, syllables, words) seem to be regarded as representing the structure of language itself, the levels consisting of larger units (e.g. clauses, metres) are part of the artistic (technical) use of language for certain purposes. Thus, where the scholars of different disciplines seem to agree that language as such has a (naturally) hierarchical structure, they have their own views on how this hierarchical structure can be further developed in artistic (rhetorical or musical) composition. The atomistic approach to language does not only describe the hierarchical structure of language as such, but it also has a pedagogical function: many scholars organise their technical treatises (on grammar, metre, or music) according to the different levels of language that they distinguish.6

1 See Pinborg (1975) 70 and Armstrong (1995) 211.
2 Plato, Cratylus 424c5-425a5.
3 Apollonius Dyscolus, Synt. I.2: see section 4.2.1 n. 11.
4 Aristides Quintilianus, On Music 1.20-29.
5 Because writing is central to all these disciplines, it is the letter (γράμμα) rather than the sound that is considered to be the element: see Desbordes (1986).
6 See Sluiter (1990) 43 n. 16 and the literature mentioned there.
Plato expresses the atomic character of letters (γράμματα) by referring to them as στοιχεῖα (‘elements’), and this becomes a standard term for letters in later times. The Stoic philosophers emphasise the symmetry between the different levels of language when they use the term στοιχεῖα not only for letters, but also for the parts of speech (tà μέρη τοῦ λόγου): they distinguish between the στοιχεῖα λέξεως (or φωνῆς), the ‘elements of articulated sound’ (letters) on the one hand, and the στοιχεῖα λόγου, the ‘elements of speech’ (words) on the other (see section 3.2). Dionysius of Halicarnassus uses the term στοιχεῖα for letters, but he also tells us that ‘some call the parts of speech στοιχεῖα τῆς λέξεως.’ The latter statement seems to combine the Stoic point of view (words as elements) with a rhetorical approach to language as expression (λέξις): according to Dionysius, composition (σύνθεσις) starts from the parts of speech, which are the ‘elements of style’ (see section 4.3.1). But we should not read too much in Dionysius’ reference to words as στοιχεῖα λέξεως (rather than στοιχεῖα λόγου), because he does not consistently distinguish between parts of λέξεως and parts of λόγου (see sections 3.5 and 4.2.1). In any case, Dionysius’ use of the term στοιχεῖα for both letters and words (parts of speech) is explicitly related to his concept of language as a hierarchical structure. Concerning the letters, Dionysius states the following:

"'Αρχαὶ μὲν οὖν εἰσὶ τῆς ἀνθρωπίνης φωνῆς καὶ ἐνάρθρου μηκέτι δεχόμεναι διαίρεσιν, ᾧ καλοῦμεν στοιχεῖα καὶ γράμματα· γράμματα μὲν ὅτι γραμμαῖς τις σημαίνεται, στοιχεῖα δὲ ὅτι πάσα φωνὴ τὴν γένεσιν ἐκ τούτων λαμβάνει πρῶτων καὶ τὴν διάλυσιν εἰς ταύτα ποιεῖται τελευταία."

‘Now in the human and articulate speech there are prime units admitting no further division, which we call “elements” and “letters”: “letters” (γράμματα) because they are signified by certain lines (γραμμαί), and “elements” (στοιχεῖα) because every vocal sound originates in these first units and is ultimately resolved into them.’

According to this explanation, the letters are the indivisible ‘atoms’ of the articulate speech of human beings. Dionysius also calls them τὰς πρῶτας τὲ καὶ στοιχειώδεις τῆς φωνῆς δυνάμεις (‘the first and elementary powers of the voice’). The adjective πρῶτος (‘first’) emphasises the status of letters as the smallest units: they constitute

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7 See Sluiter (1990) 44 n. 19.
8 See FDS 539-541.
9 Comp. 2.6.19. See also De Jonge (2005a).
10 Comp. 14.48,3-8.
11 Comp. 14.49,11-12. The terminology may be borrowed from Aristoxenus, to whom Dionysius refers in Comp. 14.49,2.
the first level of the hierarchical structure of language. The symmetry between the level of letters and that of words is indicated by the fact that the parts of speech are described as τὰ πρῶτα μόρια καὶ στοιχεῖα τῆς λέξεως (‘the first parts and elements of the phrase’ (see section 3.5).\(^\text{12}\) Dionysius’ atomic theory of language is closely related to the concept of architectural discourse (see section 4.3.1): the structure of language is reflected in the composition of a text, which is ‘built’ together from its building blocks. In Comp. 2, Dionysius discusses the various levels of composition: here, the levels of language (in general) coincide with the levels of rhetorical composition.\(^\text{13}\) The difference is that artistic composition starts from words (Dionysius’ στοιχεῖα λέξεως) and not from letters (Dionysius’ στοιχεῖα φωνῆς), although the building of certain mimetic words is also treated in the work On Composition.\(^\text{14}\) The process of σύνθεσις begins with τὰ τοῦ λόγου μόρια (‘the parts of speech’): they are put together in order to form κόλα (‘clauses’); the clauses constitute περίοδοι (‘periods’), and these complete the λόγος (‘discourse’).\(^\text{15}\) In chapter 4 of this study, I will argue that Dionysius’ theory of composition is deeply influenced by the concept of architectural discourse.

2.3. Language, thought, and reality

Dionysius of Halicarnassus does not teach his students a semantic theory. But for a rhetorician it is crucial that one can use language both in order to formulate one’s ideas and in order to present or describe the world about which one speaks or writes. Therefore, we find many implicit remarks in Dionysius’ rhetorical works on the relationship between language and thought on the one hand, and the relationship between language and extra-linguistic reality on the other hand.\(^\text{16}\) In this section, I will discuss Dionysius’ ideas on these two aspects of language.

Central to Dionysius’ views as a rhetorician is the distinction between ‘ideas’ (τὰ νοήματα) and ‘words’ (τὰ ὑμάτα), which correspond to the two aspects of discourse (τὰς θεωρίας τοῦ λόγου), namely ‘subject matter’ (ὁ προγματικός τόπος)

\(^{12}\) Comp. 7.30,14.

\(^{13}\) Comp. 2.6,17-7,18. See my discussion in section 4.2.1.

\(^{14}\) Comp. 16.61,20-63,3.

\(^{15}\) Dionysius describes the final stage as follows: αὕτη δὲ τῶν σύμπαντα τελείοισι πρῶτων, ‘and the periods make up the complete discourse’ (Comp. 2.7.17-18). The use of the words τελειοῦσι λόγον reminds us of Apollonius Dyscolus’ view (Synt. I.2) that the regularity of the intelligibles (νοητά) constitutes the complete discourse (ὁ νοητοτέλης λόγος), but Apollonius’ λόγος is the sentence. See section 4.2.1.

\(^{16}\) On ancient theories of semantics and signification, see Calboli (1992), Manetti (1993) and Sluiter (1997).
and ‘expression’ (ὁ λεκτικὸς τόπος) (see also section 1.6). This division is a guiding principle in Dionysius’ essay on Thucydides, where he first discusses the historian’s treatment of subject matter and then his style. Likewise, in the *Letter to Pompeius*, Dionysius compares Herodotus and Thucydides first with regard to subject matter and subsequently with regard to style. However, expression and subject matter cannot always be separated. Although in many parts of his work Dionysius focuses on stylistic matters, he knows very well that words and ideas are closely related. I disagree with Scaglione, who argues that Dionysius ‘is not interested in words as symbols but only as sounds, not in logic and semantics but only in phonetics broadly understood’. It is true that, because of the scope of his treatises, Dionysius pays more attention to euphony than to the correct formulation of thoughts; but he is always aware of the relationship between the form of words and their meaning, and he is concerned with the propriety (τὸ πρέπον) that should exist between the two: both the selection of words and the composition should be appropriate to the subject matter (τὸ ὑποκείμενον), ‘the matter that underlies’ the words. In spite of Dionysius’ focus on matters of euphony and rhythm, the subject matter is in the end more important than the expression: Dionysius explicitly states that ‘nature wants the expression to follow the thoughts, not the thoughts to follow the expression’ (see also section 5.2).

Similarly, Lysias is praised because he does not make the subject (πράγματα) slave of his words (ὅνόματα), but makes the words conform to the subject.

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17 See *Comp*. 1.4.6-15.
18 Dionysius deals with Thucydides’ subject matter in *Thuc*. 6-20, his style in *Thuc*. 21-51.
20 See also Goudriaan (1989) 248-249.
21 Scaglione (1972) 58. Blass, *DGB* (1865) 199 expresses a similar view. It is true that euphony is Dionysius’ central concern in *On Composition* and that the meaning of words receives less attention here, but we must not forget that the subject of the treatise (σύνθεσις) is the cause of this imbalance. We should not interpret a treatise on stylistic composition as a treatise on rhetoric in general.
22 See esp. *Comp*. 20.88,11-15: ὁμολογούμενον δὴ παρὰ πάσιν ὅτι πρέπον ἑστὶ τὸ τοῖς ὑποκείμενοις ἀριθμότον προσώπως τε καὶ πράξαις, ὡσπερ ἔκλογῇ τῶν ὑσινάτων εἰτὶ ἄν ἢ μὲν πρέπουσα τοῖς ὑποκείμενοις ἢ δὲ ἀπρηπίς, οὕτω δὴ ποῦ καὶ σύνθεσις. ‘It is generally agreed that appropriateness is the treatment that is fitting for the underlying persons and things. Just as the choice of words may be either appropriate or inappropriate to the subject matter, so surely may the composition be.’ See further e.g. *Dem*. 13.156,6-7: τὸ πρέπον τοῖς ὑποκείμενοις προσώπως τε καὶ πράξαις, ‘the appropriateness concerning the underlying persons and things.’ *Comp*. 11.40,7: τὸ μὴ τοῖς ὑποκείμενοις ἀριθμότον, ‘that which does not fit the subject.’ In the selection of the correct grammatical form of a word (one of the ἔργα of composition), one should also pay attention to the propriety between the form and the underlying matter: see *Comp*. 6.28,20-29,14 (section 4.3.1): ἔπειτα διακρίνεται, πῶς σχηματίσθην τοῦνόμα ἢ τὸ ῥήμα ἢ τῶν ἄλλων ὃ τι δὴ ποτὲ χαράσσετον ἴδρυθήσατα καὶ πρὸς τὰ ὑποκείμενα πρεποδείσατον. ‘Then they should decide the form in which the noun or verb or whichever of the other parts of speech it may be will be utilized more elegantly and in a way that fits more appropriately the underlying matter.’ See also Meijering (1987) 110.
24 *Lys*. 4.13,6-8: τοῦτο δὲ αἴτιον, ὅτι οὐ τοῖς ὀνόμασι δουλεύει τὰ πράγματα παρ’ αὐτῷ, τοῖς δὲ πράγμασιν ἀκολουθεῖ τὰ ὀνόματα.
The semantic relationship between language and thought is especially expressed by the terms σημαίνειν (‘to signify’) and δηλοῦν (‘to make clear’). In utterances (λέξις), ‘we signify our thoughts’ (σημαίνομεν τάς νοήσεις). For Dionysius’ stylistic theory, it is of course fundamental that thoughts can be expressed in different ways. This idea is not only central to Dionysius’ distinction of three types of composition (see section 4.3.2), but it also clears the way for his important method of ‘metathesis’, the rewriting of a text in order to show the qualities, faults and particularities of the original (see section 7.3). Besides, it enables Dionysius to explain obscure passages in Thucydides by reformulating ‘what he means to say’, a technique that we also know from the ancient scholia (see section 4.4.2). Thus, Dionysius frequently introduces his interpretations with the words βούλεται γὰρ δηλοῦν ..., ‘for he wants to designate (…)’, or βούλεται γὰρ λέγειν ..., ‘for he wants to say (…)’.

An expression that he uses in a similar way is ὁ μὲν νοῦς ἐστὶ τοιόσοδε (‘the meaning is as follows’) (see below). The expression ἐκφέρειν τὴν νόησιν (‘to express the thought’) also relates to the formulation of thought in language. In some cases, Dionysius simply states that a writer ‘formulates as follows’ (ἐκφέρει οὖτος). The concept of ‘meaning’ is more implicit in expressions like ἐποίησειν τὴν λέξιν or ποιεῖν τὴν φράσιν (‘to make the expression’, ‘to phrase’), σχηματίζειν τὸν λόγον (‘to construct the sentence’), σχηματίζειν τὴν φράσιν (‘to construct the phrase’), or simply σχηματίζειν (‘to construct’): these terms refer to the shaping of a thought on the level of expression.

The word νόησις (‘thought’, ‘intelligence’) is used less often in Dionysius’ works than νόημα (‘that which is thought’, ‘thought’). Dionysius also employs the term διάνοια (‘thought’, ‘intention’, ‘meaning’), and, as I already mentioned, νοῦς

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25 Van Ophuijsen (2003) 84-85 argues that both Aristotle and the Stoics use σημαίνειν in the sense of ‘signposting’: where δηλοῦν is ‘to designate’ (something designates something), σημαίνειν is an act of communication between speaker and addressee (someone points something out to someone). 26 *Comp.* 3.8,20-21: Ἐστι τοῖνυν πάσα λέξις ἢ σημαίνομεν τὰς νοήσεις ἢ μὲν ἕμετρος, ἢ δὲ ἕμετρος. ‘Every utterance, then, by which we signify our thoughts is either in metre or not in metre.’ On the Greek terms for ‘meaning’, see Sluiter (1997) 151-155. 27 See e.g. *Comp.* 4.20,8-10: on this passage, see section 7.1. 28 For βούλεται δηλοῦν, see *Amm.* II 4.426,12; *Amm.* II 6.427,12-13; *Amm.* II 8.428,12-13; *Amm.* II 14.433,17; *Thuc.* 29.374,22; *Thuc.* 30.375,25-376,1; *Thuc.* 30.376,6; *Thuc.* 31.378,5. For βούλεται λέγειν, see *Amm.* II 9.429,2-3; *Thuc.* 29.374,13; *Thuc.* 32.378,22; *Thuc.* 46.402,24. 29 Thuc. 31.377,16. Cf. *Thuc.* 40.394,8. 30 *Amm.* II 4.426,1-2. 31 For ποιεῖν τὴν λέξιν, see *Amm.* II 4.426,2. For ποιεῖν τὴν φράσιν, see *Amm.* II 5.426,16. For σχηματίζειν τὸν λόγον, see *Amm.* II 7.427,17-18; *Amm.* II 13.432,16-17. For σχηματίζειν, see e.g. *Amm.* II 5.426,16 (see also section 3.7). 32 For νόησις, see above (*Comp.* 3.8,20-21) and e.g. *Dem.* 25.183,19 (‘ideas’ opposed to aspects of style like εὐέλεξα and καλλικλοσία); *Amm.* II 4.426,2. For νόημα, see e.g. *Lys.* 4.13,1; *Isoc.* 3.58,15.
The word ἔννοια (‘thought’, ‘intent’), which is a common term for ‘meaning’ in the works of the grammarian Apollonius Dyscolus, appears in one or two passages of Dionysius only. As Sluiter points out, all these words are somehow connected to the idea of ‘mental’ processes, and their use points to the idea of words as ‘vehicles of a thought’. This can be either the thought of the speaker or a thought that is simply attached to a certain word. Dionysius presents the thought as the ‘substrate’ of the words, by referring to ‘the underlying meaning’ (τὴν ὑποκειμένην διάνοιαν, τὸν ὑποκειμένον νοῦν).

With regard to utterances, Dionysius distinguishes between the form, τὸ σημαίνον (‘that which signifies’) and the meaning, τὸ σημαίνόμενον (‘that which is signified’). These terms are prominent in Stoic philosophy, which distinguishes between the corporeal form (σημαίνον) of a word, its incorporeal meaning (σημαίνόμενον) and the thing in reality to which it refers (τυγχάνων). The Stoic division between form and meaning, which has deeply influenced the grammarian Apollonius Dyscolus, also seems to play a role in Dionysius’ work. According to Apollonius Dyscolus, only the forms of words can be modified, but their (incorporeal) meanings remain unaffected by the changes that occur on the level of the form. Thus, whereas many sentences contain certain mistakes or irregularities on the level of expression, the asomatic ἔννοια (‘sayable’ — a more specific term than σημαίνόμενον) is always regular (κατάλληλος).

Apollonius frequently rewrites sentences from daily usage or literary texts in order to bring out their meaning. The rewritten sentences are in fact ‘verbal representations of the incorporeal ἔννοια’. In other words, Apollonius’ paraphrases offer a representation of that which is signified

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33 For διάνοια as ‘thought’, see e.g. Lys. 8.15.12 (as one of the three aspects, besides λέξις and σύνθεσις, in which Lysias’ ἱθοποιία [characterisation] becomes manifest); Dem. 20.171,3 (‘thought’ opposed to λέξις ‘style’). For νοῦς, see e.g. Comp. 9.33,9; Comp. 22.97,10; Comp. 22.97,14.
34 For ἔννοια, see Ant. Rom. 20.9.3; τῶν ἔννοιῶν in Dem. 39.212,11 was deleted by Krüger, probably because the text of the MSS would say that ‘figures of thought’ (τῶν ἔννοιῶν) include both ‘figures of thought’ (κατὰ τὰς νοῆς) and ‘figures of style properly’ (κατ’ αὐτὴν τὴν λέξιν); but Aujac keeps τῶν ἔννοιῶν in her text, translating ‘des idées’. For the use of ἔννοια in Apollonius Dyscolus, see Van Ophuijsen (1993) 755-759.
37 These neuter participles τὸ σημαίνον and τὸ σημαινόμενον occur only in Thuc. and Amm. II.
39 On the distinction between σημαίνον and σημαινόμενον in Apollonius Dyscolus, see Sluiter (1990) 26-36.
42 Sluiter (1990) 63.
by the expression. As a rhetorician, Dionysius of Halicarnassus employs a similar method when he analyses obscure passages from Thucydides and other writers. In these cases, his rewritings (metatheses) offer a clear and straightforward alternative to the original passage, which he regards as difficult to understand (see sections 5.2 and 7.3.1). Interestingly, he twice introduces his metathesis with the following words: ἢν δὲ τὸ σημαινόμενον ὑπὸ τῆς λέξεως τοιοῦτο (‘that which is signified by the expression was the following’). Here, Dionysius of course employs the same technique as the one that he elsewhere describes by the words βούλεται δηλοῦν, βούλεται λέγειν, etc. (see above); but his formulation suggests that he intends to recover the (unchangeable) meaning that underlies a certain expression rather than simply giving an alternative phrasing. Dionysius’ idea seems to be that there is a fixed meaning underlying all utterances, which one can present in different ways (more and less accurately, more and less clearly, or with different sounds or rhythms). In some passages, Dionysius states that a certain classical author has ‘adapted’ the formulation of a thought that he himself presents in his metathesis: in these cases, he regards his own metathesis as the more natural formulation, which corresponds more closely to the underlying meaning of the expression (see section 7.3.2). Unlike Apollonius’ ‘word-pictures’, Dionysius’ rewritings do not only intend to recover the true ‘meaning’ of a passage, but to show the student how he should or should not construct his sentences. I will discuss Dionysius’ rewriting method in more detail in chapter 7 of this study.

Another context in which Dionysius employs the terms σημαινόν (form) and σημαινόμενον (meaning) is the grammatical analysis of a constructio ad sensum. More than once Dionysius points out that Thucydides ‘sometimes changes the cases of nouns or participles from the signified to the signifying, and sometimes from the signifying to the signified’ (ποτὲ μὲν πρὸς τὸ σημαινόμενον ἀπὸ τοῦ σημαινοντος ἀποστρέφων, ποτὲ δὲ πρὸς τὸ σημαίνον ἀπὸ τοῦ σημαινομένου). This construction occurs when Thucydides combines a collective noun in the singular (e.g. δῆμος, ‘populace’) with a plural verb, so that the grammatical from of the verb does not

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43 Householder (1981) characterises Apollonius’ verbal representations of the λεκτών as a form of ‘deep structure’, but this is an anachronistic interpretation. Sluiter (1990) 67-68 points out that Apollonius’ paraphrases do not represent the ‘underlying structure’ of expressions, but their true meaning: Apollonius’ interest is semantic, not structural.

44 Amm. II 7.428,3-4; Amm. II 10.430,8-9.

45 The expression ὁ μὲν νοῦς ἐστὶ τοῖσδε (see above) similarly refers to the representation of an underlying meaning (νοῦς).

46 In section 5.2, I will relate Dionysius’ concept of a basic, underlying word order to his views on ἐκολοθιά and ὁ κατάληξος λόγος.

47 Thuc. 24.362,7-10; Amm. II 2.423,13-16; Amm. II 13.432,14-17. The translation of Usher (1974) 529 ‘from subject to object’ and ‘from object to subject’ is misleading.
correspond to the grammatical form of the noun, but to its meaning (σημαινόμενον) (see section 4.4.2). Aristarchus calls this kind of construction α σχήμα πρός το νοητόν. The fact that Dionysius adopts the term σημαινόμενον (and not νοητόν) can be explained by the influence of Stoic philosophy on grammatical theory in the period between Aristarchus and Apollonius Dyscolus (see section 3.2). Another word from the same verbal root as σημαινέω is σημασία ('signification’, ‘meaning’). Dionysius uses this word twice when referring to Thucydides’ ‘rapidity of signification’ (τό τάχος τής σημασίας): the historian uses few words to express a lot of thoughts. Dionysius characterises the same aspect of Thucydides’ style as ‘the effort to signify as many things as possible in the fewest possible words, and to combine many ideas into one’ (τό τε πειράσθαι δι’ ἑλαχίστων ὄνομάτων πλείστα σημαινεῖν πράγματα καὶ πολλὰ συντιθέναι νοήματα εἰς ἕν). The result is obscure brevity.

Concerning the relationship between language and extra-linguistic reality, we have already observed above that Dionysius pays much attention to the appropriate harmony that should exist between words and their subject matter (ὑποκείμενον). The ‘substrate’ (ὑποκείμενον) can be either the thought (e.g. τήν υποκειμένην διάνοιαν, see above) or the referent (person or object) in reality. Dionysius frequently specifies το υποκείμενον by the words πράγματα (things) and πρόσωπα (persons). In general, words are said to refer to a person (σῶμα) or a thing (πράγμα), and Dionysius criticises Thucydides when he refers to a person as a thing or to a thing as a person (see section 4.4.2). More generally, the reality to which language refers is described as the πράγμα or πράγματα: this term forms one angle in the triangle between words (ὄνοματα), thoughts (νοήματα) and things (πράγματα). Thus, in Dionysius’ discussion of Herodotus’ story about Gyges and Candaules, he states that neither the incident described (πράγμα), nor the words (ὄνοματα) are dignified, and the words have not made the thoughts (νοήματα) nobler than they are. In this passage, the appealing quality of the style is not derived from the beauty of the words, but from their combination (συζυγία). It should be said that it is not in all cases clear whether

49 Thuc. 24.363,12; Amm. II 2.425,3.
51 For υποκείμενον as the extra-linguistic referent, see e.g. Comp. 16.61,21-62,1: οἰκεῖο καὶ διηλειτυκτικὸ τῶν υποκειμένων τά ὄνοματα, ‘the words that suit and illustrate their referents’ (see section 2.5). On υποκείμενον in Apollonius Dyscolus, see Lallot (1997 II) 213 n. 228.
52 See Lys. 13.23,1-2: τό τοις υποκειμένοις προσώποις καὶ πρέμασι τούς πρέποντας ἐφαρμόστειν λόγους, ‘accommodating the arguments to suit the underlying persons and things’; Dem. 13.156,6-7 (see section 2.3 n. 22); Comp. 20.88,11-15 (see above).
53 Dem. 40.215,14-15; Amm. II 14.433,6-434,12.
54 Comp. 3.12,8-15,2.
πράγμα designates the ‘thought’ or the ‘referent’: Dionysius uses the word in both ways; the πράγματικός τόπος, for example, is the treatment of νοήματα (ideas). The use of πράγμα as extra-linguistic referent is common in Plato, whereas the use of πράγμα in the sense of ‘meaning’ or ‘content’ can be traced back to Stoic philosophy. The grammarians use πράγμα in particular for the meaning of verbs.

In section 2.5, I will further discuss Dionysius’ views on the (natural or conventional) relationship between νόηματα and πράγματα.

In a few cases, Dionysius describes the connection between language and reality in a more technical way: nouns indicate substance (οὐσία), verbs accident (τὸ συμβεβηκός), and adverbs ‘circumstances of manner, place, time and the like’ (τῶν συνεδρεύοντων αὐτοῖς, τρόποι ... καὶ τόποι καὶ χρόνοι καὶ τῶν παραπλησίων).

According to this approach, there is a one-to-one correspondence between the logical structure of language on the one hand and that of reality on the other. As Schenkeveld has pointed out, these terms betray Stoic influence. I will discuss this philosophical terminology in section 5.3.

2.4. Greek and Latin

After his arrival in Rome, Dionysius of Halicarnassus ‘learnt the language of the Romans and acquired knowledge of their writings’ (διάλεκτόν τε τὴν Ῥωμαϊκὴν ἐξωθόν καὶ γραμμάτων τῶν ἐπιχωρίων λαβὼν ἐπιστήμην). Dionysius was thus one of the many bilinguals who lived in Rome in the first century BC. Bilingualism was extremely common at the time: although it was particularly Romans who acquired Greek as a second language, there were also many Greeks who learnt Latin. In his rhetorical works, Dionysius does not mention any Roman author by name, although there is one passage in which he seems to refer to Cicero (see section

55 For πράγματα as extra-linguistic referents, see e.g. Comp. 16.62,3 (see section 2.5.3).
57 See Sluiter (1997a) 155.
58 Comp. 5.23,13-24,20.
60 Ant. Rom. 1.7.2. Dionysius’ attitude towards Rome and the Roman Empire has been the subject of many publications. See the useful discussion in Hurst (1982) 845-856; add Goudriaan (1989) 299-329, Gabba (1991) 3-4 and 18-19, and Hidber (1996) 75-81.
61 On the bilingualism of Romans and Greeks, see Adams (2003).
In the preface to *On the Ancient Orators*, he mentions the publication of contemporary works on history, politics, philosophy and other subjects ‘by both Roman and Greek writers’.

In the *Roman Antiquities*, he is more explicit. He tells us that he studied the works of Quintus Fabius Pictor, Lucius Cincius Alimentus, Porcius Cato, Quintus Fabius Maximus Sertilianus, Valerius Antias, Licinius Macer, ‘the Aelii, Gellii and Calpurnii’, and that he acquired information from the men with whom he associated (οἰς εἰς ὁμιλίαιν ἥλθον).

This list suggests that Dionysius read and spoke Latin reasonably well. How did he view the relationship between his mother tongue and his second language? At the end of the first book of his *Roman Antiquities*, Dionysius gives the following explanation of the Latin language:

‘The language spoken by the Romans is neither utterly barbarous nor absolutely Greek, but a mixture, as it were, of both, the greater part of which is Aeolic; and the only disadvantage they have experienced from their intermingling with these various nations is that they do not pronounce their sounds properly (…)’.

Dionysius’ view on the nature of the Latin language plays a crucial role in his history of early Rome: it is the linguistic argument that supports the main thesis of the work (especially of its first book), namely that the Romans are direct descendants of the Greeks. According to Dionysius, the Greeks arrived in several groups in Italy, in the

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63 Thuc. 50.409.13. Most scholars think that Caecilius of Calaecate is one of the ὁ ὅδε ὁ σωφτάκε ρήματα κατά τόν νόμον to whom Dionysius refers, but we know that Cicero expressed the view that Dionysius attributes to these ‘reputable critics’. Many scholars are surprised that Dionysius does not mention Cicero, whereas his colleague Caecilius of Calaecate compared Cicero with Demosthenes: see Delcourt (2005) 29-30.

64 Orat. Vett. 3.6,1-7.

65 Ant. Rom. 1.6.2; 1.7.3 (see section 1.4 n. 134). Many other Roman writers are mentioned in other passages. In Ant. Rom. 1.14.1., Varro is mentioned.

66 On Dionysius’ knowledge of Latin, see Rhys Roberts (1900) 442, Rhys Roberts (1910) 48, Gabba (1991) 4, Rochette (1997) 231-233 and Delcourt (2005) 28-30. On the influence of Latin on Dionysius’ Greek, see Marin (1969), who distinguishes five types of Latinisms in Dionysius’ Greek: (a) specific terminology pertaining to typical Roman institutions (e.g. curia, κουρίος), (b) dates of the Roman calendar (e.g. ἐν μηνὶ Φεβρουαρίῳ, ‘in February’), (c) names of Roman persons and places (e.g. Aventinus, Ἀβέντινος), (d) common Roman words (e.g. ius, λογιστήριον), and (e) grammatical constructions that are typical of Latin (e.g. the use of ὣσπερ ... ἀντίκειται as the Latin ita ... ut). On Dionysius’ Latinisms, see also Lebel (1976) 80.

67 Ant. Rom. 1.90.1. The translation is by Cary. Whereas the rest of this study focuses on Dionysius’ views on language in his rhetorical works, section 2.4 is based on his *Antiquitates Romanae*. It is in general useful to study Dionysius’ historical and rhetorical works together (cf. Gabba [1991] 4). Dionysius’ ideas on the relationship between Greek and Latin (only expressed in the *Antiquitates Romanae*) are of course highly relevant to a study on his views on language.
period before and directly after the Trojan War. He argues that the Greeks of his time should not look down on the origins of Rome, because the founders of that city were in fact Greeks (see also section 1.2). Various scholars have pointed out that by his identification of Romans and Greeks and his presentation of Rome as the revival of classical Athens Dionysius accepts and supports the new order of the Augustan empire, in which Greeks and Romans are integrated into a genuinely Graeco-Roman world. Dionysius’ theory on the Greek origin of the Romans can be interpreted as a political contribution to the integration of Greeks and Romans in the Roman Empire: for the Greeks it would of course be easier to accept being ruled by a Greek than by a barbarian people. Dionysius’ linguistic argument on the Latin language is thus part of his wider theory on the origin of the Roman people, which is closely related to his interpretation of the bicultural world in which he lived.

Dionysius is not the only author who argues that Latin is partly derived from Aeolic Greek. In the first century BC, there were several grammarians who shared Dionysius’ views. One of them was Philoxenus of Alexandria (active in Rome), who may have been the first to advance the theory on the Aeolic origin of the Latin language (see section 1.4). He wrote a treatise Περὶ τῆς τῶν Ῥωμαίων διαλέκτου (On the Dialect of the Romans), in which he used the absence of the dual from both

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68 The first of these groups consisted of the Aborigines, who were Arcadians (Ant. Rom. 1.11.1-4). In a later period, the Pelasgians, inhabitants of Thessaly, joined the Aborigines (Ant. Rom. 1.17.1). Next, Evander brought a group of Arcadians to Rome, ‘the sixtieth year before the Trojan war’ (Ant. Rom. 1.31.1). Then, another Greek expedition, guided by Heracles, came to Italy from the Peloponnese (Ant. Rom. 1.34.1-2). Finally, Aeneas and his fellow Trojans fled from Troy to Italy (Ant. Rom. 1.45.1). Dionysius argues that the Trojans were originally also a Greek people (Ant. Rom. 1.61-62). In Ant. Rom. 1.89.1-2, Dionysius summarises the various Greek groups who were the original inhabitants of Rome, ‘a Greek city’ (‘Ελληνικό τόπον’). In later times, many barbarian tribes came to Rome (Ant. Rom. 1.89.3), such as the Opicans, Marsians, Samnites, etc., which explains (according to Dionysius) the fact that Latin is a mixture of Greek and barbarian languages. On the importance of Arcadia in Dionysius’ concept of the Roman origins, see Delcourt (2005) 130-156.

69 Ant. Rom. 1.5.1. In Ant. Rom. 1.4.2, Dionysius rejects the views of certain ignorant Greeks who believe that Rome, being founded by barbarians, attained the dominion of the world through unjust fortune (τών άδικον). On Dionysius’ opponents (possibly the historian Timagenes) and their anti-Roman sentiments, see Baumann (1930) 22-25, who compares similar polemical passages in Polybius and Livy. See also Crawford (1978) 193, Gabba (1991) 191-192 and Hidber (1996) 76.

70 For the literature, see section 1.2.

71 Dionysius’ presentation of the past (in particular his view on the Greek origins of Rome) shows his positive attitude towards the Roman rulers of his time. According to Bowie (1974), this attitude may be contrasted to the way in which the Greeks of the Second Sophistic presented their past. However, Gabba (1982) 64 and Schmitz (1999) 85 point out that we hardly find any traces of anti-Roman sentiments in the Second Sophistic. Gabba argues that even in that period, the focus on the classical period may be explained ‘as an exaltation of Greek glory within the framework of an acceptance of Rome’s empire’.


73 On Philoxenus and his works, see Wendel (1941) and Theodoridis (1976) 2-14.
Aeolic and Latin as an argument for the dependence of these two languages. More specifically, he argued that the forms of the dual are used neither by the Aeolians, nor by the Romans, ‘who are colonists of the Aeolians’ (οἱ Ῥωμαῖοι ἄποικοι ὄντες τῶν Ἑιλεόνων). 74 The younger Tyrannion, who was active in the Augustan age, presumably defended the same theory in a treatise Περὶ τῆς Ῥωμαϊκῆς διαλέκτου (On the Roman Dialect). 75 There is uncertainty about the authorship. The Suda attributes the work to Tyrannion, but we do not know whether this was the elder or the younger one, though most scholars think that it was the younger Tyrannion (also named Diocles). 76 In any case, this grammarian argued that the Roman dialect is not ἀναθείνης (native) but derived from Greek. We may assume that Tyrannion agreed with Philoxenus’ views on the Aeolic origin of Latin. Dubuisson lists some later Greek grammarians who seem to have defended the same theory. 77 Their contemporary Roman colleagues also believed that Latin and Greek were related. Lucius Aelius Stilo Praeconinus explained Latin words by deriving them from Greek words. 78 His student Varro not only discussed the etymological relationship between Latin and Aeolic words in his work De lingua latina, but he also composed a separate work De origine linguæ latinae (On the Origin of the Latin Language), which he dedicated to Pompeius. 79

There are two recurring arguments in discussions of the Aeolic origin of the Latin language. First, the absence of the dual in both Aeolic and Latin; second, the similarity between the Latin letter u and the Aeolic digamma (ϝ). Quintilian says that Latin uses the Aeolic digamma (Aeolicum digammon). 80 Dionysius of Halicarnassus points out that the lands where the Greek Pelasgians once settled are in his time still called Οὐέλια (Velia), ‘in accordance with the ancient form of their language’ (κατὰ

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75 Tyrannion fr. 63 Haas.
78 Lucius Aelius Stilo fr. 21 GRF. On this grammarian, see Suetonius, De grammaticis 3.2 with the commentary by Kaster (1995).
79 For Varro’s Aeolic etymologies of Latin words, see De lingua latina 5.25-26; 5.96; 5.101-102. For De origine linguæ latinae, see Varro fr. 295 GRF. Cf. Gabba (1963) 189-190. Dahlmann (1932) 30-31 points out that Varro does not go as far as the Greek grammarians: he derives only a few Latin words directly from Greek. ‘Er folgt also, wenn man so will, eher der latinistischen als der anderen damals in Rom florierenden gräzistischen Richtung, die möglichst alles Lateinische griechisch erklärte in dem Glauben, daß Lateinische sei ein äolischer Dialekt.’
80 Quintilian, Inst. orat. 1.4.8; cf. Inst. orat. 1.7.26. On Quintilian’s views on the differences between Greek and Latin, see Fögen (2000) 170-177.
tόν ἀρχαῖον τῆς διαλέκτου τρόπον). He adds that many ancient Greek words begin with the syllable οὐ, written as one letter ο, which corresponds to the Latin u. Dionysius may have been influenced by the theories of Philoxenus or the younger Tyrannion, who was his contemporary fellow citizen.

Just like Dionysius, Varro seems to have connected his linguistic observations on the relationship between Latin and Aeolic with a theory about the (partly) Greek origin of the Roman people: ‘when Evander and the other Arcadians came to Italy, they sowed the Aeolic language into the barbarians.’ It has been suggested that Pompeius (the addressee of Varro’s De origine linguae latinae), who had connections with several Greek intellectuals, played a special role in the dissemination of this kind of theory. It is possible that Augustus also supported the propagation of similar ideas in order to unite the Greeks and Romans in his empire. If so, Greek intellectuals may have contributed to a Roman act of propaganda: grammarians provided linguistic arguments that supported the theory of the Greek origin of Latin, which in its turn confirmed the politically important idea that the Romans and Greeks were really one people. In this way, linguistic theory may have given a political answer to two aspects of the urgent problem of integration. On the one hand, the Greeks would more easily accept their Roman rulers if they were Greek descendants. On the other hand, the Romans would be happy that they were not longer considered to be ‘barbarians’. The traditional Greek division of the world into two types of people, Greeks and barbarians, became a problem when the Romans developed their powerful empire. In the first instance, Romans were considered to be barbarians, and they even called themselves barbari. In later times, two alternative classifications were invented in order to save the Romans from their pejorative qualification: either the Romans were

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81 Ant. Rom. 1.20.2-3.
82 Ant. Rom. 1.20.3: σύνθες γὰρ ἦν τοῖς ἀρχαίοις Ἑλλησπόντων ὡς τὰ πολλὰ προτιθέναι τῶν ὀνομάτων, ὁπόσοιοι ἄρα ἀρχαί ἀπὸ φωνητέων ἐγίνοντο, τὴν (οὐ) συλλογηθήν ἐνὶ στοιχεῖοι γραμμοθζήν. τοῦτο δ’ ἦν ὅσπερ γάμμα διηται ἐπὶ μίαν ὀρθὴν ἑπιζευγνωμον ταῖς πλεονοίς, ὡς γελένη καὶ φάναξ καὶ ἀοίκος καὶ ἡπαρ καὶ πολλὰ τοιούτα. 'For it was the custom of the ancient Greeks generally to place before those words that began with a vowel the syllable οὐ, written with one letter (this was like a gamma, formed by two oblique lines joined to the one upright line), as γελένη, φάναξ, ἀοίκος, ἡπαρ and many such words.’ Translation by Cary.
83 Baumann (1930) 21 and Hurst (1982) 852 consider the possibility that the younger Tyrannion influenced Dionysius’ views on Latin.
84 Varro fr. 295 GRF: Εὐάνδρου καὶ τῶν ἄλλων Ἀρκαδῶν εἰς Ἰταλίαν ἐλθόντων ποτὲ καὶ τὴν Αἰολίδα τοῖς βαρβάροις ἐνσπειράντων φωνή.
85 See Sluiter (1993) 135. On Pompeius’ contacts with Greek intellectuals, see Anderson (1963) and Crawford (1978) 203-204. Pompeius died in 48 BC, long before Dionysius of Halicarnassus arrived at Rome. But it may be relevant to recall that Dionysius’ correspondent Cn. Pompeius Geminus may have been connected to Cn. Pompeius Magnus: see section 1.4.
87 Plautus refers to Romans as barbari: see Dubuisson (1984) 56.
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a third group, besides Greeks and barbarians (the tertium genus theory), or they were Greeks themselves. According to the latter option, the traditional bipartition of the world into Greeks and barbarians could be maintained. The linguistic theory on the similarity between Aeolic and Latin supplied an important argument for the latter worldview.

2.5. Philosophy of language in Dionysius’ On Composition?

In section 2.3, I discussed some aspects of the relationship between words, thoughts and extra-linguistic referents as treated in Dionysius’ rhetorical works. The present section will focus on a related problem in Dionysius’ On Composition, which concerns his ideas on the connection between names (ὅνόματα) and things (πρᾶγματα). Scholars have suggested that in three different chapters of his treatise Dionysius expresses views on this topic. His formulations in those passages seem to betray philosophical influence. The three passages have puzzled modern scholars, because Dionysius appears to defend two incompatible views within one treatise, namely an arbitrary relation between names and words on the one hand (Comp. 18), and a natural correctness of words on the other hand (Comp. 16). A third passage (Comp. 3) has been considered even internally inconsistent. I will argue that these passages, when interpreted within their rhetorical context, are not incompatible with each other, but fully consistent. Further, I will show that it is in fact doubtful whether Dionysius expresses any belief at all concerning the philosophical subject of the correctness of words. These passages should first and foremost be understood as part of Dionysius’ rhetorical instruction on several aspects of composition.

First, I will briefly cite the three relevant statements that Dionysius seems to make on the relation between names and things, and I will mention the inconsistencies that modern interpreters have observed in these remarks (section 2.5.1). Next, I will raise some objections to the modern interpretations (section 2.5.2). Finally, I will attempt to interpret the three passages within their rhetorical context (sections 2.5.3, 2.5.4, 2.5.5), in order to demonstrate that the three statements are in fact not incompatible.

88 Comp. 18.74,2; Comp. 16.62,9-12. See Schenkeveld (1983) 89.
89 Comp. 3.14,11-12. See Schenkeveld (1983) 90.
2.5.1. The alleged inconsistency in Dionysius’ views on names and things

One of Dionysius’ statements that have been interpreted as expressing ideas on the relation between ὄνοματα and πράγματα is found in a passage in Comp. 16, which deals with the use of mimetic words.\footnote{Comp. 16.62.9-12.}

μεγάλη δὲ τούτων ἀρχή καὶ διδάσκαλος ἡ φύσις ἡ ποιοῦσα μιμητικός καὶ θετικοῦς\footnote{With F, I read καὶ θετικοῦς. These words are omitted in P, and Usener deletes them. However, I do not think that without these words (ἡ φύσις ἡ ποιοῦσα μιμητικός ἡμᾶς τῶν ὀνομάτων) the text gives the desired sense. The meaning must be ‘nature, making us imitators [of things] and [thereby] coiners of words’: see my explanation in section 2.5.3.} ἡμᾶς τῶν ὀνομάτων οἷς δηλοῦται τὰ πράγματα κατὰ τινάς εὐλόγους καὶ κινητικὰς τῆς διανοίας ὀμοιότητας·

‘The great source and teacher in these matters is nature, who prompts us to imitate and to coin words, by which things are designated according to certain resemblances, which are plausible and capable of stimulating our thoughts.’

Schenkeveld interprets these words in the following way: ‘These words accord with the Stoic view that originally language is an exact replica of things signified, and that when composing names the namegiver acted in a precise way, be it that here we, not an imaginary name-giver, are said to do so.’\footnote{Schenkeveld (1983) 89. See also Allen (2005) 29 n. 25. Schenkeveld’s presentation of the Stoic view (‘that originally language is an exact replica of things signified’) is a simplification. The very first words were indeed onomatopoeic; this principle produced only a very few words; other words were formed by various other principles: see Allen (2005) 16-17 (the only extant source is Augustine, De dialectica 6).} I will later come back to this text and Schenkeveld’s interpretation. For the moment, I only observe that Schenkeveld’s final words seem to be important: Dionysius is not referring to an original name giver, but to us (ἡμᾶς): we can express the things that we are talking about by the use of certain mimetic words.\footnote{Just as we imitate things on a higher level in the combination of words: mimesis plays a role not only in the ἕκλογή (selection), but also in the σύνθεσις (composition) of words: see Comp. 20.} The second statement that is relevant to our topic is found in Dionysius’ discussion of rhythm (Comp. 18):\footnote{Comp. 18.74.2.}

τὰ γὰρ ὄνοματα κεῖται τοῖς πράγμασιν ὡς ἔτυχεν.

‘For names have been assigned to things in a haphazard way.’\footnote{This is Usher’s translation, which is similar to the translations of Rhys Roberts (‘for names have been attached to things in a haphazard way’) and Aujac (‘car les noms sont donnés n’importe comment aux choses’). I will argue, however, that Dionysius’ words should be translated differently (see section 2.5.4). I would suggest something like the following: ‘For [it cannot be helped that] things have the}
Here one might think that Dionysius contradicts his earlier statement (Comp. 16 above), where he discussed words imitating the things that they refer to. Schenkeveld says: ‘This idea is the very opposite of the first one: ὣς ἔτυχεν versus κατὰ τινας εὐδόγους ὁμοιότητας.’ This second opinion may have been taken from a Peripatetic source (...). We must not imagine that between ch. 16 and ch. 18 Dionysius has changed his mind; on the contrary, he only reproduces what he has read, without realizing its implications. Other scholars share Schenkeveld’s assumption that Dionysius makes a mistake in Comp. 18. Goudriaan calls it an ‘uitglijder’ (‘a slip’), and Aujac also thinks that Dionysius’ statement in Comp. 18 is incompatible with that in Comp. 16: ‘Denys, après avoir dit ailleurs que les mots étaient imitation des choses, et imposés par la Nature (par ex. 16, 1-2), semble ici faire du langage un produit du hasard et de la convention.’

Dionysius’ earlier statement about mimetic words (Comp. 16) has been thought to express the same idea as a remark in Comp. 3. In that passage, he explains that, in his famous story of ‘Gyges and Candaules’, Herodotus has used very simple and common words:

ἀνεπιτήδευτα γὰρ ἠστι καὶ ἀνέκλεκτα, οία ἡ φύσις τέθηκεν σύμβολα τοῖς πράγμασιν.

‘These [i.e. the words] have not been carefully contrived and selected, but are such labels as nature has fixed to things.’

The word σύμβολα may remind us of Peripatetic philosophy, according to which names are conventional ‘tokens’, whose meaning is fixed by convention. Aristotle states that ‘spoken utterances are symbols (σύμβολα) of affections in the soul, and written things are symbols of spoken utterances.’ In another text, Aristotle states
that words are tokens (σύμβολα) for things.\textsuperscript{102} Dionysius’ remark would then partly correspond to the Aristotelian view on words, but Schenkeveld thinks that the use of ἡ φύσις in the same phrase agrees more with the statement about mimic words in \textit{Comp.} 16: in both cases, Dionysius would be referring to nature as ‘the originator of language’.\textsuperscript{103} Because he assumes that the reference to nature is based on Stoic ideas, Schenkeveld draws the following conclusion concerning Dionysius’ words οἷα ἡ φύσις τέθηκεν σύμβολα τοῖς πράγμασιν (\textit{Comp.} 3): ‘One may wonder whether this expression betrays a Peripatetic source, — the use of σύμβολα certainly leads us to think so — and in that case, confusion between Peripatetic and Stoic views seems complete.’\textsuperscript{104}

Is it possible to solve this problem? In other words, can we interpret Dionysius’ statements in such a way that they are not incompatible? I intend to show that this is indeed possible. At the very least, we should interpret Dionysius’ alleged philosophical remarks within their rhetorical context. Dionysius is not a philosopher, and we should pay attention to the purposes of the relevant passages within the treatise \textit{On Composition}. Before I discuss the alleged philosophical statements within the context of Dionysius’ rhetorical theory, I will first raise some objections to the modern interpretations just mentioned (section 2.5.2). Subsequently, I will discuss in more detail Dionysius’ statements in \textit{Comp.} 16 (section 2.5.3), \textit{Comp.} 18 (section 2.5.4) and \textit{Comp.} 3 (section 2.5.5).

\subsection*{2.5.2. Objections to modern interpretations}

My objections to the modern interpretations of the three passages mentioned in the previous section are the following. First, it seems that interpreters of Dionysius do not always pay due attention to the different ways in which the word φύσις can be used.\textsuperscript{105} The modern scholars who discuss Dionysius’ views on ὄνόματα and

\begin{itemize}
\item \textsuperscript{102} Aristotle, \textit{Sophistici Elenchi} 165a6-8. The word πρώτον in Aristotle, \textit{Int.} 16a6 also seems to imply that words are signs of thoughts ‘in the first place’ and of things in the second place; when we adopt this interpretation of the word πρώτον (Minio-Paluello’s emendation for πρότως or πρῶτον), the passage \textit{Int.} 16a6-8 confirms the view (known from the \textit{Sophistici Elenchi}) that words are labels for things (apart from labels for thoughts). Note that this interpretation is also possible with the adverbs πρότως and πρῶτον, which have been transmitted in the MSS. On this problem, see Whitaker (1996) 17-23.
\item \textsuperscript{103} Schenkeveld (1983) 90: ‘The first opinion, that of φύσις as the originator of language, we find again in \textit{Comp. Verb.} 3.14,11 ff.’ It remains to be seen, however, whether Dionysius considers nature ‘the originator of language’.
\item \textsuperscript{104} Schenkeveld (1983) 90.
\item \textsuperscript{105} On the complex problem of φύσις, see e.g. Holwerda (1955).
\end{itemize}
πράξης αὐτοὶ fail to distinguish between ideas on the natural correctness of words on the one hand and views on the natural origin of words on the other hand. As Fehling and other scholars have pointed out, these are two distinct problems, which are often (both in antiquity and in modern time) confused with each other.\(^{106}\) In fact, a conventional correctness of names does not exclude the possibility of a natural origin (see e.g. the view of Epicurus); and the idea of imposition (Θ̄ςις) by name givers can be combined with either a conventional or a natural correctness of names.\(^{107}\) For this reason it is confusing when Usher, commenting on Dionysius’ discussion of onomatopoeia in Comp. 16, seems to state that the Stoic philosophers thought that words had ‘natural origins’.\(^{108}\) In fact we do not know much about the Stoic views on the origin of words, but it is more probable that the Stoics assumed that one or more original name givers created language than that they thought of a natural origin.\(^{109}\) In other words, it was Θ̄ςις (imposition), not φύσις, that originated language.\(^{110}\) Apart from the two uses of the word φύσις mentioned so far, namely φύσις as opposed to Θ̄ςις (natural origin versus imposition) and φύσις as opposed to νόμος (natural correctness versus convention), there is a third usage, which seems to be particularly relevant to the passages under discussion. I mean the use of φύσις as opposed to τέχνη. I will argue that, in the passages from both Comp. 3 and 16, the word φύσις is used as opposed to τέχνη rather than to Θ̄ςις or νόμος.

My second objection to the modern interpretations of Dionysius’ alleged ‘philosophy of language’ is a more general and methodological one. It seems that modern scholars who interpret Dionysius’ observations on ὀνόματα do not pay sufficient attention to the context of his remarks. Aujac, Schenkeveld and Goudriaan detach the three statements in Comp. 3, 16 and 18 from their context, and they are more interested in

\(^{106}\) Fehling (1965). See also Sluiter (1997) 178-179, Schenkeveld (1999) 179, Gera (2003) 168-170, and Allen (2005) 18-20. In later antiquity, the two problems were confused to the extent that Θ̄ςις came to mean ‘convention’: Hermogenes’ position in the Cratylus, which is characterised by συνθήκη (‘convention’) is wrongly described by the term Θ̄ςις. See Fehling (1965) 226-229.

\(^{107}\) On Epicurus’ ideas on the natural origin of language, see Sluiter (1997) 203-204 and Verlinsky (2005) and the literature mentioned there. On the views of Hermogenes and Cratylus in the Cratylus, a dialogue that does not deal with the origin of names but with the relationship between words and reality, see e.g. Sluiter (1997) 177-188; Schmitter (2000) lists the most important titles of the enormous amount of literature on the Cratylus. As Fehling (1965) 225 rightly emphasises, Hermogenes’ defence of a conventional relationship between names and things does not imply any view on the origin of language.

\(^{108}\) Usher (1985) 113 n. 3: ‘Onomatopoeia, the formation of words by natural association, (...) was also of especial interest to the Stoics, who related it to their doctrine of the natural origins of words.’


\(^{110}\) See Sluiter (1990) 20-21 and Schenkeveld (1999) 180: ‘Definite texts on Stoic views on the origin of language are lacking because they probably paid little attention to this question. From their view that a fully rational correspondence between word and meaning existed it may follow that they favoured a conscious invention of language.’ See also Allen (2005) 16-18.
the alleged ‘source’ that Dionysius has used in these passages (Platonic, Aristotelian or Stoic) than in the point that he is making himself.¹¹¹ My objection to this approach is mainly that it interprets Dionysius as someone who just copies and pastes his book together. Schenkeveld’s suggestion that Dionysius ‘only reproduces what he has read, without realizing its implications’ ignores the fact that Dionysius’ statements are directly relevant to the context of his theory of composition.¹¹² The idea that Dionysius merely copies earlier ideas and brings them together without adding anything useful is characteristic of nineteenth-century scholarship, but it has influenced a lot of more recent interpretations as well (see section 1.1). I will not follow this approach. Instead, I will now look more closely at the three passages cited above in order to understand how they fit into Dionysius’ compositional theory.

2.5.3. Dionysius on mimetic words (Comp. 16)

The passage where Dionysius has been thought to express a Stoic theory on the relationship between names and things is part of Comp. 16: this passage concludes the discussion of μέλος (Comp. 14-16), one of the four means of composition (σύνθεσις). Dionysius has examined the phonetic values of the various letters (Comp. 14) and syllables (Comp. 15). Then, he states that great poets and prose-writers are aware of the different sound-effects of letters and syllables: ‘they arrange their words by weaving them together with deliberate care, and with elaborate artistic skill they adapt the syllables and the letters to the emotions which they wish to portray.’¹¹³ Thus Homer expresses the ceaseless roar of the seashore exposed to the wind (Il. 17.265: ἥμωνες βοῶσιν etc.), the greatness of the Cyclops’ anguish and the slowness of his searching hands (Od. 9.415-416: Κύκλαωψ δὲ στενάχων etc.), and he portrays Apollo’s supplication ‘when he keeps rolling before his father Zeus’ (Il. 22.220-221, containing the word προσποροκυλινδόμενος).¹¹⁴ It is clear that Dionysius thinks that, in the Homeric lines that he quotes, the poet mimetically expresses the things that he describes, through the juxtaposition of certain sounds. According to Dionysius, ‘there are countless such lines in Homer, representing (δηλοῦντα) length of time, bodily size, extremity of emotion, immobility of position, or some similar effect, by nothing more than the artistic arrangement of the syllables; and other lines are wrought in the

¹¹² Schenkeveld (1983) 89.
¹¹³ Comp. 15.60,6-10: Ταῦτα δὴ καταμαθόντες οἱ χαριστάσατοι ποιητῶν τε καὶ συγγραφέων τὰ μὲν αὐτοί κατασκευάζουσιν ὄνομα συμπλέκοντες ἐπηθείδεις ἄλληλοις, τὰ δὲ γράμματα καὶ τὰς συλλαβὰς οἰκεῖας οἷς ἓν βοῶσιν παραστήσοι πάθησιν ποικίλως φιλοτεχνύσιν.
¹¹⁴ Comp. 15.60,10-61,4. For ancient views on Homer as the creator of neologisms, see Gera (2003) 180.
opposite way to portray brevity, speed, urgency, and the like.\footnote{Comp. 15.61,5-10: μυρία ἐστὶν εὑρεῖν παρ’ αὐτῷ τοιαύτα χρόνου μῆκος ἢ σῶμας μέγεθος ἢ πάθους ὑπερβολὴν ἢ στάσεως ἤρεμον ἢ τῶν παραπλησίων τι δηλοῦντα παρ’ οὕτων οὕτως ἔτερον ἢ τὰς τῶν συλλαβῶν κατασκεύας ἢ ἄλλα τούτοις ἐναντίον εἰρηκαμένα εἰς βραχύτητα καὶ τάχος καὶ σπουδὴν καὶ τὰ τούτοις ὁμοιογενῆ.} He adds two more examples: in the first one, Homer describes Andromache halting her breath and losing control of her voice (\textit{Il.} 22.476, containing the word γοῦσα); in the second one, he expresses the mental distraction and the unexpectedness of the terror of some charioteers beholding a fire (\textit{Il.} 18.225: ἤνιοχοι δ’ ἐκπλήγην etc.).\footnote{Comp. 15.61,10-17.} In both cases, it is the reduction of the number of syllables and letters’ (ἡ τῶν συλλαβῶν τε καὶ γραμμάτων ἐλάττωσις) that causes the effect.\footnote{Comp. 15.61,17-19.} The latter explanation seems to be related to the modification of syllables through subtraction (ἀφαίρεσις), one of the categories of change that Dionysius has discussed in \textit{Comp.} 6 (see section 4.3.1).\footnote{Comp. 6.29,14-30,12.} It seems then that Homer does not only coin new mimetic words (e.g. προπρακχαλινδόμενος), but also adapts existing words in order to portray the things that he describes (e.g. by elision of δέ).\footnote{It is difficult to determine which words Dionysius regards as shortened in \textit{Iliad} 22.476 and \textit{Iliad} 18.225: see Usher (1985) 112 n. 1.}

Next, at the beginning of \textit{Comp.} 16, Dionysius explains that there are two possibilities for poets and prose-writers who wish to use mimetic words: either they coin (κατασκευάζουσιν) these words themselves, or they borrow (λαμβάνουσιν) from earlier writers (for example Homer) ‘as many words as imitate things’ (ὡς μιμητικά τῶν πραγμάτων ἐστίν):\footnote{Comp. 16.61,20-62,8. Here and elsewhere, I translate μίμησις as ‘imitation’. In general, μίμησις is ‘representation’ rather than ‘imitation’ (see Kardaun [1993]), but in the case of Dionysius’ discussion of mimetic words, ‘imitation’ seems to be the better translation: words represent things according to certain ‘resemblances’ (ὁμοιότητας), i.e. the words sound just like the things to which they refer.} 

Καὶ αὐτοὶ μὲν δὴ κατασκευάζουσιν οἱ ποιηταὶ καὶ λογογράφοι πρὸς χρήμα ὀρῶντες οἰκεία καὶ δηλωτικὰ τῶν ὑποκειμένων τὰ ὧνόματα, ὥσπερ ἔφην· πολλὰ δὲ καὶ παρὰ τῶν ἔμπροσθεν λαμβάνουσιν ὡς ἐκεῖνοι κατασκεύασαν, ὡς μιμητικά τῶν πραγμάτων ἐστίν· ὡς ἔχει ταυτί ῥόχθει γὰρ μέγα κόμα ποτὶ ξερόν ἡπείροιο. αὐτὸς δὲ κλάγχξας πέτετο πνοής ἀνέμοιο. αἰγιαλῶ μεγάλῳ βρέμεται, σμαραγγεῖ δὲ τε πόντος. σκέπτετ’ ὀιστῶν τε ῥοίζων καὶ δοῦπον ἀκόντων.
Thus the poets and prose authors, on their own account, look at the matter they are treating and furnish it with the words which suit and illustrate the subject, as I said. But they also borrow many words from earlier writers, in the very form in which they fashioned them — as many words as imitate things, as is the case in these examples:  

*With thunderous roar the mighty billow crashed upon the shore.*  
*And he with yelping cry flew headlong down the wind’s strong blast.*  
*(The wave) resounds upon the mighty strand, the ocean crashes round.*  
*Alert, he watched for hissing arrows and for clattering spears.*

Dionysius is still discussing the use of words that mimetically designate their underlying subject (ὑποκειμένων: for the term, see section 2.3). The Homeric lines that he quotes contain several mimetic words (ῥόχθει, κλάγξας, βρέμεται, σμαραγεί), whose onomatopoeic character is also mentioned in the Homeric scholia.  

Whereas Dionysius previously quoted Homeric lines containing mimetic words that are produced by artistic treatment (κατασκευή), he now quotes some lines that contain words that later writers ‘borrow from their predecessors’ (παρὰ τῶν ἐμπροσθὲν λαμβάνουσιν). Indeed, all the onomatopoeic words mentioned here are also found in later poets, such as Aeschylus, Pindar and Apollonius Rhodius. These later poets did not coin these mimetic words themselves, but they borrowed them from Homer.  

The important thing to notice is that Dionysius is thinking of a very limited group of specific words, which writers borrow from each other: the word ὀσα (in ὀσα μιμητικά τῶν πραγμάτων ἔστιν) has a restrictive sense. Dionysius does not say that all words imitate the things that they signify: it is clear that he supposes that there is a distinct group of mimetic words that can be used for specific purposes. Therefore, this passage does not imply anything about the relationship between ὀνόματα and πράγματα in general. In the subsequent passage, nature (φύσις) comes in:  

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122 See Sch. Hom. *Iliad* 2.210a, 2.463c (βρέμεται, σμαραγεῖ); 16.361c (ῥοῖζος).  
123 For κλάγξας, see e.g. *Aeschylus*, *A.* 201; *Pindar*, *P.* 4.23. For ῥοχθεῖν, see e.g. *Apollonius Rhodius* 4.925. For βρέμεται, see e.g. *Pindar*, *N.* 11.7. For σμαραγεῖ, see e.g. *Hesiod*, *Th.* 679; *Apollonius Rhodius* 4.148: 4.1543. See further Aujac & Lebel (1981) 210.  
124 Comp. *16.62-9 63.3.*  
125 Usener & Radermacher (1904) delete καὶ θετικοῦς, which is not found in P. However, this solution makes the Greek phrase incomprehensible; ἡ φύσις ἡ ποιούσα μιμητικοὺς καὶ θετικοὺς ἡμᾶς τῶν ὀνόματον, οίς δηλοῦται τὰ πράγματα κατὰ τινας εὐλόγοις makes the Greek phrase incomprehensible; ἡ φύσις ἡ ποιούσα μιμητικοὺς ἡμᾶς τῶν ὀνόματον would mean ‘nature, making us imitators of words’, but the context makes clear that Dionysius is dealing with words that imitate things: things are represented, not words. Therefore, I believe that we have to follow
'The great source and teacher in these matters is nature, who prompts us to imitate and to coin words, by which things are designated according to certain resemblances, which are plausible and capable of stimulating our thoughts. It is she who has taught us to speak of the bellowing of bulls, the whinnying of horses, the bleating of goats, the roar of fire, the beating of winds, the creaking of ropes, and a host of other similar imitations of sound, shape, action, feeling, movement, stillness, and anything else whatsoever. These matters have been discussed at length by our predecessors, the most important work being that of the first writer to introduce the subject of etymology, Plato the Socratic, especially in his Cratylus, but in many places elsewhere.'

At the beginning of this passage, Dionysius makes the transition from μίμησις as it is practiced by prose-writers and poets, Homer and his successors in particular, to the μίμησις that we (ἡμᾶς), human beings in general, apply in our natural (that is daily) language. In other words, he makes the transition from τέχνη to φύσις. In my opinion, the use of the word φύσις in this text should not be related to an alleged opinion on the natural origin of words, or on the natural correspondence between the form and meaning of words.\(^{126}\) The thing that Dionysius wants to make clear is that the τέχνη of poets and prose-writers, who imitate the objects that they describe in the sounds of their words, finds a model in (human) φύσις, which makes that we ‘naturally’, that is usually (not technically) use imitative, onomatopoeic words, such as ‘bellowing’ or

\(^{126}\) Therefore, it does not seem correct to interpret φύσις here as ‘the originator of language’ (Schenkeveld [1983] 90). Cf. also Aujac & Lebel (1981) 126 n. 1: ‘Denys, après avoir dit ailleurs que les mots étaient imitation des choses, et imposés par la Nature (par ex. 16, 1-2) (...).’ In my opinion, Dionysius says nothing more than that one can create certain words that imitate things: we ourselves create those words, not nature. Nature is, however, our teacher in these matters, in that our natural use of onomatopoeic words is the model for the artistic composition of mimetic words.
‘whinnying’. In the immediately preceding text, Dionysius does not use the term τέχνη itself, but he does use the word φιλοτεχνοῦσιν (‘they arrange artistically’) when referring to the artistic skill by which Homer and other poets compose their syllables and words.\(^{127}\) In my view, the words μεγάλη δὲ τούτων ἀρχὴ καὶ διδασκάλος ἢ φύσις provide a strong indication that φύσις is here used as opposed to τέχνη (rather than to νόμος or θεσίς): τούτων refers (indirectly) to the τέχνη of Homer and his imitators, and μεγάλη δὲ τούτων ἀρχὴ καὶ διδασκάλος ἢ φύσις (\(\text{Comp. 16}\)) appears to be nothing else but a Greek variant of the well known aphorism natura artis magistra, ‘nature is the teacher of art.’\(^{128}\) Like other ancient critics, Dionysius regularly refers to nature as the model for art (and stylistic writing): ‘the greatest achievement of art (τέχνη) is to imitate nature (τὸ μιμήσασθαι τὴν φύσιν)’ (see section 5.2).\(^{129}\)

Dionysius tells us, then, that nature (we might say human nature) causes us to produce mimetic words, which express things according to certain resemblances (ὁμοιωτητας), ‘which are plausible and stimulate our thoughts’. The idea seems to be that a mimetic word triggers a certain image in the mind, thus stimulating our thinking. The word ῥόχθει, for example, helps the listener to imagine the ‘sparkling’ of a wave, because it triggers a specific image in the mind (διάνοια). Dionysius mentions two categories of mimetic words that nature prompts us to coin. First, there are the purely onomatopoeic words that designate sounds, such as the bellowing of bulls, the whinnying of horses, the bleating of goats, the roar of fire, the beating of winds, the creaking of ropes, and so on. This type of words also appears in Augustine’s discussion of the first words according to Stoic theory (see below): he mentions tinnitus (the clash of bronze), hinnitus (the whinnying of horses) and balatus (the bleating of sheep) as words that sound like the noise to which they refer.\(^{130}\) But it seems that these are standard examples of onomatopoeic words, which are not necessarily related to Stoic theory. Having mentioned these onomatopoeic words, Dionysius lists a more general category of mimetic words, namely ‘a host of other similar indications (μηνύμαστα) of sound, shape, action, feeling, movement, stillness, and anything else whatsoever.’ Apparently, mimetic words comprise not only onomatopoeic words, but also ‘a whole multitude’ of other words. It is important, however, to observe the use of the word παμπληθῆ (‘in their whole multitude’, LSJ), which implies that Dionysius is not

\(^{127}\) \(\text{Comp. 15.60,10.}\)

\(^{128}\) For a discussion of Dionysius’ search for a natural word order in \(\text{Comp. 5}\), see De Jonge (2001) and section 5.3 of this study.

\(^{129}\) \(\text{Is. 16.114,12-13: τῆς τέχνης ὃτι τὸ μιμήσασθαι τὴν φύσιν ἀρκετὸς μέγεραν ἐργὸν ἦν. See also Comp. 4.23,3-4; Comp. 5.23,13: see section 5.3.2. Cf. ‘Longinus’, \text{Subt.} 22.1.}\)

speaking about all words: there are ‘very many’ mimetic words, but nothing is said about the relationship between ὀνόματα and πράγματα in general. Although Dionysius mentions Plato’s *Cratylus* as the first work in which the subject of etymology was discussed, he does not express any opinion about Cratylus’ views on the natural correctness of names.

Etymology (ἐτυμολογία) was a subject in which the Stoics were particularly interested.\(^{131}\) In my view, however, it is doubtful that Dionysius is referring here to the Stoic view on the original, mimetic relation between the form and meaning of the first words, as Schenkeveld argues.\(^{132}\) Our knowledge of Stoic ideas on the correlation between the form and meaning of words is based on the relatively late accounts of Origen and Augustine.\(^{133}\) The former tells us that, according to the Stoics, the first verbal sounds (πρῶτα φωναί) imitate the things that they express (μιμομένον τῶν πρῶτων φωνῶν τὰ πράγματα). The latter describes various principles according to which words ‘imitate’ their meaning: apart from the onomatopoeic principle that applies to the first words (e.g. *tinnitus*, *hinnitus* and *balatus*), there are several other ways in which words imitate their meaning: for example, words can affect the sense of hearing just as the quality that they designate affects another sense (e.g. *mel*, ‘honey’); Augustine mentions several other principles of imitation.\(^{134}\) Because many words became gradually corrupt, it is the task of etymology to retrace the original meaning of those words. Dionysius, however, does not discuss ‘first words’. He refers neither to original name givers, nor to the gradual corruption of words. He is only interested in the ways in which we (ἡμᾶς) create words and mimoetically portray certain things by the combination of sounds: this happens both in our daily language (φύσις) and in our stylistic writing (τέχνη). In my view, the references to Plato’s *Cratylus* and to etymology do not imply any opinion about the natural relation between names and things in general.\(^{135}\) Dionysius mentions the *Cratylus* only as a text in which Plato discussed the mimetic qualities of certain words.\(^{136}\)

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\(^{132}\) Schenkeveld (1983) 89.

\(^{133}\) Origen, *Cels.* 1.24 (= FDS 643); Augustine, *De dialectica* 6.

\(^{134}\) See Allen (2005) 16-17. Allen (2005) argues that the Stoic views on the natural relationship between the form and meaning of words differ in important respects from the views that are discussed in Plato’s *Cratylus*. According to his interpretation of the Stoic texts, ‘mimetic accuracy’ is not the reason why words are correct, because there are many other principles of imitation involved (see Augustine, *De dialectica* 6). If Allen is right, then we will have even more reason to doubt that Dionysius’ passage (which mentions the *Cratylus* but no Stoics) is taken from a Stoic source.

\(^{135}\) The term ‘etymology’ remained to be used by grammarians, although they did not necessarily suppose that the discovery of the original form of a word conveyed its ‘natural’ meaning: use of etymology did not imply any opinion in the debate on the natural or conventional correctness of words. See Herbermann (1996) 359: ‘Diesen anspruchsvollen Namen [sc. ἐτυμολογία, “Lehre vom Wahren”] aber behielt die Beschäftigung mit den Bennenungsgründen schließlich auch dann noch bei, als der
2.5.4. Dionysius on mixing mean and beautiful rhythms (Comp. 18)

The second passage in which modern scholars have recognised a statement on the relationship between ὄνόματα and πράγματα is part of the discussion of rhythm, the second of the four means of composition (Comp. 17-18). In Comp. 17, Dionysius has started his careful analysis of all types of rhythms that one can use in a text: some of these rhythms are beautiful, whereas others are ugly (see also section 6.3). Examples of dignified and impressive rhythms are the spondee (----) and the molossus (-----). Mean and unimpressive rhythms are for example the choree (~~~) and the effeminate amphibrach (~~). Because each word has its rhythmical value, we have to arrange the words that we use in the best way, mixing the inferior with the more dignified:

ei μὲν οὖν ἔσται δύναμις εξ ἀπάντων κρατήστων ρυθμῶν συνθεῖνα τὴν λέξιν, ἧς τίνι ἢμιν κατ' εὐχήν· εἰ δ' ἀναγκαίον εἴη μίσγειν τοῖς κρεῖπτοις τοὺς χείρονας, ὡς ἐπὶ πολλῶν γίνεται (τὰ γὰρ ὄνόματα κεῖται τοῖς πράγμασιν ὡς ἔτυχεν), οἰκονομεῖν αὐτὰ χρή φιλοτέχνου καὶ διακλέπτειν τῇ χάριτι τῆς συνθέσεως τὴν ἀνάγκην ἄλλως τε καὶ πολλὴν τὴν ἄδειαν ἐχοντας· οὐ γὰρ ἀπελογουται ρυθμός οὐδείς ἐκ τῆς ἀμέτρου λέξεως, ὀστερ ἐκ τῆς ἐμέτρου.

‘Now if it proves possible for us to compose in a style which consists entirely of the finest rhythms, our ideal may be realised; but if it should be necessary to mix the worse with the better, as happens in many cases (for it cannot be helped that things have the names that they have), we must manage our subject-matter artistically and disguise the constraint under which we are working by the elegance of our composition; and we can cultivate this elegance the more effectively because here we have great freedom, since no rhythm is excluded from non-metrical language, as some are from metrical language.’

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136 Note Dionysius’ words περὶ ὧν εἰρήσαται πολλὰ τοὺς πρὸ ἡμῶν: the words περὶ ὧν refer to the types of mimetic words discussed in the preceding passage. In Comp. 16.63,3-66,8, Dionysius goes on citing Homeric lines that portray things by the use and combination of certain letters and syllables.
137 See Rhys Roberts (1910) 6, who lists all rhythms discussed by Dionysius with the qualities attributed to them.
138 Comp. 18.73,19-74,6.
139 I have altered Usher’s translation (‘for names have been assigned to things in a haphazard way’).
Dionysius’ argument is the following: some words have a beautiful rhythmical structure, whereas other words are characterised by a mean rhythm. It would be ideal if we were able to compose a text entirely consisting of dignified rhythms. In reality, however, this is impossible in most cases, because τὰ ὀνόματα κεῖται τοῖς πράγμασιν ὡς ἔτυχεν: ‘for names have been attached to things as they happen to have been attached.’ In other words: ‘it cannot be changed that things have the names that they have.’ Therefore, in some cases we are forced to use a certain word with an ignoble rhythm, for example when we cannot find a synonym with a more dignified rhythmical structure. In that case we cannot avoid using the ugly rhythm, but we can compensate it by mixing it with (and hiding it between) more beautiful rhythms. Earlier in his treatise, Dionysius has given similar advice with regard to the use of words that do not have a beautiful sound: just like words with an undignified rhythm, words that are built from unattractive sounds should be ‘mixed’ with more euphonious words. According to Dionysius, Homer has applied this technique in his catalogue of ships, where he has hidden the inelegant names of Boeotian cities such as Hyria, Mycalessus and Graia.

εἰ μὲν οὖν ἐγχωροῖ Πάντ’ εἶναι τὰ μόρια τῆς λέξεως ύφ’ ὁν μέλλει δηλοῦσθαι τὸ πράγμα εὐφωνά τε καὶ καλλιρήμονα, μανίας ἔργον ζητεῖν τὰ χείρω· εἰ δὲ ἀδύνατον εἰθ’ τοῦτο, ὀπερ ἐπὶ πολλῶν ἔχει, τῇ πλοκῇ καὶ μίξει καὶ παραθέσει πειρατέον ἄφανίζειν τὴν τῶν χειρόνων φύσιν, ὀπερ Ὁμήρος εἰώθεν ἐπὶ πολλῶν ποιεῖν. εἰ γάρ τις ἔροιτο ὄντιν’ οὖν ἢ ποιητῶν ἢ ῥητόρων, τίνα σεμινότητα ἢ καλλιλογίαν ταῦτ’ ἔχει τὰ ὀνόματα ἢ ταῖς Βοιωτίαις κεῖται πόλεσιν Ἡρία καὶ Μυκάλησσος καὶ Γραία καὶ Ἑτεονός καὶ Σκάλωκας καὶ Θάσβη καὶ Ὁχηστὸς καὶ Εὐτρησις καὶ τᾶλλα’ ἐφεξῆς ὧν ὁ ποιητής μεμίνηται, οὐδεὶς ἄν εἰπεῖν ὦδ’ ἤντιν’ οὖν ἔχοι· ἄλλ’ οὕτως αὐτὰ καλῶς ἕκεινος συνώφραγκεν καὶ παραπληρώμασιν εὐφώνοις διείληφεν ὅστε μεγαλοπρεπέστατα φαινέσθαι πάντων ὁνομάτων.

‘If then, it were possible that all parts of speech by which a certain subject was to be expressed should sound beautiful and be elegantly phrased, it would be an act of madness to look for the inferior ones. But supposing this to be impossible, as in many cases it is, we must try to cover up the natural defects of the inferior letters by interweaving, mixing and juxtaposing, and this is precisely Homer’s practice in many passages. For instance, if someone were to ask any poet or rhetorician what grandeur

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140 The word κεῖσθαι (‘to lie’) is of course also used as the passive perfect of τιθέναι (‘to be placed’). If we adopt the latter interpretation for the text under discussion, this would mean that Dionysius refers to a process of imposition (Θέσεως), but it would not imply anything about the relationship between names and things (natural or conventional).

141 Comp. 16.66,18-67,14.
or elegance there is in those names which have been given to the Boeotian towns Hyria, Mycalessus, Graea, Eteonus, Scolus, Thisbe, Onchestus, Eutresis, and the rest of the list which the poet records, no one would be able to say that they possessed any such quality at all. But Homer has so beautifully interwoven them and dispersed them among supplementary words that sound pleasant that they appear as the most impressive of all names.’

Dionysius proceeds to quote *Iliad* 2.494-501, in order to show that Homer, when he is forced (**άναγκασθείς**) to use words that are not naturally beautiful (**οὐ καλὰ τὴν φύσιν**), abolishes their unpleasant effect (**δυσχέρεταιν**) by mixing them with beautiful words.\(^{142}\) The similarity between the passage quoted above (*Comp. 16.66,18-67,14*) and the passage in which Dionysius discusses the blending of beautiful and ugly rhythms (*Comp. 18.73,19-74,6*) is striking. The same argument is applied to the theory of **μέλος** (**‘melody’, the first element of composition**) on the one hand, and **ρυθμός** (**rhythm, the second element**) on the other. In both cases, Dionysius seems to elaborate a theory of Theophrastus, who (as Dionysius tells us) defined which words are naturally beautiful and which words are mean and paltry.\(^{143}\) Where Theophrastus thought that ‘from paltry and mean words neither fine poetry nor prose will be produced’, Dionysius recommends that these words be mixed with the beautiful words.\(^{144}\) Furthermore, Dionysius uses the division between beautiful and mean words not only for words with attractive or unattractive sounds, but also for words with attractive or unattractive rhythms. Ideally, we would only use the beautiful words when composing a text, but that is often impossible. If we are forced to use the paltry words, we should intermingle them with the more dignified. Thus, Homer is forced to mention the names of the Boeotian towns in his catalogue of ships. The names that have been given to these cities (**τὰ ὄνόματα ὧν τοῖς Βοιωτίαις κεῖται πόλεσιν**) could not be avoided. Therefore, Homer has intermingled these names with more beautiful words and **παραπληρόματα** (**filler words**) (see section 4.3.2).\(^{145}\)

This analysis of the context of Dionysius’ remark (**τὰ γὰρ ὄνόματα κεῖται τοῖς πράγμασιν ὡς ἔτυχεν**) shows that he does not intend to say more than that things have the names that they happen to have. Philosophy of language is not the issue in

\(^{142}\) *Comp. 16.67,15-68,6.*

\(^{143}\) *Comp. 16.66,8-18 (= Theophrastus fr. 688 Fortenbaugh).* This text is closely related to ‘Demetrius’, *Eloc. 173-175 (= Theophrastus fr. 687 Fortenbaugh).* See Fortenbaugh (2005) 281-286. It seems plausible that Theophrastus divided words merely according to the euphonic quality of their letters, whereas Dionysius applies this theory also to rhythmic quality of words.

\(^{144}\) *Comp. 16.66,16-17.* Fortenbaugh (2005) 285 rightly argues that Dionysius’ recommendation to mix beautiful and ugly words cannot be Theophrastus’ advice.

\(^{145}\) On the theory of ‘parapleromatic’ words, see also Sluiter (1997b).
this passage, at least not in the sense of a theory of the natural or conventional relation between names and things: a statement on the ‘haphazard’ distribution of names to things would not have any function in the context of Comp. 18. Consequently, there is no inconsistency between this passage and other statements by Dionysius, and we should not speak of a ‘slip’ or a ‘contradiction’.

Dionysius’ statements in Comp. 16.62,9-12 and Comp. 18.74,2 are perfectly compatible: in the former passage Dionysius discusses the creation and use of a distinct group of mimetic words in order to express the things we discuss by the sounds of our words; in the latter passage he advises mixing ugly rhythms with beautiful ones in order to hide the inferior rhythms of unavoidable words. Both recommendations perfectly fit into Dionysius’ theory of composition, without contradicting each other.

It may be helpful to add some comment on the expression ὧς ἑτυχε. Part of the modern confusion concerning Dionysius’ statement on ὀνόματα and πράγματα in Comp. 18 seems to result from the standard translation of the words ὧς ἑτυχε(ν) as ‘haphazardly’ or ‘at random’. Although these translations are possible interpretations of the words in some contexts, they are not in all cases correct. The basic sense of the words ὧς ἑτυχε(ν) is ‘as it happened (to be)’: something occurs or is done without planning. The verb τυχάνω does not point to ‘randomness’ or ‘arbitrariness’ (although this can be the interpretation of the words in some particular cases) but to the fact that there is no control or consciousness involved. The phrase ὧς ἑτυχεν applies to a situation in which things are just as they happen to be: nobody can consciously change anything about that situation. Apart from the passage discussed above, there are seven passages in Dionysius’ works where the phrase ὧς ἑτυχε(ν) occurs.

An analysis of these passages makes it clear that it is very unlikely that in Comp. 18, Dionysius uses the expression ὧς ἑτυχεν as opposed to something that is ‘natural’, as Aujac and Schenkeveld think. As a matter of fact, Dionysius in two cases uses the expression ὧς ἑτυχεν in combination with φύσις, whereas there seems to be a clear contrast between something that is (or is done) ὧς ἑτυχεν on the one hand, and something that is artful, conscious, and technical on the other hand.

I cannot discuss all these passages here, but two of them will sufficiently illustrate my point.

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147 See LSJ s.v. τυχάνω I.A.3.
148 See also Sicking (1971) 111 and 115 n. 104.
149 Ant. Rom. 1.56.5; Lys. 8.16.3-16 (= Imit. fr. X Usener, 216.7-14; fr. 7 Battisti); Is. 16.114.7-17; Dem. 40.214.20-215.8; Comp. 3.8.20-9.2.
150 In Lys. 8.16.3-16 (= Imit. fr. X Usener, 216.7-14; fr. 7 Battisti) and in Is. 16.114.7-17, ὧς ἑτυχεν is associated with φύσις (see below). In Is. 16.114.7-17, ὧς ἑτυχεν is also contrasted with τέχνη. In Dem. 40.214.20-215.8, ὧς ἑτυχεν is likewise contrasted with a conscious and artistic process: the words are not placed ὧς ἑτυχεν or fit together ἀπερικάτιστως, in an ‘inconsiderate’ or ‘thoughtless’ way; no, the process of composition is characterised by ‘deciding’ (διακρίνοντα), ‘paying attention’ (σκοπόδουσα)
When discussing the qualities of Lysias’ style, Dionysius points out that his type of composition is ἀποίητος (not artificial) and ἄτεχνετευτος (artless): it makes the impression ‘that it has not been composed deliberately and artistically, but spontaneously and as it happens to be’: ὅτι ἀνεπιτηδεύτως καὶ οὐ κατὰ τέχνην, αὐτομάτως δὲ πῶς καὶ ὡς ἔτυχε σύγκειται.151 It is clear that Dionysius does not mean that the words in Lysias’ texts are combined ‘at random’ (the point is not that the words can take any position in the sentence), but that the composition is just as it would be in common language. A text that is composed ὡς ἔτυχε is not composed ‘at random’ or ‘fortuitously’, but it is written in the style that corresponds to everyday language, that is ‘naturally’ or (seemingly) ‘spontaneously’. The special thing of Lysias’ style is that it appears to change nothing about the normal way of expression: that is the reason why Dionysius thinks that a student who wishes to become an imitator of nature (φυσεως μιμησαθαι βουλομενος) should study Lysias. The idea that the phrase ὡς ἔτυχεν brings out is elsewhere clearly formulated as follows: ‘[Lysias] achieves elegance not by changing (διαλλάττειν) the language of everyday life, but by reproducing (μιμήσασθαι) it.’152 Unlike Lysias, the orator Isaeus makes the impression that ‘not a single statement was spontaneous or unconsidered, not even when it describes the events as they actually happened (ὅς ἔτυχε γενόμενα), but that everything was artfully designed and contrived to mislead’.153 Isaeus makes the impression that he is always artfully shaping his composition, even when he is describing certain things as they actually happened. The γενόμενα to which Dionysius here refers are not ‘random’ events, but the relevant events that have to be reported in the narrative of a speech.

Before we conclude our discussion of the expression ὡς ἔτυχεν, there are two passages from other authors that deserve our attention, because they are part of a context in which the relation between names and things is discussed. In the first book of his Bibliotheca, Dionysius’ contemporary Diodorus Siculus describes the pre-history of men, in a famous passage that may be based on the ideas of Democritus.154

According to Diodorus, men developed speech together, ‘agreeing with one another upon symbols (σύμβολα) for each of the underlying things (τῶν ύποκειμένων)’.155 In

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151 Lys. 8.16,3-16 (= Imit. fr. X Usener, 216,7-14; fr. 7 Battisti).
152 Lys. 4.13,8-10: τὸν δὲ κόσμον ὡς ἔτυχεν ἀποτυμμενὴν (‘thrown off without control and inattentively’).
153 Is. 16.11,4,14-17: μηδὲν ὑπολαβεῖν αὐτοφυῶς καὶ ἀπροσμετεύτως λέγεσθαι μηδ’ εἰ τινὰ ὡς ἔτυχε γενόμενα εὐρήται, ἐκ κατασκευῆς δὲ πάντα καὶ μεμηχημένα πρὸς ὑπέτην ἢ ἄλλην τινὰ κακοποιήσων.
154 On this passage, see Vlastos (1946), Gera (2003) 159-166 and the literature mentioned there.
155 Diodorus Siculus 1.8.3: καὶ πρὸς ἄλληλους τιθέντας σύμβολα περὶ ἐκάστου τῶν ὑποκειμένων.
various parts of the inhabited world, different groups of men created language in this way, each group developing its own words, which resulted into the existence of a variety of languages and nations.\(^\text{156}\)

τοιούτων δὲ συστημάτων γνωμένων καθ᾽ ἀπάσαν τὴν οἰκουμένην, οὐχ ομόφωνον πάντας ἔχειν τὴν διάλεκτον, ἐκάστων ός ἔτυχε συνταξάντων τὰς λέξεις· διὸ καὶ παντοίους τε ὑπάρχαι χαρακτήρας διαλέκτων καὶ τὰ πρώτα γενόμενα συστήματα τῶν ἀπάντων ἐθνῶν ἀρχέγονα γενέσθαι.

‘But since groups of this kind arose over every part of the inhabited world, not all men had the same language, inasmuch as every group composed their words as they happened to do. This is the explanation of the present existence of every conceivable kind of language, and, furthermore, out of these first groups to be formed came all the original nations of the world.’

According to Diodorus’ account, the relation between names and things is conventional: words are tokens (σύμβολα), the product of an agreement between human beings.\(^\text{157}\) Words could have any form, for there is no natural relation between words and objects. And, as a matter of fact, words are not everywhere the same, for every society composes its own words ός ἔτυχε: in this context, we can indeed translate (that is, interpret) the expression as ‘arbitrarily’.\(^\text{158}\) The main point is, however, that in the formation of words there was no general principle involved that caused the words to be the same in every part of the world. The basic meaning of ός ἔτυχε is still the same: various groups of human beings coined words as they happened to do without planning. The notion of arbitrariness is not part of the meaning of the phrase ός ἔτυχε itself, but it is a connotation attached to it as a result of the use of the expression in this context. In a similar way, the expression ός ἔτυχε is used in a scholion on Dionysius Thrax, which deals with etymology.\(^\text{159}\)

\[\text{Ετυμολογία οὖν, ός ἂν τις εἶποι ἀληθολογία· οὐ γὰρ ός ἔτυχεν εξ ἀρχής αἱ Ἐλληνικαὶ λέξεις ἐπετέθησαν ἐκάστῳ πράγματι, ἄλλα διὰ τὸ τὸν νοῦν ἀναπτύσσοντας ἐξευρίσκειν, ...}\]

\(^{\text{156}}\) Diodorus Siculus 1.8.4. Translation adapted from Oldfather.


\(^{\text{159}}\) Sch. D. Thrax,  \textit{G.G.} 1 3, 14,26-29.
'Etymology is, as one could say, “the stating of the truth”. For from the beginning the Greek words were not assigned to each thing without planning, but through the invention by men who disclosed their meaning (...)'.

In this text, it is stated that the imposition of words was a conscious process by name givers who disclosed the meaning of words in their forms.\textsuperscript{160} Again, the words ὧς ἔτυχεν describe a situation that is contrasted with a situation in which control and consciousness are involved: the words were not formed in an uncontrolled way (as they happened to occur), but by a conscious process. In this case, the result is that the forms of words correspond to their meaning, so that etymology can do its work.\textsuperscript{161}

Although the passage from Diodorus Siculus and the scholion on Dionysius Thrax use the words ὧς ἔτυχεν in a context in which the relationship between words and things is explicitly discussed, I do not think that these texts should influence our reading of Dionysius’ remark in Comp. 18. I have argued that the basic meaning of ὧς ἔτυχεν (‘as it happened to be’) applies to all passages discussed above. There is no reason to believe that the expression ὧς ἔτυχεν as such refers to language as ‘un produit du hasard et de la convention’.\textsuperscript{162} Besides, chance (‘hasard’) and convention are two entirely different things. Both Diodorus and the scholion on Dionysius Thrax describe the process of name giving as a conscious act of imposition; the former thinks that the relation between names and things is arbitrary, whereas the latter argues that there is an original connection between word and meaning. But neither of these texts speaks of ‘chance’ (‘hasard’). In Dionysius of Halicarnassus, the context is entirely different, as we have seen. His point is nothing more than that it cannot be helped that things have the names that they happen to have, so that one can not avoid using certain words despite their unattractive rhythmical structure. When composing a text, one should mix the unavoidable ugly words with the more attractive ones.

2.5.5. Dionysius on the pleasing combination of common words (Comp. 3)

In the previous sections, I have argued that in Comp. 16 and 18 Dionysius does not present any philosophical view on the relationship between names and things. There remains one passage to be discussed, namely Comp. 3.14,11-12. At the beginning of his treatise On Composition, Dionysius tells us that there are two subdivisions of the treatment of style, namely selection of words (ἐκλογή) and composition

\textsuperscript{160} On similar ancient definitions of etymology, see Herbermann (1996) 357-358.
\textsuperscript{161} A similar text is Sch. D. Thrax, G.G. 13, 470,36-471,5.
\textsuperscript{162} Aujac & Lebel (1981) 126 n. 1. Fehling (1965) 224 argues that the terms ὧς ἔτυχεν and fortuito are characteristic of ancient accounts of the evolutionary development of language.
Selection of words is prior in ‘order’ (τάξει), but composition is prior in ‘potency’ (δυνάμει). In Comp. 3, Dionysius claims that the combination of words is more important and effective than the choice of words (see also section 7.2). He intends to prove his claim by analysing two passages, one in prose and one in poetry. The two examples are Odyssey 16.1-16 (Odysseus in Eumaeus’ hut) and Herodotus 1.8-10 (the famous conversation between Candaules and Gyges). In his analysis of these texts, Dionysius distinguishes between three aspects, namely the subject matter or thoughts, the words, and the composition. His argument is in both cases that neither the subject matter (πράγματα) nor the words (όνόματα) are the cause of beauty; it is the composition (σύνθεσις) that has produced the pleasing form of these passages. Dionysius focuses on the contrast between the commonplace words on the one hand and the beautiful composition on the other, but in both cases he implies that the character of the words corresponds to that of the subject matter: the passage from the Odyssey portrays ‘minor happenings from everyday life’ (πραγμάτι ἐττα βιωτικά). The passage from Herodotus (in which Candaules asks Gyges to see his wife naked) describes ‘an incident that is not only undignified and unsuitable for artistic embellishment, but also insignificant and hazardous and closer to ugliness than to beauty.’ Nevertheless, the story has been told ‘with great dexterity’ (δεξιός): in fact, ‘it is better to hear the incident described than to see it done’: the latter words clearly allude to Candaules’ words that ‘men trust their ears less readily than their eyes’. The attractiveness of the passage is due neither to the subject matter (which is unsuitable and insignificant), nor to the selection of words (which are common and artless), nor to the Ionic dialect (which Dionysius changes into Attic —
see section 7.3.3): consequently, the cause of the attractiveness can be nothing else but the composition. After he has quoted Herodotus 1.8-10, Dionysius wants the reader to agree that it is not the words, but the composition that has made the story so elegant:

οὐκ ἂν ἔχοι τις οὐδὲ ἐνταῦθα εἰπεῖν, ὅτι τὸ ἀξίωμα καὶ ἡ σεμνότης τῶν ὄνομάτων εὔμορφον πεποίηκε τὴν φράσιν· ἀνεπιτήδευτα γὰρ ἦστι καὶ ἀνέκλεκτα, οἷα ἡ φύσις τέθηκεν σύμβολα τοῖς πράγμασιν· οὐδὲ γὰρ ἦρμοττεν ἵνως κρείττοσι χρῆσασθαι ἑτέροις, ἀνάγκη δὲ δὴ ποι, όταν τοίς κυριωτάτοις τε καὶ προσεχετάτοις ὄνομασιν ἐκφέρῃται, τὰ νοήματα μηδὲν σεμνότερα εἶναι, ἥ οἰα ἦστιν. ὃ δὲ οὐδὲν ἐν αὐτοῖς ἦστι σεμνὸν οὐδὲ περιττόν, ὃ βουλόμενος εἰσεῖται μεταθεῖς οὐδὲν ὁ τι μὴ τὴν ἁρμονίαν. πολλά δὲ καὶ παρὰ τούτῳ τῷ ἀνδρὶ τοιοῦτο ἦστιν, εξ ὧν ἂν τις τεκμηρίωτο, ὅτι οὐκ ἐν τῷ κάλλει τῶν ὄνομάτων ἡ πειθώ τῆς ἐρμηνείας ἢν, ἀλλὰ ἐν τῇ συζυγίᾳ. καὶ περὶ μὲν τούτων ἰκανὰ ταύτα.

‘Here again, no one can say that it is the dignity and grandeur of the words that has given the style its pleasing form. These have not been carefully contrived and selected, but they are such labels as nature has fixed to things: indeed, perhaps it would not have been fitting to use other more striking words. It must necessarily be the case, in fact, that whenever they are expressed in the most common and appropriate words the thoughts are not more dignified but remain such as they are. That there is no grand or striking word in the present passage, anyone who wishes may discover by changing nothing but the arrangement. There are many passages like this in this author, as in Homer, from which one may conclude that the appealing quality of his style is derived, after all, not from the beauty of the words, but from their combination. That is sufficient on this subject.’

Herodotus could have used more beautiful words in order to present the banal story in a more elevated way; but he has not done that, for the character of the words corresponds to that of the ideas. Neither the subject matter, nor the words, nor the dialect are responsible for the beauty of the passage: the persuasiveness of the style (ἡ πειθὼ τῆς ἐρμηνείας) lies solely in the combination (τῇ συζυγίᾳ) of the words. As

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170 On the change (metathesis) of the Ionic dialect into Attic, see also De Jonge (2005b) 476.
171 Comp. 3.14.9-15.2.
172 The text seems to be corrupt here. The MSS (P,F) have σεμνότερον. I follow the reading of Aujac & Lebel (1981) 68-69: τὰ νοήματα μηδὲν σεμνότερα εἶναι, ἥ οἰα ἦστιν. Usener prints τὰ νοήματα μηδὲν σεμνότερα εἶναι, ἥ οἰα ἦστιν ἐκείνα (‘the thoughts are not more dignified than such as the words are’).
173 For a discussion of this passage, see also Goudriaan (1989) 197-198. On Dionysius’ use of συζυγία, see Pohl (1968) 7.
we have seen above (section 2.5.1), Schenkeveld supposes that in this text (οὗτος ή φύσις τέθηκεν σύμβολα τοῖς πράγμασιν), there is an inconsistency between the idea of φύσις ‘as the originator of language’ and the use of the word σύμβολα, which seems to imply that words are conventional tokens.\(^{174}\) He relates the word φύσις to the Stoic views on the natural correctness of words, but he thinks that the term σύμβολα must have been taken from a ‘Peripatetic source’. However, from our analysis of Comp. 16 (section 2.5.3) we found that it may be more helpful to interpret φύσις as the opposite of τέχνη rather than as the opposite of νόμος or θέσις. The contrast between nature and art is a recurring theme in Dionysius’ rhetorical works, and it seems to be relevant in this passage as well.\(^{175}\) The artistic merits of the story of ‘Gyges and Candaules’ cannot be found in the choice of words, but in the composition, for the words themselves are artless (ἀνεπιτήδευτα) and have not been selected with studious care (ἀνέκλεκτα): they are just the most common words, by which one normally calls the things by their proper names. They are κυριωτάτοις τε και προσεχεστάτοις, ‘the most proper and appropriate words’.\(^{176}\) Given the emphasis on the inartistic character of Herodotus’ words, Dionysius’ use of the word φύσις in this passage presumably does not indicate more than that the words used by Herodotus are those of everyday language. In the preceding discussion of the passage from the Odyssey, where Dionysius uses exactly the same argument, he points out that ‘the whole passage is woven together from the most commonplace, humble words, such as might have come readily to the tongue of a farmer, seaman or artisan, or anyone else who takes no trouble to speak well’.\(^{177}\) In my view, the term φύσις summarises exactly the latter idea: it is not ‘the originator of language’, but rather ‘human nature’ that has assigned the proper (not metaphorical or poetic) words to things. Another passage in which Dionysius uses the word φύσις in a similar way is the following text from the treatise On Demosthenes, where Dionysius describes the style of Thucydides (see also section 5.2).\(^{178}\)

tουτί δ’ ἐστι τὸ μὴ κατ’ εὐθείαν ἐμφηνεὶάν ἐξεννηχθαι τὰ νοήματα μηδ’, ὡς ἐστὶ τοῖς ἄλλοις σύνηθες λέγειν, ἀπλῶς καὶ ἀφελῶς, ἀλλὰ ἐξηλλάχθαι καὶ

\(^{174}\) Schenkeveld (1983) 90.

\(^{175}\) On Dionysius’ use of the contrast between φύσις and τέχνη, see Untersteiner (1959) and section 5.2 of this study. On φύσις in general, see Holwerda (1955).

\(^{176}\) Aristotle, Po. 21.1457b1-6 defines κύριον ὄνομα as a word used by all members of a community (ἔκσαστο), whereas a ‘loan word’ (γλῶσσα) is used by outsiders (ἐξέρχεται). For Dionysius’ use of κύριον ὄνομα (a word used in its proper sense), see section 3.6.1.

\(^{177}\) Comp. 3.11,10-14: ὅταν τῶν εὐτελεστάτων καὶ ταπεινοτάτων ὄνομάτων πέπλεκται πᾶσα ἡ λέξις, αὐτῷ ἐν καὶ γεωργῶς καὶ θυατητουργῶς καὶ χειροτέχνης καὶ πάς ὁ μηδείμαν ὥραιν τὸ λέγειν εὐ ποιούμενος ἐξ ἐτύμου καθὼν ἔχρηστο.

\(^{178}\) Dem. 9.145.6-11.
This [i.e. the most characteristic aspect of Thucyides’ style] is that the thoughts are not expressed by direct means and not in a simple and plain way, as is the normal practice of other writers, but that the language is removed and turned away from what is customary and natural (κατὰ φύσιν) towards expressions that are unfamiliar to most people and different from what nature (ἡ φύσις) demands.

In my view, the φύσις in this passage is the same φύσις that appears in Comp. 3. In both cases, ‘nature’ corresponds to the normal and familiar usage of human beings, which is contrasted to a technical and artificial use of language (words and constructions). When Dionysius states that ‘nature demands’ (ἡ φύσις ἀπαιτεῖ) a certain use of language, he presumably does not have a philosophical construct in mind. In my view, the same interpretation holds for his remark that ‘nature has fixed labels to things’ (ἡ φύσις τέθηκεν σύμβολα τοῖς πράγμασιν).

As far as the term σύμβολα is concerned, I am less certain. I do not believe that the use of this word implies the use of a ‘Peripatetic source’, but it is possible that it echoes Aristotelian ideas: we recall that Aristotle said that ‘spoken utterances are symbols (σύμβολα) of affections in the soul’.

This could mean that Dionysius believes that the relation between ὄνομα and πράγμα depends on convention, a view that we encountered in our discussion of his contemporary Diodorus Siculus (section 2.5.4). But perhaps we should not read too much into the use of the word σύμβολα: in the first century BC, many originally philosophic terms had become part of the general intellectual discourse of the time, and it seems that a certain philosophical terminology could also be used as a mere dressing of scholarship. Besides, the word σύμβολον was used in a wider sense than that of the Aristotelian ‘token’. The terms σύμβολον and συμβολαίον both occur rather frequently in Dionysius’ works. My impression is that Dionysius normally uses σύμβολον with a general sense of ‘sign’, ‘mark’ or ‘guarantee’, and that it does not necessarily imply a preceding human agreement or convention. I think that Dionysius may have selected the term σύμβολον in Comp. 3 because of its philosophical flavour. In any case, on the basis of the passage discussed above, we should not draw too many

179 Aristotle, Int. 16a3-9: see section 2.5.1 above, where I also referred to Aristotle, Sophistici Elenchii 165a6-8 (words as tokens for things).
181 See e.g. Dem. 50.237.8 (μορφῇ σύμβολον); Ant. Rom. 2.8.4 (τεκμήριον and σύμβολον as ‘proofs’ or ‘indications’).
conclusions regarding Dionysius’ views on the origin of language or his ideas on the natural or conventional relation between words and things. As I have pointed out above, the passage in which the allegedly philosophical remark occurs deals primarily with a stylistic evaluation of Herodotus’ ‘Gyges and Candaules’: Dionysius’ argument is that the pleasing character of this story results from the pleasing combination of common words.

2.5.6. No inconsistency in Dionysius’ views on language

Having analysed three passages of his work On Composition, I have shown that a good understanding of Dionysius’ works in general, and of his alleged philosophical statements on language in particular, must be underpinned by a careful interpretation of the context of his theories. Dionysius is not a philosopher, and it is not his purpose to teach his audience about the nature of language. In De compositione verborum, Dionysius wishes to teach his addressee and other readers about the means and aims of composition. It is true that he makes use of a lot of views on language that were developed in other language disciplines, such as philosophy, grammar and rhetoric. However, the suggestion that Dionysius ‘only reproduces what he has read, without realizing its implications’ is incorrect and ignores the internal cohesion of Dionysius’ theory of composition. 182 The three statements on onomata that have been discussed in this chapter all contribute to Dionysius’ rhetorical theory, and should not be interpreted out of context. The alleged inconsistency between two views on the relation between ὄνόματα and πράγματα (a Stoic view on the one hand and an Aristotelian view on the other) appears to rest on a misinterpretation of Dionysius’ statements and their context. We have to conclude that ‘philosophy of language’ was not a matter of great concern to Dionysius of Halicarnassus in his work On Composition. At the same time, however, we may conclude that as a teacher of rhetorical theory he was not so careless and ignorant as some modern scholars have thought he was.

2.6. Conclusion

In this chapter, I have collected and analysed a number of Dionysius’ more general ideas on the nature of language. We have seen that, according to Dionysius, language is characterised by a hierarchical structure. Language is an atomic system, which is reflected in the architectural character of written discourse. Dionysius was of course aware of the different languages spoken in the world. He himself was bilingual, and

182 Schenkeveld (1983) 89.
he adopted a common theory on the Greek (Aeolic) origin of the Latin language. We have observed that this theory is closely related to Dionysius’ views on the Greek origin of the Roman people and the unity of the Graeco-Roman world under August. I have also explored Dionysius’ views on the relation between language, thought and reality. Despite some modern claims, Dionysius does not ignore the importance of the meanings underlying words. His stylistic analyses build on the important idea that the meaning that underlies a certain utterance can be expressed in several ways, with different degrees of accuracy, clarity and embellishment. Finally, I have discussed three passages from the treatise *On Composition* in which Dionysius has been thought to offer contradicting explanations of the relation between names and things. These passages deal primarily with different aspects of composition theory, and they scarcely allow any conclusions about Dionysius’ philosophical views to be drawn. I have argued that a contextual approach to Dionysius’ ideas is more fruitful than the approach that portrays Dionysius as a stupid copyist. Now that we have detected the importance of this principle, we are ready to turn to Dionysius’ more technical ideas on language.
CHAPTER 3. DIONYSIUS ON THE GRAMMATICAL THEORY OF THE PARTS OF SPEECH

3.1. Introduction

Our study of Dionysius’ integration of different language disciplines will continue with an examination of the connections between grammar and rhetoric. Ancient grammar focused on the word as the central unit of language. Modern scholars have characterised the ancient artes grammaticae (τέχναι γραμματικαι) as ‘word-based grammars’. Adopting the ‘word and paradigm model’ as their framework, these treatises mainly consist of a discussion of μέρη λόγου (normally translated as ‘parts of speech’ or ‘word classes’) and their accidentia.¹ The Technē Grammatikê that has come down to us under the name of Dionysius Thrax distinguishes eight word classes: ōνομα (noun), ῥῆμα (verb), μετοχή (participle), ἄρθρον (article), ἀντωνυμία (pronoun), πρόθεσις (preposition), ἐπίρρημα (adverb) and σύνδεσμος (conjunction).² For a long time, Dionysius Thrax (170-90 BC) was considered to have used this system of eight parts of speech. In 1958, however, Di Benedetto put forward the view that most part of the Technē Grammatikê, including the exposition of the word class system, was to be regarded as a compilation that was put together in the 3rd or 4th century AD.³ Although doubts about the authenticity of the Technē had already been expressed in antiquity, Di Benedetto was the first to claim that Dionysius Thrax himself only wrote the first five paragraphs of the Technē.⁴ The publication of Di Benedetto’s views was the starting point of a long and passionate debate on the authenticity and authority of the Technē.⁵ Although several scholars (notably Pfeiffer and Erbse) have tried to rebut Di Benedetto’s arguments, most specialists have now accepted the view that Dionysius Thrax himself wrote only the very first part of the Technē Grammatikê, while the rest of the work, including the classification of the parts of speech, belongs to the 3rd or 4th century AD.⁶

² The English terms do not entirely coincide with the Greek concepts: the ἄρθρον does not only cover the article, but also our relative pronoun, the ἐπίρρημα also includes interjections, and the σύνδεσμος comprises what we call ‘particles’. The ōνομα covers both substantives and adjectives. The Romans substituted the interjection for the ἄρθρον, thus listing the following eight word classes: nomen, verbum, participium, pronomen, praeposito, adverbium, coniunctio, interiectio.
⁶ Exceptions are prof. A. Wouters and prof. P. Swiggers, who regard the Technē Grammatikê as authentic, although they acknowledge that the preserved text may have undergone some changes. See e.g. Wouters (1998) and Swiggers & Wouters (2002) 16-17.
Having acknowledged that the major part of the *Technê* was not written by Dionysius Thrax, historians of grammar had to reconsider questions about the origin and development of the traditional system of eight word classes. According to ancient testimonies, Dionysius Thrax ‘separated’ ὅνομα (proper noun) and προσηγορία (appellative), and ‘combined’ ἀρθρον (article) and ἀντωνυμία (pronoun). This would mean that he did not use the word class system that we find in the *Technê Grammatikê*. Those scholars who have accepted Di Benedetto’s thesis that the *Technê* is not authentic have pointed to the works of other grammarians as the possible origin of the traditional word class system. In particular, Di Benedetto himself and others have argued that it was the grammarian Tryphon (1st century BC) who first adopted the traditional system of eight word classes. More recently, however, Matthaios has shown that Aristarchus (216-144 BC), the teacher of Dionysius Thrax, already distinguished the word classes that were to become the canonical eight. He did not discuss these word classes in a grammatical treatise, but he employed them for his philological activities (Ax characterises Aristarchus’ grammar as a ‘Grammatik im Kopf’). Apart from the adverb, for which he used the term μεσότης (instead of the later ἔπιρσημα), all word classes that were identified by Aristarchus carried the names that would become standard in later grammars. With the acknowledgement of the important role of Aristarchus, a new picture of the early history of the system of eight word classes has been drawn.

Many things are still unclear, however, concerning the distribution, development and systematisation of the traditional word class theory in the period after Aristarchus. It is certain that many other word class systems, consisting of nine or more μέρη λόγου,
circulated in the period between Aristarchus (second century BC) and Apollonius Dyscolus (second century AD), before the latter grammarian adopted the system of eight word classes in his *Syntax* and other grammatical works.\(^{13}\) And although Apollonius was very influential, the octopartite system probably did not become canonical until the Roman grammarian Donatus (active around 350 AD) had adopted it.\(^{14}\) What happened in the period between Aristarchus and Apollonius is difficult to tell, because so many important texts have been lost: only fragments survive of the works written by important grammarians such as Dionysius Thrax, Tyrannion, Asclepiades of Myrlea and Tryphon (see section 3.2).

Dionysius of Halicarnassus did not write any grammatical treatises, but we have seen (section 1.5) that in the context of his rhetorical theory he makes use of views that were developed in philology, grammar and philosophy. Unlike the grammatical treatises of Alexandrian scholars (Tyrannion, Asclepiades of Myrlea and Tryphon), most of the works of Dionysius have survived. Schenkeveld was the first to draw attention to Dionysius’ treatises as ‘a possible source of information for the level of linguistic knowledge in the second half of the first century BC.’\(^{15}\) In this chapter, I intend to build on Schenkeveld’s work by using Dionysius’ works as a source that can increase our knowledge of the theory of the parts of speech as it was circulating at the end of the first century BC. I will shed more light on the transmission of that theory in the period between Aristarchus and later grammarians by re-examining the relevant data that Dionysius offers on the word class theory and by interpreting them in the light of recent scholarly work.\(^{16}\) In this way, I will also attempt to establish Dionysius’ place in the history of the theory of the ‘parts of speech’.

\(^{13}\) Ancient histories of the theory of the parts of speech inform us about the existence of various systems: see Dionysius of Halicarnassus, *Comp.* 2.6,20-7,13 and Quintilian, *Inst. orat.* 1.4.17-21 (see sections 4.2.1 and 4.2.3 of this study). See also Sch. D. Thrax, *G.G.* I 3, 356,16-21 and Sch. D. Thrax, *G.G.* I 3, 520,23-27 (systems of nine, ten and eleven word classes). In practice, we find systems with nine word classes in the grammatical papyri P. Yale I 25 (nr. 1 Wouters) and P. Heid. I 198 (nr. 12 Wouters). See Wouters (1979) 179 n. 22. If one follows Schenkeveld (1983), Dionysius of Halicarnassus also uses a system of nine parts of speech, but see my section 3.6.6. For Apollonius’ use of the eight word classes, see *Synt.* I.14-29. Schoemann (1862) 12 already pointed out that many grammarians after Aristarchus adopted different word class systems.

\(^{14}\) The Romans substituted the interjection for the article. This may have been the work of Palaemon (see Taylor [1996a] 344), but the definitive *canonisation* of the system of eight word classes, to the exclusion of systems with nine or more partes orationis, belongs to later times. For the influential role of Apollonius Dyscolus, see Lallot (1997 I) 23 n. 35.

\(^{15}\) Schenkeveld (1983) 67.

I will argue that Dionysius’ treatment of the parts of speech incorporates views from different language disciplines, in particular the Alexandrian philological tradition (known to us especially through the fragments of Aristarchus) and the Stoic philosophical tradition. In other words, as far as Dionysius of Halicarnassus shows knowledge of the grammatical theory of word classes, he belongs to a particular tradition of scholars such as Dionysius Thrax, Tyrannion, and writers of some grammatical papyri: in the surviving fragments of these grammarians we find the influence of the original Alexandrian tradition of philologists (Aristophanes, Aristarchus) on the one hand and the Stoic tradition on the other. From Dionysius Thrax onwards, Alexandrian and Stoic ideas on language were integrated into one system that constituted the basis of technical grammar. Apollonius Dyscolus completes the integration process by making a complete synthesis of the two traditions. I will discuss various aspects of Dionysius’ use of grammar that support the view that he was influenced by both philological and Stoic ideas. Further, we will see that Dionysius’ use of the parts of speech theory is not only influenced by philology, grammar and philosophy, but also by the tradition of poetic criticism (see sections 3.2 and 4.3).

The study of Dionysius’ works can increase our knowledge of the development of grammatical theory between Aristarchus and Apollonius Dyscolus. This should, however, not obscure the fact that Dionysius is a rhetorician and not a grammarian: when using his works in order to reconstruct the history of linguistics, we should not ignore the fact that his concept of ‘parts of speech’ is somewhat different from that of the grammarians (see section 3.4), and that he uses grammatical theory for different purposes, namely rhetorical theory and literary criticism. In the current chapter I bring together the relevant data from Dionysius’ works, in order to reconstruct his grammatical knowledge. In chapter 4, I will discuss the contexts in which Dionysius mentions the grammatical theories, in order to show how he makes use of the theory

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17 See also Matthaios (2001) 89.
20 Dionysius’ remarks on the parts of speech are often cited as evidence for the grammatical knowledge of his time, but his own aims are sometimes ignored. Thus, Pinborg (1975) 117 n. 45 pays no attention to the function of Dionysius’ discussion of the accidentia in Comp. 6 (see section 4.3.1), and Matthaios (2001) 89 refers to Dionysius as if he were a grammarian. Schenkeveld (1983) 69 does mention the fact that Dionysius’ grammatical observations serve ‘his argument on literary matters’, although in his interpretation of single passages he does not always take the rhetorical context into account, which can sometimes lead to misunderstanding (e.g. when dealing with Dionysius’ ‘system’ of word classes, see section 3.6.6).
of the parts of speech in different parts of his rhetorical and critical works. Before I investigate Dionysius’ views on the parts of speech, I will recall the earlier views on the parts of λόγος and λέξις (section 3.2) in various language disciplines, and consider to what extent Dionysius was acquainted with these views (section 3.3).

3.2. Logos, lexis, and their parts in the various language disciplines

The most obvious approach to reconstructing the history of the parts of speech in the period before Dionysius of Halicarnassus might seem to start from his own history of the theory of the parts of speech in De compositione verborum 2.21 As I have argued elsewhere, this passage may be characterised as the first extant history of linguistics in the western world.22 Dionysius describes the gradual increase of the number of the parts of speech from Aristotle onwards: Theodectes and Aristotle distinguished three parts (ἐνόματα, ῥήματα and σύνδεσμοι), the Stoic philosophers added the ἀρθρόν and distinguished four, ‘later generations’ (οἱ μεταγενέστεροι) separated ὄνομασία and προσηγορικά, thus arriving at five parts. ‘Others’ (ἕτεροι) distinguished the ἀντικρισία as the sixth part of speech, and ‘yet others’ (οἱ δὲ) added the ἔπιρρήματα, προθέσεις and μετοχοί, thus listing nine parts of speech; others (οἱ δὲ) introduced still further divisions. I will discuss this overview of the development of the parts of speech in section 4.2, where I will argue that Dionysius’ overview is the archetype of the traditional historiography of linguistics. His presentation of the history of the parts of speech as a gradual progress (from three parts in Aristotle to a system of nine or more parts) has remained standard in overviews of ancient grammar until the end of the twentieth century. When determining Dionysius’ own position in the history of linguistics, however, I will not adopt his approach as a historian of linguistics. Taylor (1986), Schenkeveld (1994) and other scholars have rightly argued that historians of linguistics should no longer ignore the different contexts in which ancient ideas on language were developed.23 This means in particular that we should take into account that the units that were called μέρη were in fact very different items that were used differently in distinct language disciplines. The English term ‘parts of speech’ is the traditional translation of the Greek τὰ μέρη τοῦ λόγου, and the Latin partes orationis.24 Originally a philosophical term, it was used in different ways and

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21 Comp. 2.6,17-7,21.
22 De Jonge (2005a).
23 See also Sluiter (1993, 1998) and De Jonge (2005a) 15-16.
24 On the terms μέρη λόγου and partes orationis, and their meaning and possible translations, see also Pinborg (1975) 116, Lambert (1985) 115-116, Robins (1986) 20, Lallot (1992) 127-129 (‘Comment dit-on “mot” en Grec?’), Blank (1998) 174, Matthaios (1999) 198-200 and Law (2003) 59. Pinborg (1975) 116 is particularly instructive: ‘The concept of “part of speech” is somewhat heterogeneous as a consequence of its historical origin. It is used of a segment of a string (identified with a word) and of classes of such segments. Aristotle seems to have used the term exclusively in this way. It is then used
Contexts by Aristotle and the Stoic philosophers respectively. Philologists and grammarians, on the other hand, distinguished different ‘word classes’, for which at some point they borrowed the expression τὰ μέρη τοῦ λόγου from the philosophers. In theories of composition and syntax, the term could be used to designate the ‘parts of a phrase’: the words in their context. In short, the phrase τὰ μέρη τοῦ λόγου did not mean the same thing to the various thinkers who used the term. Therefore, when sketching the history of the theory of the parts of speech as a background to Dionysius’ position, I will not follow Dionysius’ own historical overview, which does not pay attention to the contexts of the views of Aristotle, the Stoics, and other thinkers. Instead, I will summarise the most important distinctions that his predecessors, including philosophers, critics, philological and technical grammarians, made concerning λόγος, λέξεις and their μέρη.  

For Aristotle, the μέρη λόγου were the parts of the λόγος ἀποφαντικός (‘assertion’), and in De interpretatione he distinguished two of them, namely ὄνομα and ῥήμα. In the Poetics, however, Aristotle discusses the μέρη λέξεως or ‘parts of the expression’: στοιχεῖον (‘element’, i.e. ‘letter’), συλλαβή (‘syllable’), σύνθεσις (‘conjunction’), ὄνομα (‘noun’), ῥήμα (‘verb’), ἄρθρον (‘joint’), πτῶσις (‘case’) and λόγος (‘utterance’). This list contains all items that can be considered ‘components of diction’, whether they are smaller than words of classes established as semantic classes (especially by the Stoics) and of classes of words undergoing similar inflections. The traditional exposition of the eight parts of speech reflects a conglomeration of these different approaches.  

The treatment of the μέρη λόγου and μέρη λέξεως by various philosophers, philologists and grammarians is, of course, a complex problem: I can only deal with the aspects that are most relevant as a background to Dionysius’ use of the ‘parts of speech’.


The expression συνθέσις εἶχε occurs in Int. 17a9 and 17a16: non-primitive assertions are ‘single by conjunction’, i.e. formed by joining primitive assertions together. Thus, the Iliad is also ‘single by conjunction’. Cope (1867) 392-397 discusses Aristotle’s use of the term συνθέσιος.

For ὄνομα and ῥήμα as the components of the λόγος, see Rh. 1404b26-27; the σύνθεσις are mentioned in Rh. 1407a21, 1407b12, 1407b39 and 1413b33.


(e.g. ‘element’ and ‘syllable’), words, or combinations of words: thus, λόγος is here a μέρος λέξεως and it is defined as ‘a compound, significant utterance, some of whose parts do have independent significance’. Aristotle’s μέρη λέξεως and his μέρη λόγου represent two entirely different approaches to language, and neither of these concepts corresponds to the ‘word classes’ that grammarians identified in later times.

The Stoics had a different ontology and logic than Aristotle, which is mirrored in their list of μέρη λόγου. They identified first four, later five ‘parts of speech’: Chrysippus added the προσηγορία to the list of four parts that were distinguished by earlier Stoics, namely ὄνομα, ρῆμα, ὀρθρὸν and σύνδεσμος. The μεσότης (adverb) was added at a still later stage, presumably under influence of Alexandrian philology. Chrysippus’ distinction between ‘proper noun’ (ὄνομα) and ‘appellative’ (προσηγορία) was based on the ontological difference between an individual quality and a common quality. For the Stoics, λέξις is articulated sound, which is either meaningless or meaningful. Λόγος, however, is a semantic unity, which is always meaningful, whether it refers (in non-Stoic terms) to a word, a series of words or an entire text. The στοιχεῖα λέξεως (or φωνῆς) are the ‘elements of articulated sound’, that is the letters, while the στοιχεῖα λόγου are the ‘elements of speech’, that is the (meaningful) ‘parts of speech’.

Alexandrian philologists and (in a later period) technical grammarians partly used the same terms as the Stoics, but they did so in a different way and for a different

31 Lallot (1992) 128 remarks that Aristotle does in fact not have a word meaning ‘word’.
35 In Stoic grammar the μεσότης was introduced by Antipater (Diogenes Laertius VII.57), but Aristarcrus used the term already before that time. See Matthaios (1999) 553: ‘Diese Entwicklung impliziert die Annahme, Antipater habe unter dem Einfluß der Ansichten der Alexandriner die Selbständigkeit des Adverbs auch für das stoische Redeteilsystem angenommen und zu dessen Bezeichnung den von den Alexandrern geprägten Terminus μεσότης übernommen.’
36 Diogenes Laertius VII.58. See also section 5.3.6.
37 Unlike the grammarians, who equated λέξις with ‘word’, the Stoics used the term λέξις (‘articulated sound’) only in the singular.
39 See FDS 539-541. The term στοιχεῖα λόγου also appears in the title of a work by the Peripatetic philosopher Theophrastus: Περὶ τῶν τοῦ λόγου στοιχείων (fr. 683 Fortenbaugh). It has been suggested that this title refers to the first part of Theophrastus’ Περὶ λέξεως, but Schenkeveld (1998a) 69-79 has argued that it is the title of a logical work. See section 3.3.1.
purpose. Matthaios has shown that Aristarchus (216-144 BC) distinguished the names of eight word classes, namely ὄνομα (‘noun’), ῥήμα (‘verb’), μετοχή (‘participle’), ἀρθρον (‘article’), ἀντωνυμία (‘pronoun’), μεσότης (‘adverb’), σύνδεσμος (‘conjunction’) and πρόθεσις (‘preposition’). Aristarchus and his Alexandrian colleagues used these word classes and their accidentia for the explanation and textual criticism of Homer. For example, Aristarchus observed that in a certain verse Homer used a passive instead of an active verb form (ποθητικῶν ἄντι ἑνέργητικοῦ), or that he used the word τοῦς not as an ἀρθρον (article), but instead of an ἀντωνυμία (pronoun). Aristarchus seems to have refined the terminological system of his Alexandrian predecessors, who already made some important distinctions: Apollonius Dyscolus reports that Aristophanes of Byzantium used the term πρόθεσις (‘preposition’), and that Aristarchus’ older contemporary Comanus knew the pronoun, which he called ἀντωνυμασία (see section 3.6.3). Aristarchus’ most important contributions may have been the distinction of the adverb and the participle as separate word classes, for the terms μεσότης and μετοχή are not used in this sense in earlier extant texts. For our reconstruction of the history of the word class system after Aristarchus, it is important that we pay attention to two important facts. First, Aristarchus did not use the term ἐπίρρημα, which was the normal term for ‘adverb’ in later times. Second, he presumably did not use the expression τὰ μέρη τοῦ λόγου to designate ὄνομα, ῥήμα, etc. Unlike the philosophers, Aristarchus was not interested in ‘parts of λόγος’, but in ‘word classes’ (types of words).

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40 See Matthaios (1999). Matthaios concludes that careful analysis of the fragments of Aristarchus confirms the testimony of Quintilian (Inst. orat. 1.4.20; see section 4.2.3), who states that Aristarchus knew eight partes orationis. On Aristarchus and his philological work, see Pfeiffer (1968) 210-233.


43 For μετοχή, see Aristarchus fr. 92a Matthaios. For μεσότης, see Matthaios (1999) 520ff.


45 The term μέρη λόγου is not found in the fragments of Aristarchus and Dionysius Thrax: see Matthaios (1999) 198-200. Aristarchus seems to have used the term λέξις when discussing the category to which a word belongs, and later grammarians still used λέξις when they defined particular word classes. But grammarians did not say that ‘there are eight (or nine) λέξις’. Schenkeveld (1994) 279-280 thinks that the ‘parts’ of the Alexandrians (Aristophanes and Aristarchus) were actually μέρη λέξις in the Aristotelian sense; however, it should be emphasised that Aristotle included also other units than words among the μέρη λέξις.

In the generation of Aristarchus’ pupil Dionysius Thrax (ca. 170-90 BC), Stoic influence on the Alexandrian grammarians became stronger.\(^\text{47}\) It has been noticed that where the teachings of Dionysius Thrax (as reported by ancient testimonies) differ from the theories in the *Technê Grammatikê*, Dionysius Thrax seems to have adopted Stoic ideas.\(^\text{48}\) In particular, Dionysius Thrax is said (1) to have separated ὄνομα (proper noun) and προσηγορία (appellative), (2) to have called the pronoun ἄρθρον δεικτικόν (‘deictic article’), and (3) to have defined the verb as ‘a word that signifies a predicate’ (ῥῆμα ἔστι λέξις κατηγόρημα σημαίνουσα).\(^\text{49}\) All these doctrines can be explained as resulting from Stoic influence. As Frede and Janko point out, it may have been Apollodorus of Athens who influenced Dionysius Thrax by introducing to him the teachings of the Stoic Diogenes of Babylon (2\(^\text{nd}\) century BC).\(^\text{50}\) Both Apollodorus and Dionysius Thrax studied with Aristarchus in Alexandria. Apollodorus shared at least one of the views of Dionysius Thrax: he too called pronouns ἄρθρα δεικτικά (see section 3.6.3).\(^\text{51}\) A second factor that may have contributed to the integration of philological and Stoic ideas was the so-called *secessio doctorum*: in 145 BC many scholars were forced to leave Alexandria and moved to Rhodes, Pergamon, Athens and (in later times) Rome. As a result, many ideas seem to have been exchanged between philosophers and philologists who now came into contact with each other at various Hellenistic centres of learning.\(^\text{52}\)

In the period after Dionysius Thrax, a new discipline must have developed from the philological work of the Alexandrian scholars, namely that of technical grammar: scholars now started to write systematic grammatical treatises, including lists of word classes and their *accidentia*. One might say that these technical treatises systematically fixed down the ‘Grammatik im Kopf’ that Aristarchus and Dionysius Thrax used for their philological explanations. We do not know who wrote the first treatise of technical grammar, but I have already mentioned (in section 1.4) that Asclepiades of Myrlea (who came from Alexandria to Rome in the first century BC) wrote a treatise *Περὶ γραμματικῆς* (*On Grammar*), which Sextus Empiricus used as a source for his refutations of grammatical theories in his *Against the Grammarians*.\(^\text{53}\)

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\(^{47}\) A very instructive history of the word class theory in the period after Aristarchus is found in Matthaios (2002) 191-213. For the fragments of Dionysius Thrax, see Linke (1977) and for a reconstruction of his ‘Precepts’ (Παραγγέλματα), see Schenkeveld (1998\(^\text{b}\)) and Di Benedetto (2000).


\(^{50}\) Frede (1987b) 358-359; Janko (1995) 215. Diogenes of Babylon, who wrote a τέχνη περὶ φανῆς, is mentioned several times in the account of Diogenes Laertius (VII.55-58 etc.). On Apollodorus, see Pfeiffer (1968) 252-266.


\(^{52}\) See Matthaios (2002) 191-192.

\(^{53}\) On Asclepiades, see section 1.4 and the literature mentioned there.
We have also seen that Tyrannion, who lived in Rome from 67 BC onwards, wrote a treatise Περὶ μερισμοῦ τῶν τοῦ λόγου μερῶν (On the Classification of the Parts of Speech). In this work, Tyrannion may have discussed the number and order of the word classes, and presumably he also dealt with the assignment of words to their proper word class, the procedure for which Apollonius Dyscolus uses the word μερισμός. The title of this work on the parts of speech makes Tyrannion the first grammarian of whom we know that he used the expression κατὰ μέρη τοῦ λόγου, which is until this time only attested in philosophical writings. The introduction of the originally philosophical expression κατὰ μέρη τοῦ λόγου in philology and technical grammar is another example of Stoic influence on Alexandrian scholars. For Aristotle and the Stoics, this term referred, as we have seen, to the components of λόγος, but for the grammarians it now came to designate the types of words (word classes) that they distinguished. From now on, μέρος λόγου seems to be the standard term for word class, but the term μόριον was used as well: in the grammatical papyri, the works of Apollonius Dyscolus and the Technē grammaticē, both μέρος λόγου and μόριον are used in the sense of word class. Finally, the distinction between λέξις and λόγος developed into one between ‘word’ and ‘sentence’: this is a relatively late application of these terms, which we find in Apollonius Dyscolus and in the Technē Grammatikē, where λέξις is defined as ‘the smallest part of the constructed sentence (λόγος)’. 

54 Haas (1977) has collected the fragments of the two grammarians named Tyrannion (Diocles, the younger Tyrannion, probably took over the name of his teacher Tyrannion). Pfeiffer (1968) 272-274 offers a general discussion of the scholarly work of Asclepiades and Tyrannion. For Tyrannion’s life and works, see section 1.4 and the literature mentioned there.

55 On the content of Tyrannion’s treatise, see Wendel (1943) 1815. The titles Περὶ μερισμοῦ and Περὶ τῶν μερῶν τοῦ λόγου (Tyrannion fr. 55-56 Haas), both mentioned in Suda, have been identified as one treatise that would have carried the title Περὶ μερισμοῦ τῶν τοῦ λόγου μερῶν, which was also the title of one of the works of Apollonius Dyscolus. Cf. Wendel (1943) 1815: ‘Gewiß betont Lehrs (....) mit Recht, daß μερισμός die Aufteilung der Sprache auf die Wortklassen bedeutet, so daß deren Zahl und wechselseitiges Verhältnis sowie die Unterbringung von Wörtern zweifelhafter Zugehörigkeit in derartigen Schriften vorwiegend erörtert werden mußte (....), aber das Ergebnis solcher Untersuchungen war doch eben die Feststellung und Abgrenzung der μέρη τοῦ λόγου, so daß die Titel Περὶ μερισμοῦ und Περὶ τῶν μερῶν τοῦ λόγου durchaus verschiedene Kürzungen des gleichen Volltitels darstellen können.’ On Apollonius’ use of μερισμός, see Sluiter (1990) 106-139.

56 If Blank (1998) is right that Asclepiades of Myrlea was, via an intermediate Epicurean text, the main source of Sextus’ Against the Grammarians, we may assume that Asclepiades also used the term τὰ μέρη τοῦ λόγου, since the discussion in Adv. Math. I.131-158 (esp. 132-141) presupposes a grammarian who used that term.


58 The term μέρος λόγου is found in Apollonius Dyscolus, e.g. Synt. I.14-29 etc., [D. Thrax], G.G. I 1, 22,4-23,3, and in the following papyri: P. Yale I 25 (nr. 1 Wouters), P. Lond. Lit. 182 (nr. 2 Wouters), P. Heid. I 197 (nr. 6 Wouters), and P. Heid. I 198 (nr. 12 Wouters). For μόριον, see e.g. Apollonius Dyscolus Synt. I.19 (where τὸ μόριον refers to the word class pronoun) and Synt. I.22 (where τὸ μόριον refers to the word class participle).

Not only Tyrannion’s adoption of the expression τὰ μέρη τοῦ λόγου, but also his treatment of the different word classes betrays Stoic influence. For example, he does not seem to have distinguished the participle as a separate word class, but as a subtype of the noun. The integration of Alexandrian and Stoic ideas that characterises the grammatical views of Dionysius Thrax and Tyrannion is mirrored in some grammatical papyri from later times. In these texts, the originally Stoic distinction of ὄνομα and προσηγορία (proper noun and appellative) is incorporated in a list of word classes: this results in a system of nine word classes (with proper noun and appellative noun as two separate classes), which we find in two papyri in the collection of Wouters.

We recall that for most word classes, Aristarchus already used the names that were to become the traditional ones, but that he called the adverb μεσότης, not ἐπίρρημα. The term ἐπίρρημα (in the sense of adverb) seems to have been introduced in the first century BC: it first appears in the fragments of Tryphon (active in the Augustan period), namely in the title of his work Περὶ ἐπιρρημάτων (‘On Adverbs’), and, in roughly the same period, in the rhetorical works of Dionysius of Halicarnassus (see section 3.6.5).

While philologists in Alexandria were explaining and commenting on the Homeric texts, another group of Hellenistic scholars, known as κριτικοί, was engaged in a heated debate on the criteria of good poetry (see section 1.5). We know these critics from Philodemus’ On Poems. One of the surviving fragments of this work, which Janko has assigned to the critic Pausimachus of Miletus (cited by Philodemus via Crates), mentions ὄνομα, ῥήμα, σύνδεσμος, and a word that must be restored as πρόθεσις. For our purposes this fragment is important because the interests of the κριτικοί are similar to those of Dionysius of Halicarnassus. The way in which the ‘parts of speech’ (we do not know what they called them) are used in this context

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60 On Stoic influence on Tyrannion’s treatment of the parts of speech, see Matthaios (2002) 193-195.
62 P. Yale I 25 (nr. 1 Wouters) and P. Heid. I 198 (nr. 12 Wouters) (see also section 3.6.6).
63 Tryphon, fr. 65 Von Velsen (= Apollonius Dyscolus, Adv., G.G. II 1, 146,15-23). See also Tryphon, fr. 66-77 Von Velsen. Cf. Matthaios (1999) 559-560. For Dionysius’ use of the adverbs, see also section 3.4.3.
64 Janko (2000) 282-283 (P. Herc. 994 fr. 19,4-5). Note that Janko reads πρ[οθθεσις] because πρ[οθθεσις] would exceed the space of the lacuna. If Janko’s reconstruction is correct, the fragment would confirm the belief, based on Apollonius Dyscolus’ reference to Aristophanes of Byzantium, that the πρόθθεσις (preposition) was already distinguished in the period before Aristarchus. Apollonius (Synt. IV.11) suggests that Aristophanes of Byzantium already knew the πρόθθεσις (see above). In an earlier publication, Janko (1995) 229 assigned the fragment from Philodemus to Aristarchus’ older contemporary Crates of Mallos, but more recently (Janko [2000] 186-187) he has identified this critic as Pausimachus of Miletus, who, according to Janko’s reconstruction, is quoted by Crates of Mallos.
seems to correspond to the way in which Dionysius of Halicarnassus employs them in some passages of *De compositione verborum* (see below, section 4.3.1). Like Dionysius, the *kritikoi* seem to have used the doctrine of the parts of speech in their discussion of σύνθεσις (composition), in particular by arguing that the modification of the parts of speech (by adding and removing letters) can lead to a more euphonious composition. The fragmentary state of Philodemus’ *On Poems* and the lack of other evidence make it impossible to judge the exact connections between the *kritikoi* and Dionysius, but it is not unlikely that Dionysius’ use of the parts of speech was influenced by these Hellenistic critics (see section 4.3.1).

Dionysius’ contemporary colleague Caecilius of Caleacte, critic and rhetorician, also seems to have used the grammatical theory of the parts of speech in his rhetorical teaching (see also section 1.5). Only a few fragments of his works have come down to us, but they show us that, in his work *On Figures*, Caecilius dealt with at least ὄνοματα and ἡμιοματα and discussed figures that made particular use of the *accidentia*, in particular πτώσεις (cases), ὀρθομός (number), πρόσωπα (persons) and χρόνοι (tenses). In as far as the fragments allow us to draw conclusions, Caecilius’ use of the parts of speech in rhetorical theory resembles that of Dionysius of Halicarnassus (section 4.4.2).

This overview of the various traditions of philosophers, philological and technical grammarians, poetical critics and rhetoricians, all of which played their own role in the history of the analysis of λόγος and λέξις into μέρη, be it as ‘parts of the expression’, ‘parts of speech’, ‘parts of the phrase’, or ‘word classes’, serves as a background to Dionysius of Halicarnassus’ use of the μόρια λόγου and μόρια λέξεως. Before we turn to a discussion of Dionysius’ use of these ‘parts of speech’, we should consider his possible connections to the different traditions listed above, so that our analysis will enable us to establish Dionysius’ place in the history of the theory of the parts of speech.

3.3. Dionysius’ knowledge of earlier and contemporary theories

Dionysius uses the theory of the parts of speech only in four of his treatises, namely *Dem.*, *Comp.*, *Thuc.* and *Amm.* II, all of which are works belonging to the middle or late periods in the division of Dionysius’ works (see section 1.3). Although we should

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65 It may well be that the concept of the ‘parts’ of the *kritikoi* was similar to that of Dionysius, namely ‘word classes’ as well as ‘parts of the phrase’ (words as building blocks of composition): see section 3.4.

66 Caecilius of Caleacte fr. 73 and 75 Ofenloch.
not exclude the possibility that it was because of the character of his earlier works (*Lys.*, *Isoc.*, *Is.*) that Dionysius did not use grammatical theories there, I think that Schenkeveld has rightly argued that Dionysius obtained his knowledge about grammatical theories when he had been in Rome for some time.\(^{67}\) In this section, I will discuss the connections between Dionysius and the scholars of various disciplines that dealt in some way with a theory of the parts of speech. This discussion will consist of two parts. First, I will discuss those philosophers, philologists and critics of earlier periods with whose ideas we know Dionysius must have been acquainted, since he refers to their works (section 3.3.1). Second, I will list a number of contemporary grammarians with whose views on the parts of speech Dionysius may have become familiar in Rome, where many intellectuals came together in the first century BC (section 3.3.2).\(^{68}\) Finally, I will briefly discuss the passages where Dionysius describes how one learns to read and write: Dionysius’ discussion shows that the word classes were part of the grammatical curriculum of his time (section 3.3.3).

Because Dionysius does not mention the names of contemporary scholars, we can never be certain about his connections with them, but we should definitely allow for the possibility that he knew their ideas on language. This is not to say that this study will engage in *Quellenforschung* here: it will not be my purpose to assign each of Dionysius’ ideas to one particular philosopher or grammarian. Instead, I will explore the intellectual context in which Dionysius was working, so that we may better understand how Dionysius’ use of the μόρια λόγου is related to the various theories that existed in his time. As I have argued above (section 1.3), Dionysius’ participation in the network of intellectuals at Rome is fundamental to our understanding of his works. In this light, it is not useful to point to specific sources of his ideas, but more so to reconstruct the collective set of ideas that circulated in this network, and the discourse in which these ideas were expressed and exchanged.

Only in a few cases will I point to a specific text as the possible source of Dionysius’ views: I will only do so when there are strong reasons to believe that a certain passage should be traced back to an earlier treatment, for instance because Dionysius’ terminology in that passage differs from the terminology in the rest of his work, or because the views that are expressed in that passage seem to be typical of a particular school or discipline: the history of the theory of the parts of speech (*Comp.* 2) may be a case in point (see section 4.2.3). Here, Dionysius tells us that ‘some’ (πνεύς) call the

\(^{67}\) Schenkeveld (1983) 69.

\(^{68}\) For the intellectual life in Augustan Rome, see section 1.4 and the literature mentioned there.
parts of speech στοιχεία. Quintilian offers a history of the parts of speech that closely resembles Dionysius’ account (see section 4.2.3), and Blank has argued that much of Quintilian’s grammatical theory is based on Asclepiades of Myrlea. We can imagine that a technical grammatical treatise started with a historical overview of the development of the parts of speech from Aristotle onwards, so in this case we might indeed think of Asclepiades’ On Grammar (or another grammatical work) as the source of Dionysius’ account. Another case is Dionysius’ Second Letter to Ammaeus (see section 4.4), which partly seems to be based on a philological commentary on Thucydides. In general, however, I will refrain from tracing his ideas back to specific sources: it is more useful to illustrate the ways in which Dionysius reflects the discourse of his time.

3.3.1. Dionysius’ knowledge of earlier views on the parts of speech

Dionysius knew the views of several thinkers of the four traditions that we have discussed in section 3.2: those of the Peripatetic philosophers, the Stoic philosophers, the Alexandrian philologists and the Hellenistic kritikoi. He mentions representatives of the first three groups, while his connection to the kritikoi seems to be clear from the similarity between their and his views on euphony. Did Dionysius also know how the parts of speech were treated in these different traditions?

In section 1.5, we have observed that Dionysius knew both Aristotle’s Rhetoric and Theophrastus’ On Style. Above, I have pointed out that, in the Rhetoric, Aristotle distinguished only two μέρη λόγου, namely ονόμα and ρήμα. He did mention συνδέσμων in the same treatise, however, and this could explain why Dionysius, in his history of the theory of the parts of speech (see section 4.2.1), tells us that Aristotle (and Theodectes) considered ονόματα, ρήματα and συνδέσμοι the primary parts of speech. Janko’s suggestion that Dionysius is here quoting an Aristotelian dialogue in which Theodectes appeared seems unnecessary, for we can imagine that Dionysius is referring to the third book of Aristotle’s Rhetoric and to a similar work on style by Aristotle’s pupil Theodectes. In any case, there is a reasonable chance that Dionysius’ history of the theory of the parts of speech in Comp. 2 depends on a grammatical source (Asclepiades’ On Grammar has been suggested), and,

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70 See also De Jonge (2005a) 14 n. 19.
71 Aristotle, Rh. 1404b26-27.
72 Comp. 2.6.20-7.2. The συνδέσμων are mentioned in Aristotle, Rh. 1407a21; 1407b12; 1407b39; 1413b33.
73 Janko (2000) 186-187. Frede (1987a) 317 thinks that the information on Theodectes can only derive from ‘Theodectes’ remarks on diction in one of his rhetorical writings’. 
consequently, that the observations on the number of parts of speech distinguished by Aristotle and later thinkers are not necessarily based on Dionysius’ own investigations. 

Dionysius presumably did not know Aristotle’s Poetics, but there is a chance that the Aristotelian difference between μέρη λόγου (parts of the assertion, namely ὄνομα and ῥῆμα) and μέρη λέξεως (parts of expression, namely στοιχείον, συλλαβή, σύνδεσμος, ὄνομα, ῥῆμα, ἀρθρον, πτῶσις and λόγος) was known to him from the works of Aristotle’s successor Theophrastus. Simplicius tells us that Theophrastus, in his work On the Elements of Speech (Περί τῶν τοῦ λόγου στοιχείων) inquired ‘whether just the noun and verb are elements of speech (τοῦ λόγου στοιχείων), or also ἀρθρα and σύνδεσμοι and certain others — these too are parts of expression (λέξεως μέρη), but noun and verb are parts of speech (λόγου) — (...)’. The latter words indicate that Theophrastus preserved the Aristotelian distinction between λόγος and λέξις and their respective μέρη. Now, it has been suggested that On the Elements of Speech is another title of Theophrastus’ book On Style (Περί λέξεως), or perhaps a name of the first part of that work. If this were true, it would mean that Dionysius could have taken notice of the Peripatetic distinction between λόγος and λέξις from Theophrastus’ On Style, a work that he used extensively. However, Schenkeveld has argued that Simplicius’ passage mentioned above does not refer to Theophrastus’ On Style, but rather to a logical treatise by the same author. Therefore, we do not know whether Theophrastus mentioned the parts of expression (either in connection with the parts of the assertion or not) in his work On Style, nor do we know whether Dionysius was acquainted with the difference between Aristotle’s μέρη λόγου and μέρη λέξεως. Dionysius himself does not distinguish between parts of the assertion and parts of the expression: as we

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74 See Kroll (1907) 91-92, Blank (1998) xlv-xlvi, and my section 4.2.3.
75 Dionysius seems to be ignorant of the Poetics: in Comp. 2, he states that Aristotle only distinguished ὄνομα, ῥῆμα and σύνδεσμοι as parts of speech, but in Poetics 20.1456b38-1457a10 the ἀρθρον is mentioned. Cf. Fortenbaugh (2005) 249.
76 Simplicius, In Cat. 8.10,20-11,2 (= Theophrastus fr. 683 Fortenbaugh): ἐν τῷ Περὶ τῶν τοῦ λόγου στοιχείων ὃ τε θεοφραστὸς ἄνακενε (…) ὅλον πότερον ὄνομα καὶ ῥῆμα τοῦ λόγου στοιχέα ἢ καὶ ἀρθρα καὶ σύνδεσμοι καὶ ἄλλα τινά (λέξεως δὲ καὶ τοῦτα μέρη, λόγου δὲ ὄνομα καὶ ῥῆμα) ...
77 See Theophrastus fr. 666 (titles of books) 17a (On Style) and b (On the Elements of Speech) and Fortenbaugh’s comments there. On the possible identification of On the Elements of Speech with (a part of) On Style, see also Frede (1987a) 317.
78 Schenkeveld (1998a) 69-79. In his commentary, Fortenbaugh (2005) 244-245 agrees with Schenkeveld: he now recommends placing fr. 683 before fr. 78 (Ammonius, On Aristotle’s De Interpretatione 4.171a), which seems to be based on the same logical treatise by Theophrastus.
79 P. Hib. 183 (Theophrastus fr. 683 appendix 8 Fortenbaugh) seems to mention ‘eight parts of the expression’, but Fortenbaugh (2005) 250-254 is not convinced that this text should be attributed to Theophrastus. P. Hamb. 128 (Theophrastus fr. 683 appendix 9 Fortenbaugh) contains a discussion of types of words, where ‘nouns and verbs combined’ (ὄνοματὸν ἢ ῥηματὸν συνθέτων) are mentioned. But Schenkeveld (1993) disagrees with Snell’s attribution of the text to Theophrastus’ On Style. Fortenbaugh (2005) 254-266 (see esp. 265-266) hesitates.
will see, he uses both μόρια (or μέρη) λόγου and μόρια (or μέρη) λέξεως, but without adopting the Peripatetic (or the Stoic) distinction between the two (see section 3.5).

In Comp. 4, Dionysius tells us that he has read two treatises of the Stoic philosopher Chrysippus with the title Περὶ τῆς συντάξεως τῶν τοῦ λόγου μερῶν, On the Syntax of the Parts of Speech, which did not adopt a rhetorical but a dialectical approach (see also sections 1.5 and 5.3.1). They dealt with ‘the composition (σύνταξις) of true and false propositions, possible and impossible ones, propositions that are contingent, changing their truth value, ambiguous ones and others of such a kind’. Dionysius emphasises that Chrysippus’ books were not useful to civil oratory, ‘at least as far as the attractiveness and beauty of style (ἡδονὴ καὶ κάλλως ἐρμηνείας), which should be the aims of composition, are concerned’. Just before mentioning the title of Chrysippus’ treatise, Dionysius also refers more generally to Stoic handbooks on the syntax of the parts of speech, which were very disappointing to him, because the writers who claimed to write on the syntax of the parts of speech, and Chrysippus in particular, turned out to be the worst examples of stylistic writing themselves: ‘they never even dreamt what it is that makes composition attractive and beautiful.’ Although Dionysius objects so strongly both to Chrysippus’ own stylistic composition and to his logical approach to the grouping of the parts of speech, we should not exclude the possibility that the rhetorician’s use of the μόρια λόγου reflects to a certain extent his reading of these Stoic texts. This seems to be true at least for the experiment concerning natural word

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80 Comp. 4.22,12-17. The title does not entirely correspond to the titles of Chrysippus’ works that we know from Diogenes Laertius VII.192: Περὶ τῆς συντάξεως καὶ στοιχείων τῶν λεγόμενων and Περὶ τῆς συντάξεως τῶν λεγόμενων. On Chrysippus’ treatises mentioned by Dionysius and Diogenes Laertius, see Barwick (1957) 21, Frede (1987a) 324-325, Atherton (1993) 142 n. 7 and Van Ophuijsen (2003) 81 and 93.

81 Comp. 4.22,14-17: ύπερ αξιομάτων συντάξεως ἄληθῶν τε καὶ ψευδῶν καὶ δυνατῶν καὶ ἀδυνατῶν ἐνδεχόμενων τε καὶ μεταπτόμοντων καὶ ἀμφιβολῶν καὶ ἄλλων τινῶν τοιούτων σφάλματι.

82 Comp. 4.22,18-23,1: οὐδεμίαν οὐ̄τ’ ὁφελείαν οὕτω χρείαν τοῖς πολιτικοῖς λόγοις συμβαλλομένας εἰς γονῶν ἡδονὴν καὶ κάλλως ἐρμηνείας, ἀν δεῖ στοχαζεῖσθαι τὴν σύνθεσιν.

83 Comp. 4.21,10-18: ἀπόχρη δὲ τεκμηρίων χρήσεθαί τοῦ λόγου Χρυσίππου τῷ Στοικῷ (περαιτέρω γὰρ οὐκ ἂν προβαίνει) τοῦτο τὰ γὰρ οὐ̄τ’ ἀμείωτον ὑπό τις διαλεκτικὰς τέχνας ἥκισθαι οὕτω ἀρμονίᾳ χείρονι συνταχθῆναι ἐξηγεῖσθαι λόγους τῶν γονῶν ὁμόμοιος καὶ δόξης ἀξιωθέντων, κατὰ συνοδεύσειν γάρ τε συστοιχίου καὶ περὶ τοῦτο τὸ μέρος ἐς ἀναγκαίον ὑπὸ τὸ λόγον καὶ τέχνας γέ τενες ἔρρασαν ύπερ τῆς συντάξεως τῶν τοῦ λόγου μορίων. ‘It is sufficient to point to Chrysippus the Stoic as proof of my statement [that those who claim to be philosophers and publish handbooks on logic are inept in the arrangement of their words], for beyond that I refuse to go. Of writers who have been judged worthy of renown or distinction, none has written treatises on logic with more precision, and none has published discourses that are worse specimens of composition. And yet some of those writers claimed to make a serious study of this department also, as being indispensable to good writing, and even wrote handbooks on the syntax of the parts of speech.’ In this passage, I follow the text of Aujac & Lebel (1981). Usener reads προβαίνει instead of προβαίνη (MSS).

84 Comp. 4.22,2-3: οὐ̄τ’ ὄνωρ εἶδος, τί ποτ’ ἐστὶ τὸ πιούν ἱδεῖν καὶ καλὴν τὴν σύνθεσιν.

85 While the Stoic treatises dealt with σύνταξις, Dionysius himself is interested in the σύνθεσις of the parts of speech. Sextus Empiricus, Adv. Math. IX.8 tells us that according to technical authors
order (Comp. 5), which immediately follows the remarks on Chrysippus’ works (see section 5.3). Dionysius abandons that experiment with the logical ordering of the parts of speech (nouns precede verbs, verbs precede adverbs, etc.) for the reason that in many cases the logical rules do not lead to a composition that is pleasing (ἡδεικα) and beautiful (καλή): this was, as we have seen, exactly the objection that he had uttered to Chrysippus’ work and to the logical handbooks in general. I will argue that Dionysius’ discussion of natural word order is indeed based on the Stoic theory of the parts of speech, although I do not think that Chrysippus himself was as interested in pleasing and beautiful word order as Dionysius was: we should rather believe that Dionysius borrowed Stoic theories on the hierarchy of the parts of speech, which he himself applied to the art of composition.

Stoic ideas also play a role in other parts of his work, and Schenkeveld has rightly drawn attention to the Stoic terminology that Dionysius uses in his grammatical observations. It will turn out that many aspects of Dionysius’ use of the parts of speech can indeed be considered Stoic. This does not imply, however, that Dionysius borrowed all such theories from Chrysippus or another Stoic source. Since Stoic thought influenced many grammarians of the second and first centuries BC, Dionysius’ Stoic terminology may also have resulted from his use of grammatical, rather than philosophical treatises. Stoic terminology was part of the intellectual discourse of the time.

We can be quite certain, then, that Dionysius was acquainted with Stoic views on the μέρη λόγου. Although he is less explicit about his knowledge of the achievements of Alexandrian philologists in this field, we may assume that he was acquainted with their views. When Dionysius refers to Aristophanes of Byzantium, he only mentions the fact that the Alexandrian scholar ‘or any other metrician’ divided poems into metrical

(τεχνογράφοι), who may be identified as Stoics, ‘a definition differs from a universal statement only in σύνταξις, but it is the same in “semantic potential” (δόνομις).’ The translation is by Van Ophuijsen (2003). Sextus Empiricus gives an example that suggests that, for the Stoics, σύνταξις has nothing to do with the order of words, but with the logical combining (by the use of conjunctions) of propositions. See Van Ophuijsen (2003) 82-84.

86 Comp. 5.26,17-20.
87 Kroll (1907) 91 has suggested that Dionysius’ experiment concerning natural word order, including its examples, is borrowed from Chrysippus. See also Jensen (1923) 149. Barwick (1957) 21 also thinks that the Stoic τέχνοι themselves treated the order of the parts of speech in a sentence, and so does Frede (1987a) 324-325. It is, however, also possible that the Stoics discussed the natural hierarchy of the parts of speech without implying that the μέρη λόγου should be placed in a sentence according to that order: in that case, Dionysius (Comp. 5) would have gone one step further than the Stoics themselves. See section 5.3.7.
Dionysius nowhere mentions Aristarchus or Dionysius Thrax. However, in his discussion of the style of Thucydides, he remarks that nobody could understand the historian without the use of a ‘linguistic interpretation’ (ἐξηγήσεως γραμματικής) (see section 4.4). The term ἐξηγήσεις does not necessarily imply a commentary (ὑπομνήμα), but the similarity between Dionysius’ notes on Thucydides in the Second Letter to Ammaeus and the comments in the scholia on Thucydides indeed suggests that Dionysius made use of a philological commentary. Such a commentary may have originated in Alexandrian scholarship. If Pfeiffer correctly assumes that Aristarchus wrote the first commentary on Thucydides, then we may believe that Dionysius used that work. In any case, Dionysius’ analysis of Thucydides’ use of the parts of speech resembles the kind of remarks that we know from Aristarchus’ work on Homer. For example, Dionysius points out that a noun is used instead of a verb (or vice versa), or that a single pronoun is combined with a plural verb. I will discuss the relation between Dionysius and Alexandrian scholarship in more detail in section 4.4.2. Dionysius does not refer to the kritikoi whom we know from Philodemus’ On Poems. Nevertheless, in the discussion of Dionysius’ theory of μετασκευή (Comp. 6), we will see that the way in which the theory of the parts of speech is used in that passage is related to the views of the kritikoi (section 4.3.1).

3.3.2. Dionysius’ knowledge of contemporary views on the parts of speech

Having considered Dionysius’ connections to the earlier thinkers who wrote about the parts of speech in different contexts, we should now focus on the grammarians of the first century BC, whose views Dionysius may have learned during his stay in Rome. Dionysius may have known Tyrannion’s Περὶ μεταμορφῶν τῶν τοῦ λόγου μερῶν (On the Classification of the Parts of Speech) (see section 1.4). He also may have known the commentary on this work, the Ἐξηγήσεις τοῦ Τυραννίνονος μεταμορφῶ, written by the younger Tyrannion or Diocles. Particularly relevant for our purposes is the work of Asclepiades of Myrlea, Περὶ γραμματικῆς (On Grammar). It has been argued that the structure of Asclepiades’ book is reflected in Sextus Empiricus’ Against the Grammarians. According to David Blank, Sextus Empiricus made use of an Epicurean source that attacked Asclepiades’ treatise. In On Grammar, Asclepiades also included a discussion of the parts of speech, which was probably the basis for

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90 Comp. 22.102.2: Ἀριστοφάνης ἢ τῶν ἄλλων τις μετρικῶν. Comp. 26.140.19: Ἀριστοφάνης ἢ ἄλλας τις. Dionysius himself is not interested in Aristophanes’ division into metrical clauses, but only in the division of a poem into rhetorical clauses, i.e. grammatical unities that contain a complete thought. On Dionysius’ concept of colon, see Viljamaa (2003), who compares the colon to the intonation unit of modern text analysis.

91 Thuc. 51.410,15-17.

92 See Pfeiffer (1968) 225. See further section 4.4.2.
Sextus’ attacks on that theory in *Adv. Math.* I.131-158. Blank has suggested that Asclepiades’ grammatical theories have influenced both Dionysius of Halicarnassus and Quintilian (*Inst. orat.* I.4.4-8). He even goes so far as to state that not only Sextus Empiricus and Quintilian, but also Dionysius of Halicarnassus closely follow Asclepiades’ exposition of grammatical doctrines. Dionysius’ discussion of ‘voice ([*Comp.*] 14), letters or elements ([*Comp.*] 14); syllables ([*Comp.*] 15); words ([*Comp.*] 15); and lógos ([*Comp.*] 16)’ (thus Blank) in *De compositione verborum* would reflect what Asclepiades had written on these topics. Although I do think that Asclepiades may have influenced Dionysius’ ideas, I do not agree with Blank’s suggestion that *Comp.* 14-16 follows the sections of a grammatical treatise. These chapters are all part of Dionysius’ discussion of μέλος, one of the means of composition, and they contain many observations that originate in musical and stylistic theory rather than grammar. A grammatical treatise may have been one of the models (besides a treatise of Aristoxenus) for the discussion of the individual properties of letters and syllables in *Comp.* 14-15. But from the end of *Comp.* 15, the focus is on such combinations of letters and syllables that aim to portray emotions or to express the content of a passage in general. There is no grammatical discussion of ‘words’ in *Comp.* 15, nor is there any linguistic treatment of ‘logos’ in *Comp.* 16, which deals, in fact, with the selection and formation of imitative words.

Especially relevant to this analysis is the grammarian Tryphon, Dionysius’ contemporary in Augustan Rome (see section 1.4). As I have pointed out, it is possible that Tryphon and Dionysius participated in the same network of intellectuals, although we do not have any evidence that they knew each other. We have seen that Tryphon was the author of separate treatises on the parts of speech, namely Περὶ ἀρθρών, Περὶ προθέσεων, Περὶ συνδέσμων, and Περὶ ἐπιρρήματον. I recall the fact (see section 3.2) that the latter title of Tryphon’s treatise on adverbs and Dionysius’ rhetorical works are the earliest extant texts in which the term ἐπιρρήμα is used for the adverb.

Finally, we should briefly consider the possible connections between Dionysius and the Roman grammarians who were active under the reign of Augustus (see section

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95 *Comp.* 15.60,6ff.
96 I do think that Dionysius’ surveys of grammatical teaching in *Dem.* 52 and *Comp.* 25 (letters, syllables, parts of speech) correspond to the expositions that we find in Sextus Empiricus and Quintilian. Blank (1998) does not mention this agreement, but I consider these more convincing parallels than Blank’s reference to *Comp.* 14-16: see below.
97 See Von Velsen (1853) and Wendel (1939).
1.4). Varro enumerated only four parts of speech on a strictly morphological basis, and in this respect he was an outsider in Hellenistic grammar.\footnote{On Varro’s unconventional treatment of the parts of speech, see Dahmann (1932), Taylor (1996\textsuperscript{a}) 338, Taylor (1996b) 18-30, Taylor (2000) and Matthaios (2002) 203-208. Varro distinguished the following word classes: words with case, words with tense, words with both case and tense and words with neither.} As far as the theory of the parts of speech is concerned, his influence on someone like Dionysius was probably limited. Varro’s views on the parts of speech were not influential: in the beginning of the first century AD, Remmius Palaemon wrote an \textit{ars grammatica} in which he distinguished eight parts of speech, thus following the Alexandrian grammarians rather than his famous Roman predecessor.\footnote{Suetonius, \textit{De grammaticis et rhetoribus} 23 is silent on Palaemon’s \textit{ars}, but Quintilian, \textit{Inst. orat.} 1.4.19-20 and Juvenal 6.451-453 inform us about the work and its reputation. On Palaemon, see Kaster (1995) 228-242. Barwick’s reconstruction (1922) of Palaemon’s \textit{Ars grammatica} has been criticised on various points, particularly on his view that the Stoic (Pergamenic) \textit{tēghnē̂̄ περὶ φωνῆς} was the starting point of Roman grammar: see Pinborg (1975) 113-114, Schenkeveld (1990), Baratin (2000) and Schenkeveld (2004) 22.} Quintilian’s remarks on Palaemon (see section 4.2.3) suggest that he was only one of the grammarians who distinguished eight \textit{partes orationis}. It is possible that earlier Roman grammarians also listed eight parts of speech, but Suetonius, who is our major source on the \textit{grammatici} of the first century BC, does not mention any treatise on the parts of speech.\footnote{Kaster (1995) 230 warns against overestimation of Palaemon’s \textit{ars}. Other works may have been equally influential despite of Suetonius’ silence. Suetonius focuses on the lives of the grammarians, and does not intend to mention all their writings.} We do not know whether Dionysius’ contemporary Roman colleagues mentioned by Suetonius (Marcus Verrius Flaccus, Lucius Crassicius, Scribonius Aphrodisius, Gaius Iulius Hyginus, Gaius Melissus: see section 1.4) wrote on the parts of speech.

### 3.3.3. Dionysius on the grammatical school curriculum

Although Dionysius does not mention any of the grammarians listed above (section 3.3.2), there is one strong indication that he was familiar with contemporary theories on the parts of speech: in two similar passages, Dionysius refers to the curriculum of grammar schools, in which he tells us that pupils first learn the letters (γράµµατα), then the syllables (συλλαβαι), then the words (λέξεις) or parts of speech (τὰ τοῦ λόγου μόρια) and their \textit{accidentia} (συµβεβηκότα); finally they start to read and write.\footnote{Dem. 52.242,12-243,9 and Comp. 25.134,23-135,12. For the Greek text, see section 3.7. Note that the three technical stages are termed differently in the two passages: in Dem. 52 they are referred to as (1) στοιχεῖα τῆς φωνῆς οἱ γράµµατα, (2) συλλαβαί and (3) τὰ τοῦ λόγου μόρια, while in Comp. 25 they are (1) γράµµατα, (2) συλλαβαί and (3) λέξεις.} Barwick has argued that Dionysius’ discussions of the curriculum of grammar (\textit{Comp.} 25 and \textit{Dem.} 52) depend on Stoic sources.\footnote{Barwick (1922) 107-108; Barwick (1957) 47-48.} He based his
conclusion on the assumption that in these passages, Dionysius uses Stoic terminology when he distinguishes between the ὁνόμα, τόπος and δόναιμις of letters. However, even if it is true that these terms are Stoic, we should realise that Stoic ideas had influenced both philologists and technical grammarians (e.g. Dionysius Thrax and Tyrannion) of the second and first century BC (see section 3.2). Therefore, Stoic terminology cannot be used as evidence for the use of a Stoic source. Given the importance of grammatical teaching in Augustan Rome and Dionysius’ own career as a teacher of rhetoric, it seems obvious that in a description of grammatical school practice he would present his own knowledge and experience rather than relying on Stoic sources. Moreover, he refers to the grammatical curriculum as ‘something that we all know’ (ὅ γὰρ ὁπαντες ᾦσιν), thus implying that his audience recognises his description (see section 3.7). Now, the nature of the relationship between the scholarly treatises mentioned earlier and the type of grammar that was actually taught at grammar schools in Rome is a complex problem. The few sources, apart from Dionysius, that inform us about the teaching of grammar in the first century BC seem to indicate that technical grammar was only a small part of it: ‘grammar’ (γραμματική) was the art of reading and writing, and the γραμματικός or grammaticus taught literature, especially poetry. Most scholars assume that some parts of technical grammar, dealing with letters, word classes, orthography and ἔλληνισμός, made their entrance in the school curriculum at the end of the first century BC; that is exactly the period in which Dionysius of Halicarnassus was working in Rome. Therefore, it is plausible that his remarks on the teaching of letters, syllables and parts of speech (as preparation for reading and writing) refer to the actual situation that he observed in Rome between 30 and 8 BC (see also section 3.7).

103 Comp. 25.135,1-2; Dem. 52.242,16-18.
104 Comp. 25.134,21-22.
105 According to Suetonius, De grammaticis 3, there were more than twenty grammar schools (super viginti celebris scholae) in Rome. On the teaching of grammar in antiquity, particularly in Rome, see Bonner (1977), Kaster (1988), Hovdhaugen (1996), Morgan (1998) and Schenkeveld (2000).
107 It should be noted that Cicero, De Oratore 1.187 does not include any theory of word classes under the parts of ‘grammar’: he only mentions ‘the examination of the poets, the investigation of the stories, the explanation of words, and the sounds that should be used in pronouncing them.’ (Translation May & Wisse.) As Sextus Empiricus, Adv. Math. 1.252 tells us, Asclepiades of Myrlea divided γραμματική (i.e. ‘science of literature’) into three parts: ‘the expert, the historical and the grammatical’ (τεχνικῶν ἱστορικῶν γραμματικῶν). The ‘expert’ part (τεχνικὸν) dealt with letters, word classes, orthography, etc., the ‘historical’ part (ἱστορικῶν) with historical and mythical data, and the ‘grammatical part’ (γραμματικῶν) with the interpretation of poets and prose-writers. See also Adv. Math. 1.91-95 and cf. Blank (1998) 264-266 and Blank (2000) 409.
108 See Schenkeveld (1994) 264 and Hovdhaugen (1996) 389. This assumption is based on several sources, including Suetonius, Quintilian, the grammatical papyri and Dionysius of Halicarnassus.
Schenkeveld thinks that Dionysius’ description ‘looks implausible’, because it implies that pupils first learn ‘a complete grammar’ before starting to read and write. However, exercises containing (1) alphabets, (2) syllabaries (αν βαν γαν δαν ζαν etc.) and (3) isolated words are numerous among the grammatical papyri, as well as exercises with classifications and declensions of nouns and conjugations of verbs. Schenkeveld’s suggestion that the doctrine of the parts of speech was explained at a later stage, when pupils could already read and write, may sound more convincing; but I emphasise that Dionysius’ words do not suggest that one learns a ‘complete grammar’ before starting to read and write, but rather that one digests a (brief) survey of the parts of speech and their properties. Besides, Dionysius states that his readers are familiar with his description of the grammatical curriculum. I will come back to this problem in section 3.7. For now, the most important thing is that Dionysius’ information shows that the theory of the parts of speech had a place in the school curriculum.

It is possible that in this period grammarians had started to make use of τέχνατ (grammatical manuals), although the earliest extant remains of such works in the papyri date from the first century AD. It should be noticed that the curriculum of grammar as Dionysius describes it (letters, syllables, parts of speech and finally reading and writing) largely corresponds to the exposition of grammatical doctrines that we find in Sextus Empiricus and Quintilian, which Blank has traced back to Asclepiades’ *On Grammar* (see section 1.4). In my view, the agreement between Dionysius’ references to school grammar and the evidence from Sextus and Quintilian suggests that some technical grammatical schooltreatise was used at the end of the first century BC, which may have been a τέχνη not known to us, or, perhaps, (a summary of) Asclepiades’ *On Grammar*. My hypothesis is that Dionysius knew (theories from) such a treatise and combined it with ideas found in a number of other sources, including the Peripatetic and Stoic works by Theophrastus and Chrysippus mentioned above.

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110 See Morgan (1998) 163-164 and 156-158.
111 Cf. Wouters (1979) and Morgan (1998) 156. See especially P. Yale I 25 (nr. 1 Wouters), from the first century AD, in which nine parts of speech are listed.
112 Blank (1998) xlv and Blank (2000) 410. As I mentioned above, Blank detects the structure of Asclepiades’ *On Grammar* (letters, words, logos) in Dionysius, *Comp.* 14-16. He does not refer to the passages on grammatical teaching in *Dem.* 52 and *Comp.* 25, which are in my view much more convincing parallels to the expositions known from Sextus Empiricus and Quintilian.
113 Blank (1998) 110 only briefly refers to *Dem.* 52, but he does not discuss the correspondence between Dionysius’ discussions of school grammar and the exposition of grammatical theories in Sextus Empiricus and Quintilian.
3.4. The double character of Dionysius’ μόρια λόγου

Having considered the intellectual contexts of his grammatical ideas, we can now focus on the actual theories on the parts of speech that we find in Dionysius’ rhetorical works. As we have seen, the terminological differences between Aristotle, the Stoics and the grammarians are closely related to their different interests and approaches. The terminology that we find in the works of Dionysius of Halicarnassus differs from that of all these groups, which can again partly be explained by the fact that his analyses have a different purpose, namely that of instruction in rhetorical theory. Dionysius uses various expressions when referring to the parts of speech, namely τὰ μέρη τοῦ λόγου, τὰ μέρη τῆς λέξεως, τὰ μόρια τοῦ λόγου and τὰ μόρια τῆς λέξεως (see section 3.4.2). When referring to Dionysius’ ‘parts of speech’ I will for the sake of convenience use the term μόρια λόγου (or τὰ μόρια τοῦ λόγου): this choice is based on two considerations, namely that μόρια λόγου and μόρια λέξεως occur in his works more frequently than the other two expressions, and that μόρια λόγου is used in Dionysius’ definition of composition in Comp. 2.114 In this section, I will examine Dionysius’ concept of the μόρια λόγου. The next section (3.5) will deal with the terminology with which he refers to words, word classes and parts of speech.

Dionysius’ use of the term μόρια λόγου combines the point of view of the grammarians, who listed several ‘categories of words’, with an approach that is closer to that of Aristotle’s analysis of the ‘components of the λέξις’. On the one hand, Dionysius classifies words as ‘word classes’, a procedure that grammarians called μερισμός.115 On the other hand, Dionysius considers the μόρια λόγου the primary building blocks of composition (σύνθεσις) (see section 4.3.1). Thus, Dionysius’ μόρια λόγου are both word classes and parts of the phrase, even if one of the two aspects can be dominant in a specific context. The double character of the μόρια λόγου is particularly clear in Dionysius’ definition of ‘composition’ (σύνθεσις) in Comp. 2, a passage that is extremely important for our understanding of both Dionysius’ use of the parts of speech and his theory of composition:116

‘Ἡ σύνθεσις ἔστι μὲν, ὀσπερ καὶ ὀστὸ δηλοὶ τούνομα, ποιά τις θέσις παρ’ ἀλλήλα τῶν τοῦ λόγου μορίων, ἂ δὴ καὶ στοιχεῖα τινες τῆς λέξεως καλωδίσιν.

‘Composition is, as the name itself indicates, a certain arrangement of the parts of speech, or the elements of diction, as some call them.’

114 Comp. 2.6,17-19.
116 Comp. 2.6,17-19. For Dionysius’ definition of composition in its context, see section 4.2.1.
Tα τοῦ λόγου μόρια are here presented as the building blocks (στοιχεία) of σύνθεσις; they are literally the ‘parts’ of the structure that they constitute. Therefore, it would be natural to interpret τα τοῦ λόγου μόρια as ‘parts of the phrase’. However, Dionysius immediately tells us that various generations of philosophers and grammarians distinguished different numbers of μόρια λόγου, and he lists the items that they distinguished in different periods: ὅνομα, ῥήμα, σύνδεσμος, ἢθος, προσηγορικόν, ἀντονομασία, ἐπίρρημα, πρόθεσις, μετοχή (for a discussion of this passage, see section 4.2). In the second instance, then, it becomes clear that τα τοῦ λόγου μόρια are also the ‘word classes’ that were distinguished by grammarians. Dionysius does not distinguish between the concept of the μέρη λόγου in Aristotle and Stoic philosophy on the one hand, and the concept of the word classes of the philologists and technical grammarians on the other. His own concept of the μόρια λόγου has two aspects: they are parts of the phrase and word classes. Unlike the writers of artes grammaticae, Dionysius is not so much interested in word classes as such, but rather in words as they are combined in larger structures of language. By consequence, his concept of μόρια λόγου seems to be broader than that of the μέρη λόγου in the Technē Grammatikē, which focuses on separate words, without paying much attention to matters of composition or syntax. Dionysius’ concept of the parts of speech is more similar to that of the syntactician Apollonius Dyscolus, who is, like Dionysius, concerned with words in their contexts.\textsuperscript{117}

3.5. Words, word classes, and parts of the phrase: Dionysius’ terminology

Dionysius does not only use the term μόρια λόγου, but he also makes use of other terms, which can, from various points of view, all refer to ‘words’:\textsuperscript{118} μόρια λέξεως, μέρη λέξεως, μέρη λόγου, πρῶτα μέρη, πρώτα μόρια, στοιχεία λέξεως and στοιχειώδη μόρια.\textsuperscript{119} Dionysius also refers to ‘words’ as ὅνοματα and, less often, as

\textsuperscript{117} See Lallot (1997 II) 9 n. 9 on Apollonius Dyscolus’ concept of μέρος λόγον: ‘La synonymie qui vient d’être signalée met en évidence que le syntagme méros (τοῦ) λόγου ne doit pas être traduit mécaniquement, chez Α[pollonius], par “partie du discours”, expression figée qui évoque pour nous la catégorie grammaticale dont relève un mot. Pour Α., méros (τοῦ) λόγου, en plus de ce sens, peut aussi bien avoir celui de segment d’une phrase particulière; c’est en raison de cette flexibilité du sens de l’expression grecque que j’ai pris le parti (...) de la traduire par “partie de (la) phrase”.

\textsuperscript{118} Cf. Schenkeveld (1983) 70 and Schenkeveld (1998) 50: ‘This fact [i.e. Dionysius’ use of a ‘mixture of expressions for “word classes”‘] I can only explain by the assumption that an original distinction between μέρη λέξεως as “parts of the expression” and μέρη λόγου “parts of the proposition” was not taken over by the first Alexandrian scholars.’ In grammar, however, the term μέρη λόγου is only attested from Tyrannion onwards: concerning the first Alexandrian scholars we do not know whether they used this term; neither μέρη λόγου nor μέρη λέξεως is found in the fragments of Aristarchus: see Matthaios (1999) 198-200.

λέξεις. How does he use all these different expressions? Although ὄνομα, λέξις, μέρος, μόριον and στοιχεῖον can all refer to a ‘word’, each of these terms seems to represent a different point of view.

(1) Although in Dionysius’ works, as in the grammatical tradition, the term ὄνομα can refer to the word class ‘noun’, it normally has the general meaning of ‘word’. In particular, it is used to distinguish ‘words’ from letters and syllables on the one hand, and clauses, periods and discourse on the other hand. Thus, ὄνομα is Dionysius’ most general term for ‘word’, and as such it plays the role that λέξις plays in the works of the Alexandrian grammarians. The use of ὄνομα as ‘word’ in general, which we do find in Plato and Aristotle, is rare in technical grammatical works: for Aristarchus, ὄνομα is the word class ‘noun’ (including κόριον ὄνομα, προσγορία and ἐπίθετον), and although there are a few instances where Apollonius Dyscolus uses ὄνομα in the sense of ‘word’, he, too, normally uses it in the specific sense of ‘noun’. ‘Demetrius’ and ‘Longinus’, however, frequently use the word ὄνομα as ‘word’, for instance when speaking of ὄνομάτων ἐκλογή (selection of words) or ὄνομάτων σύνθεσις (composition or ‘putting together’ of words). In this respect there seems to be a noteworthy difference between the rhetorical and grammatical traditions. The difference between the terminology of rhetoricians and grammarians can probably be explained by pointing to the genres in which they were writing. In rhetoric and literary criticism, the term λέξις was primarily reserved for ‘style’, ‘diction’, ‘expression’ or ‘passage’. For that reason, the rhetoricians seem to have selected the term ὄνομα as their standard term for ‘word’, in order to avoid the confusion that would arise from using λέξις for too many different items. In grammatical works, on the other hand, ὄνομα carried the technical meaning of ‘noun’, which explains why the grammarians, on their part, preferred λέξις as their normal term for ‘word’.

120 Schenkeveld (1983) has listed the various expressions, but he has refrained from analysing the ways in which they are used. He considers ὄνομα, λέξις and μόριον λόγου equivalents, without paying attention to their different connotations. See also Schenkeveld (1998) 50: ‘(...) in the treatises of Dionysius of Halicarnassus we come across a mixture of expressions for “word classes”, (...) without any difference between the terms.’

121 See Comp. 16.63.4-18, where the symmetry between the levels of γράμματα, συλλογικά, ὄνοματα and λόγος is discussed.

122 On the use of λέξις in technical grammar, see Lallot (1992) 129.


124 For Aristarchus’ use of ὄνομα, see Matthaios (1999) 201-296. For Apollonius’ use of ὄνομα, see Lallot (1997 II) 22 n. 64.

125 See e.g. ‘Demetrius’, Eloc. 49, 50, 92; ‘Longinus’, Subl. 8.1, 30.1, 30.2.

126 Apollonius Dyscolus, Synt. 1.18 considers two explanations for the fact that ὄνομα means both ‘word’ and ‘noun’: either ὄνομα was originally only used for ‘noun’ and, because of the primacy of
(2) Besides ὄνομα, Dionysius also uses λέξις in the sense of word, but this use is less frequent. In the cases where Dionysius uses λέξις (and not ὄνομα) as ‘word’, he often points to a particular word in the text that he is analysing: in most cases, λέξις is a word qua concrete and specific form. In purely grammatical contexts, the term λέξις may be preferred to ὄνομα for practical reasons. Thus, Dionysius refers to μίαν λέξιν εἴη ὄνοματικήν εἴη ῥηματικήν (‘a single noun or verb’) when he opposes the use of one single word to the use of ‘more nouns or verbs’ (πλείοσιν ὄνομασιν ἢ ῥήμασιν). In this case, use of the term ὄνομα for ‘word’ (e.g. ὄνομα ὄνοματικόν) would of course be rather confusing, because in the same passage it already has the meaning of ‘noun’.

(3) When Dionysius refers to a ‘word’ with the term μέρη λέξεως, μέρη λόγου, μόρια λέξεως and μόρια λόγου can all refer to words. Μόρια, however, is much more frequent in this sense than μέρη: Dionysius refers to words only once as μέρη λόγου, and only twice as μέρη λέξεως, while μόρια λόγου and μόρια λέξεως (or simply μόρια) are the standard expressions: μόρια λόγου is found ten times, μόρια λέξεως twelve times.

this part of speech, it was later used in the sense of ‘word’ in general; or ὄνομα originally meant ‘word’ and was later introduced as the special term for the ‘first’ in the hierarchy of the parts of speech, i.e. ‘noun’. According to Apollonius, both explanations would confirm the primacy of the ‘noun’ over the other parts of speech.

For λέξις as ‘words’ in Dionysius, see e.g. Comp. 6.30,11; 9.34,13; 11.41,18; 11.41,19; 11.42,5; 20.91,10; 20.92,16; 20.93,7; 25.135,4.

E.g. λέξις (Comp. 6.30,11) in the context of the modification of specific words; τῆς αὐτῆς λέξεως (Comp. 9.34,13) refers to the repeated word καλείς in Aesch. 3.202, τῶν τριῶν λέξων (Comp. 11.42,5) refers to Euripides’ σίγα σίγα λεκκόν. In Comp. 11.41,18-19 (τὰ τε λέξεις τοις μέλεσιν ὑποτάσσειν ἀξιοὶ καὶ οὐ τὰ μέλη ταῖς λέξεσιν) Dionysius does not discuss specific words, but here, too, it is the form of words that is relevant.

A similar distinction between λέξις and μέρος λόγου is found in Apollonius Dyscolus. Lallot (1997 II) 9 n. 9 states that in Apollonius Dyscolus, λέξις, μέρος τοῦ λόγου and μόριον are ‘largement interchangeables’. There is, however, a difference in connotation, which Lallot himself confirms elsewhere: see Lallot (1992) 129, where he explains that λέξις is Apollonius’ term for a word qua ‘forme individuelle et concrète’, whereas μέρος λόγου points to a word as belonging to a word class.

The distinction between ‘particles’ and ‘word classes’ is one of later times, as has been shown by Schenkeveld (1988).

Dionysius himself uses the term τὰ μέρη τοῦ λόγου for words only in Comp. 6.29,13 (τῶν ἄλλων τοῦ λόγου μερῶν). In Comp. 4.22,12-13, the expression is part of the title of Chrysippus’ treatises Περὶ τῆς συντάξεως τῶν τοῦ λόγου μερῶν. The epitome of Comp. (17.171,12) substitutes πᾶν μέρος λόγου for
Dionysius’ preference for μόρια instead of μέρη can again be explained by the fact that he is a rhetorician. Philosophers used τὰ μέρη τοῦ λόγου when referring to the parts of speech, and in later times grammarians adopted the term for their word classes (as we have seen, Tyrannion may have been the first grammarian who used the term). For rhetoricians, however, τὰ μέρη τοῦ λόγου is the technical expression that refers to ‘the parts of a speech’, i.e. the parts of a text. Indeed, Dionysius uses the word μέρη normally when referring to larger structures. Τὰ μέρη τοῦ λόγου, on the one hand, are primarily the parts of a text, such as introduction (προοίμιον) and narrative (διήγησις). The arrangement of these ‘parts of a text’ is called αἰσχύνη, while the arrangement of the smaller ‘parts of the phrase’ is called σύνθεσις. Τὰ μέρη τῆς λέξεως, on the other hand, are the aspects of stylistic writing, namely selection of words (ἐκλογή) and composition (σύνθεσις).

The fact that Dionysius speaks of both ‘parts of the λόγος’ and ‘parts of the λέξεως’ when referring to words reminds us of Aristotle’s ‘parts of the assertion’ (μέρη λόγου) and ‘parts of the expression’ (μέρη λέξεως) (see section 3.2). We have already seen that Dionysius may have been familiar with the Peripatetic distinction between μέρη λόγου and μέρη λέξεως from his reading of Theophrastus’ On Style (see section 3.3.1). However, Dionysius uses the expressions ‘parts of the λόγος’ and ‘parts of the λέξεως’ without adopting the Aristotelian distinction between the two: in his case, the different terms do not implicate two different concepts.

πάν ὄνομα καὶ ῥῆμα καὶ ἄλλο μόριον λέξεως (Comp. 17.68,13). Τὰ μέρη τῆς λέξεως refers to words only in Comp. 2.7,2 (with the adjective πρῶτα) and Comp. 12.43,18.

134 Τὰ μόρια τοῦ λόγου (οἱ μόρια λόγου): Dem. 26.185,1; Dem. 52.242,20; Comp. 2.6,18-19; Comp. 4.21,17; Comp. 5.23,14; Comp. 6.28,15-16; Comp. 6.30,5; Comp. 11.41,2; Comp. 12.46,21; Comp. 15.132,7. Τὰ μόρια τῆς λέξεως (οἱ μόρια λέξεως): Dem. 39.211,24-25 (τοὺς ἐλαχίστους τε καὶ στοιχειοθετείσθης μωρίας τῆς λέξεως); Dem. 48.232,20-21 (τοῖς πρῶτοις μωρίαι τῆς λέξεως); Dem. 48.233,10-11 (τῶν πρῶτων μωρίων τῆς λέξεως); Dem. 51.240,6-7 (τὰ μόρια τῆς λέξεως); Comp. 2.7,1-2 (τὰ πρῶτα μόρια τῆς λέξεως); Comp. 7.30,14-15 (τὰ πρῶτα μόρια καὶ στοιχεία τῆς λέξεως); Comp. 12.44,6 (τῶν τῆς λέξεως μωρίων); Comp. 16.66,19 (τὰ μόρια τῆς λέξεως); Comp. 17.68,13 (μόριον λέξεως); Comp. 17.69,17 (δισυλλάβηκαν μωρίων λέξεως); Comp. 20.90,20 (τὰ λοιπά τῆς λέξεως μωρία); Comp. 22.101,7-8 (λέξεως μωρίων); Comp. 22.109,9-10 (τῶν μωρίων τῆς λέξεως); Comp. 26.136,5 (τὰ τῆς λέξεως μωρία); Amt. II 5.426,15 (τὰ ῥηματικὰ μόρια τῆς λέξεως). In Pomp. 2.230,14-15, Dionysius does not refer to a word but to an aspect of Plato’s style, whether one retains the MSS’ τῆς δὲ λέξεως τι μόριον, which is printed by Aujac (1992) 85, or reads Usener’s τοῦ δὲ λεκτικοῦ μωρίου.

135 See Ant. Rom. 1.40,6; 3.65,6; Lys. 16.27,10-11; Is. 14,111,11-12.


137 See Thuc. 22.358,8-27 (ὁτι μὲν ἀπασα λέξεις εἰς δῶδι μέρη διαφερέται τὰ πρῶτα ἐτς); cf. Pohl (1968) 11-12.

138 Rosén (1990) 116-117 discusses the definition of σύνθεσις in Comp. 2.6,17-19 and concludes that Dionysius of Halicarnassus preserves the Aristotelian distinction between λόγος (‘Satz’) and λέξεως (‘Rede’ or ‘Ausdruck’). But he does not take into account the fact that Dionysius uses μόρια λέξεως and μόρια λόγου in quite the same way. Rosén thinks that a direct line runs from Aristotle’s Poetics to Dionysius Thrax and Dionysius of Halicarnassus, but he ignores the Stoic influence on the theory of the ‘parts of speech’. Besides, Aristotle’s μέρη λέξεως also include ‘elements’ and syllables, whereas Dionysius’ parts of the phrase are words only.
(5) Dionysius also refers to words as στοιχεῖα, ‘elements’. This term points to the role of words as building blocks in the process of composition. The same idea is expressed by the term στοιχειώδη μόρια. In Comp. 2, Dionysius states that the μόρια λόγου are also called στοιχεῖα τῆς λέξεως (‘elements of the phrase’). Now, we know that the Stoic philosophers considered the parts of speech στοιχεῖα (elements), but they did not refer to them as στοιχεῖα τῆς λέξεως, but as στοιχεῖα τοῦ λόγου. For them, the στοιχεῖα τοῦ λόγου were the parts of speech, while the στοιχεῖα τῆς λέξεως were the letters. The same distinction can be found in the works of the grammarian Apollonius Dyscolus. As far as we know, Dionysius of Halicarnassus is the only author who refers to the ‘parts of speech’ as στοιχεῖα λέξεως (instead of λόγου). In Dionysius, words are τὰ στοιχεῖα τῆς λέξεως, whereas the letters (and the corresponding sounds) are τὰ στοιχεῖα τῆς φωνῆς. If it is true that the parts of speech were called στοιχεῖα τῆς λέξεως by some people, as Dionysius claims, then we might suppose that these people (or perhaps Dionysius himself?) have combined an originally philosophical idea (the parts of speech as elements) with a rhetorical approach to language as expression (λέξεις) (see also section 4.2.1). However, we have seen that Dionysius does not use μόρια λόγου and μόρια λέξεως with different meanings. We should therefore not attach too much importance to his use of στοιχεῖα τῆς λέξεως instead of στοιχεῖα τοῦ λόγου.

(6) The parts of the phrase are also called τὰ πρῶτα μέρη (τῆς λέξεως) and τὰ πρῶτα μόρια τῆς λέξεως. The adjective πρῶτος emphasises the idea that words are the units from which the process of composition starts: the connotation of πρῶτα μέρη

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139 Στοιχεῖα refers to words in Dem. 48.232,20-21; Comp. 2.6,19; Comp. 2.7,8; Comp. 7.30,14. It refers to letters in Dem. 52.242,16-17; Comp. 14.48,5; Comp. 14.48,6; Comp. 14.48,8; Comp. 14.50,4; Comp. 22.101,14; Comp. 22.101,16; Comp. 22.102,9. Other applications of the word στοιχεῖον in Dionysius’ rhetorical works: in Lysias (15.25,14; 15.26,16; 16.26,18), the στοιχεῖα are elements of the subject matter (not of language); τὰ πρῶτα στοιχεῖα in Dem. 37.209.18-19 are the physical elements of the world; στοιχεῖον in Dem. 53.244,6 refers to ‘delivery’ (ὑπόκριτες) as an essential ‘element’ of oratory.

140 For Dionysius’ explanation of the use of στοιχεῖα in the sense of ‘letters’ (Comp. 14.48,3-8), see section 2.2.

141 Dem. 39.211,24-25 (στοιχειώδη μόρια τῆς λέξεως) and Thuc. 22.358,13 (στοιχειώδη μόρια). In Comp. 14.49,11-12, however, τὰς πρῶτας τὰ καὶ στοιχειώδεις τῆς φωνῆς δύναμεις are the letters (or sounds).

142 Comp. 2.6,17-19. Cf. Dem. 48.232,20-21: ταῖς πρῶταις μορίοις τῆς λέξεως, ἢ δὴ στοιχεῖα ὑπὸ τινὸς καλεῖται ...

143 For the Stoic use of the term στοιχεῖον λόγου for a part of speech, see FDS 536a and 539-541. Cf. Sluiter (1990) 43-44.

144 Dionysius, however, refers to letters (γράμματα) as στοιχεῖα, as στοιχεῖα φωνῆς or as ἄρχαι φωνῆς: see Comp. 14.48,3-8; Dem. 52.242,16-17 (τῶν στοιχείων τῆς φωνῆς); Ant. Rom. 1.20.3.


146 Τὰ πρῶτα μέρη: Comp. 2.7,7; Comp. 2.7,14-15; τὰ πρῶτα μέρη τῆς λέξεως: Comp. 2.7,1-2; τὰ πρῶτα μόρια τῆς λέξεως: Dem. 48.232,20; Dem. 48.233,10-11; Comp. 2.7,12-13; Comp. 7.30,14.
seems to be similar to that of στοιχεία (see also section 2.2).\textsuperscript{147} The expression τὰ πρῶτα μέρη (or μόρια) only occurs in passages where the word στοιχεία is also mentioned, in some cases clearly as an alternative: τὰ πρῶτα μόρια καὶ στοιχεῖα τῆς λέξεως (‘the first parts and elements of the phrase’); τοῖς πρῶτοις μορίοις τῆς λέξεως ᾧ δὴ στοιχεία ὑπὸ τινῶν καλεῖται (‘the first parts of the phrase, which are called elements by some people’) (see section 4.2.1).\textsuperscript{148} Just as the term πρῶτος characterises the parts of speech as the ‘primary’ units of composition, it also refers to the letters as the ‘first and elementary powers of voice’.\textsuperscript{149}

(7) Schenkeveld also mentions τὰ τῆς φράσεως μόρια as one of Dionysius’ expressions for partes orationis.\textsuperscript{150} It is doubtful whether this is right. The term is found only once in Dionysius’ works, and there the context seems to make clear that it refers to ‘parts of the expression’ in a more general sense:\textsuperscript{151} in Thuc. 24, Dionysius first tells us that the typical style of Thucydides is characterised by (a) his choice of words (ἐκλογή τῶν ὄνομάτων), (b) his σύνθεσις τ’ ἑλαστόνον καὶ τῶν μειζόνων μορίων (‘composition of both shorter and longer parts’), and (c) his figures (σχηματισμοῖ). Then he remarks that, during the entire war, ‘Thucydides never stopped revising his eight books (...) and polishing and rounding off every single one τῶν τῆς φράσεως μορίων.’\textsuperscript{152} This statement is illustrated by a range of examples, some of which belong to the level of words, while others are related to matters of composition and figures of speech. Therefore, I would prefer to interpret τὰ τῆς φράσεως μόρια in the same way as the ‘shorter and longer parts’ mentioned earlier: they include both word classes and longer units (e.g. clauses).\textsuperscript{153} I have found no other ancient text in which the expression τὰ τῆς φράσεως μόρια (or μέρη) occurs. However, Dionysius himself provides us with a useful parallel. When discussing Plato’s style in Pomp. 2, he tells us that Plato, ‘in aiming to achieve lofty, impressive and daring effects of expression (φράσεως), did not succeed in all aspects (μέρη).’\textsuperscript{154}

\textsuperscript{147} Cf. Comp. 7.30,13: Μία μὲν δὴ θεωρία τῆς συνθετικῆς ἐπιστήμης ἢ περὶ αὐτὰ τὰ πρῶτα μόρια καὶ στοιχεῖα τῆς λέξεως ἢδε. ‘This, then, is one aspect of the science of composition, the one which is concerned with the primary parts and elements of speech.’ See section 4.2.1.
\textsuperscript{148} Comp. 7.30,14; Dem. 48.232,20-21.
\textsuperscript{149} Comp. 14.49,11-12: see section 2.2.
\textsuperscript{150} Schenkeveld (1983) 70.
\textsuperscript{151} Thuc. 24.361,18.
\textsuperscript{152} Thuc. 24.361,15-19: διετέλεσε γέ τοι τὸν ἐποικισμοσαστῆ ἐρώτημα τοῦ πολέμου ἀπὸ τῆς ἀρχῆς ἐως τῆς τελευτής τῆς ὀκτὼ βιβλίων, ὡς μόνας κατέληπτεν, στρέφον ἅνω καὶ κάτω καὶ καθ’ ἐν ἐκάστῃ τῶν τῆς φράσεως μορίων ῥίνών καὶ τροφέων.
\textsuperscript{153} Usher (1974) 527 translates ‘the individual phrases’, Aujac (1991) 75 ‘chacun des éléments de son énoncé’.
\textsuperscript{154} Pomp. 2.231,21-24: (...) τῆς ὑπηλής καὶ μεγαλοπρεποῦς καὶ παρακεκινδυνευμένης φράσεως ἐφιέμενον Πλάτωνα μὴ περὶ πάντα μὲ μέρη κατορθοῦν.
Here, τὰ μέρη are clearly general ‘aspects’ of expression, which seems to support our interpretation of τὰ τῆς φράσεως μόρια in Thuc. 24.\textsuperscript{155}

3.6. The word classes according to Dionysius

I have argued that Dionysius’ μόρια λόγου are both word classes and parts of the phrase. In this section, I will concentrate on the former aspect. In his passage on the history of the theory of the parts of speech, Dionysius lists nine word classes: ὄνομα, ῥήμα, σύνδεσμος, ἄρθρον, προσηγορικόν, ἀντονομασία, ἐπίρρημα, πρόθεσις, μετοχή.\textsuperscript{156} All these word classes are also used in other passages in Dionysius’ works.\textsuperscript{157} They appear in different forms: either as nouns (e.g. ὄνομα, προσηγορία, ῥήμα) or as neuter adjectives (e.g. ὄνοματικόν, προσηγορικόν, ῥηματικόν). In the latter case, the adjectives either qualify a substantive like ὄνομα (e.g. τὸ μετοχικὸν ὄνομα) or μόριον (e.g. τὰ προθετικὰ μόρια), or they are used as substantives (e.g. τὸ προσηγορικὸν, τὸ ῥηματικὸν).\textsuperscript{158} I will briefly discuss each of the word classes that occur in Dionysius: ὄνομα and προσηγορικόν (and ἐπίθετον) (section 3.6.1), ῥήμα and μετοχή (section 3.6.2), ἄρθρον and ἀντονομασία (section 3.6.3), πρόθεσις and σύνδεσμος (section 3.6.4) and ἐπίρρημα (section 3.6.5). This discussion has two purposes. On the one hand, it will enable us to compare Dionysius’ word class theory with the views of philologists and grammarians, so that we may establish Dionysius’ place in the history of the theory of the parts of speech. On the other hand, the overview will serve to answer an important question: does Dionysius use a system of nine word classes (section 3.6.6)? Schenkeveld has concluded that ‘we may safely ascribe to Dionysius the use of the system of nine word classes’.\textsuperscript{159} I will reconsider the evidence and argue that, although Dionysius makes use of a total of nine word classes, we cannot attribute to him the use of a ‘system’ of nine word classes.

3.6.1. ὄνομα and προσηγορικόν (and ἐπίθετον)

Dionysius uses the term ὄνομα in many different ways. We have already seen (section 3.5) that ὄνομα is the most general term for ‘word’. In grammatical contexts, Dionysius uses ὄνομα on two different levels. First, ὄνομα is ‘noun’ in general; that is, any proper noun or appellative noun, and (in modern terms) any substantive or adjective. Second, when it is directly opposed to appellative noun (προσηγορικόν or

\textsuperscript{155} The parallel is in itself not decisive, however, because the difference between μέρη (generally larger structures and only in a few cases designating ‘words’) and μόρια noted above might play a role here.

\textsuperscript{156} See section 4.2.1. Cf. Schenkeveld (1983) 70.

\textsuperscript{157} See Schenkeveld (1983) 70-71.

\textsuperscript{158} Cf. Schenkeveld (1983) 70.

\textsuperscript{159} Schenkeveld (1983) 72.
Dionysius does not consistently use the term προσθηματικόν (or προσθηματικά) when classifying appellative nouns. This term is used when Dionysius points to the difference between a proper noun (ὄνομα) and an appellative noun (προσθηματικόν); but when this opposition is not relevant, appellatives are often classified as ὄνομα (see below). The form προσθηματικόν occurs fifteen times, the form προσθηματικά only twice (in Amm. II 11). The fact that προσθηματικά appears only in the Second Letter to Ammaeus supports the idea that Dionysius used a philological commentary in this work (see section 4.4.2). Dionysius’ preference for the term προσθηματικόν might seem to suggest that he regards the appellative noun as a subtype of the noun (i.e. as προσθηματικά ὄνομα) rather than as a separate word class (i.e. προσθηματικά). Schenkeveld, however, observes that in the history of the word class system, Dionysius also uses the term προσθηματικά when a separate word class is meant. Therefore, the neuter form προσθηματικά does not indicate that the appellative noun is a subtype of the ὄνομα (noun) rather than a separate word class. It is possible that the neuter form προσθηματικά stands for προσθηματικά ὄνομα (‘appellative part’) rather than for προσθηματικά ὄνομα (‘appellative noun’).

Dionysius classifies the words χορόν, Ὄλυμποι, κλυτάν, πανδαιδαλον and Ἀθηναῖος as προσθηματικά, and the word πόλεις as προσθηματικά. In some cases, however, appellatives are called ὄνοματικά or ὄνοματα (nouns). For instance, Dionysius (Amm. II 5-6) analyses how Thucydides ‘changes verbs into nouns and nouns into verbs’: where normal usage would have demanded a verb, Thucydides uses

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160 See e.g. Thuc. 24.361,23-362,1: καὶ ἀυτῶν τοῖς ἀναστρέφῳ τὰς χρήσεις, ἵνα τὸ μὲν ὄνοματικόν προσθηματικόν γένηται, τὸ δὲ προσθηματικόν ὄνοματικός λέγηται. ‘He [i.e. Thucydides] inverts the normal use of the nouns, so that the proper noun becomes an appellative noun, and so that he expresses the appellative noun by a proper noun.’

161 In the history of the theory of the parts of speech (Comp. 2.7,5-6), Dionysius states that the προσθηματικά were separated from the ὄνοματικα. See section 4.2.1.

162 The term προσθηματικόν occurs in the following passages: Thuc. 24.361,23-362,1 (twice); Amm. II 2.423,6-7 (= Thuc. 24.361,23-362,1; twice); Comp. 2.7,5-6; Comp. 2.7,11; Comp. 5.26,12-13; Comp. 5.26,13-14; Comp. 22.101,8-9; Comp. 22.101,11; Comp. 22.101,14-15; Comp. 22.102,17-18; Comp. 22.103,9; Comp. 22.105,6; Comp. 22.108.18. The term προσθηματικά occurs at Amm. II 11.430,13 and Amm. II 11.430,20.

163 Schenkeveld (1983) 70. The argument does not work for Comp. 2.7,5-6 (τὰ προσθηματικά διελόντες ἀπὸ τῶν ὄνοματικάν) because here Dionysius could mean that ‘they separated the προσθηματικά ὄνοματα [not yet a separate word class] from the other nouns’, thus forming a new word class προσθηματικά. But Schenkeveld’s argument does work for Comp. 2.7,11 (καὶ τὰς μετοχὰς ἀπὸ τῶν προσθηματικῶν), where the ‘appellatives’ (προσθηματικό) must be a separate word class.

164 See Comp. 22.101,8-11 (χορόν and Ὅλυμποι), Comp. 22.102,17-18 (κλυτάν), Comp. 22.105,6 (πανδαιδαλον), Comp. 22.108,18 (Ἀθηναῖος) and Amm. II 11.430,20 (πόλεις). Schenkeveld (1983) 77 also mentions χάριν, but Dionysius does in fact not classify that word in his discussion of ἐπὶ τις κλυτάν πέμπετε χάριν θεοῖ in Comp. 22.102,5-104,13.
a noun, and *vice versa* (see section 4.4.2). In this passage, the words παραίνεσις, ἀξίωσις, ἀποτείχισις, ὀλόφυρσις, ἀνάγκη and πόλεμος are classified as ὁνοματικά (not προσηγορικά). The reason for this categorisation is that Dionysius opposes these nouns to the verbs παραίνειν, ἄξιον, ἀποτείχισαι, ὀλοφύρωσθαι, ἀναγκάσαι and πολέμειν respectively. In this context, there is no need for Dionysius to classify the relevant nouns as ‘appellatives’, because the opposition here is between verbs and nouns, not between common and appellative nouns. It may be significant that Dionysius uses the term ὁνοματικά in this passage, and not ὄνοματα, for it is the distinction of ‘nominal’ and ‘verbal’ parts that is relevant here. Elsewhere, Dionysius classifies the words ἄνδρα, μήνιν and ἥλιος as ὄνοματα. This can be explained in the same way. Dionysius points out that in three Homeric verses that he quotes, the nouns are placed before the verbs (section 5.3.3): ἄνδρα precedes ἐννεπε (Odyssey 1.1), μήνιν precedes ἄειδε (Iliad 1.1), and ἥλιος precedes ἀνόροουσε (Odyssey 3.1). In these examples, the opposition is again between nouns and verbs. The fact that these nouns are *apellative* nouns is not important here, so Dionysius calls them ὄνοματα, ‘nouns’. The other words to which Dionysius refers as ὄνοματα are τὸν Συρακοσσιόν (‘the Syracusan’) and τῷ Ἀθηναῖῳ (‘the Athenian’), but here one might also think that ὄνοματα has the general sense of ‘words’.

Apart from its use as ‘noun’ and ‘proper noun’, ὄνομα is also used in opposition to ἐπιθέτον. The latter use is only found once in Dionysius’ works, in the passage where he discusses the natural word order of ὁνοματικά and ἐπιθέτα (see section 5.3.6): ἥξιον τὰ μὲν ὁνοματικά προτάττειν τῶν ἐπιθέτων. ‘I thought I should place ὁνοματικά before ἐπιθέτα’. The word ἐπιθέτον is first mentioned in Aristotle’s

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165 See Amm. II 2.423,4-5: καὶ νῦν μὲν τὸ ῥηματικὸν ὁνοματικῶς ἐκφέρων, ἀλλὰς δὲ τούτων ῥῆμα ποιῶν. ‘And sometimes expressing the verbal part in a nominal form, and sometimes changing the noun into a verb.’ Amm. II 5.426,15-16: Ἐν οἷς δὲ τὰ ῥηματικὰ μόρια τῆς ἕξιος ὁνοματικῶς σχηματίζει, τοιαύτην ποιεῖ τὴν φράσιν. ‘When he casts the verbal parts of speech in the form of nouns, he expresses himself in the following way.’ Amm. II 6.427,8-10: Ὄταν δὲ ἀντιστρέψας ἐκατέρου τούτων τὴν φόσιν τὰ ὁνόματα ποιή ῥῆματα, τούτον τὸν τρόπον ἐκφέρει τὴν ἕξιν. ‘But when he reverses the natural use of both of these parts and turns nouns into verbs, he produces the following kind of expression.’ See section 4.4.2.

166 Amm. II 5.426,15-427,16. For the context, see section 4.4.2.

167 Amm. II 5.426,20-427,1; Amm. II 5.427,4-6; Amm. II 6.427,14-16. See section 4.4.2.

168 Comp. 5.23,15-24,4.

169 Dionysius does not make explicit which are the ὄνοματα that are ‘placed after the verbs’ in the Homeric verses quoted in Comp. 5.24,9-14. However, the ὄνοματα seem to include Ἀττινθὲν, Ἄμυσσαν and Ἀχιλλὲς, and in that case Schenkeveld (1983) 72 is wrong in saying that ‘nowhere does DH classify a proper name’.

170 Amm. II 9.429,2-4. Schenkeveld (1983) 77 also includes the words τάραγχος, ταραχή, ὀχλήσις and ὤχλος among the words that Dionysius classifies as ὄνοματα, but Dionysius merely mentions these words in his discussion of the interchange of masculine and feminine (Amm. II 10.429,17-430,11), without assigning them to word classes. On this passage, see section 4.4.2.

171 Comp. 5.26,11-12: see section 5.3.6.
Rhetoric, where it refers to any ornament that characterizes something or somebody.\textsuperscript{172} The first definition of the ἐπίθετον is found in the Hellenistic papyrus P. Hamb. 128 (ca. 200 BC): τὸ μετὰ κυρίων ὄνομάτων λεγόμενον ‘that which is said together with substantives.’\textsuperscript{173} The papyrus mentions examples like σίδηρος αἰθων and χρυσός αἰγήλης, which seem to support Snell’s interpretation of κύριον ὄνομα in this text as ‘substantive’.\textsuperscript{174} Aristarchus does not regard ἐπίθετον as a separate word class, but as one of the functions of the noun (ὄνομα).\textsuperscript{175} He classifies adjectives as ὄνοματα (nouns): a word may perform the role of ἐπίθετον, but that does not mean that it belongs to a separate word class.\textsuperscript{176} In antiquity, the ἐπίθετον was never treated as a separate word class. Apollonius Dyscolus states that ‘the ἐπίθετα signify size, quantity, condition of the soul or something similar’.\textsuperscript{177} In the Technē Grammatikē, the ἐπίθετον is a subtype of the ὄνομα: ‘it is placed next to proper or appellative nouns alike, and conveys praise or blame.’\textsuperscript{178} Dionysius of Halicarnassus does not offer any examples of ἐπίθετα, so that it is difficult to determine the status of this item in his theory. Rhys Roberts thinks that Dionysius regards the adjective as a separate part of speech, but Schenkeveld has rejected that view.\textsuperscript{179} Schoemann argues that Dionysius uses ἐπίθετον in the same way as Aristotle and he states that Dionysius ‘nennt (...) ein und dasselbe Wort bald ἐπίθετον bald προσηγορικόν, je nachdem es entweder sich dem Eigennamen oder eine anderweitigen Benennung des Gegenstandes anschließt, oder allein als dessen Bezeichnung auftritt (...).’\textsuperscript{180} It is true that, in the rest of Dionysius’ work, the term ἐπίθετον is a rhetorical rather than a grammatical concept. It appears for example in phrases like τὴν ἐπίθετον καὶ κατεσκευασμένην φράσιν (‘the ornamental and elaborate expression’), ορ τούς ἐπιθέτους κόσμους (‘the additional ornaments’).\textsuperscript{181} Likewise, ἐπίθετα are ‘additions’ or ‘appositions’ in general.\textsuperscript{182} The only grammatical context in which the term appears is the phrase ἥξιον τὰ μὲν ὄνοματικα προτάττειν τῶν ἐπιθέτων. According to Schoemann, the

\textsuperscript{172} See e.g. Aristotle, Rh. 1405a10; 1405b20. Cf. Schoemann (1862) 86 and Matthaios (1999) 236-237.
\textsuperscript{175} See Matthaios (1999) 241.
\textsuperscript{176} See Matthaios (1999) 214.
\textsuperscript{177} Apollonius Dyscolus, Pron., G.G. II 1, 26:12: ἀλλὰ μὲν τάπιθετικά ἂ πηλικότητα ἂ ποισότητα ἂ διάθεσις γνωσῆς ἢ ἄλλη ἢ τι τοιοῦτον.
\textsuperscript{178} [D. Thrax], G. G. I 1, 34:3: Ἐπίθετον δὲ ἐστὶ τὸ ἐπὶ κυρίων ἀ προσηγορικῶν ἢ ὄμονύμως τῷ ἄλλῳ καὶ δηλοῦν ἐπιστοι ἡ πόγον. The translation is by Kemp.
\textsuperscript{179} Rhys Roberts (1910) 299; Schenkeveld (1983) 72.
\textsuperscript{180} Schoemann (1862) 86.
\textsuperscript{181} E.g. Dem. 4.135; 16-17; Dem. 13.158; Dem. 18.166,3.
\textsuperscript{182} See e.g. Dem. 5.137,18.
όνοματικά are not ‘substantives’ here but ‘nomina propria’.

This is possible, but not necessary. The corresponding passage in Quintilian (see section 5.4.3) seems to translate όνοματικά and ἐπιθέτων literally: nomina adpositis (...) essent priora. In Aristarchus, ἐπίθετα are combined with both persons and things. Therefore, I conclude that the opposition όνοματικά / ἐπιθέτα is one of nouns (appellatives or proper nouns) and epithets (όνόματα used with the function of describing other nouns). Dionysius presumably thinks of words that we would call adjectives. But if we translate ἐπίθετον as ‘adjective’, we should be aware that the ἐπίθετον is not a separate word class for Dionysius, but a noun (όνομα) that is used to qualify another noun (όνομα).

In his use of the term κύριον όνομα, Dionysius adopts the rhetorical, not the grammatical meaning of the term (see also section 2.5.5). Just like Aristotle, Dionysius uses this term for a noun that is used in its proper sense, as opposed to a word that is used in a metaphorical sense. This use of κύριον όνομα is different from the one that we find in Alexandrian scholarship. Aristarchus employs the term κύριον όνομα for a word that expresses the actual designation of a person or thing: the κύριον όνομα is normally opposed to the ἐπίθετον, which describes or characterises the person or thing designated by the κύριον όνομα. Neither κύριον όνομα nor ἐπίθετον are separate word classes for Aristarchus, but ‘Anwendungsarten’ of the όνομα.

In later times, κύριον όνομα (‘proper noun’), ἐπίθετον (‘adjective’) and προσηγορικόν (‘appellative’) are treated as subtypes of the όνομα. Dionysius of Halicarnassus does not employ any of the grammatical concepts of κύριον όνομα. In his works, κύρια όνόματα are words that are used in their proper sense: we often find the collocation τὰ κύρια τε καὶ κοινὰ όνόματα, ‘standard and ordinary words’.  

183 Schoemann (1862) 86 n. 2 adds his own examples: Ἀρουρᾶς ὁ στρατηγὸς (‘Phokion, the commander’) and ὁ στρατηγὸς Φοκίων (‘the commander, Phokion’). In the former order, στρατηγὸς would be an epithet, in the latter order it would not be an epithet, according to Schoemann.

184 Quintilian, Inst. orat. 9.4.23.

185 Matthaios (1999) 235: ἐπίθετον is ‘dasjenige “Nomen”, das der (eigentlichen) Benennung (κύριον όνομα) einer Person sowie eines Gegenstandes oder Sachverhalts hinzugefügt wird, um diese bzw. diesen durch Angabe einer ihnen eigenen Art oder Beschaffenheit näher zu charakterisieren.’

186 On the ancient use of the term κύριον όνομα, see Matthaios (1996).


188 Matthaios (1999) 224 points out that κύριον όνομα in Aristarchus means ‘dasjenige Nomen (όνομα), das in Opposition zu anderen όνόματα die geltende bzw. die Haupt-Benennung eines Objektes zum Ausdruck bringt.’

189 Matthaios (1999) 214-244.

190 E.g. [D. Thrax], G.G. I 1, 33,36-35,2.

191 For Dionysius’ use of κύριον όνομα, see Lys. 3.10,7-8; Lys. 3.12,10; Lys. 4.12,22; Isoc. 11.70,20; Dem. 13.156,1; Comp. 3.14,14-15; Comp. 21.95,14-15 (κυρίος όνόμασιν opposed to μεταφορικως όνόμασιν); Pomp. 2.228,6-7.
3.6.2. ρήμα and μετοχή

Just like ὁνόμα, the term ρήμα is used in different ways. First, it has the non-technical sense of ‘saying’ or ‘word’.192 In grammatical contexts, ρήμα is used both in a general and a more specific sense. On the one hand, ρήμα can refer to any verbal (rhematic) form, including both verbs and participles. On the other hand, when ρήμα is opposed to μετοχή (participle), it refers to the ‘verb’ in the strict sense.193 In other words, just as ὁνόμα can comprise all ‘nominal’ forms, ρήμα can cover all ‘verbal’ forms. The term μετοχή occurs twice, the term μετοχικόν thrice in Dionysius’ works.194 The word μενόντων is the only word that Dionysius classifies as a participle (τὸ μετοχικόν ὄνομα).195 The words ἐπιμηγνύντες, καταφηκότας and σκηρπτόμενος, however, are called ρήματα (not μετοχαί).196 In the case of ἐπιμηγνύντες and καταφηκότας, their classification as ‘verbs’ can be explained by the fact that in the relevant context these words are considered ‘verbal’ forms, which adopt the verbal accidentia. Thus, in Amm. II 7-8, Dionysius discusses how Thucydides interchanges passive and active forms of verbs (see section 4.4.2):197 the historian uses ἐπιμηγνύντες instead of ἐπιμηγνύμενοι and καταφηκότας instead of καταφηκημένους.198

The relevant contrast is here between active and passive, and not between verbs and participles: the accidentia active and passive are attributes of all verbal forms, including participles. Therefore, Dionysius has not used the term μετοχή in this context. Although the case of σκηρπτόμενος is less clear, we can assume that Dionysius classifies this word as a ρήμα again because he considers the word as a

192 For the non-technical use of ρήμα, see Ant. Rom. 1.28.2; 4.18.2; 10.7.3.
193 In the history of the theory of the parts of speech (Comp. 2.6,20-7,13; see section 4.2.1), Dionysius says that the μετοχαί were separated from the προσηγορικά. Most modern scholars, however, think that participles were classified as ρήματα before they were regarded as a separate word class. Dionysius’ reconstruction in Comp. 2.7,11 (τὰς μετοχὰς ἀπὸ τῶν προσηγορικῶν) seems incompatible with his own classification of participles as ρήματα.
194 The term μετοχή occurs in Amm. II 11.430,13 and Comp. 2.7,11. The term μετοχικόν occurs in Thuc. 24.362,7; Amm. II 2.423,14; Amm. II 12.432,10. Usener rightly deleted τῆς μετοχῆς in Amm. II 11.431,1-2.
195 Amm. II 12.432,10. Since Dionysius uses the term μετοχή in the same letter (Amm. II 11.430,13), we should not believe that the expression τὸ μετοχικὸν ὄνομα implies that the participle is a subtype of the ὄνομα (a view that Matthaios [2002] 193 attributes to Tyrannion). The term ὄνομα in the expression τὸ μετοχικὸν ὄνομα means ‘word’ rather than ‘noun’. Likewise, in Comp. 6.30,2-3, Dionysius refers to κατεδάφων as τῶν ὄνων, where ὄνομα again has the general sense of ‘word’.
196 For ἐπιμηγνύντες, see Amm. II 7.428,8. For καταφηκότας, see Amm. 8.428,17. For σκηρπτόμενος (not mentioned in Schenkeveld [1983] 77), see Comp. 20.90,9-21. In Amm. II 7-8, one might argue that not only ἐπιμηγνύντες and καταφηκότας are classified as verbs, but (implicitly) also their ‘passive’ equivalents ἐπιμηγνύμενοι and καταφηκημένους.
197 See Amm. II 7.427,17-18: ὅταν δὲ τῶν ῥήματος ἀλλατήσα τὸ εἴθη τῶν παθητικῶν καὶ ποιητικῶν, οὐτοὶ σχηματίζει τὸν λόγον.
‘verbal’ part of speech: in Comp. 20, Dionysius analyses the description of Sisyphus’ torments in Od. 11.593-598; he shows that the composition of these Homeric verses imitates first Sisyphus’ sufferings when rolling his stone to the top of a hill, and then the speed with which the stone tumbles downhill again.199 The first observation is that ‘in the two lines in which Sisyphus rolls up the rock, except for two verbs all the remaining words in the passage are either disyllables or monosyllables’.200 This part of the analysis clearly refers to Od. 11.595-596, and that means that both σκηριστόμενος and ὀδησσεῖ are classified as ῥήματα.201 Here, Dionysius refers to the two longer words in the Homeric lines by calling them ‘verbs’, thus again opting for the more general classification. The other words that Dionysius classifies as ῥήματα are unproblematic.202

3.6.3. ἀρθρον and ἀντονομασία

The terminology for most parts of speech corresponds to that of technical grammatical texts, but Dionysius’ term for the pronoun deserves some attention. Instead of the common word, not ἀντονομασία (or ἀντονομαστικών).203 According to Apollonius Dyscolus, the term ἀντονομασία (not ἀντονομασία) was used by Comanus, an older contemporary of Aristarchus.204

199 Comp. 20.89,20-93,19. Schenkeveld (1983) 77 has not included this passage in his list of Dionysius’ classifications of words. The analysis of the Sisyphus passage may be compared with ‘Demetrius’, Eloc. 72.
200 Comp. 20.90,19-91,1: πρῶτον μὲν ἐν τοῖς δυσι στίχοις οἷς ἀνακυλεῖ τὴν πέτραν, ἦξο δυεῖν ρημάτων τὸ λοιπόν τῆς λέξεως μόρια πάντ’ ἐστιν ἦτοι δισυλλαβὴ ἡ μονοσυλλαβὰ.
201 Od. 11.595-596: ἦτοι ο μὲν σκηριστόμενος χειρὶν τὲ ποσὶν τὲ | λὰον ἄνω ὀδησσεῖ ποιὶ λόγον (Comp. 20.90,11-12). The rest of Od. 11.596 (ἀλλ’ ὅτε μέλλου) and Od. 11.597-598 are discussed in the second part of Dionysius’ analysis (Comp. 20.92,3-93,19).
202 The following words are also classified as ῥήματα or ῥηματικά: ἐννευ (Comp. 5.23,19), ἐκδε (Comp. 5.23,21), ἀνόρφος (Comp. 5.24,2), κλόθθ (Comp. 5.24,9), μνῆσα (Comp. 5.24,12), τύπε (Comp. 5.24,21), ἠπε (Comp. 5.25,1), ἐκλάθθ (Comp. 5.25,2), πέτοντα (Comp. 5.25,7), ἐκφανεῖ (Comp. 5.25,9), δεῦτε (Comp. 22.101,8), παρανεῖναι (Amm. II 5.426,20), ἀξιοῦν (Amm. II 5.426,20), ἀποτελεῖσαι (Amm. II 5.427,4-5), ὀλοφυρμαθῆ (Amm. II 5.427,5), ἐθέλομεν (Amm. II 12.431,22-432,1), περιγίνοντα (Amm. II 12.432,2), γίνεται (Amm. II 12.432,6), ἐστα (Amm. II 12.432,7), ἐπαινεῖσαι καὶ παρανεῖσαι (Dem. 26.185,18-21); the latter two verbs are not listed in Schenkeveld (1983) 77. Schenkeveld does mention ἐκπέσεια (Comp. 5.25,2) as a word classified as ῥῆμα, but in the Homeric line that Dionysius cites it is ἐκλάθθ that precedes the adverb: ἐκπέσεια is not relevant here. Further, ἐρποῦν (Comp. 5.25,15) does not belong in Schenkeveld’s list of ‘cases of merismos’ either, for Dionysius does not classify this word.
203 ἀντονομασία is found in three passages of the Teubner text: Comp. 2.7,7 (ἀντονομασίας, which V corrects into ἀντωνωμασίας), Comp. 5.26,13 (ἀντωνωμασίας, while P and the second hand of F have ἀντωνωμασίας, while the first hand of F has ἀντωνωμασίας) and Thuc. 37.389,17 (ἀντωνωμασίας, where Sylburg proposed to read ἀντωνωμασία). Further, ἀντωνωμαστικῶν is found in Amm. II 12.432,11 (where some MSS have ἀντωνωμασίας).
204 Apollonius Dyscolus, Pron., G.G. II 1, 4,18-19: Ἐκφευργοῦντας φασὶ τὸ Αἰολικὸν τοὺς περὶ Κομανὸν ἀντωνωμασίας καλεῖν, ἐντὸ τὸ μὲν ὄνομα οὐ κοινὸν, τὸ δὲ ὄνομα. ‘They say that Comanus and those who agree with him, in order to avoiding the Aeolic form, called the pronouns ἀντωνωμασίας, for the reason that ὄνομα is the common word, not ὄνομα.’ The expression τοὺς περὶ Κομανὸν (‘those around
Comanus preferred the term ἀντωνομασία, because he considered ἀντωνομία an Aeolic form, to which he objected. The term ἀντωνομασία is not only found in Dionysius, but also in a papyrus fragment that dates from the middle of the first century AD. Wouters has argued that those scholars who favoured the use of pure Attic language selected this term. It is possible that Dionysius of Halicarnassus used the term ἀντωνομασία for the same reasons. We should observe that in one passage of Dionysius’ text (Comp. 5.26.13), the MSS have ἀντωνομασίας (Comanus’ term), which the editors correct into ἀντωνομασίας. The traditional term, ἀντωνομία, occurs only once in Dionysius (Comp. 6.29.20). Usener suggests that we should read ἀντωνομασία here, and Schenkeveld agrees. However, the terminology of Comp. 6 (where we also find other unusual terms such as παρακολούθειν and τὰ μέρη τοῦ λόγου instead of τὰ μέρια) might indicate that this passage is based on a specific model (see section 4.3.1); this would also explain why ἀντωνομία is used here instead of ἀντωνομασία.

Dionysius classifies three words as ‘pronoun’: he calls the word τούτονι an ἀντωνομία, and the word ἡμῶν an ἀντωνομαστικόν. More interesting is the word αὐτοῦ, which is classified as ‘either an ἄρθρον δεικτικόν or an ἀντωνομασία’. Dionysius refers to this word as follows: ἐνικὸν καὶ κατὰ τὴν γενικὴν ἐσχηματισμένον πτώσιν, εἰ τε ἄρθρον δεικτικόν βούλεται τις αὐτῷ καλεῖν εἰ τε ἀντωνομασίαν, τὸ 'αὐτοῦ’, ‘(...) the genitive singular αὐτοῦ, whether one wishes to call it a deictic article or a pronoun.’ For our purpose, it is important to observe that there are two possible explanations for the fact that Dionysius offers two classifications. The first possibility is that Dionysius uses a system of nine word classes, and that he refers to the fact that αὐτοῦ could, within that system, for different reasons be called either a deictic article or a pronoun. The second possibility is that Dionysius refers to the fact that different systems of word classes were used: in a system with only five or six parts of speech, αὐτοῦ would belong to the ἄρθρον (which covers both articles and pronouns), whereas in a system with eight or nine


205 P. Yale I 25 (nr. 1 Wouters).


207 On Atticism in Dionysius, see section 1.2. In his glossary of rhetorical terms, Anderson (2000) 23 defines ἀντωνομασία as ‘an expressive periphrasis used instead of a proper name’, and also lists Dionysius, Comp. 2, Comp. 5 and Thuc. 37 under that heading. However, although it is true that the pronoun was understood as ‘replacing the noun’ (see also section 4.2.1), Dionysius does not use the term ἀντωνομασία for a rhetorical figure.

208 Schenkeveld (1983) 73.

209 For τούτονι, see Comp. 6.29.20 (see also sections 5.3.6 and 7.3.2). For ἡμῶν (not in the list of Schenkeveld [1983] 77), see Amm. II 12.432,11.

210 Thuc. 37.389,16-17. For the context, see section 5.2.
parts of speech, it would be classified as an ἄντωνομασία. As Schenkeveld has pointed out, this problem is connected to a difficult text from Apollonius Dyscolus’ 
_De pronominibus_. Together, these texts cast light on the terminology of ἄρθρα and ἄντωνομα in the grammatical writers who were influenced by Stoic ideas.  

I will first discuss Apollonius’ text and then return to Dionysius.

Apollonius Dyscolus tells us that the Stoics did not distinguish the pronouns as a separate word class, but classified them as ἄρθρα. For them, the ἄρθρα included both ἄρθρα ἀόριστα (the later articles) and ἄρθρα ὁρισμένα (the later pronouns).  

Apollonius adds the following information:

Καὶ Ἀπολλόδωρος ὁ Ἀθηναῖος καὶ ὁ Θρέξ Διονύσιος καὶ ἄρθρα δεικτικὰ τὰς ἄντωνομίας ἐκάλουν.

‘And Apollodorus from Athens and Dionysius Thrax called the pronouns also deictic articles.’

Scholars strongly disagree on the interpretation of this sentence.  

Three interpretations have been suggested. (1) Apollodorus and Dionysius Thrax used the expression ἄρθρα δεικτικὰ for all pronouns, while completely avoiding the term ἄντωνομα.  

This would mean that (the later) pronouns and articles were treated as one single word class in the word class system of Dionysius Thrax. According to this interpretation, Apollonius’ words καὶ ἄρθρα δεικτικὰ should be explained as ‘also deictic articles’, that is, apart from ἄρθρα ὁρισμένα. (2) Apollodorus and Dionysius Thrax used the term ἄντωνομα for pronouns, but they also (‘gelegentlich’) called the pronouns ἄρθρα δεικτικὰ: according to the latter interpretation all pronouns could be called either ἄντωνομα or ἄρθρα δεικτικὰ.  

According to this interpretation,

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211 Schenkeveld (1983) 75.  
212 Apollonius Dyscolus, _Pron._, G.G. II 1, 5,13-15: Οἱ ἄρθρα ἐκ τῆς Στοιχείας ἄρθρα καλούσι καὶ τὰς ἄντωνομίας διαφέροντα δὲ τῶν παρ᾽ ἡμῖν ἄρθρων, ἦ ταῦτα μὲν ὁρισμένα, ἔκεινα δὲ ἀόριστόδη. ‘The representatives of the Stoic school call the pronouns as well articles, which differ from our articles in that the former [i.e. the later pronouns] are definite articles, and the latter [i.e. the later articles] indefinite articles.’  
213 Apollonius Dyscolus, _Pron._, G.G. II 1, 5,18-19.  
216 For this option, see Schoemann (1862) 120: ‘Ich halte es für viel wahrscheinlicher, dass er [i.e. Dionysius Thrax] sich in diesem Punkte an die Tradition der Schule gehalten, und etwa nur gelegentlich in Erörterungen über das Wesen und die Function der Pronomina und mit Beziehung auf
Apollonius’ words καὶ ἄρθρα δεικτικά should be explained as ‘also deictic articles’, that is, *apart from ἀντωνυμίαι*. (3) Apollodorus and Dionysius Thrax used the term ἀντωνυμία for pronouns, but they called only the *deitic* (not all) pronouns ἄρθρα δεικτικά.\(^{217}\)

Di Benedetto has convincingly argued that the third of these interpretations, which is defended by Erbse, is incorrect, because in the context of Apollonius’ remark, he uses the term ἀντωνυμία for all pronouns and not in the restricted sense of ‘deictic pronouns’.\(^{218}\) We may add that Dionysius of Halicarnassus’ classification of αὐτός as ἄρθρον δεικτικόν confirms that Erbse is wrong in assuming that only ‘demonstrative’ pronouns were classified as ἄρθρα δεικτικά. Matthaios correctly argues that the expression ἄρθρα δεικτικά does not designate demonstrative pronouns only: ἄρθρα δεικτικά is an equivalent of the Stoic expression ἄρθρα ὑφισμένα, which included the later personal, demonstrative and anaphoric pronouns.\(^{219}\) It seems clear, then, that Dionysius Thrax called all the pronouns ἄρθρα δεικτικά, just as the Stoics called them ἄρθρα ὑφισμένα. Two possibilities remain: did Dionysius Thrax and Apollodorus, when referring to pronouns, use only the expression ἄρθρα δεικτικά (1), or did they use both the term ἀντωνυμία and (‘gelegentlich’) the expression ἄρθρα δεικτικά (2)?

Di Benedetto and Schenkeveld follow the first interpretation: they think that Dionysius Thrax did not treat the pronoun as a separate word class. Schenkeveld has argued that Apollonius’ use of the word καὶ in καὶ ἄρθρα δεικτικά indicates that Apollodorus and Dionysius Thrax called pronouns both ἄρθρα ὑφισμένα (as the Stoics) and ἄρθρα δεικτικά.\(^{220}\) All this would imply that Dionysius Thrax did not recognise the ἀντωνυμία as a separate word class: and that is exactly what a scholiast seems to report when saying that Dionysius Thrax ‘combined the pronoun with the article’ (συνήπτε τῷ ἄρθρῳ τὴν ἀντωνυμίαν).\(^{221}\) This statement may be based on Apollonius’ remark about Dionysius Thrax, in which case it does not have an

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217 See Erbse (1980) 255, who translates Apollonius’ sentence as follows: ‘Und wirklich nannten Apollodorus und Dionysios die (scil. entsprechenden, d.h. deiktischen) Pronomina sogar “deiktische Glieder”.’ Schoemann (1862) 120-121 already mentions this interpretation.


220 Schenkeveld (1983) 76: ‘(...) the most acceptable exegesis seems to me that Stoics called both demonstrative and anaphoric pronouns ἄρθρα ὑφισμένα a), and that Apollodorus and Dionysius Thrax followed Stoic views when they called these words ἄρθρα δεικτικά also b), i.e. apart from the Stoic nomenclature.’

independent value as a source; but even if that is true, it is an important ancient interpretation of Apollonius’ words. Now, Matthaios has shown that, before Dionysius Thrax, Aristarchus already distinguished the ἄντωνυμία as a separate word class. Therefore, if we follow the interpretation of Di Benedetto and Schenkeveld concerning Dionysius Thrax, one should not believe that ‘after Dionysius Thrax and Apollodorus pronouns acquired names of their own’, as Schenkeveld believes. We should rather suppose that after Aristarchus, who used a system of eight word classes (including the ἄντωνυμία as a separate word class), Stoic influence on grammar became so strong that Dionysius Thrax adopted a different classification of the parts of speech (with fewer word classes), in which the pronouns belonged to the ἄρθρα. The pronouns would then have gotten the names ἄρθρα ὀρισμένα and ἄρθρα δεικτικά. Matthaios rejects this interpretation: he does not believe that Dionysius Thrax did not use the term ἄντωνυμία, because Aristarchus already used that term before him. But it seems that we should not exclude the possibility that Dionysius Thrax did not follow his teacher in this respect.

Matthaios himself adopts the second interpretation: Dionysius Thrax used the term ἄντωνυμία for pronouns (just like Aristarchus), but sometimes he added that they could also be called ἄρθρα δεικτικά. According to this interpretation, Dionysius Thrax would not have used a word class system in which pronouns and articles were taken together as one word class, but he would have agreed with Aristarchus in treating the ἄντωνυμία as a separate word class; he would merely have allowed for two possible alternative terms for pronouns, namely ἄντωνυμία and ἄρθρον δεικτικόν. This interpretation reduces Apollonius’ remark on Apollodorus and Dionysius Thrax to a terminological matter (that is, not a problem concerning the word class system).

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222 For the problematic nature of the text, see Matthaios (1999) 511. Di Benedetto (1990) 26-27 argues that the scholion correctly interprets Apollonius Dyscolus’ information about Dionysius Thrax.


225 Matthaios (1999) 511: ‘Ferner hat die Interpretation von Di Benedetto zur Folge, daß sich der terminus post quem für die Anerkennung des Pronomens als selbständiger Wortart und die Einführung des Terminus ἄντωνυμία auf die Grammatikergeneration nach Dionysios Thrax und Apollodor verschiebt. Diese Schlußfolgerung ist aber unannehmbar. Denn wie unsere Ausführungen gezeigt haben, haben Aristarch und seine unmittelbaren Zeitgenossen das Pronomen bereits als eigenständige Wortart anerkannt und es ἄντωνυμια — so Komos — bzw. ἄντωνυμία (…) genannt.’ But I do not see why it is impossible that Dionysius Thrax distanced himself from Aristarchus and started to call the pronouns ἄρθρα δεικτικά. A parallel case is the grammarian Tyrannion. Matthaios (2002) 194 believes that, unlike Aristarchus, Tyrannion did not regard the participle as a separate word class but as a subtype of the ὁμωμ. If Stoic influence caused Tyrannion to disagree so strongly with Aristarchus, could it not have had a similar effect on Dionysius Thrax?

Apollonius’ information about Dionysius Thrax remains difficult to interpret. One thing is clear: Dionysius Thrax was influenced by Stoic ideas on the parts of speech. The question is to what extent the Stoics exercised their influence. According to the first interpretation, Dionysius Thrax was so strongly influenced by Stoic ideas that he distanced himself from the word class system of his teacher Aristarchus, adopting a system of fewer word classes and classifying the pronouns as ἄρθρα. In this case, Apollonius would be saying: and Apollodorus of Athens and Dionysius Thrax called the pronouns ἄρθρα δεικτικά apart from ἄρθρα ὑρισμένα. According to the second interpretation, Dionysius Thrax did not change the Aristarchean system but merely allowed for an alternative name for pronouns, thus showing his respect for the Stoic terminology. In this case, Apollonius would be saying: and Apollodorus of Athens and Dionysius Thrax called the pronouns ἄρθρα δεικτικά apart from ἀντονυμίαι. I cannot solve the problem, but I would like to mention one more argument in favour of the first interpretation: Apollonius’ claim that Apollodorus and Dionysius Thrax called the pronouns ‘also ἄρθρα δεικτικά’ directly follows his observation that the Stoics did not call the pronouns ἀντονυμίαι but ἄρθρα ὑρισμένα (see above); within this context, it would be more natural to understand that, just like the Stoics, Dionysius Thrax called the pronouns ἄρθρα (namely ἄρθρα ὑρισμένα and also ἄρθρα δεικτικά), rather than that, unlike the Stoics, he called them ἄρθρα δεικτικά as well as ἀντονυμίαι.

We can now return to our own Dionysius and his classification of αὐτοῦ as either a pronoun or a deictic article (Thuc. 37.389,16-17; see above). The explanation of Dionysius’ text depends on the interpretation of Apollonius’ information about Dionysius Thrax: the two interpretations of Apollonius’ remark that we have discussed above correspond to two different interpretations of Dionysius’ classification of αὐτοῦ. According to Matthaios, Dionysius of Halicarnassus’ view that one could call the word αὐτοῦ either a ‘deictic article’ or a ‘pronoun’ (εἰ τε ἄρθρον δεικτικὸν βούλεται τις αὐτὸ καλεῖν εἰ τε ἀντονυμασίαν) agrees with the alleged use of these terms by Dionysius Thrax: both Dionysius Thrax and Dionysius of Halicarnassus would have used ἄρθρον δεικτικὸν and ἀντονυμασία (ἀντονυμασία) as alternative terms. Matthaios points out that the particles εἰ τε / εἰ τε are not disjunctive, but indicate that the two options distinguished are both possible. For this reason, he rejects the explanation of Schenkeveld, who argues that Dionysius of Halicarnassus double classification of the word αὐτοῦ shows that he knows of two different word class systems, namely one with nine word classes (in

which the ἀντινομασία is a separate word class) and one with fewer parts (in which pronouns and articles constitute one single word class — the ἄρθρον).

Matthewos concludes: ‘Es ist unwahrscheinlich, daß Dionysios von Halikarnass den Terminus ἄρθρον δεικτικά als Hinweis auf eine Untergruppe des sowohl Artikel als auch Pronomen umfassenden Redeteils ἄρθρον hat gelten lassen. Denn die Kategorien Artikel und Pronomen stellten seiner Ansicht nach sonst zwei selbständige Wortarten dar.’ Here, I would like to raise two objections. First, it is true that Dionysius of Halicarnassus elsewhere classifies τούτονι and ἕμων as ἀντινομασία (see above).

However, we have also seen that Dionysius classifies appellatives sometimes as ὀνόματα and sometimes as προσηγορικά, and that he classifies participles sometimes as ἐπιμετάγματα and sometimes as μετοχαί: he uses both general terms and more specific terms. I would suggest that this same principle might apply to his use of ἄρθρον and ἀντινομασία: according to this interpretation, the word αὐτοῦ could be classified either in a general way as ἄρθρον δεικτικόν or in a more specific way as ἀντινομασία. My second objection to Matthaios’ analysis is his interpretation of the particles εἴ τέ / εἴ τέ. I agree that these particles indicate that the two options are both acceptable for Dionysius. However, I do not agree that this would be inconsistent with Schenkeveld’s suggestion that the two alternative classifications refer to two different word class systems. In my view, it is possible that Dionysius refers to the existence of a system with fewer than nine word classes (without the category of the ἀντινομασία) on the one hand, in which αὐτοῦ would be classified as an ἄρθρον, and of a system of nine word classes on the other hand, in which it would be classified as an ἀντινομασία. Dionysius would in that case mean to say the following: ‘(...) whether one wishes to call αὐτοῦ a deictic article (as do the Stoics, and Dionysius Thrax, who treat pronouns and articles in one word class) or a pronoun (as do the grammarians who use a system of eight or nine word classes).’ In my view, the fact that Dionysius uses εἴ τέ / εἴ τέ merely shows that he gives equal value to both possibilities: Dionysius leaves the question open, because he is not interested in the use of grammatical ‘systems’ of word classes with an exact number of μόρια λόγου. I conclude that I prefer Schenkeveld’s interpretation of Dionysius’ classification of αὐτοῦ as referring to two different word class systems. But both Apollonius’ reference to Dionysius Thrax and Dionysius of Halicarnassus’ classification of αὐτοῦ remain difficult problems, which are closely related to our poor knowledge of the most obscure period in the history grammar.

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229 See Smyth (1956) 647.
230 To make things even more difficult, Dionysius (Comp. 2.7,7–8; see section 4.2.1) tells us that the ἀντινομασία were separated from the ὀνόματα. This would mean that, if one takes different phases of the history of the word class system into account, one could classify the word αὐτοῦ as either an ὀνόματα or an ἀντινομασία, but not as an ἄρθρον. But the history of the theory of the parts of speech is
3.6.4. πρόθεσις and σύνδεσμος

We have seen that Dionysius uses several grammatical terms both in a more general and in a more specific sense: ὄνομα (‘noun’) covers both ὄνομα (‘proper noun’) and προσηγορικόν (‘appellative’), ῥήμα (‘verbal part’) covers both ῥήμα (‘verb’) and μετοχή (‘participle’); the classification of the word αὐτοῦ as either an ἀρθρον δεικτικὸν or an ἀντονομασία might also be interpreted as indicating that ἀρθρον as a general term covers both the pronouns and the articles. Dionysius’ treatment of πρόθεσις (‘preposition’) and σύνδεσμος (‘conjunction’) is similar in this respect. The classification of κατ- in κατιδών as πρόθεσις is unproblematic, as is the classification of τε and ἄρα as σύνδεσμοι.231 However, the words ἐπί and ἐν are called σύνδεσμοι (not προθέσεις), although Dionysius allows for an alternative classification of ἐπί as πρόθεσις.232 In Comp. 22, Dionysius analyses a Pindaric ode, and classifies the words of the first two cola according to their word classes. In his discussion of the first colon (Δέωτ’ ἐν χορὸν Ὁλύμπιοι), he calls the word ἐν a σύνδεσμος.233 When discussing the second colon (ἐπί τε κλυτὰν πέμπετε χάριν θεοί), he remarks the following:234

ἐν δὲ τῇ κατὰ μέρος συνθέσει τοῦ κόλου τοῖς μὲν ἐπί τε συνδέσμωι ἀρ’ ὁν ἀρχεται τὸ κόλον, εἴτε ἄρα πρόθεσιν αὐτῶν δεὶ τὸ ἡγούμενον καλεῖν, τὸ προσηγορικὸν ἐπικείμενον μόριον τὸ κλυτὰν ἀντίτυπον πεποίηκε κοι τραχείαν τὴν σύνθεσιν.

‘In the detailed arrangement of the clause, the placing of the appellative word κλυτὰν after the connectives ἐπί τε (or perhaps the first of these should be called a preposition) has made the composition dissonant and harsh.’

As Schenkeveld remarks, according to a system with nine parts of speech, both ἐν and ἐπί should be classified as προθέσεις, not as σύνδεσμοι. Dionysius himself says that ἐπί might be called a πρόθεσις, but he does not say that with regard to ἐν. Possibly, the juxtaposition of ἐπί τε has reminded Dionysius that he could give a more precise classification, since some people would not regard these words as belonging to the same word classes. In any case, Dionysius’ mention of two possible classifications for ἐπί (σύνδεσμος or πρόθεσις) could be explained in two ways. The first possibility is

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231 See Comp. 6.30,2 (κατ-); Comp. 22.102,16 (τε); Comp. 25.129,5 (ἄρα).
232 Comp. 22.102,15-17.
233 Comp. 22.101,7-21.
234 Comp. 22.102,15-17.
that Dionysius’ remark points to the difficulty of the merismos procedure. In that case, Dionysius’ idea would be that one could argue for two different classifications of the word ἐπί, which, for different reasons, could be assigned to either the prepositions or the conjunctions. We should not exclude this possibility, but the problem is that we do not know of any grammatical debate on the classification of ἐπί within a word class system of eight or nine parts of speech. The second possibility has been suggested by Schenkeveld: he argues that the alternative classifications offered by Dionysius are related to the existence of different word class systems: the classification of ἐπί as a σύνδεσμος ‘is a sure sign of a system with less than nine (or eight) parts.’ In other words: in a system with five or six parts of speech, the σύνδεσμος would also have covered those words that in a system of eight or nine parts would have been identified as prepositions.

In order to support Schenkeveld’s interpretation, I would like to point to a passage from Apollonius Dyscolus’ Περὶ συνδέσμων. According to Apollonius, Posidonius (probably the Stoic philosopher who lived ca. 135-50 BC) had objected to those people who thought that σύνδεσμοι do not indicate (δηλοῦσι) anything but merely connect the phrase (τὴν φράσιν συνδέουσι). Posidonius thought that σύνδεσμοι did have a meaning of their own, and to prove this he pointed out that ἐπιδοῦναι (‘to give besides’) differed from ἀποδοῦναι (‘to give back’) and ἀπατεῖν (‘to demand back’) from προσατεῖν (‘to beg’). Thus, he showed that ἐπί, ἀπό and πρός did in fact ‘indicate’ something, and he did so ‘being confident that the preposition and the conjunction are one part of speech’ (πιστούμενος ὅτι ἐν μέρος λόγου ἢ τε πρόθεσις καὶ ὁ σύνδεσμος). Apollonius Dyscolus, however, did not agree that πρόθεσις and σύνδεσμος were one word class, and therefore he had to find another way of proving that σύνδεσμοι have meaning. Posidonius’ view seems to correspond to that of the Stoics, which Apollonius reports elsewhere: ‘the Stoics also called prepositions “prepositive conjunctions” (προθετικοὺς συνδέσμους), considering it better to name this class from its distinctive position than from its force, as was done for the conditional (συνατικοῖ) and copulative (συμπλεκτικοῖ) conjunctions, and all the other types.’ It seems clear, then, that for Posidonius, as for the other Stoics, the

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237 The view that conjunctions do not have a meaning goes back to Aristotle’s definition in Po. 1456b38: see Sluiter (1997b) and my section 4.3.2. See also Kidd (1988) 199-204 (the commentary ad Posidonius fr. 45).
239 Apollonius Dyscolus, Synt. IV.5. ἕναν γὰρ καὶ οἱ ἀπὸ τῆς Στοιχείου προθετικῶς ἐκάλουσαν συνδέσμους ταῖς προθέσεις, ἀμείωτον ἡγησάμενοι ἀπὸ τῆς ἑξαερίως συντάξεως τῆς ἀνομίασίας θέσθαι ἢ ἄργῳ ἀπὸ τῆς δυνάμεως, καθάπερ οἱ τε συνατικοὶ καὶ συμπλεκτικοὶ καὶ οἱ ὑπόλοιποι.
σύνδεσμος covered both the conjunctions and the prepositions that were distinguished by grammarians like Apollonius Dyscolus.

On these grounds, we may conclude that Dionysius’ classifications of ἐν and ἐπὶ as σύνδεσμοι belong to a system with less than eight (or nine) parts of speech.240 His remark that ἐπὶ could be classified as either a σύνδεσμος or a πρόθεσις indicates that he does not make a rigid choice for the use of a system of nine parts of speech: instead, he implies that the classification of ἐπὶ depends on the word class system that one uses. Taking into account the Posidonius fragment, we may assume that Dionysius is thinking here of the classification that the Stoics would make. In that case, he is implicitly referring to the Stoic system that consisted of five (or six) parts of speech, namely ὄνομα, προσηγορία, ἀρθρον, ῥήμα, (μεσότης) and σύνδεσμος.

3.6.5. ἐπίρρημα

Dionysius’ use of the term ἐπίρρημα is of high importance.241 As I have pointed out above, Dionysius’ works and the fragments of Tryphon are the earliest extant texts in which the word ἐπίρρημα occurs (see sections 3.2 and 3.3.2).242 It is interesting that the grammarian Philoxenus (who came from Alexandria to Rome in the first half of the first century BC) still uses the term μεσότης for the adverb: this is the term that the Stoics used, and we also find it in the fragments of Aristarchus.243 Given the fact that Tryphon was a contemporary and fellow citizen of Dionysius of Halicarnassus, we may regard Dionysius’ use of the term ἐπίρρημα as an important sign that his works reflect the most recent developments in grammatical theory.244 He classifies seven words as adverbs.245

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240 In Comp. 2.7,10, Dionysius states that the prepositions were separated from the conjunctions (τὰς προθέσεις ἀπὸ τῶν συνδέσμων). This analysis seems to confirm the view that his classification of ἐν and ἐπὶ represents the use of an older system; these words would be σύνδεσμοι before they were treated as a separate word class (προθέσεις). Dionysius’ classification of participles as verbs and his classification of a pronoun as a ‘deictic’ article, however, cannot be related to his history of the word class theory: there, the participles are said to be separated from the appellatives (not from the verbs) and the pronouns from the nouns (not from the articles) (see above).

241 The term ἐπίρρημα occurs seven times in Dionysius’ works: Dem. 26.185,18-19; Dem. 26.185,19; Comp. 2.7,9; Comp. 5.24,16; Comp. 5.24,19-20; Comp. 5.25,4; Comp. 5.25,11.


243 Philoxenus, fr. 578 Theodoridis: here, Philoxenus classifies the word ἔτος as a μεσότης. See Matthaios (1999) 559-560. On Philoxenus and his works, see section 1.4 and the literature mentioned there.

244 The term ἐπίρρημα also occurs in a fragment of Tyrannion in Herodian, but the latter grammarian may be using his own terminology while presenting the views of Tyrannion: see Matthaios (1999) 559-560.

245 The list of Schenkeveld (1983) 77 is not complete, for it does not include the words ἰκάνως and εἰμενῶς (Dem. 26.185,18-19). The remaining ‘adverbs’ are ἐπιστροφάδην, ἐξοπλίσω, ἐτέρωσε, βοτρυόδον and σῆμερον (Comp. 5.24,15-25,11).
Schenkeveld has rightly drawn attention to the three types of adverbs that Dionysius mentions in Comp. 5.24,18-19: ἐπιρρήματα τρόπου (adverbs of manner), τόπου (place), and χρόνου (time) (see section 5.3.4). The ἐπιρρήματα τρόπου are usually called ἐπιρρήματα ποιότητος, but Schenkeveld’s suggestion that the ἐπιρρήματα τρόπου are ‘unique’ in ancient theory was not correct: Sluiter refers to some later texts, in which the term is used as well. In the examples to which Dionysius refers, ἔξοπισώ and ἔτεροςε are probably adverbs of place, σήμερον is an adverb of time, while ἐπιστροφόδην and βοτριῳδόν must be adverbs of manner. It is interesting to notice that the grammarian Apollonius Dyscolus mentions βοτριῳδόν among his examples of the adverbs that end on –δον, which are always adverbs of manner (ποιότητος).

3.6.6. Does Dionysius use a system of nine word classes?

In his history of the theory of the parts of speech, Dionysius of Halicarnassus mentions systems of three (Aristotle and Theodectes), four (Stoics), five (later Stoics), six, and nine μόρια λόγου: although he adds that other people made more distinctions, the system with nine μόρια is the last one he explicitly mentions (see section 4.2.1). Does this mean that Dionysius himself also used the system of nine word classes? In view of the fact that Dionysius mentions each of the nine word classes not only in the Comp. 2 but also in other chapters of On Composition and in the other three treatises where grammatical theories are used (Dem., Thuc. and Amm. II), Schenkeveld states that ‘(...) we may safely ascribe to DH the use of the system of nine word classes.’ The system of nine word classes seems to have been a common alternative to the system of eight μέρη λόγου. The nine-part system differs from the system that we find in the Technê in that the appellative noun (προσηγορία) is not treated as a subdivision of the ὀνόμα, but listed as a separate part of speech. As I have pointed out above (section 3.2), this separation of proper and appellative noun was taken over from the Stoics, for whom the distinction was based on the ontological difference between

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248 Apollonius Dyscolus, Adv., G.G. II 1, 196,13. See also Adv., G.G. II 1, 146,4; 197,20; 205,4.
249 Comp. 2.7,9-13.
250 Schenkeveld (1983) 72. See also Morgan (1998) 154. Schenkeveld (1983) 73 remarks that, although the distinction between ὀνόμα and προσηγορία is originally Stoic, ‘it would be dangerous (...) to call the nine-parts system typically Stoic.’ In fact this would not only be dangerous, but even wrong: the system with nine parts of speech seems to have been quite common among grammarians; the Stoics however distinguished only five μέρη λόγου (in later times six, including the μοσότης); these parts of speech were essentially different from the grammatical ‘word classes’.
251 Cf. Quintilian Inst. orat. 1.4.20 (see section 4.2.3).
The adoption of this originally Stoic element in the grammatical word class theory resulted in a system with the following μέρη λόγου: ὄνομα, προσηγορία, ρῆμα, μετοχή, ἄρθρον, ἀντονομασία, πρόθεσις, ἐπίρημα and σύνδεσμος. We know two grammatical papyri that adopt this system. Schenkeveld argues that Dionysius of Halicarnassus uses this same system with nine word classes.

There are, however, some passages in Dionysius’ works that do not seem to support the conclusion that Dionysius used the system of nine word classes: in these passages, Dionysius appears to classify certain words differently from what a system of nine parts of speech would have required. First, we have seen that ὄνομα and ρῆμα are in some cases used as general terms covering two word classes: ὄνομα covers both ὄνομα and προσηγορικόν, while ρῆμα covers both ρῆμα and μετοχή. Second, we have seen that Dionysius’ classification of ἐν and ἐπί as σύνδεσμοι points to the use of a system with fewer word classes. According to Dionysius, the prepositions are either covered by the term σύνδεσμος or they are separately classified as προθέσεις. A similar explanation is possible in the case of his classification of ἀπόστολος as a ‘deictic article’: pronouns are either covered by the general term ἄρθρον or they are separately classified as ἀντονομασία. In other words, although Dionysius knows the names of nine word classes, in many cases he gives classifications that do not fit into the most elaborate system that is available to him. How can we explain this?

According to Schenkeveld, Dionysius normally uses a system of nine parts of speech, but in some instances ‘uses a system of less than nine (or eight) parts and mixes it with the full-blown one’. I would like to suggest a slightly different interpretation. In my view, it would be more correct to avoid ascribing any ‘system’ of word classes to Dionysius in the first place. The fact that his classifications in some instances fit into a system of nine and in other instances into a system of five or six word classes (without ἀντονομασία and πρόθεσις) does not mean that he is actually using two different grammatical systems. Dionysius is not a grammarian, and he only uses grammatical theories inasmuch as they can help him to clarify his own rhetorical ideas. His rhetorical instructions do not demand that he adopt a specific grammatical ‘system’ of word classes. Therefore, instead of assuming that Dionysius uses a system of nine parts of speech, which he sometimes mixes up with a system of fewer μέρη λόγου, it would be better to accept that Dionysius is not so much interested in the

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252 FDS 536 = Diogenes Laertius VII.58.
253 P. Yale I 25 (nr. 1 Wouters; first century AD) and P. Heid. I 198 (nr. 12 Wouters; third century AD).
254 See also Matthaios (2001) n. 115.
255 Schenkeveld (1983) 73.
exact number of word classes: he is not concerned with grammatical systems, but with the composition of texts. This is especially clear in his discussions of specific texts. A good example is his analysis of the arrangement of a Pindaric poem in Comp. 22 (see section 3.6.4 above). Dionysius analyses the austere beauty of the σύνθεσις of the verses, which are characterised by rough sounds and dissonant combinations. In his discussion, he points to ‘the connectives ἐπὶ and τε’, and immediately adds ‘or perhaps the first of these should be called a preposition’. Now, the classification of ἐπὶ, or of any other word, for that matter, does not have any effect on his analysis of the euphonic aspects of the composition of the Pindaric dithyramb; therefore, Dionysius leaves it to the reader to decide what he wants to call the specific parts of speech.

In fact, Dionysius himself makes it explicitly clear that the exact number of μόρια λόγου is not important for his purpose, and that he does not support any grammatical ‘system’ at all. At the end of his discussion of the different word class systems that have been adopted by earlier thinkers (consisting of three, four, five, six, nine, or more μόρια λόγου), Dionysius concludes the following:257

ὑπὲρ ὅν ὦ μικρὸς ἄν εἶτη λόγος. πλὴν ἢ γε τῶν πρῶτων εἴτε τριῶν ἢ τεττάρων εἴθ’ ὦσων δή ποτε ὄντων μερῶν πλοκῇ καὶ παράθεσις τὰ λεγόμενα ποιεῖ κῶλα, (...)

‘The subject could be discussed at considerable length, but it is enough to say that the combination or juxtaposition of these primary parts, whether there be three, four or any number of them, forms what are called clauses (...).’

Unlike Quintilian, who gives a similar history of the word class theory (see section 4.2.3), Dionysius does not choose any of the systems that he mentions. He leaves the question open, ‘whether there be three, four or any number of them’. In Dem. 48, he adopts the same attitude: ‘The primary parts of speech, which some call the elements, whether they be three, as Theodectes and Aristotle believe — nouns, verbs and conjunctions — or four, as Zeno and the Stoic school say, or more, are always accompanied by two phenomena of equal importance, tone and time.’ Again, Dionysius does not select any of the systems known to him, but makes clear that the number of τὰ πρῶτα μόρια τῆς λέξεως is not relevant to his rhetorical

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256 Comp. 22.102,15-17.
257 Comp. 2.7,14-16.
investigations. Our conclusion should be that Dionysius does not use a system of nine word classes, nor does he mix different systems of word classes. This teacher of rhetoric makes use of the grammatical word classes when he needs them, but he does not select any of the systems that we find in grammatical treatises. We can also put this in a more general way: as we have seen in section 1.6, Dionysius incorporates many ideas from different disciplines, but he does not want to deal with the too technical details of metrical, grammatical or philosophical problems. Several times, Dionysius emphasises that, although he makes use of theories from grammar, music, metrics, and philosophy, the technical details of these studies are not relevant for his investigations. These disciplines are only important for him as far as they support his rhetorical instructions. For modern scholars, this implies that they should not interpret Dionysius as if he were a grammarian, or, for that matter, a philosopher.

3.7. The accidentia of the parts of speech: συμβεβηκότα versus παρεπόμενα

An important part of the ancient grammatical doctrine of the parts of speech was the theory of the accidentia: the categories that are applicable to each word class. In Greek technical grammar, these accidentia are called παρεπόμενα. They traditionally include both inflectional and derivational categories. The Technê Grammatikê lists five παρεπόμενα for the noun (γένη, εἶδη, σχήματα, ἄρτημοι and πτώσεις) eight for the verb (ἐγκλίσεις, διαθέσεις, εἴδη, σχήματα, ἄρτημοι, πρόσωπα, χρόνοι and συζυγίαι) and also mentions the accidentia of the participle, article and pronoun.

Dionysius of Halicarnassus refers to the accidentia at several passages in his rhetorical works. In this section, I will discuss Dionysius’ technical terminology for the accidentia and some related terms. In the next section (3.8), I will deal with the specific categories that he distinguishes.

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259 A similar lack of interest in the exact terminology of the word classes seems to be expressed in Comp. 17.68,13-14: πᾶν ὄνομα καὶ ῥήμα καὶ ἄλλο μόριον λέξεως, ὃ τι μὴ μονοσύλλαβος ἔστιν, ἐν ὑμῖν τὸν λέγεται. ‘Every noun and verb, and every other part of speech, if it does not consist of a single syllable only, is spoken in some sort of rhythm.’

260 See Comp. 14.50,1-11; Comp. 15.59,2-14; Comp. 18.73,10-13.

261 Dionysius’ views on the referents of the σώμα, πράγμα and πρόσωπον (which are designated by words), and his use of the terms σημαίνειν (that which signifies) and σημασινόμενον (that which is signified): these subjects will be discussed in section 4.4.2. For σώμα, πράγμα and πρόσωπον, see Comp. 12.46,19-47,2; Dem. 40.215,14-15; Amm. II 14.433,6-434,12. For σημαίνειν and σημασινόμενον, see esp. Amm. II 13.432,14-433,5 (cf. sections 2.3 and 4.4.2).


263 [D. Thrax], G.G. I 1, 24,6-7 and 46,5-47,2: the accidentia of the noun are gender, type, form, number and case. The accidentia of the verb are mood, voice, type, form, number, person, tense and conjugation.
Apart from occasional references to particular accidentia, there are four passages (Amm. II 6-12, Comp. 6, Comp. 25, Dem. 52) where Dionysius mentions a number of accidentia. In the analysis of Thucydides' style in the Second Letter to Ammaeus (Amm. II 6-12; see section 4.4.2), Dionysius points out that the historian uses for example active instead of passive verb forms, singular instead of plural nouns, masculine instead of feminine nouns, a present instead of a future tense, etc. In his discussion of the three ἔργα of composition (Comp. 6; see section 4.3.1), Dionysius says that the second activity is the selection of the correct grammatical form of nouns, verbs and other parts of speech: one should select the number, case and gender of nouns, and the voice, mood and tense of verbs, in order to attain the most effective composition. Finally, there are two passages (Comp. 25; Dem. 52) where Dionysius describes how children learn to read (see section 3.3.3). These two texts will be the starting point for our discussion of the accidentia (the other texts where the accidentia are treated are discussed in sections 4.3.1 and 4.4.2). In Dem. 52, Dionysius gives the following information:

When we learn this [i.e. grammar (γραμματική)] properly, we begin by learning by heart the names of the elements of sound, which we call letters. Then we learn their shapes and values. When we have discovered this, then we learn how they combine to form syllables, and their properties. Having mastered this, we learn about the parts of speech, I mean nouns, verbs and conjunctions, and their accidentia: shortenings, lengthenings, high pitches, low pitches, genders, cases, numbers, moods, and countless other related things.

The corresponding passage (Comp. 25) is worded more briefly:

264 Amm. II 6.427.7–12.432.13; Comp. 6.28,20-29,14; Comp. 25.134,23-135.6; Dem. 52.242.15-24.
266 Comp. 25.134.23-135.6.
πάθη, καὶ μετὰ τοῦτο ἢδη τὰς λέξεις καὶ τὰ συμβεβηκότα αὐταῖς, ἐκτάσεις τε λέγω καὶ συστολᾶς καὶ προσῳδίας καὶ τὰ παραπλήσια τούτοις.

‘When we are taught to read (“letters”), first we learn by heart the names of the letters, then their shapes and their values, then, in the same way, the syllables and their properties, and finally the words and the accidentia that apply to them, by which I mean lengthenings and shortenings and variations in pitch and similar functions.’

Despite some differences, the passages in Dem. 52 and Comp. 25 are quite similar, and they serve the same purpose in their context.267 In both passages Dionysius draws a comparison between rhetoric and grammar, in order to prove that slow and gradual learning finally leads to success: having completed a process of long and laborious learning one will in the end succeed in mastering a technique, which one can then apply with great ease. Part of the process is that one learns the parts of speech and their accidentia. For these categories of the parts of speech Dionysius does not use the term παρεπόμενα.268 Dionysius’ term for accidentia is συμβεβηκότα, which he uses in both Dem. 52 and Comp. 25 (it does not occur in Comp. 6 and Amm. II). There is one other passage where τὰ συμβεβηκότα refer to the accidentia: earlier in Comp. 25, Dionysius quotes fictitious opponents who do not believe that Demosthenes composed poetic prose (see section 6.3) by ‘keeping a careful watch on the length and quantities of his syllables, and taking great trouble over the cases of nouns, the moods of verbs and all the accidentia of the parts of speech’ (παραφυλάττων τὰ μήκη καὶ τοὺς χρόνους καὶ τὰς πτώσεις τῶν ὀνομάτων καὶ τὰς ἐγκλίσεις τῶν ῥήματων καὶ πάντα τὰ συμβεβηκότα τοῖς μορίοις τοῦ λόγου).269 The term συμβεβηκότα does not only refer to the accidentia that apply to the various parts of speech: Dionysius also employs the words συμβεβηκότα and συμβέβηκε(ν) when discussing properties or characteristics of style, letters, and the human body.270

Dionysius does not use the verb παρέσθησα in discussions of the accidentia, but we do find the related words ἀκολούθειν and παρακολούθειν in his works. In Dem. 48,

267 Dem. 52 mentions τὰ τοῦ λόγου μόρια, while Comp. 25 has τὰς λέξεις. Further, the διάτητας and βαρύτητας of Dem. 52 are summarised in the προσῳδίας of Comp. 25. Finally, Comp. 25 does not mention the genders, cases, numbers and moods that occur in Dem. 52.
269 Comp. 25.131,18-132,8. I think that the only specific accidentia of the parts of speech mentioned here are the cases of nouns and the moods of verbs: παραφυλάττων τὰ μήκη καὶ τοὺς χρόνους seems to be one unit, and the ‘lengths’ (μήκη) and ‘quantities’ (χρόνοι) of syllables do not belong to the accidentia of the parts of speech.
270 Properties of a certain style: Thuc. 3.328,10; Thuc. 25.364,14; Amm. II 1.421,17; properties of letters: Comp. 14.50,10; properties of the human body: Dem. 50.237,3. In Thuc. 22.358,17, Dionysius says that figures (σχῆματα) ‘apply’ (συμβέβηκε) to both simple words and composite expressions.
which seems to be influenced by musical theory, Dionysius states that ‘two phenomena of equal importance, namely tone (μέλος) and time (χρόνος), always accompany (ἀκολουθεῖ) the primary parts of speech, whether there be three, four or more of them.’ In Comp. 6, Dionysius uses the word παρακολουθεῖν when referring to the accidentia that ‘apply’ to the verb. Like παρέπεσθαι, the term (παρ)ακολουθεῖν seems to have its origin in Aristotelian philosophy. Both terms indicate that certain attributes ‘closely follow’ something to which they belong. Apollonius Dyscolus also uses παρακολουθεῖν for the accidentia of the parts of speech.

Apart from συμβεβηκότα and (παρ)ακολουθεῖν, one more technical term should be mentioned. In Comp. 6, Dionysius tells us that the second activity of composition is to decide how every part of speech should be ‘formed’ (Οὐσία). The verb Οὐσία is a technical grammatical term, which refers to the morphological formation of words. Dionysius uses the term in that specific sense, but also in a wider (syntactical and rhetorical) sense with regard to word order, figures of speech and figures of thought.

Both σχήμα and σχηματισμός can refer to the form of a word and to a construction. In the specific sense of word formation, σχηματίζειν

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271 Dem. 48.232,20-233,2: τοις πρώτοις μορίοις τῆς λέξεως, ἐν δῇ στοιχεῖα ὑπὸ τινος καλεῖται, εἴτε τρία ταύτη ἕστιν, ἢ Θεοδέκτη τε καὶ Ἀριστοτέλει δοκεῖ, ὑνόματα καὶ ρήματα καὶ σύνδεσμοι, εἴτε τέτταρα, ὡς τοῖς περὶ Ζήναν τῶν Σταυρικῶν, εἴτε πλείον, δύο τούτα ἀκολουθεῖ μέλος καὶ χρόνος ίσοι. ‘The primary parts of speech, which some call elements, whether they be three, as Theodectes and Aristotle believe—’nouns’, ‘verbs’ and ‘conjunctions’—or four, as Zeno and the Stoic school say, or more, are always accompanied by two phenomena of equal importance, tone and time.’ This is a shorter version of Dionysius’ history of the theory of the parts of speech in Comp. 2.6,17-7,21: see section 4.2.1.

Dionysius mentions Aristoxenus at Dem. 48.233,8-9 (cf. section 1.5).

272 Comp. 6.29,11-12: εἴ τινα τοῖς ρήμασι ἄλλα παρακολουθεῖν πέρσηε. See section 4.3.1. Dionysius uses παρακολουθεῖν in various other contexts. It can e.g. refer to the qualities ‘belonging’ to the three styles (Dem. 34.205,3) and to propriety (τὸ πρόσων) ‘accompanying’ the three other means of composition (Dem. 47.232,17).


274 See Apollonius Dyscolus, Pron., G.G. II 1, 4, 3. Aristarchus uses the term παρακολουθεῖν in a grammatical context (that is, if Apollonius preserves Aristarchus’ phrasing) when he denies the existence of plural forms of the ‘composite’ third person reflexive pronouns (i.e. ἐσωτών, ἐσωτοῖς) for the reason that the pronouns of the first and second person do not have such forms either: Apollonius, Pron., G.G. II 1, 71,20 (= Aristarchus fr. 125a, 8-9 Matthaios): τῶν πτώτων καὶ δευτέρων οὐκ ὄντων ἐν συνθέσει πληθυντικῇ, ἐξ ἀνάγκης καὶ τοῖς τρίτοις παρακολουθεῖ τούτοις. ‘Since the first and second persons do not exist in the plural composite, the same thing necessarily applies also to the third persons.’ Cf. Ax (1982) 104-105 and Matthaios (1999) 206-207.

275 For σχηματιζεῖν as the morphological forming of words, see also Thuc. 37.389,15-16 (κατὰ τὰν γενικὴν ἐσχηματισμένον πτῶσιν), Thuc. 37.389,19-21 (τὸ πληθυντικόν καὶ οὐδετέρον καὶ κατὰ τὰν κοινωνικὴν ἐσχήμασιμομένον πτῶσιν) and Amm. II 5.426,15-16 (τὸ ῥηματικά μόρια τῆς λέξεως ὑμνημοσύνος σχηματίζει).

276 See e.g. Thuc. 23.359,27 (σχηματίζειν τὰς λέξεις καὶ τὰς νοῆσεις); Amm. II 7.427,18 (σχηματίζει τὸν λόγον); Amm. II 8.428,11 (σχηματίζει τὸν τρόπον); Amm. II 11.430,19-20 (σχηματίζοντες τὴν φράσιν).

277 Cf. Blass DAB I (1979) [1868]) 211-212.
Dionysius’ use of the term σωμβεβηκότα provides important evidence for the history of the theory of the *accidentia*. In 1922, Karl Barwick argued that σωμβεβηκότα was the term that the Stoics used for the *accidentia* that applied to their μέρη λόγου, and his most important piece of evidence was Dionysius’ use of this term in *Dem.* 52 and *Comp.* 25 (which we have quoted above). Barwick thought that Dionysius follows a Stoic source in these two passages, because in the same texts he also distinguishes between the ὀνόμα, τύπος and δύναμις of letters, a distinction that belongs, according to Barwick, to Stoic theory. 

Although I agree that the Stoics may have used the term σωμβεβηκότα for the *accidentia* of their parts of speech, I do not agree with Barwick’s argument that Dionysius’ reference to the distinction between name, type and value of letters in *Dem.* 52 and *Comp.* 25 indicates that he used a Stoic source for these chapters; nor do I think that σωμβεβηκότα was used for the *accidentia* by Stoics only. I have three objections to this analysis. First, we have already seen that Dionysius also uses σωμβεβηκότα in another passage (*Comp.* 25.131,18-132,8), where we do not find the same remarks on the name, type and value of letters, or any other Stoic theory. Second, Stoic terminology in the two passages does not necessarily point to the use of a Stoic source, for we know that many grammarians of the second and first century BC were influenced by Stoic ideas. Therefore, passages in which Stoic distinctions are mentioned should not automatically be traced back to Stoic sources. This brings us to the third and most important objection against Barwick’s analysis. As I have argued in section 3.3.3, the relevant passages from *Dem.* 52 and *Comp.* 25 describe the contemporary practice of grammatical education. If we take into account the purpose of Dionysius’ argument in these passages, we will easily see that it is not very probable that in this context Dionysius refers to specific Stoic theories. Dionysius intends to point out that his readers know very well that slow and gradual learning in grammatical education finally leads to good results. Likewise, Dionysius argues, rhetorical training demands much exercise and patience, but in the end orators are able to compose texts with great ease. Now, this comparison between grammar and rhetoric would not be very convincing when it did not refer to the

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278 For Aristarchus’ use of the term, see Matthaios (1999) 204-205 and 257-258; for Tryphon, see Fr. 56 Von Velsen; for the papyri, see P. Yale I 25 (nr. 1 Wouters), P. Heid. I 197 (nr. 6 Wouters) and P. Lit. Lond. 182 (nr. 2 Wouters); for Apollonius’ use of the term, see Schneider, G.G. II 3, 268 (index vocabulorum).

279 Barwick (1922) 107-108. See also Barwick (1957) 47-48.

contemporary practice in grammar schools, for it depends on the audience’s knowledge of grammatical teaching. In Dionysius’ words, it is ‘something that we all know’ (ὁ γὰρ ἄπαντες ἔσημεν). For these reasons, I do not agree with Barwick that Dionysius directly follows Stoic sources in Dem. 52 and Comp. 25.

How can we then reconstruct the early history of the theory of the accidentia? Pinborg has rightly argued that the general concept of accidence is of Aristotelian origin. Scholars disagree, however, on various problems concerning the ancient theory of grammatical accidentia. The most important questions are the following. (1) Did the Stoics know a theory of accidentia? And if so, did they use the term σωμεληκότα or παρεπίμενα? (2) Which term did the early philologists and technical grammarians use? I will briefly consider these questions, paying special attention to the information that Dionysius of Halicarnassus offers.

(1) Pinborg argues that the Aristotelian concept of accident is inconsistent with Stoic epistemology. Frede, on the other hand, thinks that the accidents of the parts of speech were treated in Stoic grammar, and that the use of the concept of ‘accident’ in grammar may have been of Stoic origin. In my view, our knowledge of Stoic grammar does not support Pinborg’s view that the Stoics did not know ‘the purely Aristotelian concept of accident’. The word σωμεληκότα occurs three times in the Stoic fragments: the concept of ‘accidents’ (σωμεληκότα) is used to describe predicates (FDS 695), corporal accidents such as form and sweetness (FDS 746, compare Dem. 50.237,3); the consequence of a cause is also an ‘accident’ (FDS 762). I would like to add that in Comp. 5, Dionysius distinguishes between ‘substance’ and ‘accident’ in a passage that is almost certainly based on Stoic theories (see section 5.3.3). There, τὰ σωμεληκότα do not refer to the accidentia of the parts of speech, but to the predicates that are expressed by verbs: Dionysius tells us that nouns (ὁνόματα) indicate the substance (οὐσία), while verbs (ῥήματα) indicate the accident (τὸ σωμεληκός). If the passage on natural word order is indeed...
inspired by Stoic views (as I will argue in section 5.3), this could be an important sign that the Stoics knew the concept of accidence.

Schenkeveld has suggested that the Stoics may have used the term παρεπόμενα for the accidentia of the parts of speech. However, there is no evidence for the use of παρεπόμενα by the Stoics: this term is mentioned nowhere in the Stoic fragments. Elsewhere, Schenkeveld draws attention to the fact that Dionysius does not use the term σωμβεβηκότα in Comp. 5-6: ‘Now the background of Comp. 5-6 seems quite Stoic, so take τά σωμβεβηκότα, which does not occur here, as a distinctly Stoic term is uncalled for.’ I agree that at least Comp. 5 has a Stoic background (see section 5.3), but I object to the argumentum e silentio that Schenkeveld uses: the omission of the term σωμβεβηκότα in Comp. 6 cannot be used as an argument for the view that the Stoics did not use that term. Moreover, σωμβεβηκός and σωμβεβηκότα do in fact occur as opposed to ούσια in Comp. 5, as I have already mentioned. To conclude, I believe that the Stoics knew the concept of accident and that they used the term σωμβεβηκότα for the accidentia of the parts of speech.

(2) The second problem concerns the terminology for accidentia in the early grammatical texts. Scholars used to think that the term σωμβεβηκότα was chronologically prior to the term παρεπόμενα: the latter term is only found in grammatical texts from the second century AD onwards (Apollonius Dyscolus, grammatical papyri, and the Technē Grammatikē). Recently, however, both Ax and Matthaios have questioned the chronological priority of σωμβεβηκότα. Ax has suggested that Apollonius Dyscolus literally quotes Aristarchus when saying that,
according to the latter, the word ἀνέει is an adverb, because its lack of flection and lack of congruence are properties ‘that did not apply (παρείπετο) to nouns’. Matthaios has pointed out that Aristarchus uses the term ἐκ παρεπομένου ‘in einem grammatisch-technischen Kontext’, namely when reasoning for the meaning of a word ‘aufgrund dessen, was aus der Bedeutung des Wortes folge’ (ἐκ παρεπομένου). I think that we should be very careful when using these two fragments as evidence, for the following reasons. Concerning Ax’ suggestion, it should be emphasised that we do not know how closely Apollonius Dyscolus follows the words of Aristarchus: the word παρείπετο may very well be Apollonius’ own phrasing, and not Aristarchus’. Concerning Matthaios’ reference to Aristarchus’ expression ἐκ παρεπομένου, it should be noted that the term is used here in a different sense than in technical grammar, and in my view it does not prove that Aristarchus actually used the terms παρεπόμενα or παρέπεσθαι for the accidentia of the parts of speech. Therefore, the doubts of Ax and Matthaios about the chronological priority of the term συμβεβηκότα over παρεπόμενα are based on rather scanty evidence.

For the use of συμβεβηκότα in early times, however, there is more evidence: in a fragment of Philodemus’ On Poems, which Janko has assigned to the critic Pausimachus, it is said that ‘(...) in this manner neither the diction (λέξις) nor the subject-matter (ὑποκείμενα) nor any of the συμβεβηκότα will be cause of excellence’. Janko interprets the συμβεβηκότα as the ‘accidents of language, i.e. declension, conjugation and prosody’. This would fit another fragment from Philodemus, where Pausimachus offers a list of several accidentia, namely grave and acute (ἀνέσις and ἐπίτασις), aspiration and lack of aspiration (πρόσπνευσις and ψιλότης), lengthening and shortening (ἐκτάσις and συστολή), prefixation and case (πρόθεσις and πτώσις). This list partly corresponds to Dionysius’ list in Dem. 52 quoted above: he too mentions συστολάς, ἐκτάσεις and πτώσεις, and both the critic and Dionysius enumerate prosodic elements, accents and inflectional categories in one list (see below). Furthermore, the term συμβεβηκότα in the sense of the grammatical

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295 Matthaios (1999) 205 says: ‘Es ist nun durchaus möglich, daß Aristarch den Ausdruck παρέπεσθαι bzw. παρερακολούθησε in dessen Gebrauch in den Erklärungen ἐκ παρεπομένου bzw. ἐκ τοῦ παρακαλολογοθύνειν hinaus auch in den Kontext der Wortartensystematik übertragen und dazu verwendet hat, die einer grammatischen Kategorie zukommenden, akzidentiellen Merkmale zu kennzeichnen.’ (My italics.) We can indeed not exclude the possibility, but we do not have any hard evidence for Aristarchus’ use of παρεπόμενα as accidentia.
accidentia occurs not only in the Pausimachus fragment, but also in Philodemus’ rebuttal.  

We have seen that Dionysius of Halicarnassus uses the term σωμβεβηκότα when referring to the grammatical curriculum. I have pointed out that his reference to the teaching of letters, syllables and parts of speech (as preparation for reading and writing) presumably corresponds to the actual curriculum of grammar schools in Rome at the end of the first century BC. The various stages that Dionysius mentions (letters, syllables, parts of speech and finally reading and writing) agree with the exposition of grammatical doctrines that we find in Sextus Empiricus and Quintilian. Blank has argued that these expositions depend on Asclepiades’ On Grammar. But if these expositions of grammatical teaching reflect the general practice of grammar schools, we do not have to trace these texts back to a specific source. Concerning the terminology of accidents, I think that Dionysius’ reference shows that σωμβεβηκότα (and not παρεπόμενο) was the normal term for accidentia in the first century BC.

Having taken the evidence into consideration, I conclude that it is most plausible that the term σωμβεβηκότα was chronologically prior to the term παρεπόμενο. The Aristotelian concept of accidence was taken over by the Stoics, who used the term σωμβεβηκότα. The kritikoi, Philodemus and presumably the grammarians of the first century BC also used this term for the accidentia of the parts of speech. In my view, there is insufficient evidence to suggest that Aristarchus used the term παρεπόμενο for the grammatical accidentia. In later times, grammarians (grammatical papyri, Apollonius Dyscolus, the Technê Grammatikê) preferred the term παρεπόμενο for the accidentia. But grammarians still understood the two terms as having the same meaning. The Roman term accidentia, however, is a translation of the original Greek grammatical term, as Barwick has already pointed out.

3.8. Dionysius on the accidentia of nouns and verbs

We now leave the discussion of the terminology of accidentia in general and turn to the specific categories themselves. We have already seen that under the

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302 Barwick (1922) 107.
συμβεβηκότα, Dionysius lists items from (1) prosody, (2) accentuation and (3) inflectional categories (accidents in the sense of the παρεπόμενα distinguished by grammarians of later times). In Dem. 52, Dionysius mentions συστολάς, ἐκτάσεις, ὀξύτητας, βαρύτητας, γένη, πτώσεις, ἀριθμοῦς and ἐγκλίσεις. In Comp. 25, he lists ἐκτάσεις, συστολάς and προσωφίας. So, the ὀξύτητας and βαρύτητας of Dem. 52 are summarised in the προσωφίας of Comp. 25, while the latter chapter does not include the genders, cases, numbers and moods that occur in Dem. 52.\(^{303}\) Συστολαῖ and ἐκτάσεις refer to the shortenings and lengthenings of syllables, which later grammarians treat under the so-called πάθη λέξεων.\(^{304}\) As we have seen, these items of prosody (ἐκτάσεις and συστολή) are also included in the list of accidentia in a fragment of Philodemus’ On Poems.\(^{305}\) That same fragment also mentions items of accentuation (ἀνέσεις, grave, and ἐπίτασεις, acute), be it in different terms than Dionysius, who uses ὀξύτης (high pitch), βαρύτης (low pitch) and, in general, προσωφία (scansion).\(^{306}\) The combination of items from prosody, accentuation and inflection under the term συμβεβηκότα in both Philodemus and Dionysius of Halicarnassus indicates that the technical grammatical distinctions that we know from later texts, such as the grammatical papyri, Apollonius Dyscolus and the Technē Grammatikē, were not yet established in the second and first century BC. Besides, Dionysius combines theories from various language disciplines; concerning his use of accidents this is particularly clear in Dem. 48, where Dionysius says that there are two phenomena that accompany (ἀκολουθεί) all the parts of speech, namely tone (μέλος) and time (χρόνος).\(^{307}\) These accidents are borrowed from musical theory, and it is no coincidence that Aristoxenus is mentioned in the passage that discusses the high and low pitch and rhythm of words.\(^{308}\) In the rest of this section I will focus on those accidentia that are treated as such in technical grammar.

In the list of συμβεβηκότα in Dem. 52, only the γένη (genders), πτώσεις (cases), ἀριθμοὶ (numbers) and ἐγκλίσεις (moods) correspond to the morphological accidentia, which were also distinguished by technical grammarians of the first century AD onwards.\(^{309}\) In Comp. 6, the accidentia are mentioned in two groups, one for nouns and one for verbs, which I will discuss in that order.\(^{310}\)

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\(^{303}\) Cf. Schenkeveld (1983) 82.

\(^{304}\) Cf. Schenkeveld (1983) 82. Dionysius himself speaks of πάθη συλλογήων, not of πάθη λέξεων: see Comp. 15.59.15-16; Comp. 25.135.2-3 and Dem. 52.242.19-20.

\(^{305}\) Pausimachus fr. 94.13-25 Janko (Janko [2000] 300-301).


\(^{307}\) Dem. 48.232.20-233.2 (see above).

\(^{308}\) Dem. 48.233.9.

\(^{309}\) My discussion of the individual accidents builds on the analysis of Schenkeveld (1983) 83-84.

\(^{310}\) In Comp. 6, Dionysius’ terminology differs from that in the rest of his work: see my discussion in section 4.3.1.
With regard to the nouns (ἐπὶ μὲν τῶν ὀνομάτων), Comp. 6 mentions the following items:\footnote{Comp. 6.29,1-7.}  
(1) ἐνικεὺς (singular) and πληθυντικός (plural) 
(2) ὁρθὴ πτώσις (nominative) and πλάγιαι πτώσεις (oblique cases) 
(3) ἀρρενικά (masculine), θηλυκά (feminine) and οὐδέτερα (neuter)

These accidentia correspond to ἀριθμοὶ (numbers), πτώσεις (cases) and γένη (genders) respectively. Dionysius also refers to the numbers as nouns: τὸ ἐνικόν and τὸ πληθυντικόν or τὰ ἐνικά and τὰ πληθυντικά.\footnote{Dem. 27.189,8; Thuc. 24.362,3; Thuc. 37.389,7-21; Amm. II 2.423,9; Amm. II 9.428,19-429,17.} The oblique cases are specified as αἰτιατική, γενική and δοτική, and the cases are not only mentioned in connection with nouns, but also with appellative nouns (προσηγορικά), participles (μετοχαί) and articles (ἀρθρα).\footnote{Comp. 6.29,7-12. See section 4.3.1.} The terms of the genders occur as nouns (τὸ ἀρρενικόν, τὸ θηλυκόν and τὸ οὐδέτερον), as adjectives in combination with γένος (τὸ θηλυκό γένει) or μόριον (τὸ θηλυκόν μόριον), and as adverbs (ἀρρενικῶς).\footnote{Dionysius does not mention the ‘conjugations’ (συζωγία) of verbs, which we find in grammatical texts. In Dionysius, the term συζωγία refers either to the connection or combination of letters and words (e.g. Comp. 3.15,1) or to a ‘group’ of letters that share the same characteristics (e.g. Comp. 14.56,6).}

With regard to verbs (ἐπὶ δὲ τῶν ῥημάτων), Comp. 6 mentions the following items:\footnote{Comp. 6.29,1-7.}  
(1) τὰ ὁρθὰ ἢ τὰ ὑπτικα 
(2) κατὰ ποίας ἐγκλίσεις ἐκφερόμενα, ὥς δὴ τινες πτώσεις ῥηματικὰς καλοῦσι 
(3) ποίας παρεμφαίνοντα διαφορὰς χρόνων

These accidentia correspond to (1) voice, (2) mood, and (3) tense respectively. Elsewhere, Dionysius also mentions (4) number and (5) persons.\footnote{Dem. 27.189,8; Thuc. 24.362,4-5; Thuc. 37.389,7-21; Amm. II 2.423,11; Amm. II 10.429,18-430,11; Amm. II 11.430,20-431,1 (τὸ τὰ θηλυκά γένει τῆς προσηγορίας τὸ θηλυκόν οὐ εξευξαν μόριον); Amm. II 11.431,6-7. The adverb ἀρρενικῶς occurs at Amm. II 10.429,21.} Because his terminology for the verbal accidents casts light on the development of grammatical theory between Aristarchus and Apollonius Dyscolus, I will discuss each of these items separately.

\footnote{For the specific cases, see Thuc. 37.389,7-21 and Amm. II 11.433,1-15. See further Thuc. 24.362,7 and Amm. II 2.423,13-14: ὀνομαστικῶν ἢ μετοχικῶν πτώσεις, ‘the cases of nouns and participles’; Amm. II 11.430,12-14: τὰς πτώσεις τῶν ὀνομάτων καὶ τῶν προσηγοριῶν καὶ τῶν μετοχῶν καὶ τῶν (τῶν) συναπτομένων τούτων ἀρθρῶν, ‘the cases of proper nouns, appellative nouns, participles and the articles attached to them’. These references to the cases of participles and articles should be added to the lists of Schenkeveld (1983).}
(1) Voice. The Technē Grammatikē distinguishes three voices (διαθέσεις), namely active (ἐνεργεία), passive (πάθος) and middle (μεσότης). It is clear that Dionysius of Halicarnassus distinguishes only two voices, namely active and passive, and not the middle voice. In this respect, Dionysius does not differ from the early grammarians: Aristarchus and Varro do not distinguish the middle voice either. As far as we know, Apollonius Dyscolus is the first grammarian who gives the separate treatment besides the διαθέσεις ἐνεργεική and the διαθέσεις παθητική. In grammatical texts, the two voices are called ἐνεργητική (active) and παθητική (passive). These terms are also found in the fragments of Aristarchus. The Stoic philosophers, however, used different terms, namely ὀρθή (active) and ὑπάτια (passive). It is interesting that both the grammatical and the philosophical terms are found in Dionysius of Halicarnassus. In Amm. II 7-8 (see section 4.4.2), Dionysius uses the terms ποιητικόν and ἐνεργητικόν for active, and παθητικόν for passive. In the introduction of the same letter (which he cites from On Thucydides 24), however, he employs the terms τὰ δραστήρια (the active forms) and τὰ παθητικά (the passive forms). In Comp. 6 (see section 4.3.1), which seems to be influenced by theories from Hellenistic poetic theory, he mentions τὰ ὀρθά (active) and τὰ ὑπάτια (passive). Dionysius’ terminology of active and passive is important evidence for the reconstruction of the history of grammar in the first century BC. The blending of philological terms on the one hand and Stoic terms on the other confirms that technical grammar in the period after Aristarchus was influenced by Stoic philosophy.

(2) Mood. Dionysius does not mention the specific terms for indicative, subjunctive, optative and imperative. He once refers to τὰ ἀπερέμφατα (‘infinitives’) and τὰ παρεμφατικά (‘finite verb forms’) (see section 5.3.6). Besides, Dionysius is the first extant writer who uses the grammatical term ἐγκλίσεις, which is the usual

317 [D. Thrax], G.G. I 1, 46,5ff.
321 Sch. D. Thrax, G.G. I 3, 401,1 (= FDS 803): Ἐνεργητική μὲν ἐστι διαθέσεις (...), ἔτις παρὰ τοῖς φιλοσόφοις δραστική καὶ ὀρθή καλεῖται. ‘Active is a voice, which is called δραστική and ὀρθή by the philosophers.’ For ῥήματα ὀρθά and ὑπάτια, see also Sch. D. Thrax, G.G. I 3, 548,34-37.
322 Amm. II 7.427,17-428,18.
323 Amm. II 2.423,8-9: καὶ τὰ μὲν παθητικά ῥήματα δραστήρια, τὰ δὲ δραστήρια παθητικά.
324 Comp. 6.29,8. See also sections 4.3.1 and 5.3.6. Steinthal (1891 II) 274 thinks that the distinction between ὀρθά and ἐγκεκλιμένα (ἐγκλίνομεν according to P) in Comp. 5.26,14-15 is the same as that between ὀρθά and ὑπάτια in Comp. 6.29,8: he interprets ὀρθά as present indicatives, and ὑπάτια (= ἐγκεκλιμένα) as all other tenses and moods. Schenkeveld (1983) 84 corrects Steinthal. The term ὑπάτια refers to ‘passives’, whereas ἐγκλίνομεν (which is to be preferred to the reading ἐγκεκλιμένα) are non-indicatives (see below).
325 Comp. 5.26,15-16.
grammatical term for ‘mood’ in later grammatical texts (Apollonius Dyscolus and the *Technê Grammatikê*). Although Aristarchus already mentions all the specific moods (indicative, subjunctive, etc.), he does not know the term ἐγκλίσις in the sense of ‘mood’. We do not know whether Dionysius’ contemporary Tryphon used the term ἐγκλίσις, but if Dionysius’ references to the grammatical curriculum in *Comp.* 25 and *Dem.* 52 refer to the educational practice of his time, as he suggests (see above), then we may conclude that the term was introduced at some point in the first century BC. With regard to the moods, Dionysius uses two expressions that almost certainly betray Stoic influence. First, he tells us that some people (τινες) call the moods πτῶσείς ῥήματικάς (verbal cases) (see section 4.3.1). Second, he mentions a distinction between between ὀρθά (indicatives) and ἐγκλινόμενα (non-indicatives) (see section 5.3.6). In later grammatical texts, the verb is defined as a word ‘without case’ (ὑπ’τωτον). For Aristotle, however, πτῶσις refers to the flection of both nouns and verbs. Thus, the view that moods are ‘verbal cases’ might seem to be related to Aristotle’s views on the verb and its cases (πτῶσεις ῥήματος). However, there is an important difference, for Aristotle’s ‘cases of verbs’ are not moods, but tenses: according to Aristotle, ὑγιάω ‘(is healthy)’ is a verb (ῥήμα), whereas ὑγίανεν ‘(was healthy)’ and ὑγίανει ‘(will be healthy)’ are not verbs but ‘cases of verbs’ (πτῶσεις ῥήματος). In other words, only the forms that indicate the present tense (τὸν παρόντα χρόνον) deserve the full title of verb, while the forms of the past and future tense, which indicate ‘the (time) beyond’ (τὸν πέριξ), are cases of a verb. Matthaios argues that Dionysius’ reference to πτῶσεις ῥήματικαί betrays Aristotelian influence. Schenkeveld, however, draws attention to a passage from Macrobius, who states that the Stoics called only the indicative rectum, thus comparing the indicative to the nominative (*denique Stoici hunc solum modum rectum, velut nominativum, vocaverunt*). Although Matthaios believes that the Stoics only used the term πτῶσις for nouns, Macrobius’ text strongly suggests that they compared the cases of nouns to the moods of verbs, and, in particular, the

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326 For Dionysius’ use of ἐγκλίσις (‘moods’), see *Comp.* 6.29.9; *Comp.* 25.132.6; *Dem.* 52.242.23. In *Dem.* 54.246.2, the word is not used for grammatical moods, but for the tone of delivery.


328 Graefenhan corrected one title of Tryphon’s work into Περὶ ῥημάτων ἐγκλίσεων [instead of ἐγκλίσιν] καὶ ἀπαρέμποτον καὶ προστατικόν καὶ ἐκτικόν καὶ ἀποφαντικόν, but Matthaios (1999) 358 n. 299 rightly doubts the correctness of the expression Περὶ ῥημάτων ἐγκλίσεων. On this title, see also section 1.4.

329 *Comp.* 6.29.9-10.


nominative to the indicative. In my view, this would explain both the expression πτόσεις ῥηματικά (verbal cases) and the distinction between ὀρθά and ἐγκλινόμενα (indicatives and non-indicatives). The terms ὀρθά and ἐγκλινόμενα will be discussed more fully in section 5.3.6.

(3) Tense. Concerning tenses, Dionysius of Halicarnassus distinguishes between the ‘present’ (ὁ παρόν χρόνος) and the ‘future’ (ὁ μέλλων χρόνος); we do not know whether he also knew a term for the past tense, since his examples concern present and future tenses only. Schenkeveld and Matthaios argue that Dionysius’ terminology shows Aristotelian influence: the term ὀ παρόν χρόνος is found in Aristotle’s Poetics, but the traditional grammatical term is ὤ ἐνεστῶς χρόνος. The latter term seems to be of Stoic origin, and Aristarchus also uses it to designate the present tense. The Aristotelian tradition was not only preserved in Dionysius of Halicarnassus’ use of the term ὀ παρόν χρόνος, but also in the Latin translation praesens.

(4) Number. Dionysius uses the category number (ἀριθμός) not only in connection with nouns (see above), but also in connection with verbs. Dionysius’ terms, ἕνικόν (singular) and πληθυντικόν (plural), are the traditional ones, which Aristarchus already uses. The term for dual is not attested in Dionysius’ works.

(5) Person. Dionysius once refers to the first person as τὸ τοῦ λέγοντος πρόσωπον (‘the person of the speaker’) and to the third person as λόγος περὶ τῶν προσώπων (‘speech about persons’). He uses these terms when pointing out that in a certain passage Thucydides changes from the third to the first person. Matthaios has argued that the distinction between grammatical persons ultimately goes back to Aristotle’s distinction between ὁ λέγων (‘the speaker’), πρὸς ὧν λέγει (‘to whom he speaks’) and περὶ ὧν λέγει (‘about which he speaks’). Dionysius’ terminology largely corresponds to that of Aristarchus, who refers to the first person as τὸ λέγον

335 Matthaios (1999) 299.
337 Aristotle, Po. 1457a17-18. Cf. Schenkeveld (1983) 83-84. For the classification of ἐθέλομεν as a future tense, see section 4.4.2.
339 Amm. II 9.429,10-17: ἡμοῦσεν is classified as singular, φθονοῦντες and ἀπίστοισιν (indirectly) as plurals.
342 Thuc. 48.407,2-15 on Thuc. 6.78.1.
3.9. Conclusion

In this chapter, I have collected and interpreted Dionysius of Halicarnassus’ views on the parts of speech. In this way, I have reconstructed as it were a hypothetical grammar that was used by Dionysius. This is a helpful procedure if one wishes to describe the history of grammar in the first century BC. However, we should realise that Dionysius is not a grammarian, but a rhetorician who makes use of grammatical theory only if he can use it for his own purposes. For this reason, I have argued (pace Schenkeveld) that Dionysius does not use a ‘system’ of nine word classes. He is neither interested in the exact classification of words, nor in the precise number of the μόρια λόγου. His attitude towards grammar as a discipline of which the technical details should be left to the grammarians also explains his fluctuating terminology concerning linguistic matters. As we have seen, Dionysius refers to the voices (active and passive) sometimes by the Alexandrian and sometimes by the Stoic terms. One of the reasons for the variety of terms is, of course, that he does not care about systematic terminology: he is only interested in the effects of the use of active and passive verbs on stylistic composition. Dionysius’ profession also accounts for his terminology and his concept of the μόρια λόγου. I have argued that Dionysius prefers the expression μόρια λόγου (and μόρια λέξεως) because a rhetorician uses the expression μέρη λόγου for the parts of a text (e.g. introduction, narrative), and the expression μέρη λέξεως for the aspects of expression (selection of words, composition). Similarly, Dionysius prefers ὄνομα as the most general term for ‘word’, because in rhetoric λέξις (the grammatical term for ‘word’) refers to ‘style’ and ‘expression’. The concept of Dionysius’ μόρια λόγου comprises two aspects: they are both word classes and parts of the phrase. The former aspect is especially relevant when Dionysius refers to the remarkable use of a specific word class (e.g. the active instead of the passive use of a verb). The latter aspect is especially relevant when Dionysius deals with composition (σύνθεσις), the putting together of ‘parts’.

We have seen that in his use of the parts of speech Dionysius is influenced by several ancient language disciplines, in particular Alexandrian philology and Stoic philosophy. In general, Dionysius follows the Alexandrian distinctions and terminology concerning word classes and their accidentia. A number of aspects of the grammatical theories in his work, however, betray Stoic influence. In this respect

Dionysius of Halicarnassus is similar to grammarians like Dionysius Thrax and Tyrannion. Among the Stoic aspects of Dionysius’ treatment of the μόρια λόγου are the distinction of ὀνόμα and προσηγορία (προσηγορικόν) as two separate word classes (a Stoic element in an Alexandrian word class system) and the use of the Stoic terms τὰ ὀρθὰ (active) and τὰ ὑπτως (passive) (I have not yet been able to assign Dionysius’ use of the term ποικιλών in the sense of ‘active’ to any of the earlier traditions). I have argued that the terminology for moods, πτώσεις ῥηματικά (‘verbal cases’) and ὀρθά (indicatives) and ἐγκλινόμενα (non-indicatives), is also Stoic. Dionysius’ reference to pronouns as ἁρθρα δεικτικά (‘deictic articles’) corresponds to an ancient testimony on Dionysius Thrax, who seems to have adopted this same expression under Stoic influence. Dionysius’ idea that the parts of speech are στοιχεία (‘elements’) is also Stoic. Further, I have argued that Dionysius’ term for accidentia, συμβεβηκότα was also used by the Stoics. In chapter 4 and 5, we will see that in the field of syntax Dionysius is also influenced by Stoic theories, as the Stoic expressions ὁ κατάλληλος λόγος and ἄκολονθία indicate. But apart from the philological and the Stoic tradition, there were other language disciplines that made use of the parts of speech theory, and in some cases Dionysius follows views that were developed in these disciplines. Thus, in his terminology for tenses, Dionysius seems to follow the Peripatetic tradition, naming the present tense ὁ παρών χρόνος instead of ὁ ἐνεστῶς χρόνος, which is the Alexandrian and Stoic expression. Dionysius’ use of the ‘persons’ can be traced back to Aristotelian ideas on communication. It is important to realise that if a certain term is called ‘Stoic’, this does not imply that Dionysius borrowed that term from Stoic sources. Grammatical treatises of the first century BC seem to have mixed ideas of both Alexandrian and Stoic origin; Dionysius’ terminology shows the same integration of philological and philosophical ideas and may therefore be based on grammatical texts of the first century BC.

Two grammatical terms are important because Dionysius’ works are the earliest extant texts in which they appear: the term ἐπίρρημα (adverb) first occurs in Tryphon and Dionysius (both active in Augustan Rome). The grammarian Philoxenus (also active in the first century BC) still uses the term μεσότης (which also designates the ‘adverb’ in the fragments of Aristarchus). The term ἐγκλίσεις (‘moods’) is first attested in Dionysius of Halicarnassus. Because he uses the term when referring to grammatical school practice, we may assume that it was introduced in earlier periods.

345 In section 5.3, it will be argued that Dionysius’ investigation into natural word order (Comp. 5), too, is based on Stoic ideas, in particular on the Stoic theory of categories.
In general, Dionysius’ descriptions of ‘how we learn to read’ (τὰ γράμματα ὠταιν παιδενώμεθα) (Comp. 25 and Dem. 52) deserve to be taken into account more seriously than some modern scholars have done. I do not think that these passages are directly based on Stoic texts (pace Barwick), nor do I believe that Dionysius’ description is unrealistic (pace Schenkeveld). Dionysius tells us that one learns first letters (γράμματα), then syllables (συλλαβοί), then words (λέξεις) or parts of speech (τὰ τοῦ λόγου μόρια) and their accidentia (συμβεβηκότα); finally one starts writing and reading. Grammatical papyri confirm that the writing of separate letters, syllables and words was practiced. Both Dionysius’ passages on the grammatical curriculum depend on his audience’s recognition of the fact that this is the way children learn to read. Therefore I believe that Dionysius’ description corresponds to the practice of grammar schools of his time, which he must have known very well.

To conclude, Dionysius of Halicarnassus’ treatment of the parts of speech confirms Matthaios’ reconstruction of the history of the word class system in the period between Aristarchus and Apollonius Dyscolus. After Aristarchus, the Alexandrian scholars were deeply influenced by Stoic theories. This Stoic influence resulted in a number of grammatical works that must have combined Alexandrian and Stoic ideas on language. Most of these works are lost, but the few extant fragments of Dionysius Thrax and Tyrannion show that they adopted Stoic views in their classification of the word classes. The works of these grammarians have not survived, but my investigations have shown that the grammatical discourse of the Augustan period was indeed characterised by a deep amalgamation of Alexandrian and Stoic theories on language. This integration of philological and philosophical ideas would finally culminate in the work of Apollonius Dyscolus (2nd century AD).

The next two chapters will further confirm the view that Dionysius brings theories from different language disciplines together in a useful way. In chapter 5, I will show that Dionysius’ views on style and word order, which are related to Stoic ideas on syntax, foreshadow Apollonius Dyscolus’ syntactic theory. But first, it is time to focus on Dionysius’ use of the μόρια λόγου in the rhetorical and literary context of his works. In chapter 4 we will find that his use of the parts of speech is not only related to the traditions of philologists and philosophers, but also to the disciplines of poetical criticism and musical theory.

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346 Matthaios (2002).
CHAPTER 4. LINGUISTICS, COMPOSITION, AND STYLE:
DIONYSIUS’ USE OF THE PARTS OF SPEECH

4.1. Introduction

In the previous chapter, we have examined Dionysius’ knowledge of the grammatical theory of the parts of speech, in order to establish his place in the history of grammar. But Dionysius did not write grammatical treatises. As a rhetorician, he used the theories of grammarians for his own purposes. His works on style and rhetorical composition offer a unique possibility for us to observe how the two language disciplines that were arguably most prominent in the ancient world, namely grammar and rhetoric, were integrated into a coherent set of ideas. While the connections between grammar and philosophy in antiquity have been the subject of several modern publications, scholars have paid less attention to the relation between ancient grammar and rhetorical theory.¹ A rhetorician who focuses on aspects of style can apply the theory of the parts of speech in several ways. Dionysius seems to have used that grammatical theory more frequently than other teachers of rhetoric.² One might say that there are three different capacities in which Dionysius deals with the theory of the μόρια λόγου. As a rhetorician (section 4.3), he regards the parts of speech as the building blocks for the composition of texts. Thus, the description of particular types of composition is partly based on the way in which writers use the parts of speech. The μόρια λόγου are so important that they even figure in the general definition of ‘composition’ (σύνθεσις) at the beginning of the work On Composition. This definition of σύνθεσις as ‘a certain arrangement of the parts of speech’ leads to a doxographical overview of earlier thinkers on the parts of speech. Here, we observe Dionysius’ second role: as a ‘historian of linguistics’ (section 4.2), he discusses the early history of the theory of the parts of speech. Finally, as a literary critic (section 4.4), Dionysius discusses the style of Thucydides by analysing the historian’s use of the parts of speech: in this context, the theory of the parts of speech is employed as an instrument for literary analysis.

It is important to realise that Dionysius’ ‘history of linguistics’ is subservient to his ideas on composition and style. In fact, it would be more correct to state that there are only two purposes for which Dionysius needs the parts of speech. On the one hand, the theory of the μόρια λόγου offers the rhetorician the starting point for the process

¹ For studies on the connections between ancient philosophy, grammar, and rhetoric, see section 1.1.
² However, I will compare passages from ‘Demetrius’, ‘Longinus’, Quintilian and later rhetoricians who make use of grammatical terminology (see sections 4.3, and 4.4).
of composition, which puts ‘the parts of the phrase’ together as elements. On the other hand, the theory enables the critic to reduce the stylistic particularities of a phrase to the way in which specific parts of the phrase have been used. Whereas Dionysius can indeed be called a rhetorician and a literary critic, his role as a ‘historian of linguistics’ is a very limited one. However, since Dionysius’ history of the μόρια λόγου in On Composition 2 is inextricably bound up with the definition of composition (σύνθεσις), I have chosen to discuss this passage in relation to the use of the parts of speech in composition and stylistic analysis. When I speak of Dionysius’ three ‘capacities’, the reader should understand that only two of them are really part of Dionysius’ own intentions, while the third one (that of historian of linguistics) is subservient to the other two. This will be illuminated in the following section.

4.2. Dionysius as a historian of linguistics

Partes orationis quot sunt?3 ‘How many parts of speech are there?’ It is with this question that the Roman grammarian Donatus (who was active around 350 AD) starts his Ars Minor. His answer is: octo, ‘eight’. Traditionally, we learn that the system of eight word classes, which we find in the works of Apollonius Dyscolus and in the Technē grammatikē, was the result of a long cumulative process: Plato identified two parts of speech, Aristotle three or four, the Stoics five or six, and Aristarchus and Dionysius Thrax eight.4 This presentation of the history of the word class system has been criticised in recent years, but it is characteristic for the traditional historiography of linguistics, represented by scholars like Lersch (1838-1841), Schoemann (1862), Steinthal (1863), Benfey (1869), Robins (1967 and later) and Lallot (1988).5 However, as far as we know, the first text that presented the history of the word class system in this way is Dionysius of Halicarnassus’ work De compositione verborum.6 In this section, I intend to make clear that Dionysius can be considered the prototype of the traditional western approach to the history of linguistics. In Comp. 2, Dionysius discusses the history of the theory of the μόρια (or μέρη) λόγου.7 Brief as it may be, this passage may be considered one of the very first histories of linguistics, which

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3 Section 4.2 has been published in a slightly different form as De Jonge (2005a).
7 Apart from Dionysius’ history of the word class theory (Comp. 2.6,17-7,21), the account of Quintilian (Inst. Orat. 1.4.17-21) will be discussed in this chapter (section 4.2.3). Somewhat diverging accounts are Sch. D. Thrax, G.G. I 3, 515,19-521,37 and Priscian, Inst. II.15-17 (G.L. II, 54,5-55,3).
would make Dionysius one of the first historians of linguistics.  

First, I will discuss the relationship between Dionysius’ history of the word class system and the rest of his work On Composition. Second, I will comment on some particularities of Dionysius’ ‘history of linguistics’. Finally, I will compare Dionysius’ approach with that of Quintilian and modern historians of linguistics. Thus, I hope to answer the question what kind of historian of linguistics Dionysius actually was.

4.2.1. Dionysius’ history of the theory of the parts of speech

Dionysius’ history of the theory of the parts of speech can be found immediately after his definition of σύνθεσις (composition) in the second chapter of De compositione verborum:

'Ἡ σύνθεσις ἔστι μὲν, ὡσπερ καὶ αὐτὸ δηλοῦ τοῦνομα, ποιὰ τὶς θέσις παρ’ ἀλληλα τῶν τοῦ λόγου μορίων, ἡ δὴ καὶ στοιχεῖα τινες τῆς λέξεως καλοῦσιν. τοῦτα δὲ Θεοδέκτης μὲν καὶ Ἀριστοτέλης καὶ οἱ κατ’ ἐκείνους φιλοσοφήσαντες τοὺς χρόνους ἄχρι τριῶν προήγαγον. οὖν ματα καὶ βῆμα τα καὶ συνδέσμων πρῶτα μέρη τῆς λέξεως ποιοῦντες. οἱ δὲ μετὰ τούτως γενόμενοι, καὶ μάλλον οἱ τῆς Στοιχημοσύνης αἱρέσεως ἡγεμόνες, ἐως τετάρατον προβίβασαν. χωρίσαντες ἀπὸ τῶν συνδέσμων τὰ ἀρθρα. ένθ’ οἱ μεταγενέστεροι τὰ προσηγορικὰ διελόντες ἀπὸ τῶν ὁμοιοτυπῶν πέντε ἀπεφήναντο τὰ πρῶτα μέρη. έτεροι δὲ καὶ τὰς ἀντονομασίας ἀποζεύξαντες ἀπὸ τῶν ὁμοιότυπων ἔκτον στοιχεῖα τούτ’ ἐποίησαν. οἱ δὲ καὶ τὰ ἐπιρρήματα διελόντες ἀπὸ τῶν ῥημάτων καὶ τὰς προθέσεις ἀπὸ τῶν συνδέσμων καὶ τὰς μετοχαὶς ἀπὸ τῶν προσηγορικῶν, οἱ δ’ εἰς καὶ ἄλλας τινὰς προσαγαγόντες τοιαύτα πολλὰ τὰ πρῶτα μόρια τῆς λέξεως ἐποίησαν. ήπερ ὅν οὐ μικρὸς ἢν εἰ ᾗ λόγος, πλὴν ἢ γε τῶν πρῶτων εἰτε τριῶν ἢ τετάρατον εἰθ’ Όσον δὴ ποτε ὄντων μερῶν πλοική καὶ παράθεσις τὰ λεγόμενα ποιεῖ κόλα, ἔπειθ’ ἢ τούτων ἀρμονία τὰς καλουμένας συμπληροὶ περιόδους, αὐταὶ δὲ τὸν σύμπαντα τελειοῦσι λόγον.

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8 It is, however, very well possible that Dionysius (and Quintilian) used an older source (which is now lost) for the history of the word class system. We might think of Asclepiades of Myrlea (see section 4.2.3).

9 Comp. 2.6,17-7.21 (for a shorter version of Dionysius’ overview, see Dem. 48.232,20-233.2; cf. section 3.7). In this passage, it is impossible to translate the terms ὄνομα, βῆμα, σύνθεσις etc. in a consistent way, because these terms have a different scope in each of the stadia that Dionysius distinguishes (see section 3.2): for example, we cannot use the term ‘noun’ for Aristotle’s ὄνομα. Even in a system of eight or nine parts of speech, the word class σύνθεσις covers more than our ‘conjunctions’ or ‘connectives’. However, some readers may find it useful to have an indication of the meaning of the terms in Dionysius’ survey. There is no completely satisfactory solution to this problem, but I have decided to preserve the Greek terms in the translation, while adding the usual (partly anachronistic) translations of these terms between inverted commas.
‘Composition is, as the name itself indicates, a certain arrangement of the parts of speech, or the elements of diction, as some call them. Theodectes and Aristotle and the philosophers of their time increased the number of these to three, making ὄνοματα (‘nouns’), ῥήματα (‘verbs’) and σύνδεσμοι (‘conjunctions’) the primary parts of speech. Their successors, and in particular the leaders of the Stoic school, raised the number further to four, separating the ἄρθρα (‘articles’) from the σύνδεσμοι (‘conjunctions’). Next, later generations distinguished the προσηγορικά (‘appellative nouns’) from the ὄνοματα (‘proper nouns’) and presented the primary parts as five. Others detached the ἀντονομασίαι (‘pronouns’) from the ὄνοματα (‘proper nouns’) and made this the sixth element. Yet others divided the ἐπιρρήματα (‘adverbs’) from the ῥήματα (‘verbs’), the προθέσεις (‘prepositions’) from the σύνδεσμοι (‘conjunctions’) and the μετοχοί (‘participles’) from the προσηγορικά (‘appellatives’); while others introduced still further divisions and so made the primary parts of speech many in number. The subject could be discussed at considerable length, but it is enough to say that the combination or juxtaposition of these primary parts, whether there be three, four or any number of them, forms what are called clauses. Next, the joining together of these clauses constitutes what are called the ‘periods’, and these make up the complete discourse (λόγος).’

Before we take a closer look at Dionysius’ history of the word class system itself, we should consider the relationship between this passage and his theory of composition. Dionysius’ reason for giving a history of the word class theory is that he regards the μόρια or μέρη λόγου as the central units of composition. Composition is defined as ‘a certain arrangement of the parts of speech’, and Dionysius adds that some people call these ‘elements of diction’ (στοιχεῖα τῆς λέξεως). I have already pointed to the interesting background of this remark: we know that the Stoic philosophers considered the parts of speech στοιχεῖα (elements), but they referred to them as τὰ στοιχεῖα τοῦ λόγου (the elements of meaningful utterance), whereas their στοιχεῖα τῆς λέξεως were the letters (the elements of articulate sound). Dionysius is the only author who refers to the parts of speech as στοιχεῖα τῆς λέξεως (see sections 2.2, 3.2 and 3.3). I have suggested (in section 3.5) that Dionysius’ use of στοιχεῖα λέξεως for the parts of speech unites a philosophical perspective (the parts of speech as elements) and a rhetorical approach to language as expression (λέξεις). In any case, by using the term στοιχεῖα Dionysius emphasises the symmetry between the different levels of language: the parts of speech constitute the λόγος, just as the letters are the building blocks of the syllables. This view of language as a hierarchical structure characterises Dionysius’ entire treatment of composition: σύνθεσις plays a role on all levels of language, and the units on one level are the building blocks (or elements) of the units
on the next level. Thus, syllables are composed of letters, words (or parts of speech) of syllables, clauses of words, periods of clauses, and the discourse of periods. As I have pointed out above (section 2.2), this atomistic view on language is found in many other ancient texts, such as the treatises on metre and music by Hephaestion and Aristides Quintilianus.\(^{10}\) We may also compare Apollonius Dyscolus’ approach to syntax (σύνταξις), which seems to be influenced by Stoic ideas.\(^{11}\)

When we compare Dionysius’ version of the history of the word class theory with other (ancient and modern) versions, we can detect a number of interesting differences.

(1) Dionysius starts his overview with Aristotle and his student Theodectes, thereby omitting Plato, while modern historians of grammar usually observe that Plato already distinguished ὄνομα and ῥῆμα.\(^{12}\) It is interesting, though, that Dionysius states that Theodectes and Aristotle ‘increased’ the number of the parts of speech: προηγεσθον, the word he uses, literally means ‘carried forward’. This word already contains the idea of gradual progress, which characterises the whole passage on the history of the word class system. When Dionysius says that Aristotle distinguished three ‘parts of speech’, ὄνομα, ῥῆμα and σύνδεσμος, he is probably referring to the Rhetoric, for in

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\(^{11}\) Apollonius Dyscolus, Synt. I.2: ὡς τὰ στοιχεῖα τὰς συλλαβὰς ἀποτελεῖ κατὰ τὰς ἐπιπλοκὰς, οὕτω καὶ ἡ σύνταξις τῶν νοημῶν τρόπων τίνας συλλαβὰς ἀποτελεῖ συλλαβὰς τῶν ἐπιπλοκὰς τῶν λέξεων. καὶ ἔτι ὃν τρόπων ἐκ τῶν συλλαβῶν ἡ λέξις, οὕτως ἐκ τῆς καταλληλογίης τῶν νοημῶν ὁ συστηλητής λόγος. ‘And just as the elements (i.e. letters) compose syllables according to their combinations, so, in turn, the structural combining (syntaxis) of meanings will in a certain way produce syllables (i.e. sentences) by combining words. Just as the word is made of syllables, so the complete sentence is made by the grammatical collocation of meanings.’ (Translation adapted from Householder.) On this text, see Blank (1982) 30-31 and Sluiter (1990) 44-46. Note that Dionysius’ formulation (Comp. 2.7,18) τελειώσα τὸν λόγον resembles Apollonius’ concept of the αὐτοτελῆς λόγος, but Dionysius’ λόγος is a text (discourse) not a sentence. See also Apollonius Dyscolus, Synt. IV.16: Ἐφαμεν γὰρ κατὰ τὰς ἀρχὰς τῆς ἐκδόσεως, ὡς τὰ στοιχεῖα τοῦ λόγου τὸν αὐτὸν τρόπων ἐπέχει τοῖς στοιχείοις τῆς λέξεως. ‘Back at the beginning of this treatise we said that that the elements of the sentence behaved similarly to the elements of the word.’ (Translation by Householder.) Swiggers & Wouters (1995) 37 n. 46 also point to the similarity between the approaches of Dionysius and Apollonius. See further Sch. D. Thrax, G.G. I 3, 211,27-212,1: καὶ γὰρ ἀπὸ τῶν στοιχείων συλλαβάς, ἀπὸ δὲ συλλαβῶν λέξεις, ἀπὸ δὲ λέξεων διάνοια, ἀπὸ δὲ διανοιῶν ὁ τελειώσα λόγος. ‘For syllables are composed of letters, and words of syllables, and thoughts of words, and the complete text of thought.’ The διάνοια in the latter text might be compared to Apollonius’ νοησία. For the Stoic ideas on language as a hierarchical structure, see FDS 539-541; cf. Pinborg (1975) 97-98 and Sluiter (1990) 43-44.

\(^{12}\) Ancient histories of the word class system never start with Plato: Quintilian (1.4.17-20) begins, like Dionysius, with Aristotle and Theodectes. See also FDS 543-546, overviews that start with either Aristotle or the Stoics. Modern histories that start with Plato’s distinction of ὄνομα and ῥῆμα are, for example, Pinborg (1975), Robins (1966), Robins (1986), Lallot (1988) and Robins (1997).
his Poetics Aristotle had also mentioned the ἀρϑρόν, the invention of which Dionysius attributes to the Stoics.\textsuperscript{13}

(2) Dionysius gives the Stoics credit for the distinction of the ἀρϑρόν. He attributes the distinction of the προσγειροκόν (appellative) to οἱ μεταγενέστεροι, ‘later people’. Since we know that the distinction between proper noun and appellative noun was definitely an invention of the Stoic philosophers, a fact also known in antiquity, we might interpret the words οἱ μεταγενέστεροι as ‘later generations of Stoic philosophers’.\textsuperscript{14} I would prefer this interpretation to that of Usher, who translates ‘[s]ubsequent grammarians’ (my italics), for until now, Dionysius has only mentioned philosophers.\textsuperscript{15}

(3) Another particularity is the fact that, according to Dionysius, the pronoun (ἀντονομασία) was separated from the proper noun (ὄνομα), whereas most ancient and modern scholars think that the pronouns, before they were recognised as a separate group, belonged to the ἀρϑρον.\textsuperscript{16} The question of why Dionysius thinks that the pronoun was separated from the ὄνομα (and not from the ἀρϑρον), can probably be answered by referring to ancient grammatical theory on the ἀντονομασία.\textsuperscript{17} According to Apollonius Dyscolus, the pronoun can replace the noun: therefore, it can be combined with a verb, thus forming a complete sentence, which normally consists of a noun and a verb.\textsuperscript{18} Apollonius also tells us that the function of the pronoun is

\textsuperscript{13} Janko (2000) 186-187 thinks that Dionysius and Quintilian are citing an Aristotelian dialogue in which Theodectes appeared. See section 3.3.1.

\textsuperscript{14} Cf. FDS 536.

\textsuperscript{15} Usher (1985) 21. More correct translations are those of Rhys Roberts (1910), ‘later inquirers’, and Aujac & Lebel (1981), ‘les générations postérieures’. According to other sources, the Stoics were also responsible for the distinction of the adverb, to which Antipater allegedly gave the name μεσότης (Diogenes Laertius VII.57 = FDS 536). Matthaios (1999), however, has pointed out that Aristarchus (217-145 v. Chr.), who was active before Antipater of Tarsos (fl. 150) already knew the eight canonical word classes, including the μεσότης. He also discusses (548 ff.) the relation between Aristarchus and Antipater, and concludes that Aristarchus, like Antipater, borrowed the term μεσότης from older Stoic sources, which did, however, not give that name to a separate ‘part of speech’. The first extant texts in which the term ἐπίρρησα (in the sense of adverb) occurs are the fragments of Tryphon and the works of Dionysius of Halicarnassus. See section 3.2.

\textsuperscript{16} See FDS 542: τέταρτον ὑπὲρ ἀρϑρον καὶ ἀντονομασία, τὸ μὲν φάσκοντες ἀρϑρον, τὸ δὲ ἀρϑρον. Cf. Lallot (1988) 17 and Robins (1997) 41. Steinthal (1890-91 II) 214ff. follows Dionysius’ view that the pronoun was separated from the noun. Matthaios (1999) 491ff. disagrees with Dionysius and Quintilian, but also with the traditional view that the ἀντονομασία was separated from the Stoic ἀρϑρον: the ἀρϑρον, he argues, had an entirely different function than that of being a combination of two grammatical word classes, ‘pronoun plus article’.

\textsuperscript{17} For the use of the term ἀντονομασία (instead of ἀντονομασία), see section 3.6.3.

\textsuperscript{18} Apollonius Dyscolus, Synt. I.15: Ὑπὸ τότῳ δὲ φημι, ὅτι εἰκός καὶ εἰ ἀντονομασίας αὐτοτέλεια συνίσταται, ὡσον φασίν οὕτως, ἐπὶ περιπτώσις, σὺ περιπτώσις. τότε γὰρ συνίσταται ἡ αὐτότελεια, ὅταν ἀντ’ ἀντονομασίας παραληθήθη ἡ ἀντονομασία καὶ δυνάμει κάλλιν ἢ αὐτῇ σύντοξός ἡ. I am not here claiming that you cannot have a complete sentence with a pronoun (ἀντονομασία), such as “I’m walking, you’re walking”. For then, too, completeness is achieved, when a pronoun (ἀντονομασία) is used in place of a
expressed in its name: an ἀντωνυμία, or (as Dionysius calls it) ἀντωνομασία, is a word that is used ‘instead of’ (ἀντί) the ὄνομα (noun). Taking this theory into account, we can explain why Dionysius thinks that the pronouns were separated from the nouns (and not, as modern scholars think, from the ἔρθρον). Dionysius’ idea is presumably that words such as οὗτος (‘this one’) were originally classified as nouns (ὄνοματα), because they replaced nouns in the construction of a sentence. In later times this type of words would have gotten the name ἀντωνομασία (or ἀντωνυμία), that is ‘instead of nouns’.

(4) A further difference between Dionysius and other historians of grammar concerns the view that the participle (μετοχή) was separated from the appellative (προσηγορικόν). According to most scholars, the participles originally belonged to the verbs (ῥήματα) before they were treated as a separate group. In order to explain Dionysius’ different opinion, it is again useful to take into account the ancient grammatical theory on this part of speech. The participle (μετοχή) owed its name to the fact that it ‘participated’ in the morphological and syntactical qualities of two other word classes, namely verb and noun. Apollonius Dyscolus explains in his Syntax that participles were invented because users of language needed verbs with cases and genders, so that they could express congruence (καταλληλότης). Thus, the participle is derived from a verb, but, like a noun, it has case, number and gender. When we take into account that in ancient grammar the participle was considered a sort of intermediate form between noun and verb, it should not surprise us that Dionysius suggests that the participle was separated from the appellative, and not from the verb. We should keep in mind that the words that we call adjectives also

19 The pronoun does not only replace the noun, but it was, according to Apollonius Dyscolus (Synt. I.19), even invented for the sake of the construction of verbs in the first and second person. Nouns always refer to third persons, and because verbs are also used in the first and second person, the pronoun was ‘invented’. Although Apollonius Dyscolus discusses the invention of the pronouns themselves and not the invention of the term ἀντωνυμία, it is probable that Dionysius’ idea on the separation of the word class ‘pronoun’ from the word class ‘noun’ is based on the same theory.

20 I give the example of ἕγγενε because Dionysius classifies ἐγγενεῖς as an ἀντωνυμια in Comp. 6.29.20. I emphasise that Dionysius does not give the argument on pronouns replacing nouns: this is my reconstruction of his reasoning, on the basis of Apollonius Dyscolus’ arguments.

21 See FDS 542: τρίτον ὅστιν ἐν ῥήμα (καί) μετοχή, τὸ μὲν ῥήμα κατηγόρημα λέγοντες, τὴν δὲ μετοχὴν ἐγκλήμα ῥήματος, ὅ ἐστιν ῥήματος παραλαμβανομένη. ‘Third, under one part of speech they [i.e. the Stoics] list verb and participle, calling the verb predicate, and the participle an inflected form of the verb, i.e. a derivation from the verb.’ Cf. Robins (1997) 41. Because of a remark by Priscian (G.L. II, 548,2 [FDS 575]), historians of linguistics used to think that Tryphon was the first who distinguished the participle as a separate word class. However, Matthaios (1999) 420ff. shows that Aristarchus already recognised the participle as a separate word class, for which he also used the term μετοχή.

22 Synt. I.21. On the term καταλληλότης, see section 5.2.
belonged to the appellatives: it is possible that Dionysius is mainly thinking of participles that are used attributively, or as substantives.

(5) Finally, Dionysius states that the ἐπιρήματα (adverbs) were divided from the ῥήματα (verbs). He apparently thinks that adverbs (ἐπιρήματα) originally belonged to the verbs. According to other sources, the adverbs originally belonged to the nouns. Again, we can understand that Dionysius relates the ἐπίρ-ῥημα to the ῥήμα. He may have thought that adverbs were considered parts of verbs (rather than that adverbs were called verbs): εὖ ποτείν (‘to do well’) would have been taken as one verb, and not yet as adverb plus verb.

We may conclude that, in his reconstruction of the development of the theory of the parts of speech, Dionysius is always reasoning on the basis of the name and function of the word classes that are distinguished in the system of his own time. Thus, he presumes that the pronouns originally belonged to the nouns, that the participles were originally part of the appellatives, and that the adverbs belonged to the verbs, before these parts of speech were recognised as separate groups.

4.2.2. Dionysius’ approach to the history of linguistics

Dionysius of Halicarnassus was, of course, not a historian of linguistics in the strict sense. As we have seen, he only mentioned the development of the doctrine of the parts of speech in the context of his own discussion of composition. Nevertheless, we might very well regard Dionysius as the first representative of a typical approach to the history of linguistics, which indeed remained the standard until the last part of the twentieth century AD.

In the opening section of this study (1.1), I distinguished two possible approaches to the history of linguistics, namely the ‘internal’ and the ‘external’ approach.23 A historian who adopts the ‘internal’ approach (Rorty’s rational reconstruction) considers earlier ‘linguists’ as his colleagues: when dealing with a certain problem, he looks for solutions that have been suggested in earlier periods in the history of linguistics. He analyses and criticises these solutions, but does not always pay attention to the fact that earlier linguists did not ask the same questions as he does. An ancient example of this approach is the way in which Aristotle discussed the philosophers who lived before him: as Guthrie has pointed out, Aristotle looked at the early philosophers ‘in the light of his own view of reality, and (...) saw them as

“striving” to reach the same view. The second approach to the history of linguistics is the ‘external’ approach (Rorty’s historical reconstruction): the historian who adopts this method does not try to apply earlier linguistic theories to his own purpose; instead, he attempts to take into account the context in which earlier ideas about language were developed, and adheres to the ‘principle of charity’.

It is clear that Dionysius of Halicarnassus belongs to the group of historians who adopt the ‘internal’ approach to the history of linguistics. He discusses the history of the word class system only because he has to find an answer to the question as to which elements are the central units that one uses when composing sentences and texts. Aristotle, the Stoics and the grammarians were, of course, dealing with different problems, but Dionysius applies their views, which originated in such diverse fields as ontology, logic, philology or grammar, to the topic of his own investigation into σύνθεσις. The internal method in the historiography of science, as we find it in Aristotle and Dionysius, is often combined with a strong belief in progress: the traditional historian of linguistics looks back from the standpoint of his own linguistic system and considers earlier periods as preliminary stages that were groping for and striving towards that system. This attitude is particularly characteristic for nineteenth-century scholars such as Benfey and Steinthal. But even a more recent scholar like Robins, in spite of his own warnings against the dangers of ‘looking to the past through the eyes of the present’, presents the development of the word class theory in a tree diagram, which bears a remarkable resemblance to the scheme that one can extract from the second chapter of Dionysius of Halicarnassus’ On Composition.
Robins presents the system of eight word classes as the result of a long cumulative process: Plato, Aristotle, the Stoics and the grammarians, it is suggested, all contributed their bit to the completion of the final word class system. As we have seen, the idea of progress is also clearly present in Dionysius’ account: ‘Theodectes and Aristotle increased the number of the parts of speech to three; the Stoics raised the number further to four; (...) others made the primary parts of speech many in number.’ In fact, the resemblance between Robins and Dionysius is of course not so remarkable at all: by now it has become clear that the traditional approach to the history of linguistics, which tends to portray the history of linguistic ideas as the ‘progressive discovery of the truth’ (Robins [1997] 3), can be largely traced back to Dionysius’ On Composition.

There is, however, one important aspect in which Dionysius differs from later historians of linguistics. Unlike later scholars, Dionysius does not present the history of the word class theory as leading to a final and complete system of eight or nine μέρη λόγου. Although he implicitly mentions a system of nine, he adds that other people distinguished even more parts of speech. Dionysius does not express his preference for a particular system, and in the end does not seem to care how many parts of speech really exist, ‘whether there be three, four or any number of them’, as he says. This attitude is reflected in other parts of his work, where he leaves open the question of how certain words should be classified. He tells us, for instance, that the word ἐπί (‘on’) might be called either a σύνδεσμος (‘conjunction’) or a πρόθεσις (‘preposition’). Such remarks do not only indicate that, in Dionysius’ time, the system of eight word classes had not yet become a fixed canon, but also that the exact number of word classes was not so important for Dionysius’ specific purpose. For the composition of a text out of words, it does not matter to which particular word classes these words belong. A ‘historian of linguistics’ who was more inclined to view the word class system of his own time as the final truth about the matter was Quintilian, whose Institutio oratoria was written at the end of the first century AD.

Possibly, Dionysius of Halicarnassus and Quintilian were his primary sources. Grotsch (1982) 147-150 analyses Robins’ approach in the following way: ‘Er [Robins] weist zurück sowohl eine reine Fortschrittsansicht von der Geschichte, wie auch eine teleologische Geschichtsansicht, wie auch eine, die vom Standpunkt der Gegenwart aus alles aus der Geschichte ausscheidet, was nicht auf die Gegenwart direkt bezogen werden kann, möchte aber davon, Wertgeschichtspunkte in die Geschichtsbetrachtung einzuhalten, nicht gänzlich absehen, sofern ein gültiger Fortschritt auszumachen sei.’ (My italics, CCDJ.) For his own warnings, see Robins (1997) 3: ‘It is tempting, and flattering to one’s contemporaries, to see the history of a science as the progressive discovery of the truth and the attainment of the right methods (...). But this is a fallacy.’

30 Comp. 22.102,16: see section 3.6.4. Again, the English translations of the Greek technical terms given here are no real equivalents: the σύνδεσμος covers more than our ‘conjunctions’.
4.2.3. Quintilian’s history of the theory of the parts of speech

The similarities between the passages of Dionysius (Comp. 2) and Quintilian (Inst. Orat. 1.4.17-21) have often been noted. Quintilian’s account of the development of the word class theory is as follows:


‘The teacher responsible will then need to consider how many parts of speech there are, and what they are, although there is little agreement about the number. Earlier writers, including also Aristotle and Theodectes, listed only verba (‘verbs’), nomina (‘nouns’) and conuinctiones (‘convinctions’): evidently, they took the force of language to be in the verbs, and the substance in the nouns, because the one is what we say, the other is what we speak about, while the ‘convinctions’ provided the connections between them. (I know most people say ‘conjunctions’, but ‘convinctions’ seems the better translation of syndesmos.) The philosophers,

32 Quintilian, Inst. Orat. 1.4.17-21. On this passage, see also Colson (1914, 1916 and 1924). I repeat my remark on Comp. 2.6.17-7.21 (section 4.2.1): there is no satisfactory method of translating the terms of the parts of speech in this overview. This case is even more problematic, because Quintilian himself is translating Greek terms into Latin. Again, I preserve the Latin terms in the translation, adding the usual (anachronistic) translations between inverted commas.
particularly the Stoics, gradually increased the number: to ‘convictions’ were first added *articuli* (‘articles’), and then *praepositiones* (‘prepositions’); to ‘nouns’ was added the *appellatio* (‘appellative’), next the *pronomen* (‘pronoun’), and then the quasi-verbal *participium* (‘participle’); to ‘verbs’ were added *adverbia* (‘adverbs’). Our language does not need *articuli* (‘articles’), and these are therefore distributed among other parts of speech, but in addition to the parts mentioned previously there is the *interiectio* (‘interjection’). Some, belonging to the competent authorities, have gone as far as eight parts of speech:33 so Aristarchus and, in our own day, Palaemon, who both put ‘vocable’ or ‘appellative’ under ‘noun’, as species of that genus. Those who distinguished ‘vocable’ from ‘noun’ make the total nine. Yet some have also separated ‘vocable’ itself from ‘appellation’, making ‘vocable’ indicate visible and tangible objects — ‘house’ or ‘bed’ — and ‘appellation’ things in which either or both of these characteristics were absent, like ‘wind’, ‘heaven’, ‘God’, or virtue’. They have also added ‘asseveration’ (like *eu*) and ‘derivative’ (like *fasciatim*). I do not approve of these.’

There are many similarities between the accounts of Dionysius and Quintilian, and it is probable that either the Roman made use of the work of his predecessor, or that the two versions are based on the same source.34 Blank has argued that much of the grammatical theory that is found in both Sextus Empiricus and Quintilian can be traced back to Asclepiades of Myrlea, who possibly taught in Rome in the early first century BC (see section 1.4).35 Sextus Empiricus does not refer to the history of the word class system, but we should not rule out the possibility that Asclepiades was the model of the accounts of Dionysius and Quintilian.36 There are, however, also differences between Dionysius and Quintilian. Dionysius states that the participle was separated from the apppellative, whereas Quintilian thinks that it was separated from

33 Most translators take the words *ex idoneis auctoribus* with *secuti sunt*: ‘others followed good authorities’. Russell translates ‘some, with good authorities to back them’. It is, however probable that Quintilian considered Aristarchus and Palaemon the ‘competent authorities’ rather than that he thought that they followed competent authorities. Thus, I would read Quintilian as follows: ‘some, belonging to the competent authorities, followed eight parts of speech; so Aristarchus and Palaemon.’ The only problem is the interpretation of *dumtaxat*. We may follow Matthaios (1999) 191 n. 2, who also interprets *ex idoneis auctoribus* as a partitive construction: ‘Andere indes von den kompetenten — versteht sich — Autoritäten folgten acht Redeteilen.’ For the expression *idonei auctores*, see also Kaster (1978).

34 Rhys Roberts (1910) 71 thinks that Dionysius and Quintilian used the same source. Brandenburg (2005) 65 also rejects the idea that Quintilian’s overview directly depends on Dionysius: ‘Man kann also davon ausgehen daß beide derselben Tradition verpflichtet, aber nicht unmittelbar voneinander abhängig sind.’


36 Kroll (1907) 91-92 already suggested that Asclepiades was Dionysius’ source for the history of the word class theory in *Comp. 2*. 
An interesting difference is the fact that Dionysius constantly speaks of ‘splitting’ and ‘separation’, whereas Quintilian refers to the ‘addition’ and ‘extension’ of the system. Dionysius uses the words χωρίζω (‘to separate’), διαιρέω (‘to divide’), ἀποκείμενον (‘to part’) and τομή (‘division’), while Quintilian uses the verbs adicio (‘to add’) and accedo (‘to join’, ‘to be added’). The different vocabulary seems to reflect a difference in perspective: Dionysius reasons from the past and emphasises the many distinctions that were developed in the course of time, while Quintilian presents the history of the word class theory as gradually leading to the completion of the system in his own time. Quintilian’s terminology of ‘adding’ seems to suggest (though not explicitly) that the early systems were not complete, whereas Dionysius’ terminology of ‘division’ seems to imply that Aristotle’s terms already covered everything, although the system was refined in later times.

These diverging perspectives are related to another difference between the two accounts. While Dionysius, as we have seen, does not really care how many parts of speech exactly exist, ‘whether there be three, four or any number of them’, Quintilian insists that there be clarity how many parts of speech there are, and what they are: *quot et quae partes orationis*. These words remind us of the opening of Donatus’ *Ars minor*, which I quoted above. Although Quintilian admits that there is no agreement on the exact number, he clearly opts for a system of eight or nine parts of speech, and he explicitly rejects the later additions to the system (*quaes mihi non adprobantur*).

To explain the different attitudes of Dionysius and Quintilian, we should look at the contexts in which they were presenting their histories of the word class system. In Dionysius’ account, the word classes figure as the primary building blocks of composition. Certainty about the exact number of these ‘elements’ was not relevant for Dionysius’ purpose, since, when one composes a text, it does not really matter whether one assigns a word to one word class or another. Quintilian, on the other hand, discussed the history of the word class system in a passage about the teaching of Latin and Greek in the school of the grammarian. The procedure of *merismos* (the

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38 See Brandenburg (2005) 66, who distinguishes between Dionysius’ ‘Meronomie’ and Quintilian’s ‘Taxonomie’.
39 With respect to the *number* of ‘parts of speech’, both Dionysius and Quintilian speak in terms of extension: Dionysius uses the words προϊςευον, προιδικεσαγεν, προσαγεγοντες, while Quintilian says *auctus est*.
40 Murphy (2000) 489 presents Quintilian’s views wrongly by remarking that the Roman rhetorician ‘is not sure how many parts of speech there are, and he concludes by saying “it is a matter of no relevance” (1.4.21).’ In fact, Quintilian does not say that the number of the parts of speech in general ‘is a matter of no relevance’: this is only true of the question whether one should distinguish appellative and noun as two different word classes: *vocabulum an appellatio dicenda sit προσηγορία et subicienda nominis necesse, quia parum refert, liberum opinaturis reliquo*.
classification of the parts of speech) was a standard exercise in the lessons of the grammaticus, so that clarity about the number of word classes was necessary. Obviously, a teacher of grammar would not want to bother his students too much with the different views that various scholars had developed on the subject.\footnote{Another difference between Dionysius and Quintilian is the following: Dionysius distinguishes five stages in the development of the theory of the parts of speech, while Quintilian summarises these in only two stages, to which he adds two Roman developments of the system. The four stages in Quintilian’s overview are organised in the following way: (1) like Dionysius, Quintilian starts with Aristotle and Theodectes, who would have known three parts of speech. (2) Next, Quintilian states that the number of parts of speech increased ‘gradually’ (paulatim), but, unlike Dionysius, in the first instance he does not present the extension of the system chronologically, but systematically: the starting point is the system of Aristotle, and the new word classes are discussed in relation to the three original ones, namely σύνθεσις (convictio), ὄνομα (nomen), and ῥῆμα (verbum). Within his presentation of the development of the system Quintilian does make chronological distinctions, by adding words like primum (‘first’), post (‘next’) and deinde (‘thereafter’). Quintilian’s second stage includes the same word classes as Dionysius’ fifth stage. (3) The third stage in Quintilian’s overview is the Roman substitution of the interjection for the article. Quintilian remarks that some people put the appellative under ‘noun’ (‘as species of that genus’), while other people consider vocabulum and nomen as two different word classes. That makes the total number of parts of speech eight or nine. (4) In a fourth stage, even more distinctions were added by ‘others’ (alii): vocabulum, adseveratio, and tractio; but Quintilian himself rejects these differentiations. The additions to the system that he mentions would increase the total number of word classes to a maximum of twelve, but Quintilian himself opts for a system of eight or nine word classes.}

\section*{4.2.4. Dionysius, Quintilian and modern historians of linguistics}

In his influential article ‘Rethinking the History of Language Science in Classical Antiquity’ (1987), Daniel Taylor states that one of the key notions that are central to the traditional version of Graeco-Roman language science is ‘the emphasis upon the development of the doctrine of the parts of speech, especially as it accumulates or evolves in measured stages from its beginnings in Plato to its fullest expression in Dionysius Thrax.’\footnote{Taylor (1987) 3.} In this section (4.2), I have tried to show in what sense the Dionysius of Halicarnassus and Quintilian can be considered the prototypes of modern traditional historiographers of linguistics.

Dionysius’ history of the word class system is in two respects characteristic for the traditional historiography of linguistics. First, he adopts an ‘internal’ approach to the history of science, applying earlier views on language, which were developed in several disciplines, to his own particular subject, which is in his case the art of composition. Second, his account of the development of the word class theory is characterised by the idea that gradual progress was made by successive stages in the history of linguistics. Unlike many other historians of linguistics, however, Dionysius does not present the word class system of his own time as the ultimate truth.
Quintilian, on the other hand, expresses his preference for a system with eight or nine parts of speech. I have explained this difference by pointing to the different contexts in which the two writers presented their views.\footnote{Priscian (6th century AD) seems to have been the first who both presented a history of the word class theory and adhered to a fixed number of eight partes orationis: see G.L. II, 54,5-55,3. Similar is the Ars anonyma Bernensis (FDS 549). Donatus (G.L. IV, 372) does not discuss the history of the word class system, but only remarks that multi plures, multi pauciores partes orationis putant.}

Over the last two decades, Taylor himself and other historians of ancient linguistics (such as Schenkeveld, Law and Sluiter) have distanced themselves from the traditional approach to the history of linguistics in general and to the history of the word class theory in particular. Nowadays, scholars are more willing to recognise that Plato, the Stoics, the Alexandrian philologists and the technical grammarians all had their own, different purposes; and, accordingly, that the units that they called μέρη λόγου were entirely different matters for all of them.\footnote{See now also Matthaios (1999) 492: ‘Die von Dionysios van Halikarnaß und Quintilian gegebene Erklärung für die Erweiterung des Wortartensystems durch Aufspaltung umfangreicher Redeteile läßt genauso wie die in den grammatischen Berichten vorgenommene Zuweisung der einzelnen Wortarten zum stoischen Redeteilsystem die Tatsache außer acht, daß der Begriff “Redeteil” bzw. “Wortart” von Schultradition zu Schultradition eine andere Bedeutung hat.’} In the article mentioned above, Daniel Taylor stated that the different philosophers, philologists and grammarians ‘were not playing the game by the same rules’.\footnote{Taylor (1987) 5.} I would like to go one step further: they were not even playing the same game. Philosophers were not interested in enumerating as many word classes as possible, so one would do them wrong by interpreting them as if they were grammarians. As a historian of linguistics, therefore, I do not agree with the way in which Dionysius and Quintilian presented the history of the word class system. As a historian of the historiography of linguistics, however, I conclude that their approach to the history of linguistics has been very influential.

4.3. Dionysius as a rhetorician: the parts of speech in the theory of composition

In the previous section, we have seen that Dionysius regards the μόρια λόγου as the primary building blocks in the procedure of composition. The emphasis on the μόρια λόγου in Dionysius’ definition of composition (Comp. 2.6,17-19: τις θέσεις παρ’ ἀλληλα τῶν τοῦ λόγου μορίων) can be explained as follows. On the one hand, it indicates that, in Dionysius’ view, words are the central units in the process of composition; on the other hand, it underlines the fact that words are components (μέρη or μόρια) and building blocks (στοιχεῖα) of larger structures (namely clauses, periods...
and discourse). 46 The idea that the scientific treatment of a certain subject should start from its ‘elements’ is a common assumption in various ancient language disciplines. 47 According to Dionysius, the combination of the parts of speech forms the clauses (κώλα), the joining of the clauses constitutes the periods (περιόδοι), and these make up the complete discourse. 48 How does he develop the idea of composition from μόρια λόγου in the rest of his treatise on σύνθεσις?

The reader who has just been told that composition starts from the μόρια λόγου might be disappointed to find out that most parts of Dionysius’ work deal in fact with other units of σύνθεσις. Many chapters concentrate on letters and syllables on the one hand and clauses on the other. 49 Still, it would be wrong to suggest that Dionysius turns out to reject his own definition of σύνθεσις. Pohl argues that Dionysius ‘improves’ his original definition, which started from the μόρια λόγου, by offering ‘eine verbesserte Definition’ that focuses on words, clauses and periods. 50 However, the passage that

46 It is remarkable that in Thuc. 22.358,15-17 Dionysius divides σύνθεσις into κόμματα (‘cuts’, i.e. short clauses), κώλα and periods. ‘Words’ are not mentioned here: the ‘elementary parts of speech’ belong to the selection of words (ἐπιλογή), not to composition. Thus, the ‘comma’ takes the place of the ‘word’. The division of composition into comma, colon and period, which seems to be more traditional than the one into word, colon and period, is also found in Quintilian, Inst. orat. 9.4.22: comma, κάκον and περιόδος (see below). In the rest of Dionysius’ works, however, the κόμμα plays a minor part, although it figures as an important unit in the discussion of poetry resembling prose: see Comp. 26.136,9ff. See also Dem. 39.213,1 and 43.227,4. On the comma, see Viljamaa (2003) 173-176, who compares κόμμα to the intonation units in modern discourse analysis. That it is not self-evident that composition should start from words (or μόρια λόγου) is clear from ‘Demetrius’, who regards clauses (κώλα) as the starting point for prose writing. See Eloc. 1: ‘Just as poetry is organised by metres (…), so too prose is organised and divided by the so-called clauses.’ Having discussed the length and use of clauses, ‘Demetrius’ points out that ‘from the combination of such clauses and phrases are formed what are called periods’ (Eloc. 10).

47 See Van Ophuijsen (1987) 9 on Hephaestion, On Metre: ‘(…) this is to be explained by the assumption common to the Greek grammarians that the part is systematically prior to the whole, that, to be scientific, the exposition of a subject must proceed from its ultimate elements of analysis, the atoms as it were, through its intermediate constituents, to the level at which the need for an exposition is felt.’ See further sections 2.2 and 4.2.1 on Apollonius Dyscolus (Syntax 1.2; cf. Swiggers & Wouters [1995] 37 n. 46) and Aristides Quintilianus.

48 Comp. 2.7,14-18: see section 4.2.1 above. Viljamaa (2003) refers to this same text (Comp. 2.7,14-18) when he states that ‘in Dionysius’ opinion, the colon is the most important unit of linguistic expression, and indeed the central unit of the sentence structure (…).’ I do not see how the passage that Viljamaa cites supports this conclusion. The starting point of composition is the arrangement of words, not the joining of clauses. Viljamaa fails to see that this is the difference between Dionysius and ‘Demetrius’. For the ancient theory of the period, see Siebenborn (1987).

49 Composition from letters and syllables is the subject of Comp. 14-16 (on μύλος), composition from κώλα is treated in Comp. 7-9 (the second part of the discussion of the three activities of composition). Tukey (1909a) 189 argues that Dionysius’ treatise deals with σύνθεσις τῶν ὁνομάτων, τῶν συλλαβῶν and τῶν γραμμάτων.

50 Pohl (1968) 2. In a similar way, Tukey (1909a) 188 complains that the connotation of the term σύνθεσις changes in the course of Dionysius’ treatise: in the first nine chapters σύνθεσις means σύνθεσις τῶν ὁνομάτων, whereas in the later chapters, σύνθεσις is ἄρμονία, which concerns the musical aspects of language; in the latter sense, σύνθεσις would also include the selection of (euphonious) words. In my view, however, words (μόρια λόγου) remain the starting point for
she regards as a ‘new definition’ is in fact a list of the ἔργα of composition: ‘The functions of composition are to place the words in a proper way beside each other and to give the clauses the fitting harmony and to divide the discourse suitably into periods.’\(^5\)

In this passage, Dionysius does not reject his original definition: composition still starts from words (the ‘parts of the phrase’) as its basic units, even if the arrangement of clauses and periods also belongs to its functions. Pohl thinks that the rhetorical point of view (which deals with words, clauses and periods) takes the place of Dionysius’ earlier grammatical point of view.\(^5\) In my opinion, it would be more correct to say that the term μόρια λόγου, which refers to words not only as ‘word classes’ but also as ‘parts of the phrase’, enables Dionysius to combine the two perspectives. The grammatical point of view is not rejected, but it becomes an integrated part of the rhetorical process of composition: the correct use of word classes and their accidentia is one aspect of σύνθεσις. This aspect is especially highlighted in three passages of the work On Composition, namely the investigation into natural word order (Comp. 5), the discussion of the three activities of σύνθεσις (Comp. 6), and the description of the austere composition type (Comp. 22).\(^5\)

In the first of these passages (Comp. 5) Dionysius tries out whether the juxtaposition of words according to their grammatical categories results into beautiful composition: should nouns precede verbs, verbs precede adverbs, and substantives come before adjectives? This discussion of ‘natural’ word order is arguably the best (though perhaps not the most successful) example of the integration of grammatical and rhetorical theory. It would thus deserve to be treated in this section as an example of the rhetorical use of the linguistic theory of the μόρια λόγου. However, the passage is also heavily influenced by philosophical ideas that (as I will argue) originate in the school of Stoic philosophers. Because of the complexity of the subject, I have chosen to give the passage on natural word order a separate treatment in the next chapter (section 5.3) of this study. Since Dionysius finally decides to abandon the approach to σύνθεσις undertaken in Comp. 5, the theory of natural word order in fact falls outside composition throughout the treatise, even if some passages deal with the forming of (mimetic) words (Comp. 16) or other aspects of sound. In Comp. 22-24, composition still starts from words as its building blocks: see section 4.3.2.

\(^5\) Comp. 2.7,18-21: έστι δέ τῆς συνθέσεως ἔργα τά τε ὄνοματα οἰκείως θείναι παρ’ ἀλλήλα καὶ τῶν κάλλως ἀποδιδόναι τὴν προσόχουσαν ἀρμονίαν καὶ τῶν περιόδων διαλαβεῖν εὗ τῶν λόγων. This text immediately follows the history of the theory of the parts of speech (see section 4.2.1).

\(^5\) Pohl (1968) 2.

\(^5\) Pohl (1968) 3 states: ‘Mit dem Scheitern dieses Versuches [i.e. the discussion of natural word order in Comp. 5] wird der grammatikalisch-logische Gesichtspunkt endgültig aufgegeben.’ In fact, however, the importance of the grammatical aspects of the art of composition are made very clear already in Comp. 6, where σχηματισμὸς (the grammatical formation of words) is the second activity of composition.
his theory of composition. In the next sections (4.3.1 and 4.3.2) we will therefore focus on the two other passages (Comp. 6 and Comp. 22-24) that develop the theory of ‘placing the parts of speech beside each other’ (Θέσις παρ’ ἀλλήλα τῶν τοῦ λόγου μορίων).

4.3.1. The parts of speech as building blocks: text as architecture

In the sixth chapter of the treatise, Dionysius starts a discussion of the three activities (ἐργα) of the art of composition: the first is to observe which element fitted together with which element will naturally produce a beautiful and attractive combination. The second is to judge how each of the parts that are to be fitted together should be shaped so as to improve the harmonious appearance of the whole. The third is to judge whether any modification is required in the material used — I mean subtraction, addition or alteration — and to carry out such changes with a proper view to their future purpose. It should be observed that these ‘three activities of the theory of composition’ (τις συνθέσεις ἐπιστήμης τρία ἐργα) do not correspond to the earlier three συνθέσεως ἐργα mentioned above (section 4.3). The three ‘functions of composition’ (mentioned in Comp. 2) are the arrangement of words, clauses and periods respectively. The ‘activities of the theory of composition’ (treated in Comp. 6), however, are three techniques that apply to each of the levels of language (words, clauses, and periods). In other words, the first list of ἐργα introduces the three levels of composition, while the second list of ἐργα enumerates ‘processes’ or ‘techniques’ that concern all levels: they should be applied first to words (which are the building blocks of clauses), then to clauses (which are the building blocks of periods), and finally to periods (which make up the λόγος). Thus, in Comp. 6, Dionysius explains how the three techniques are applied to the μόρια λόγου; in the next three chapters (Comp. 7-9) he shows that mutatis mutandis the same ἐργα play a role in the arrangement of clauses. Finally, he adds that what he has said also applies to the so-

54 See also Viljamaa (2003) 170.
55 Comp. 6.27,19-28: ἐν μὲν ιδεῖν, τί μετὰ τίνος ἄρμοστόμενον πέρυσε καλὴν καὶ ἥδειαν λήψεθαι συζυγίαν· ἐτέρω δὲ γνῶναι τῶν ἀρμόστεθαι μελλόντων πρὸς ἄλληλα πάς ἀν ἔκαστον σχηματισθέν κρείττων ποιήσαι φαίνεσθαι τὴν ἀρμονίαν· τρίτον δ’ εἰ τί δεῖται μετασκευῆς τῶν λαμβανομένων, ἀκαρπέσεως λέγω καὶ προσθήκης καὶ ἄλλωσισι, γνώναι τε καὶ πρὸς τὴν μέλλονσαν χρέιαιν οἰκεῖος ἐξεργάσασθαι. I have adapted Usher’s translation. In Comp. 6.27,19, I read ἄρμοστόμενον with P (followed by Aujac and Rhys Roberts); Usener reads ἄρμοζόμενον. On the three ἐργα, see also Viljamaa (2003) 170.
56 Compare Comp. 2.7,18-21 and Comp. 6.27,18-28.2.
57 I do not agree with Rhys Roberts (1910) 3, who, in his summary of On Composition, states that there are three ‘processes’ of composition with regard to words, and only two in the case of κόλα. Dionysius’ discussion of the ἐργα of the composition of clauses (Comp. 7,30,18-31,4) is clearly divided into three parts: and γερ ταῦτα (1) ἀρμόσαν πρὸς ἄλληλα δεῖ ὅτι οἰκεία φαίνεσθαι καὶ φύλα καὶ (2) σχηματίσαι ὡς ἄν ἐνδεχὴται κράτιστα (3) προκατασκευάσῃ τε, εἰ ποῦ τί δέοι, μειώσει καὶ
called periods.\textsuperscript{58} Dionysius’ list of three \textit{ἐργα} (attractive juxtaposition, \textit{σχηματισμός} and \textit{μετασκευή}) does not correspond to the lists of Roman rhetoricians. Quintilian lists order (\textit{ordo}), linkage (\textit{iunctura}) and rhythm (\textit{numerus}) and Cicero divides composition into euphony, periodic structure and rhythm.\textsuperscript{59} The first item of the latter list agrees more or less with Dionysius’ general interest: words must be arranged so that the final syllables may fit the following initial syllables ‘as neatly as possible, and that the words may have the most agreeable sounds’. However, Cicero does not mention the grammatical formation of words, whereas the notion of rhythm (\textit{numerus}) is absent from Dionysius’ list.\textsuperscript{60} It seems, then, that Dionysius takes an original approach to \textit{συνθέσεις} by integrating grammatical and rhetorical notions; but it is also possible that he was influenced by Hellenistic ideas on poetic composition, such as we find in Philodemus’ \textit{On Poems}.\textsuperscript{61}

Before he goes into details, Dionysius illustrates the three activities of composition with the analogy of the builder of a house (οἰκοδόμος), who ‘composes’ a building from stones, timber, tiling, etc. The builder asks himself three questions: (1) what stone, timber and brick is to be fitted together with what other stone, timber and brick? (2) How should each of the materials that are being joined be fitted, and on which of the sides? (3) If anything fits badly, how can that very piece be pared down and trimmed and made to fit well?\textsuperscript{62} The shipwright will apply the same method, says

\begin{quote}
\textit{πλεονασμῷ καὶ εἰ δὴ τιν’ ἄλλην μετασκευὴν δέχεται τὰ κάλα. ‘For also these [i.e. just like the words] one must (1) join to one another so that they appear familiar and belonging to each other and (2) give them the best form of which they are capable and (3) adapt them further, if necessary, by abbreviation, expansion and by any other change of form that clauses admit.’ It is obvious that these \textit{ἐργα} on the level of the clauses correspond on the level of words to (1) the putting together of the \textit{μόρια λόγου} (\textit{Comp. 6.28,16-20}), (2) the grammatical formation (\textit{σχηματισμός}) of words (\textit{Comp. 6.28,20-29,14}) and (3) the modification (\textit{μετασκευή}) of words for the sake of harmony (\textit{Comp. 6.29,14-30,12}). The repetition of the terms \textit{σχηματίζει} and \textit{μετασκεύα} in the passage on clause arrangement is significant. Cf. Nassal (1910) 28-29.
\end{quote}

\textsuperscript{58} Comp. 9.35,17-36,1.


\textsuperscript{60} For these reasons, it is unclear to me how Nassal (1910) 35-36 can think that Dionysius’ list of \textit{ἐργα} in \textit{Comp. 2.7,18-21 ‘entspricht (...) vollständig’} the list in Cicero, \textit{Orator} 149: the only similarity is that both lists consist of three items. In \textit{Orator} 219, Cicero has \textit{compositio}, \textit{concinnitas} and \textit{numeri}. In \textit{De oratore} 3.171, Cicero (Crassus) states that ‘connection of words’ (\textit{continuatio verborum}) requires two things, namely ‘juxtaposition’ (\textit{conlocationem}) and ‘a certain cadence and form’ (\textit{modum quendam formamque}). Quintilian, \textit{Inst. orat.} 9.4.22 lists three units of composition, namely \textit{incisa} or \textit{commata}, \textit{cola} and the period. He then discusses three ‘necessary elements’ of composition, namely \textit{ordo}, \textit{iunctura}, \textit{numerus} (‘order, linkage and rhythm’). The latter bears some resemblance to Cicero, \textit{Orator} 149, but Quintilian’s treatment of the three aspects of composition seems to be independent.

\textsuperscript{61} In \textit{Comp. 4.22,3-23,5}, Dionysius claims to be original.

\textsuperscript{62} \textit{Comp. 6.28,5-13:} ὃ τε γὰρ οἰκοδόμοις ὅταν πορίστηται τὴν ὕλην εἷς ἡς μέλλει κατασκευάζειν τὴν οἰκίαν, λίθους καὶ ξύλα καὶ κέραμον καὶ τάλλα πάντα, συντίθησιν ἐκ τοῦτον ἕνδη τὸ ἔργον τρία ταῦτα προγραμματευόμενον, ποιεῖ δὲ λίθῳ τε καὶ ξύλῳ καὶ πλίνθῳ ποιον ἀρμόσσαι λίθῳ ή ξύλῳ ή πλίνθῳ, ἐπείπερ πόσος τὸν ἀρμοζόμενον ἑκατόν καὶ ἐπί πόσος πλευράς ἐδράσας, καὶ τρίτον, εἰ δὲ δύοσεδρόν ἐστιν, ἀποκρύφεται καὶ περικύω καὶ αὐτὸ τὸ τοῦτο εὐέδρον ποιῆσαι.
Dionysius, and ‘those who are going to put the parts of speech together effectively’ (τοὺς μέλλοντας εὖ συνθῆσειν τὰ τοῦ λόγου μόρια) should proceed similarly. Their building blocks are not stone, timber and tiling, but noun, verb and the other parts of speech. The analogy between the composition of a text and the building of a house is found in other ancient texts as well. For Dionysius, the idea seems to be even more important than for other rhetoricians, because he focuses on stylistic composition.

With regard to the organisation of subject matter (οἰκονομία), Dionysius adopts Aristotle’s concept of organic unity, thus taking a ‘biological’ approach to discourse. For example, Dionysius praises Herodotus because out of a great variety of subjects he has made one ‘harmoniously unified body’ (σύμφωνον ἐν σῶμα). With regard to stylistic composition (σύνθεσις), however, Dionysius’ approach is determined by the concept of architecture. The architectural character of discourse

63 The comparison between text and architecture may be traced back to Democritus fr. 21 Diels-Kranz: Ὄμηρος φύσεως λοχῶν θεαζόσις ἐπέλειν κόσμον ἐπεκτάντα παντοτίνα. ‘Since Homer was divinely inspired, he succeeded in building a kosmos out of all kinds of words.’ For the influence of this text on the poetic theory that regards a text as a ‘universe’ consisting of elements (στοιχεῖα), see Armstrong (1995) 212-213. ‘Demetrius’, Eloc. 13 compares clauses (κόλα) to stones: ‘The clauses in the periodic style may in fact be compared to the stones (τοῖς λίθοις) that support and hold together the roof which encircles them, and the clauses of the disjointed style to stones which are simply thrown about near one another and not built into a structure.’ Quintilian, Inst. orat. 7.pr.1 compares dispositio (the ordering of the material, the second officium oratoris) to putting together ‘stone, timber, and other building material’ (saxa atque materiam et cetera aedificanti utilia). In Inst. orat. 9.4.27, a sentence whose words have not been put in their right places is compared to a construction of unhewn stones (structura saxorum rudium). In some cases, the analogy is limited to the use of a specific word. Thus, Cicero, De oratore 3.173 speaks of componere et struere verba (‘to put and build the words together’). Many rhetorical terms seem to be based on this analogy, such as κανών, ἔδρα and ὕλη (cf. Rhys Roberts [1910] 106 n. 2). Finally, I would like to add that ‘Demetrius’ (Eloc. 91), in his discussion of compound words (σύνθετα ὀνόματα), recommends the word ‘architects’ (ἀρχιτέκτονες) as a useful composite. In my view, he may have selected this example as a leçon par l’exemple, i.e. the word ‘master-builder’ is well built itself.

64 Dionysius consistently distinguishes between subject matter (ὁ πραγματικός τόπος) and style (ὁ λεκτικός τόπος). Each of these components consists of two parts: ὁ πραγματικός τόπος deals with παρασκευή (= εὑρεσις), ‘invention’, and χρήσις (οἰκονομία), ‘arrangement’; ὁ λεκτικός τόπος deals with ἐκλογή τῶν ὄνομάτων, ‘selection of words’ and σύνθεσις, ‘composition’. See esp. Dem. 51.240,20-241.7. Kremer (1907) 2-3 offers a reconstruction of Dionysius’ rhetorical system that relies on Thuc. 22, where Dionysius mentions κόμμα, κόλαν and περίοδος as the units of composition. This division does not correspond to the one in De compositione verborum (see above).

65 Aristotle’s comparison of epic to ‘a single and whole animal’ (Po. 1459a20) is reflected in Rh. 1415b7-9, where it is said that in some cases a speech does not need a prooimion, except in order to state the subject in summary (κεφαλαίωσις), so that ‘like a body it may have a head’ (ίνα ἐχη ὅσπερ σῶμα κεφάλην). Cf. Heath (1989) 20.

66 Pomp. 3.238,8-11. On Dionysius’ use of the Platonic concept of organic unity, see also Fornaro (1997a) 209-210. Heath (1989) 85-89 points out that by organic unity Dionysius does not mean a thematic integration, but rather a text in which all elements ‘are brought together in the appropriate order so defined’. On Dionysius’ evaluation of the unity of Herodotus’ work, see also De Jong (2002) 245.

67 Breitenbach (1911) 170-172 shows that Aristotle’s ideas on the nature of discourse are influenced by Plato’s concept of organic unity (Phdr. 264c2-5, cf. Sicking [1963]), whereas Dionysius’ point of view is ‘architectonic’. Breitenbach is right as far as the treatise On Composition is concerned, but traces of Aristotelian ideas on text as an organic unity are found in Dionysius’ treatment of subject matter (as in
underlies not only his views on the relation between composition and selection of words (Comp. 2) and his discussion of the ἓφα of composition (Comp. 6), but also the description of the three types of σύνθεσις (Comp. 22-24). Some scholars have pointed to related views in ‘Demetrius’ and Quintilian, but one very relevant parallel has so far largely been ignored. In Philodemus’ On Poems, there is a fragment in which one of the Hellenistic kritikoi (see section 1.5) compares composition (σύνθεσις) to ‘house-building’ (οἰκοδομή[σατι]). Janko considers the possibility of correcting οἰκοδομεῖν here into οἰκονομεῖν, but I think that Dionysius’ comparison of the orator with an οἰκοδόμος provides a convincing argument for retaining the text as it stands. The context of the fragment in Philodemus is very much in line with Dionysius’ approach to composition. The critic who uses the word οἰκοδομεῖν in the relevant fragment (Pausimachus, according to Janko) points out that some claim that good poetry depends on beautiful words, whereas others think that beautiful poetry arises from commonplace words that have been well arranged. The same arguments play an important role in the opening chapters of Dionysius’ On Composition. We may add that ‘Longinus’, in his discussion of σύνθεσις, which echoes Dionysius’ view on the magical effects of good composition (see section 6.2), also speaks of τῇ τῶν λέξεων ἐποικοδομήσει (‘piling phrase on phrase’). In view of the other parallels between Dionysius and the kritikoi (which are partly taken up by ‘Longinus’), we cannot exclude the possibility that Dionysius’ concept of σύνθεσις as house building is influenced by the views of Hellenistic critics of poetry. Stanford interestingly compares the ancient concept of ‘euphonic architecture’ to an orchestral

Pomp. 3.238,8-11 above). In other words, the scope of On Composition accounts to a large extent for the difference between Aristotle and Dionysius.

Comp. 2.8,3-16: in arts that combine materials and make from them a composite product, such as building (οἰκοδομή), carpentry (τεκτονική) and embroidery (ποικιλτική), the potentialities of composition are second in logical order to those of selection, but they are prior in potency. This is also true in the case of λόγος: σύνθεσις is logically second to ἐκλογή, but it has far more power. For Comp. 22.96,15-19 (analogy between the austere composition and a construction of blocks of natural stone put together), see section 4.3.2 below.

For the parallels in ‘Demetrius’ and Quintilian, see above. I should add that ‘Demetrius’, Eloc. 33 points out that an enthymeme can have the accidental property of periodicity, just as a building (οἰκοδομοίμον) can have the accidental property of whiteness. This comparison, however, does not seem to pertain to the characterisation of composition as a process of putting building blocks together.

Janko (2000) 245 n. 4 mentions the parallel, but seems unconvinced.


Cf. Comp. 3.9.2-9. See also section 7.2.

‘Longinus’, Subl. 39.3. Cf. Janko (2000) 245 n. 4. Aristotle, Rh. 1365a discusses the powerful effect of ‘combination and building up’ (τὸ συντιθέναι καὶ ἐποικοδομεῖν). Here the term ἐποικοδομεῖν probably refers to the figure of speech that builds a chain of clauses, each of which repeats one or more words from the preceding clause: see also Rh. Al. 3.11. Some rhetoricians simply call this figure ‘climax’. See Anderson (2000) 57-58 on ἐποικοδομεῖς.

See also sections 1.5, 3.2, 3.3, 6.2, 6.6, and 7.2.
symphony.76 Indeed, the concept of architectural discourse or poetry seems to be closely connected to the idea of musical and magical speech (see section 6.2), which is also a prominent theme in Dionysius and ‘Longinus’.

When discussing the concept of architectural text, we should not forget that while Dionysius was teaching in Rome, the Roman Vitruvius was writing his ten books *De architectura*. That work was probably published between 30 and 20 BC.77 Just like Dionysius (*Preface to On the Ancient Orators*), Vitruvius starts his work by commenting upon the new world order that started with Augustus’ victory at Actium (31 BC). Both Dionysius and Vitruvius are exponents of the classicism of Augustan Rome, and they both demand that their students (future orators and future architects respectively) are broadly educated. According to Vitruvius, the education programme for the architect includes, among other things, literature, history, philosophy, music, medicine, and law.78 At the beginning of his work, Vitruvius points out that architecture consists of *ordinatio* or τόκες (‘ordering’), *dispositio* or διάθεσις (‘arrangement’), *eurythmia* (‘harmony’), *symmetria* (‘proportion’), *decor* (‘propriety’) and *distributio* or οἰκονομία (‘allocation’).79 All these terms or their Greek equivalents play a role in rhetorical theory as well: Dionysius and Vitruvius largely use the same discourse. Where Dionysius defines composition as the juxtaposition of words or στοιχεῖα (‘elements’), Vitruvius states that *dispositio* (‘arrangement’) is ‘the apt putting together (apta conlocatio) of things and the elegant effect obtained by adjustments (compositionibus) appropriate to the character of the work.’80 Although I do not think that there is a direct relationship between Vitruvius and Dionysius, it is, on the other hand, not impossible that Dionysius knew the Roman or his work. In any case, it is interesting to realise that not only some of their ideas but also the way they present them are rather similar and reflect the discourse of their time. I will return to the analogy between text and architecture in the discussion of the austere composition type.

We will now focus on the first level to which the three ἔργα of the theory of composition apply, namely the level of words or, as Dionysius says, τὰ πρῶτα μόρια

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76 Stanford (1967) 78-79 and 92. I may be allowed to carry this analogy one step further by remarking that, conversely, the symphonies of Anton Bruckner are often characterised as ‘cathedrals’.
77 See Rowland & Howe (1999) 2-5.
80 Vitruvius, *On Architecture* 1.2.2: dispositio autem est rerum apta conlocatio elegansque compositionibus effectus operis cum qualitate.
καὶ στοιχεῖα τῆς λέξεως. In this case the three activities of σύνθεσις are the following. First, the words that have been selected have to be juxtaposed in an attractive basic order. Although Dionysius does not use the term here, later passages suggest that this first ἔργον is called ἀρμογή (‘combination’). Secondly, one has to decide which grammatical form the words should have: this technique is called σχηματισμός. Thirdly, one has to adapt the form of the words by means of the addition, subtraction or alteration of certain letters: this final activity is called μετασκευή. It is clear that the second of these processes is concerned with the μόρια λόγου qua word classes (i.e. it selects the correct grammatical form), whereas the first and third ἔργα deal with the μόρια λόγου qua parts of the phrase. Therefore, instead of saying that the rhetorical point of view replaces the grammatical point of view, as Pohl does, we should understand that composition (σύνθεσις) comprises both grammatical considerations and matters of euphony. The first step is described as follows.

πρώτον μὲν σκοπεῖν, ποίον όνομα ἢ ρήμα ἢ τῶν ἄλλων τι μορίων ποίῳ συνταχθέν ἐπιτηδείας ἑσταί κείμενον καὶ πῶς εὖ ἢ ἁμείνον (οὐ γὰρ δὴ πάντα γε μετὰ πάντων τιθέμενα πέρυκεν ὁμοίως διατίθεναι τὰς ἁκούσ.).

‘First, they should consider which noun or verb or other part of speech composed with which other part of speech will be suitably placed and how [it will be done] in a correct or better way (for clearly not every arrangement naturally affects the ears in the same way).’

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81 Comp. 7.30,13-14. Here, the arrangement of the parts of speech is regarded as ‘one consideration (θεωρία) of the science of composition’, besides the second one, which is concerned with clauses, and the third one, which starts from periods. In Comp. 7.30,14, ἔτερα is not ‘the other’ [aspect of composition], as Usher (1985) 59 translates it, but ‘another’ or rather ‘the second’ one (cf. Aujac [1981] 84: ‘en second lieu’); the third θεωρία is concerned with periods (Comp. 9.35,17-36,1). On the expression τὰ πρῶτα μόρια καὶ στοιχεῖα τῆς λέξεως see section 3.5.

82 See Comp. 8.32,6 on clauses. Dionysius uses σχηματισμός and μετασκευή (the second and third ἔργα) both in the context of words and in the context of κώλα. Therefore, we may assume that ἀρμογή is also the term for the juxtaposition of word (the first ἔργον).

83 See Comp. 6.28,20-21 (σχηματισμόν) and Comp. 6.29,6 (σχηματισθεῖν). The term is repeated in the discussion of the second activity of the composition of clauses in Comp. 7.31,1 (σχηματίσθη), thus indicating the symmetry between the different levels of composition.

84 See Comp. 6.29,15 (μετασκευής) and Comp. 6.30,11 (μετασκευῶν). The term is repeated in the discussion of the third activity of the composition of clauses in Comp. 7.31,3-4 (μετασκευῶν).

85 For the double character of Dionysius’ μόρια λόγου, see section 3.4.

86 Pohl (1968) 2-3.

87 Comp. 6.28,16-20. With Usener I read καὶ πῶς εὖ ἢ ἁμείνον. Rhys Roberts and Usher follow the MSS in reading καὶ πῶς οὐκ ἁμείνον, which is however not only ‘a difficult litotes’ (Rhys Roberts), but also does not seem to follow logically the first part of the question that starts with ποῖον. Rhys Roberts and Usher obscure this difficulty in their translation: ‘in what combinations with one another will nouns, verbs or other parts of speech be suitably placed, and how not so well’ (Usher). Aujac reads καὶ πῶς εὖ καὶ ἁμείνον.
When Dionysius says that we should first consider which part of speech should be combined with which other part (ποίον ὄνομα ἢ ῥήμα ἢ τῶν ἀλλῶν τι μορίων ποίῳ συνταξόθεν), he is looking for a certain basic order of words. In Cicero, this basic word arrangement (άρμογή) is called collocatio. What are the criteria for this first process in the arrangement of the parts of speech? Dionysius explains that ‘not all words combined with all words naturally affect the ears in the same way’. Now, the word πέφωκεν reminds us of the discussion of ‘natural’ word order in the preceding chapter, Comp. 5 (see section 5.3 of this study). At the end of that chapter, Dionysius has rejected the rigidity of the rules formulated there (nouns precede verbs, verbs precede adverbs, etc.), and he has even stated that these theories do not deserve any serious attention. With his remark in Comp. 6 he again seems to refer to the existence of some natural word order, but this time it is another type of order: one should juxtapose the parts of speech in such a way that their combination ‘pleases the ears’. So this word order is based on the euphony of the selected words, and not on the word classes to which they belong: euphony has taken the place of the rules of logic here. Although Dionysius exemplifies the μόρια λόγου here as ‘noun, verb or another part’, his comments make it clear that these items are now treated as ‘parts of the phrase’ rather than as ‘word classes’. He now concentrates on the aesthetic quality of composition, as the ‘ear’ perceives it.

The role of the ear (άκοή) in determining (and evaluating) good composition is an important theme in Dionysius’ treatise On Composition, which is also found in the theories of the Hellenistic kritikoi and Cicero. This seems to be the right place for a short digression on the theme of hearing and irrational judgement, because the subject will turn out to be relevant in later sections of this study as well. ‘Demetrius’ reports that Theophrastus defined beauty in a word as ‘that which is pleasant in regard to hearing (άκοήν) or in regard to sight (ὄψιν), or that which suggests in thought great value.’ In this way, Theophrastus adapted Aristotle’s definition, according to which beauty in a word is ‘in the sounds or in what is signified’ (ἐν τοῖς ψόφοις ἦ τῷ σηματωμένῳ). Thus, although Aristotle already paid attention to the vocal qualities

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88 Rhys Roberts (1910) 2 summarises this first step as ‘the choice of elements likely to combine effectively’ (my italics, CCDJ), but Dionysius clearly means the combination of the selected words (cf. συνταξόθεν): otherwise we would miss an essential part of composition among the ἐργά, i.e. the simple putting together of the μόρια. Besides, ἐκλογή (selection of words) is explicitly set apart from the process of composition. Kroll (1907) 92 makes the same mistake as Rhys Roberts.

89 E.g. Cicero, Orator 149.

90 See sections 6.2, 6.6 and 7.3.2.


92 On the fragment of Theophrastus and its relation to Aristotle Rh. 1405b6–8, see Fortenbaugh (2005) 281-286. Dionysius, Comp. 16.66.8-18 (Theophrastus fr. 688 Fortenbaugh) discusses ‘words that are
of words, Theophrastus seems to have focused more on the perception of beauty (both in hearing and in sight). The notion of ‘hearing’ developed into an essential idea in later poetical and rhetorical theory. It figures most prominently in the ideas of some of the kritikoi in Philodemus’ On Poems (see section 1.5). Although there are considerable differences between the exact views of these critics, it would be correct to say that many of them focused on the form of poetry. On the one hand, they thought that ‘pleasing the ear’ was the sole purpose of poetry. On the other hand, they claimed that the ear was the only criterion for the evaluation of poetry. The term ἀκοή occurs in a significant number of fragments in Philodemus’ discussion of the views of the kritikoi, but the best example is perhaps Heracleodorus. He claimed that both the contents and the words of a poem were irrelevant to its quality. The only thing that matters in poetry is composition (σύνθεσις) and ‘the sound that supervenes upon it’. It is composition that makes that ‘the hearing is delighted by verses’. Like Dionysius, Heracleodorus also applied metathesis to prove the quality of a certain composition (see section 7.2). Further, he thought that ‘we do not need to understand poetry to be enthralled by it’. The latter view is doubtlessly related to the ideas that we find in other fragments of Philodemus’ treatise, where certain critics claim that the ear is the only criterion by which we judge poetry: it has an irrational delight (τὴν χάριν τὴν ἀληθον or τὴν τέρη [ψιν] (τὴν) ἀληθον[v]) in the sounds of poetry.

There are two rhetoricians in particular who adopt similar views on the importance of hearing, namely Cicero and Dionysius. Cicero tells us that the decision as to subject matter and words is in the ‘intellect’ (prudentia), whereas ‘of sounds and rhythms the ears are the judges’ (vocum autem et numerorum aures sunt iudices). According to Dionysius, ‘the ear is pleased’ (τὴν ἀκοὴν ἡδεσσια) by melody, rhythm, variety and by nature beautiful’ and refers to the ideas of Theophrastus; these views on ὄνοματα φύσει καλά were probably expressed in the same passage in On Style from which ‘Demetrius’ (Eloc. 173) borrows Theophrastus’ ideas on ‘the beauty in a word’. 

95 P. Herc. 1676 fr. 1-4.
96 Philodemus, On Poems 1 fr. 83 and fr. 151 Janko. The euphonists were strongly influenced by musical theory. Aristoxenus, Harmonics 2.33 says: ‘Through hearing (ἀκοή) we assess the magnitudes of intervals and through reason we apprehend their functions.’ (Translation Barker.)
97 For the connections between the ideas on irrational hearing in Philodemus, Cicero and Dionysius, see Nassal (1910) 38-40, and esp. Janko (2000) 361 n. 3 and 395 n. 4. Atkins (1934 II) 133 and Schenkeveld (1968) already argued that Dionysius’ theories are influenced by the views of he kritikoi.
98 Cicero, Orator 162. See also Orator 67 (cited in section 6.6 of this study) and Orator 173: et tamen omnium longitudinum et brevitatum in sonis sicut acutarum graviumque vocum judicium ipsa natura in auribus nostris collocavit. ‘And yet nature herself has implanted in our ears the power of judging long and short sounds as well as high and low pitch in words’. (Translation Hubbell). On Cicero and the iudicia vulgi, see Schenkeveld (1989).
appropriateness, the four means of composition. In *On Lysias*, Dionysius gives those students who wish to learn the nature of Lysias’ charm the same advice that teachers of music give to their students, namely ‘to cultivate the ear, and to look for no other standard of judgement than this one’ (τὴν ἁκοῆν ἐθιέσθαι καὶ μηδὲν ἄλλο ταύτης ἀκριβέστερον ζητεῖν κριτήριον).

In the same passage, Dionysius expounds his views on the ‘irrational feeling’ (ἀλογος αἴσθησις) on which everyone can rely in judging literature. When determining whether a specific speech was really composed by Lysias or not, one should apply the irrational criterion (τὸ ἀλογον τὴς διανοίας κριτήριον) rather than the rational criterion (τὸ λογικὸν κριτήριον). For a more detailed discussion of these ideas, I refer to Schenkeveld and Damon, who have usefully illuminated Dionysius’ views.

In preceding chapters, I have already mentioned some similarities between the ideas of the *kritikoi* and those of Dionysius. How should we judge the connections between Dionysius and the *kritikoi*? Goudriaan puts forward five arguments against Dionysius’ dependence: (1) Dionysius does not mention the *kritikoi*; (2) Dionysius compares prose and poetry and treats prose as a kind of music; (3) some specific aspects of Dionysius’ theories, such as the four means of composition, do not occur in the theories of the *kritikoi*; (4) Dionysius characterises only two of his three composition types (austere and smooth), the middle composition being a combination of the extremes, whereas the *kritikoi* characterise all of them (λέξις λεία, λέξις τραχεία, λέξις εὐπορική); (5) the *kritikoi* are interested in the trained ear, whereas Dionysius is also interested in the untrained ear. In my view, none of these arguments is convincing: (1) Dionysius does not mention all the earlier scholars whom he knows or uses, and his silence on the *kritikoi* cannot be used as an argument; (2) Dionysius’ characterisation of prose authors as poets is very similar to the remarks of the *kritikoi* on Herodotus and Xenophon as ‘poets’ (see section 6.6); (3) if Dionysius borrows some ideas from the *kritikoi* it does not imply that we should find all his theories in their works; (4) the similarities between Dionysius’ three composition types and the λέξις of the *kritikoi* are more significant than the terminological difference; (5) pace Goudriaan, both the *kritikoi* and Dionysius are interested in the ‘irrational’ delight of

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99 Comp. 11.38,13-15. See also Comp. 11.40,11-16 (ἡ ἁκοῆ τέρπεται etc.) and Comp. 23.119,16-17: τὸ ἀλογον ἐπομενορφεῖ τῆς ἁκοῆς πόθος. ‘The ear’s instinctive feeling will testify (...).’

100 Lys. 11.19,1-10.

101 Lys. 11.18,15-20.6. See also Thuc. 27.371,5-10.


104 On these three types of λέξις, see Schenkeveld (1968) 198 and Pohl (1968) 99.
the ear (see above). Having taken these arguments into consideration, and given the
many similarities between Dionysius and the kritikoi (see also sections 6.2, 6.6 and
7.2), I conclude that it is probable that Dionysius borrowed some of their ideas for his
composition theory. In some cases, similarities may also be the result of the influence
of earlier (Peripatetic or musical) theories on both the kritikoi and Dionysius. Finally,
there are a few similarities (like the method of metathesis — see chapter 7) that can be
explained as part of the general set of ideas of the rhetorical and critical traditions.

When we return to Dionysius’ discussion of the three ἔργα of composition, we can
now recognise that his views on the arrangement of words that should affect the ears
(διαστήματα τάς ἀκοάς) should be interpreted within the context of the theories on
euphony such as were developed by the critics of poetry. The basic ordering of the
parts of speech, the first ἔργον of composition, is determined by the vocal qualities as
perceived by the ear. Grammar becomes an important factor in the second technique
of composition concerning words.105

Then they should decide the form in which the noun or verb or whichever of the
other parts of speech it may be will be situated more elegantly and in a way that fits
more appropriately the underlying matter: I mean, with regard to nouns, whether they
will produce a better combination if used in the singular or the plural; and whether put
in the nominative or in one of the oblique cases; and, if certain words admit of a
feminine instead of a masculine form or a masculine instead of a feminine form, or a
neuter instead of either, how they would be shaped in a better way and so on.106 With

105 Comp. 6.28.20-29.14.
106 For this passage, see also section 4.4.1. My translation of ἐκ and ἐξ as ‘instead of’ is based on the
fact that Dionysius is thinking of substitution of feminine for masculine forms, etc. The idea is that in
the first part of the composition process one has selected certain basic grammatical forms; in the second
regard to verbs, which form it will be better to adopt, the active or the passive, and in what moods, which some call ‘verbal cases’, they should be expressed in order to occupy the best position, and what differences of tense they should indicate and so with all the other natural accidents of verbs (and these same provisions must be made with regard to the other parts of speech also; but I need not go into details).’

This passage is one of the earliest texts in which some of the *accidentia* of the parts of speech are discussed.\(^{107}\) It is not, however, ‘the oldest extant discussion of some of the accidents of the parts of speech *as such*’ [my italics, CCdJ], as Pinborg says, for the *accidentia* are not discussed for their own sake, but only because the selection of the correct grammatical form of a word is part of the process of rhetorical composition; therefore, Dionysius does not offer a complete list of accidents.\(^{108}\) Dionysius tells us that the second activity of composition is to decide how every part of speech should be formed (σχηματισθέν) so that ‘it will occupy its position more elegantly and more appropriately fitting to the ὑποκείμενον’. Usher translates the latter word as ‘context’, but this is not correct, for ὑποκείμενον literally means ‘that which underlies’ (i.e. the form); in rhetorical and literary theory, the word refers to ‘subject matter’ (see section 2.3).\(^{109}\) In other words, σχηματισμός has two purposes at the same time. The grammatical form of the words should be selected so that it produces a pleasing harmony (that the word is situated χαριτέστερον), but it should also fit the ‘subject’ (πρὸς τὰ ὑποκείμενα πρεποδέστερον). According to this interpretation, Dionysius acknowledges that euphony is not the only thing that matters in the process of composition: one should also take care that the forms of words correspond to the things that are signified. For this reason, I disagree with Scaglione’s observation that Dionysius is only interested words as sounds and not in words as symbols (see section 2.3).\(^{110}\) In our passage, he makes it clear that the grammatical form of a word should be selected in such a way that the words do not only make a pleasing combination with one another, but also ‘appropriately fit to the subject matter’. He does not explain how we should understand the latter principle, but fortunately we find some illuminating illustrations in his second letter to Ammaeus (see section 4.4.2). There,

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\(^{107}\) For a discussion of the grammatical terms σμιμβηκότα, παρακολουθέν and σχηματίζω in this passage, see my section 3.7. For πτώσεις ῥηματικών, see sections 3.8 and 5.3.6.

\(^{108}\) Pinborg (1975) 117 n. 45.

\(^{109}\) Usher (1985) 57. Aujac & Lebel (1981) 82 correctly translate the word as ‘sujet’. Rhys Roberts (1910) 107 renders ὑποκείμενον as ‘ground scheme’, but I do not see what this should mean in the relevant passage. Meijering (1987) 110 points out that in the scholia ὑποκείμενον is used as a synonym of ὑπόθεσις (‘plot’). For the philosophical use of ὑποκείμενον as one of the categories, see my section 5.3.3.

\(^{110}\) Scaglione (1972) 58.
Dionysius states for example that Thucydides used the active κολύει (‘hinders’), whereas ‘the meaning’ (τὸ σημαίνόμενον) required the passive κολύέται (‘is hindered’). Thucydides also speaks of ‘the Syracusan’ and ‘the Athenian’ when he ‘means to say’ (βούλεται... λέγειν) ‘Syracusans’ and ‘Athenians’. He has used the singular instead of the plural, thus selecting the incorrect grammatical form. These are clear examples of wrong σχηματισμός, not because the forms are not harmonious, but because the words do not fit to ‘that which underlies’ (τὸ ύποκείμενον). I will return to Dionysius’ discussion of Thucydides’ use of the parts of speech in section 4.4.

In his list of the accidentia of verbs, Dionysius states that one should select the right form of the voices, moods and tenses, so that the word ‘will occupy the best position’ (κρατίστην ἔδραν λήψεται). The word ἔδρα (‘sitting-place’) is again borrowed from the context of architecture, where it has the meaning of ‘foundation’. In the analogy of house building, Dionysius has already pointed out that in the second ἔργον of composition one should ask on which sides of the materials one should fit (ἔδρασαί) the stones, timber and tiling.

It is interesting to observe that Dionysius, having listed the various accidentia of nouns and verbs, refers to the other ‘parts of speech’ as τῶν ἀλλῶν τοῦ λόγου μερῶν. This is the only passage where Dionysius uses the traditional philosophical (and later grammatical) term τὰ μέρη τοῦ λόγου in the sense of ‘the parts of speech’, and not his usual expressions τὰ μόρια τοῦ λόγου, τὰ μόρια τῆς λέξεως and, less frequently, τὰ μέρη τῆς λέξεως. Normally, Dionysius seems to avoid the traditional term in order to distinguish between ‘parts of a speech (text)’ and ‘parts of speech’. It is possible that Dionysius uses the expression τὰ μέρη τοῦ λόγου here because he is still thinking of Chrysippus’ treatise Περὶ τῆς συντάξεως τῶν τοῦ λόγου μερῶν, to which he referred at the end of Comp. 4. Besides, Dionysius may have used the traditional term for the ‘parts of speech’ here because there is no risk of

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111 Amm. II 7.427,17-428,5. Dionysius’ remark concerns Thucydides 1.144.2: οὔτε γὰρ ἐκεῖνο κολύει ταῖς σπονδαῖς οὔτε τὸδε. ‘For neither the one is hindered by the truce nor the other.’
112 Amm. II 9.428,19-429,4.
113 For the term σχηματισμός, see Amm. II 7.427,17-18: Ὅσαν δὲ τῶν ῥημάτων ἀλλάττη τὰ εἴδη τῶν παθητικῶν καὶ ποιητικῶν, οὕτω σχηματίζει τοῦ λόγου. ‘When he interchanges the passive and active forms of verbs, this is how he constructs his sentence.’ Σχηματισμός can refer to the formation of a single word and to the construction of a sentence, but both aspects are closely connected: if all words are given their correct grammatical form, the construction of the λόγος as a whole will also be correct.
114 See also Comp. 23.112,1 and Comp. 23.119,11. Cf. ‘Demetrius’, Eloc. 183 and 206. For ἔδρα as ‘base’ or ‘foundation’, see Plutarch, Demetrius 21.
115 Comp. 6.28,10-12.
116 Comp. 6.29,13.
117 Comp. 4.22,12-13. See my sections 3.5 and 5.3.1.
misunderstanding in this passage: after a list of the various *accidentia* of nouns and verbs, no reader will think of the parts of a text instead of the parts of a phrase. This explanation would be satisfactory for the exceptional use of the expression τὰ μὲρη τοῦ λόγου, but there are three more terminological particularities in *Comp.* 6. (1) Dionysius’ remark that some people call the moods πτόσεις ῥηματικάς (‘verbal cases’) seems to refer to Stoic ideas (see section 3.8).118 (2) Dionysius adopts the Stoic terminology for the voices (τὰ ὀρθὰ ἢ τὰ ὑπτῖα), whereas he elsewhere follows the Alexandrian distinction between ἐνεργητικόν and παθητικόν (see section 3.8). (3) He uses the term ἀντονυμία instead of his normal term ἀντονομασία (see section 3.6.3).119 Thus, in total, there are four terminological peculiarities in *Comp.* 6. Although I think that we should be careful in assigning Dionysius’ ideas to specific sources, the use of a certain model might be the best explanation of the terminological characteristics of *Comp.* 6.120 Although three of the four departures from normal terminology seem to reflect Stoic ideas, it seems unlikely that *Comp.* 6 is based on Stoic texts, because the Stoics did not distinguish the ἀντονυμία (pronoun) and πρόθεσις (preposition).121 It is more plausible that *Comp.* 6 is based on the theories of the Hellenistic *kritikoi*, who share Dionysius’ interest in euphonious composition. We know that the *kritikoi* also dealt with the *accidentia* of the parts of speech.122 Besides, the *kritikoi* seem to have adopted Stoic ideas. The famous Stoic Crates of Mallos called himself a “critic” and he discussed the views of earlier *kritikoi*.123 Therefore, the hypothesis that in *Comp.* 6 Dionysius makes use of the ideas of the Hellenistic *kritikoi* might also account for the Stoic terminology in that passage.

When we look for *rhetoricians* who share Dionysius’ ideas on the use of the *accidentia* of the parts of speech in rhetorical composition, we actually do not have to go far back in time. Although Nassal has suggested that Dionysius might have been influenced by the theory of figures of his colleague Caecilius of Caleacte (which I do not believe — see below), he seems to have overlooked a very relevant testimony.124

119 *Comp.* 6.29.20.  
120 Ammon (1889) 28-37 and Pohl (1968) 80 think that Dionysius’ ideas on the ἔργα of composition (*Comp.* 6-9) are influenced by Stoic ideas. However, the Stoics did not distinguish the ἄντονυμιά as a part of speech; the focus on euphony and the reference to the effect of sounds on the ‘ear’ seem to point in the direction of the *kritikoi*. If there is Stoic influence, Crates of Mallos (who discusses the views of the *kritikoi* in Philodemus’ *On Poems*) might be the missing link, but this is mere guessing.  
121 Dionysius mentions the πρόθεσις at *Comp.* 6.30.2.  
124 Nassal (1910) 31: ‘Also muß die Möglichkeit einer Beeinflussung des C. [i.e. Cicero] wie des DH. [i.e. Dionysius] in der Figurentheorie durch Caecilius eine offene bleiben.’ Unlike Nassal, I do not make any claim about the possible influence of Caecilius on Dionysius (or *vice versa*): I merely point
In one of the few extant fragments of his work On Figures, Caecilius says that ‘ἀλλοίωσις’ (‘alteration’) occurs with regard to a noun, cases, numbers, persons and tenses (καὶ φησὶν αὐτὴν γίνεσθαι κατ’ ὅνομα καὶ πτώσεις καὶ ἀριθμοὺς καὶ πρόσωπα καὶ χρόνους). Although Caecilius deals with the figures of speech and Dionysius (Comp. 6) with the formation of single words, there are some remarkable similarities between the two accounts, especially in their use of terms. We will return to Caecilius’ views on ‘alteration’ when we discuss Dionysius’ analysis of Thucydides’ style. There, Dionysius deals with the use of the parts of speech in sentence construction, and it will turn out that Caecilius’ account summarised above is a very close parallel to Dionysius’ discussion of Thucydides. We will now proceed to the final technique of compositio, which is μετασκευή:

έπὶ δὲ τούτους τὰ ληφθέντα διακρίνειν, εἴ τι δεῖται μετασκευῆς ὅνομα ἢ ῥήμα, πῶς ἢν ἐναρμονιστέρον τε καὶ ἐυεδρότερον γένοιτο· τούτῳ τὸ στοιχεῖον ἐν μὲν ποιητικῇ δωσιλέστερον ἐστίν, ἐν δὲ λόγοις πεζοῖς σπανιώτερον· πλὴν γίνεται γε καὶ ἐν τούτοις ἑφ’ ὕσον ἢν ἐγχωρῆ.

‘Next, one must decide concerning the selected words if any noun or verb requires modification, how it may be more harmonious and well positioned: this function is applied more lavishly in poetry and more scarcely in prose; but it is applied also in prose so far as possible.’

The word εὐεδρότερον takes up the architectural image of ἔδρα that we encountered in the previous passage. Again, Dionysius has anticipated the use of the term in his analogy of house building, where he discusses the third ἔργον of composition: if a certain material is ‘fitting ill’ (δύσεδρον), one should ‘pare it down and trim it and make it fit well (εὐεδρον).’ Dionysius states that, although poetry makes more use of μετασκευή, prose should apply it where possible. If we assume that Dionysius’ ideas on euphonious composition are (partly) based on the views of poetical criticism, the latter statement might be taken as a sign that Dionysius is introducing a poetical

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125 Caecilius of Caleacte fr. 75 Ofenloch. The rhetorician Tiberius preserves this fragment. We should allow for the possibility that he uses his own terminology when quoting Caecilius (see section 4.4), although there is no reason to believe that Caecilius could not have expressed the views that Tiberius quotes.

126 Comp. 6.29,14-19.

127 Comp. 6.28,12-13.
approach to σῶν θεσίας into the field of rhetoric. Indeed, there are reasons to believe that the Hellenistic kritikoi were interested in the modification of words as Dionysius describes it. In Philodemus’ On Poems, there are some fragments in which the critic Pausimachus speaks of the euphonious effects of ‘adding and removing letters’. Just like, Dionysius, Pausimachus specifically mentions the modification of ‘nouns and verbs’. For ‘adding’ he uses the term προσλαμβάνω, for ‘removing’ a verb that starts with ἀπο-. In the examples that follow Dionysius’ explanation of the technique of μετασκευή, he uses προστίθημι for ‘adding’, and he further mentions the terms προσανεξάνω (‘lengthening’), ἐλαττώ (‘making smaller’) and ἀποκροῦω (‘cutting off’). At the beginning of Comp. 6, however, Dionysius has divided the technique of modification into ἀφαίρεσις (‘subtraction), προσθήκη (‘addition’) and ἄλλοιωσις (‘alteration’). These are standard categories in ancient linguistics, which can ultimately be traced back to Plato’s Cratylus. Where Dionysius has ἄλλοιωσις, most ancient thinkers who use these categories distinguish between (a) the substitution of one letter for another and (b) the interchanging of place of two or more letters. Thus, they arrive at four (instead of three) different categories of modification. These categories are used in various language disciplines, such as philosophy, metric, grammar (etymology) and rhetoric. Dionysius’ contemporary colleague Caecilius of Caleacte seems to have used the categories of modification to order the rhetorical figures of style (σχήματα). He uses the same terms as Dionysius: in the fragments of his On Figures, we find the verb προστίθημι, and the nouns ἀφαίρεσις and ἄλλοιωσις.

Dionysius’ examples of the μετασκευή of words make it clear that the third ἔργον of composition still deals with words qua parts of the phrase (μόρια λόγου).

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128 See Janko (2000) 178: ‘But the rest of this material [i.e. Pausimachus’ theories on sound] undermines the originality of his [Dionysius’] De compositione verborum: he is, at best, applying to prose a method which others had developed for poetry.’
131 Comp. 6.29,19-30,12.
132 Comp. 6.27,23-28,1.
133 Usener (1913) 288-303 shows that the four categories of change are applied in ancient metrical studies, etymology, orthography, and linguistic discussions of barbarism and solecism. He also refers to Dionysius’ three categories (with ἄλλοιωσις covering both immutatio and transmutatio) in Comp. 6.27,23-28,1. Ax (1987) traces these categories back to Plato (see Cratylus 394b). See also Sluiter (1990) 12. The Stoics use the terms πρόσθεσις, ἀφαίρεσις, ἐναλλαγὴ and μετάθεσις.
136 See Caecilius of Caleacte fr. 73 (προθέτητες), fr. 74 (ἀφαίρεσιν), and fr. 75 (ἄλλοιωσις) Ofenloch. Theon applies the four categories of change to the paraphrasis; see section 7.3.2.
137 Comp. 6.29,19-30,12.
should adapt the ‘parts of the phrase’ so that they are well connected to each other, by adding a prefix or a deictic, by elision or removal of movable, and other adaptations. Two examples are taken from Demosthenes, namely the use of τοῦτον instead of τούτον and the use of κατιδών instead of ιδών.\textsuperscript{138} The other examples are invented, and some of them seem to be iconic: this seems to be the case in ἔγραψε (‘he wrote’), which can be written instead of ἔγραψεν, and in particular in ἀφαιρήσομαι (‘I will be removed’), which is the result of removing two letters from ἀφαιρέθησομαι: ἀφαιρέσας is the grammatical term for the ‘removal’ of letters, and, as we have seen, Dionysius himself uses this term as one of the categories of word modification.\textsuperscript{139} This type of examples, in which the form of a word corresponds to its meaning, is also found in the fragments of Dionysius’ contemporary Tryphon: for example, in the word ἡμικύκλιον (‘half-circle’), the word ἡμίσυς (‘half’) has been reduced to half of its original form (ἡμῖ-).\textsuperscript{140} In one case, the grammatical aspect of the μόρια λόγου (‘word classes’) is explicitly referred to: τοῦτον is a modification of the ‘pronoun’ (ἀντονωμία) τότον.\textsuperscript{141} The latter remark is also interesting for another reason. As we have seen before, Dionysius normally uses the term ἀντονωμασία and not the traditional ἀντονωμία.\textsuperscript{142} Together with the exceptional use of the expression τὰ μέρη τοῦ λόγου (see above), the use of ἀντονωμία might indicate that this particular passage in Dionysius’ work (Comp. 6) builds on theories on the modification of the parts of speech that Dionysius has found in some source.\textsuperscript{143} As I argued before, we should not exclude the possibility that he used a treatise on the euphonious composition of poems. This might well be the type of work from which we find the (badly preserved) traces in Philodemus’ On Poems. With this consideration, our discussion of Dionysius’ use of the parts of speech as building blocks in the process of composition (in Comp. 6) is completed. We may now turn to the role of the μόρια λόγου in the discussion of the three types of composition.

4.3.2. The parts of speech in the description of composition types

One of the most original parts of Dionysius’ On Composition is the description of the three types of composition in Comp. 22-24. Dionysius distinguishes the austere composition (the σύνθεσις or ἀρμονία αὐστηρά), the smooth composition (the σύνθεσις or ἀρμονία γλαφυρά) and the well-blended composition (the σύνθεσις or

\textsuperscript{138} Demosthenes, On the Crown 1 and On the Peace 6.

\textsuperscript{139} For ἀφαιρέσας, see also Comp. 9.34.15-35.16, where the ‘reducing’ of κάλα is discussed.

\textsuperscript{140} Tryphon fr. 131 Von Velsen. See Sluiter (1990) 28, who discusses more examples.

\textsuperscript{141} For this modification, which one could regard as a case of metathesis (rewriting Demosthenes, On the Crown 1), see section 7.3.2.

\textsuperscript{142} See section 3.5.

\textsuperscript{143} In Comp. 6.30.5, Dionysius uses his normal term τὰ μόρια τοῦ λόγου again.
It is important to realise that these three composition types are not the same as the three styles (χαρακτήρες τῆς λέξεως), which Dionysius discusses elsewhere. In this section, it is not my purpose to analyse the theory of the three composition types as such. I will only investigate the role of the μόρια λόγου in this theory, in order to illuminate further the integration of grammar and rhetoric. We will see that the analogy between composition and architecture is further developed. In our discussion of Comp. 6 we observed that the parts of speech were the building blocks that were put together, shaped and modified, according to the three functions of σύνθεσις. We will now examine how the use of these building blocks differs among the three composition types, which could be considered three types of architecture.

The austere composition type is introduced as follows. ‘It requires that the words are firmly planted (ἐρείδεσθαι) and occupy strong positions (στάσεις), so that each word is seen on every side, and that the parts (τὰ μόρια) shall be at considerable distances from one another, being separated by perceptible intervals. It does not mind admitting frequently harsh and dissonant collocations, just as the sides of the stones that are put together in building as they are found (τῶν λογάδην συντιθεμένων ἐν οἰκοδομίαις λίθων) do not appear square and polished, but unwrought and rough.’

The word λογάδην (‘as they are picked out’) is mostly used of stones that are brought together for a building without being polished. Thucydides uses the word when he tells that the Athenians built a wall at Pylos, λογάδην δὲ φέροντες λίθους, καὶ ξυνετίθεσαν ὡς ἔκσαστόν τι ξυμβαίνοι (‘bringing stones as they picked them out, and they put them together as each stone happened to fit in’). The combination of the rare word λογάδην and the verb συντίθημι (‘to compose’) in this text is striking, and it may

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144 See also Dem. 37-41. For an analysis of Dionysius’ three composition types, see Pohl (1968) 22-68. The three styles are discussed in Dem. 1-3. For the differences between the styles and the composition types, see Pohl (1968) 22-46, esp. 45. Grube (1974) 78, and Reid (1996) 49-55. Isocrates, for example, belongs to the ‘middle’ or ‘mixed’ style, but he represents the smooth (not the well-blended) composition type. Dionysius discusses both the theory of styles and the theory of composition types in the treatise On Demosthenes, but he does not connect the two theories: cf. Aujac (1988) 22. Tukey (1909a) 188 rightly corrects the view of Rhys Roberts (1901) 18 n. 2, who thinks that the χαρακτήρες τῆς λέξεως are restricted to the selection of words. Grube (1952) 262 revived Rhys Roberts’ interpretation: in his view, the first part of On Demosthenes deals with ‘diction’ only, not with ‘style in the wider sense’. See also Grube (1965) 223-224. Although Grube (1952) 262 n. 15 states that ‘those who interpret the expression ἐμικτή λέξις in Dem. 3 as the mixed or third kind of style make complete nonsense of the structure of the whole treatise (...’), most recent scholars do indeed think that Dionysius deals with three ‘styles’ in the first part of On Demosthenes: see Usher (1974) 235-237, Aujac (1988) 16-24, Innes (1989) 269 and Wooten (1989) 576.

145 Comp. 22.96,11-19: ἐρείδεσθαι βούλεται τὰ ὀνόματα ὑσφαλῶς καὶ στάσεις λαμβάνειν ἰσχυράς, ὡς ἐκ περιφρονείας ἔκσαστον ὄνομα ὀράθησα, ἀπέχειν τε ἀπ’ ἄλληλαν τὰ μόρια διαστάσεις ἀξιολόγους αἰσθητοῖς χρόνοις διειρύμενα: τραγείαις τε χρήσθαι πολλαχή καὶ ἀντιτύποις ταῖς συμβολαῖς οὐδὲν αὐτὴ διαφέρει, οἷα γίνονται τὸν λογάδην συντιθεμένων ἐν οἰκοδομίαις λίθων αἰ μὴ εὐφάντοι καὶ μὴ συνεξεσμένα βάσεις, ἀργὴ δὲ τίνες καὶ αὐτοσχέδιοι.

146 Thucydides 4.4.
well be that Dionysius’ analogy alludes to exactly this passage from Thucydides. In any case, Thucydides’ description of the building of a wall closely corresponds to Dionysius’ presentation of the austere composition. The parts of the phrase clash with each other, because they are not adapted and modified as to make them fit harmoniously. In practice, this means that the words are separated from each other by the use of hiatus or the colliding of the final letter of one word with the first letter of the next word. In his analyses of Pindar and Thucydides, two authors who represent the austere composition, Dionysius points in particular to the harsh effect of the juxtaposition of one word ending in the semivowel –ν and words starting with the consonants χ-, π-, θ-, τ-, δ-, λ-, and κ-. The same effect is said to be the result of the juxtaposition of a word ending in –ζ and a word starting with ξ-. Dionysius’ explanation for the roughness is that the combinations of these letters (στοιχεία) cannot be pronounced within one syllable, so that the speaker has to interrupt his speech between the words that clash with one another: a certain ‘pause’ (σωμή) between the words is the result. Therefore, the hearing (ακρόσσις) perceives the words not as ‘one continuous clause’ but as separate units. For a more detailed analysis of Dionysius’ views on the rough combinations of letters at word boundaries I refer to the illuminating article by Vaahtera. In his analyses of Pindar and Thucydides, Dionysius focuses on the juxtaposition (ἅμογη) of words. However, the austere composition is also described with regard to the arrangement of its clauses and periods: on all levels, the συνθέσις αὐστηρά is ‘unstudied’, and it wishes its units to be more similar to ‘nature’ (φύσει) than ‘art’ (τέχνη). Thus, in the building of periods, the austere composition ‘does not use certain additional words in order to complete the period, when they contribute nothing to the sense’ (οὔτε προσθήκας τιμῶν ὑσωμάτων, ἵνα ὁ κύκλος ἐκπληρωθῇ, μηδὲν ὀφελούσας τὸν νοῦν χρωμῆν). Behind the term προσθήκη (‘addition’), there lies an important theory that was influential in both rhetorical and grammatical theory, and


149 Comp. 22.101,16-21.

150 Comp. 22.110,6-9.

151 Vaahtera (1997) investigates the authors that Dionysius discusses and concludes that his evaluation of their use of combinations of semivowels and consonants at word boundaries is not fully consistent with the reality of the texts. Isocrates, representing the smooth composition, has in fact more clashes between consonants than Thucydides, who belongs to the austere composition.

152 Comp. 22.97,2-18.

which is also essential to our understanding of Dionysius’ ideas on austere composition. In his discussion of the grand style (λέξις μεγαλοπρεπής), the rhetorician ‘Demetrius’ states that connectives (σύνδεσμοι) add to the grandeur of composition, but he strongly disapproves of the idle use of ‘empty additions’ (προσθήκαι κεναί). Among the ‘additions’ that may contribute to the grandeur of language (but only if they are used in the right way) there is one particular group of words that ‘Demetrius’ calls σύνδεσμοι παραπληρωματικοί. These ‘expletive connectives’ (his examples include δέ and νῦ) also play an interesting role in grammatical theory, where they form a subcategory of the grammatical word class of the σύνδεσμοι (‘conjunctions’). These particular ‘conjunctions’ were discussed from two angles. First, it seems that this group of σύνδεσμοι became the object of discussions on the possible absence of meaning of ‘conjunctions’. Where Aristotle thought that σύνδεσμοι do not have meaning, most grammarians thought that this was only true for the σύνδεσμοι παραπληρωματικοί. Second, these ‘conjunctions’ were regarded as words with a certain stylistic function. Dionysius’ contemporary and fellow citizen Tryphon discussed the σύνδεσμοι παραπληρωματικοί in his grammatical works. He compared these conjunctions with ‘padding’ (στοιβή): just as padding prevents the jarring and breaking of amphoras, ‘in the same way, this combination of words is adopted in order to avoid the parts of the expression from being rough (τραχύνεσθαι).’

The ideas of Tryphon and other grammarians seem to be echoed in Dionysius’ theory of the three composition types. Dionysius himself does not discuss the ‘expletive conjunctions’ as a grammatical category, but he does use the term παραπληρώμα (‘filler’) in his description of the composition types. In fact, he employs παραπληρώμα in exactly the same way as προσθήκη. His statement that the austere

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156 ‘Demetrius’, Eloc. 55.
157 See Apollonius Dyscolus, Conj., G.G. II 1, 247,22-258,26. Although the σύνδεσμοι παραπληρωματικοί appear in two fragments of Aristarchus (fr. 172 Matthaios on the conjunction δέ and fr. 177 Matthaios on the conjunction ἄν), it is doubtful whether the terminology can be traced back to Aristarchus himself: see Matthaios (1999) 582-584.
159 Tryphon fr. 41 and fr. 57 Von Velsen. See Sluiter (1997) 237 and Dalimier (2001) 376-385. P. Yale I 25 (first century AD) also lists the σύνδεσμοι παραπληρωματικοί as one subtype of the conjunctions. In Sch. Homer, Iliad 1.173-175 (ἐξωτερικά καὶ ἄλλα, οὐ κέ με τιμήσουσι) it is stated that the σύνδεσμος εἰς is here περίσσος (‘superfluous’).
composition does not use meaningless προσθήκατ (see above) is elsewhere formulated as follows: it contains unequal periods, μηδὲ γε παραπληρώμασι τῶν ὀνομάτων οὐκ ἀναγκαίοις ὡς πρὸς τὴν ὑποκειμένην διάνοιαν χρωμένας (‘not using filler words that are not necessary for the underlying meaning’). The smooth composition, on the other hand, does make good use of this kind of additions: it uses ‘words that do not contribute to the underlying sense, but serve as a sort of connection or bonding between what precedes and what follows, so that words ending and words beginning with a rough letter (τραχύς γράμμα) may not clash (...). The consequence is that the austere composition, which does not use these empty words, ‘is rough and harsh upon the ears’ (τραχύνει ... καὶ πικρίνει ... τὰς ἀκούς). In his analysis of the smooth composition of a Sapphic poem, however, Dionysius remarks that in all the nouns and verbs and other parts of speech there are only very few combinations of semivowels and voiceless consonants that do not naturally blend with each other, ‘and even these do not make the euphony rough’ (τραχυνούσας τὴν εὐέπειαιν). In other words, not only the term παραπλήρωμα, but also the verb τραχύνω seems to connect Dionysius’ views on austere and smooth composition with Tryphon’s definition of the expletive conjunctions. Now, Dionysius’ terms παραπλήρωμα and προσθήκη are not confined to certain conjunctions, but there is good reason to believe that Dionysius recognises the ‘expletive’ power of (certain) conjunctions as well. When he summarises the most important aspects of the austere composition, he tells us that, among other things, it is ὡλιγγοσύνδεσμος (‘using few connectives’) and ἀνάρθρος (‘lacking articles’). Here, we encounter a very effective integration of grammatical and rhetorical theory: the different types of composition are characterised by their use of specific parts of speech, namely the conjunction and the article.

161 Dem. 39.212.20-22. For the use of παραπλήρωμα in Dionysius, see also Isoc. 3.58,20 (Isocrates’ use of filler words that contribute nothing), Dem. 19.168,8 (Dionysius rewrites Isocrates leaving out the παραπλήρωμα: see section 7.3.1), Comp. 9.33,23 (the unnecessary additions in Plato, Menexenus 236e) and Comp. 16.67,12-13 (see below).

162 Dem. 40.215,19-216,5: τινὰς ἑτέρας λέξεις ὑπομενεῖ πρὸς τὸν ὑποκειμένου νοὸν οὕτ’ ἀναγκαίας οὐτ’ ἰσος χρησίμας, δεσμὸν δὲ τινὸς ἢ κύλλης τἀξιν ταῖς πρὸς αὐτῶν καὶ μετ’ αὐτὰς κειμέναις ὀνομασίαις παρεξεμένεις, ἵνα μὴ συναπτόμεναι πρὸς ἀλλήλας ἀλλὰ μεταφέρονται τε εἰς τραχύ γράμμα καὶ αἱ τὴν ἀρχήν ἀπὸ τινὸς τοιοῦτον λαμβάνουσαι σπαδιοσιμοῖς τῶν ἤχων ποιῶσι καὶ ἀντιπιπάς (...).

163 Comp. 22.100,11-12 on Pindar. See also Comp. 22.102,1. For the ‘ear’, see section 4.3.1.

164 Comp. 23.116,15-20.

165 The characterisation of sounds as ‘smooth’ and ‘rough’ seems to have its origin in musical theory: see ‘Demetrius’, Eloc. 175-176 and cf. Pohl (1968) 149-150.

166 Comp. 22.98,1-2. The austere composition is also ἄντιρροπος (or perhaps we should read ἀγχιστρόφος with manuscript P: cf. ‘Longinus’, Subl. 22.1) περὶ τὰς πτώσεις (‘flexible / quick changing in its use of cases’), ποικίλη περὶ τοὺς σχηματισμοὺς (‘using a variety of figures’) and ἐν πολλαῖς ὑπεροπτικῇ τῆς ἀκολουθίᾳ (‘in many cases neglecting the logical order’). For the latter characteristic, see section 5.2.
I have argued elsewhere that we can give two explanations of the fact that Dionysius’ austere composition is ὀλιγοσύνδεσμος (containing few connectives). First, the reason might be that connectives can make the structure of a text more explicit, whereas the austere composition should aim to ‘emphasise its unstudied and simple character’. This explanation might be related to Aristotle’s view that asyndeton is appropriate to the λέξεως ἀγωνιστική (the style of an oral speech), whereas it should be absent from the λέξεως γραφική (the style of a written composition). According to Aristotle, asyndeton creates amplification (ἀκριβεστάτη), ‘because many things seem to be said at the same time’, whereas the use of connectives makes ‘many things seem one’. If we follow this interpretation, we might compare Dionysius’ smooth composition with Aristotle’s λέξεως γραφική in the sense that it is more ‘precise’ (Aristotle calls it ἀκριβεστάτη), so that the coherence of a text is made explicit by the use of conjunctions. We cannot exclude the possibility that Dionysius is guided by this kind of considerations. However, I think that a more convincing explanation (which does not have to exclude the former one) is that Dionysius is thinking of the ‘expletive’ use of σύνδεσμοι, that is, the use of conjunctions for the sake of euphony. According to this interpretation, the austere composition is ὀλιγοσύνδεσμος because it does not avoid hiatus and clashes between semivowels and consonants by the use of ‘additional words’. As we have seen, hiatus and rough sounds are characteristic of the σύνθεσις σύστημα. The σύνδεσμος is like ‘cement’: in the architecture of the austere composition, it should not be used too much, because the intervals between the ‘stones’ of composition should not be filled in. The stones should be unpolished and the transitions between them should be rough. ‘Longinus’ expresses a similar view on the use of connectives with regard to sublime writing: if you insert many conjunctions (συνδέσμους), ‘you will know that the rush and ruggedness (ἀποτραχυνόμενον) of the emotion, if you polish it by the use of conjunctions into smoothness, loses its sting and its fire is quickly put out.’

167 De Jonge (2005b) 478.
168 Comp. 22.97,11-18.
169 Aristotle, Rh. 1413b3-1414a28.
170 It has been noticed that the writer Dionysius himself is less interested in the avoidance of hiatus than his contemporaries. See Kallenberg (1907) 9: ‘Man braucht nur wenige Seiten von der Archaeologie des Dionys von Halikarnass zu lesen, um zu erkennen, dass der Verfasser in der Vermeidung des Hiatus nicht die Strenge beobachtet wie sein Zeitgenosse Diodor oder vor ihm Polybius und nach ihm Plutarch.’ For Dionysius’ style, see Usher (1982).
As we have seen, Dionysius’ austere composition is not only ὀλιγοσύνδεσμος, but also ἀνάρθρος (‘lacking articles’).\(^{172}\) It seems attractive to explain the latter characteristic in the same way as the avoidance of many conjunctions. In my view, Dionysius’ discussion of the austere composition in the treatise On Demosthenes provides a very convincing argument for this interpretation. There, he declares that the σύνθεσις ἁυστηρά uses neither many conjunctions, nor ἀρθροὶ συνεχέσιν.\(^{173}\) Usher translates: ‘the article is not consistently employed’, thus interpreting the adjective συνεχής as ‘successive’.\(^{174}\) However, συνεχής literally means ‘holding together’. Dionysius employs the substantive συνέχεια (‘continuity’) in his discussion of the smooth composition, where ‘the words are woven together according to certain natural affinities and combinations of letters’.\(^{175}\) Therefore, we may conclude that the smooth composition uses articles in order to connect the words through a continuous stream of sound, whereas the austere composition avoids the use of this kind of ἀρθρα.

These ideas on the (dis)continuity of sound are without any doubt related to the views of musical and poetical critics. Aristoxenus, the Peripatetic musical theorist whom Dionysius mentions twice, was also interested in the continuity of sounds, both in music and in the σύνθεσις of letters.\(^{176}\) In his Harmonics, the concept of συνέχεια (‘continuity’) plays an important role.\(^{177}\) In the first book of that work, Aristoxenus states that ‘the nature of continuity (τὸ συνεχοῦς) in melody seems to be similar to that which in speech relates to the putting together of letters.’\(^{178}\) In the second book, he explains this as follows: ‘The order (τάξις) which relates to the melodic and unmelodic is similar to that concerned with the combination of letters in speech: from a given set of letters a syllable is not generated in just any way, but in some ways and not in others.’\(^{179}\) In other words, continuity between letters is only produced when one combines certain letters that fit together, but there are some letters that do not

\(^{172}\) Blass DAB I (1979\(^3\) [1868]) 222-223 agrees with Dionysius’ characterisation of Thucydides’ composition as ἀνάρθρος.

\(^{173}\) Dem. 39.213,6-8.


\(^{175}\) Comp. 23.116,5-8.


\(^{177}\) Aristoxenus, Elementa Harmonica 1.27ff. See Gibson (2005) 47 ff.

\(^{178}\) Aristoxenus, Elementa Harmonica 1.27: φαίνεται δὲ τοιοῦτός τις φύσις εἶναι τοῦ συνεχοῦς ἐν τῇ μελοδίᾳ οὕτω καὶ ἐν τῇ λέξει περὶ τὴν τῶν γραμμάτων σύνθεσιν. The translation is by Barker (1989).

\(^{179}\) Aristoxenus, Elementa Harmonica 2.37: ἐστὶ δὲ τοιοῦτός τις ἡ περὶ τὸ ἐμμέλει τε καὶ ἐκμέλεις τάξις οὕτω καὶ ἡ περὶ (τὴν) τῶν γραμμάτων σύνθεσιν ἐν τῷ διαλέξεσθαι ὁμοίως πάντων τρόπων ἐκ τῶν αὐτῶν γραμμάτων συνεπιθεμένη ξυλωβῇ γίγνεται, ἀλλὰ πάς μὲν, πᾶς δ’ οὐ. The translation is by Barker (1989). See also Aristoxenus, Elementa Rhythmica 2.30 on συνεχὴς ῥυθμιστικά (‘continuous rhythmic composition’). Cf. Gibson (2005) 95.
combine naturally. In the same way, not every note or interval can be sung after another one, but only certain combinations produce continuity (συνέχεια). The idea of the continuity of sound seems implied in Dionysius’ treatment of the juxtaposition of words (ἀρμογή, the first ἔργον of composition) as described in Comp. 6 (see section 4.3.1): ‘Clearly not every juxtaposition of words naturally affects the ears in the same way.’

The notion of continuity also seems to be important to the ideas of the critic Pausimachus of Miletus, one of the κριτικοί in Philodemus’ On Poems, although it is difficult to interpret the scanty evidence. For our interpretation of Dionysius’ smooth composition and its continuity of sound, it may be relevant that Pausimachus’ theory of euphony considered the possibility of adding and dropping letters in the case of nouns, verbs, prepositions and conjunctions. Another critic in Philodemus, perhaps Heracleodorus (as Pohl thinks), shares Dionysius’ views on the insertion of semivowels in order to fill in the hiatus between two words. In the work On Demosthenes, Dionysius says:

"It is shown by musical and metrical writers that the intermediate pause between two vowels may be filled in by the insertion of other letters, semivowels."

The κριτικός in Philodemus’ second book On Poems uses the same term for ‘insertion’: in the case of clashes, ‘one must insert (παρεμβάλλειν) one productive sound, as short and smooth as possible.’ ‘Demetrius’ expresses a similar view on the addition of movable ν (a semivowel) to the accusative of Δημοσθένη and Σωκράτη for the sake of euphony, and he proceeds by informing us that musicians call a word smooth (λείον), rough (τροχύ), well-proportioned (εὐπορικός) or weighty (όγκηρον).
To summarise, Dionysius’ theory of composition types clearly illustrates the many connections between different ancient language disciplines. Dionysius’ ideas on the addition or insertion of letters or parts of speech (articles and conjunctions) with a view to smooth composition can be related to the traditions of musical, poetical, rhetorical and grammatical theory. The characterisation of rough sounds and the continuity of speech seem to originate in musical theory, as ‘Demetrius’ and Dionysius suggest. The discussion of euphonious composition (σύνθεσις) and its use of inserted letters belong to the tradition of the Hellenistic kritikoi, but it is also represented in the stylistic tradition. The view that certain parts of speech (in particular the σύνδεσμοι παραπληρωματικοί) can fill the composition for the sake of euphony is expressed in both rhetorical and grammatical works. Dionysius twice refers to the musical theorist Aristoxenus, and he may have known and used the work of the kritikoi. He also may have known the views of the grammarian Tryphon, since they were fellow citizens of Rome at the end of the first century BC (see section 1.5). It is not necessary to trace each of Dionysius’ views back to one specific author. It is more interesting to conclude that Dionysius made good use of different disciplines, all of which contribute to his own theory of composition.

To complete the discussion of composition and the theory of ‘filler words’, I briefly return to ‘Demetrius’. Despite the similarities between their views on παραπληρώματα, we should notice that there is an important difference between the author of On Style and Dionysius of Halicarnassus. ‘Demetrius’ deals with the ‘expletive conjunctions’ in the grand style, but he only accepts the use of these words when they contribute to grandeur. Dionysius assigns the use of ‘filler words’ to the smooth composition, whereas the austere composition should avoid them. In other words, ‘Demetrius’ considers the ‘expletive conjunctions’ as a source of elevation, whereas for Dionysius the filler words are primarily concerned with euphony: although the austere composition, just like the grand style, uses rhythms that are ‘dignified and impressive’ (ἀξιοματικοί καὶ μεγάλοπρεπεῖς), it avoids the use of παραπληρώματα. These divergent points of view are closely related to the difference between the system of styles and the system of composition types. Still, the two approaches can lead to a similar evaluation of good composition, as we can see in the case of Homer’s catalogue of ships. Both ‘Demetrius’ and Dionyius praise the passage from the Iliad that contains the names of Boeotian towns. ‘Demetrius’ argues that the connectives (σύνδεσμοι) have given the Boeotian names, which are ordinary

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186 ‘Demetrius’, Eloc. 176 and Dem. 38.210,22-211.2 (above).
187 Comp. 22.97,3-4.
4.4. Dionysius as a literary critic: the parts of speech and the analysis of style

Since Dionysius regards the parts of speech as the building blocks of composition, they are not only the starting point for the production of speeches, but also useful tools for the analysis of texts: the architecture of a discourse that has been built from μόρια λόγου can also be resolved into these parts again. In other words, a critic who intends to evaluate the style of a certain text can focus on the use of the parts of speech in that text, thus reducing the stylistic aspects of a text to its elements (στοιχεῖα). In this section, I will enquire how the literary critic Dionysius uses the grammatical theory of the parts of speech. I will concentrate on his Second Letter to Ammaeus, in which he analyses the style of the historian Thucydides. This letter is a kind of appendix to chapter 24 of the Dionysius’ treatise On Thucydides: Ammaeus, the addressee of the letter, considered Dionysius’ remarks in that passage disappointing, because they were not illustrated with actual passages from Thucydides’ work. Although Dionysius thinks that citing and analysing passages from Thucydides is the practice of ‘authors of rhetorical handbooks and introductions’ (οἱ τάς τέχνας καὶ τάς εἰσαγωγὰς τῶν λόγων προσματευόμενοι), he agrees to fulfil Ammaeus’ wish, thus adopting ‘the didactic instead of the epideictic method.’

4.4.1. Dionysius on the style of Thucydides

Dionysius’ remarks on Thucydides’ style in his letter to Ammaeus should be understood in the context of the ‘Thucydidism’ that had emerged among critics of first
In the *Orator* (46 BC), Cicero tells us that recently a new group of writers had become active who called themselves ‘Thucydideans’. Cicero disapproves of these imitators of the Greek historian: ‘Those famous speeches contain so many dark and obscure sentences as to be scarcely intelligible, which is a prime fault in a public oration.’ According to Cicero, Thucydidès is to be praised only as a historian who writes about wars, but not as an orator. Among historians of this period, the most famous imitator of Thucydides was Sallustius, who had died five years before Dionysius’ arrival in Rome. Another imitator seems to have been the Roman historian Quintus Aelius Tubero, who is the recipient of Dionysius’ treatise *On Thucydides*.

Dionysius regards Thucydides’ style (at least in its most extreme form) as unsuitable for practical purposes. In *On Thucydides*, he even contests the view of some ‘reputable critics’ that the style, although not appropriate to oratory, could be a useful model for historians. The contested view corresponds to the one that Cicero expresses in *Orator* 31 (see above) and *Brutus* 287: one could imitate Thucydides in the writing of history, but not in pleading cases. Therefore, I think that Dionysius, who never names a Roman writer except for his addressees, may well have used the expression τινες οὐκ ἄδοξοι σοφισταί to refer to Cicero. Nassal already considered the possibility that Dionysius thought of Cicero (‘aber sicher nicht in erster Linie’), but finally decided that Dionysius’ view must have referred to a Greek source, ‘denn der Römer C[icero] besaß nicht diese detaillierte Kenntnis von

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194 Cicero, *Orator* 30: *Ipsae illae contiones ita multas habent obscuras abditasque sententias vix ut intellegantur; quod est in oratione civili vitium vel maximum.*
197 On Quintus Aelius Tubero, see section 1.4 and the literature mentioned there. In *Thuc.* 25.364,14-16, Dionysius states that his work should benefit those who wish to imitate (μιμητοῖς) Thucydides. In the final chapter of the treatise (*Thuc.* 55.418,19-21), Dionysius says: ‘I could have written an essay on Thucydidès that would have given you more pleasure than this one, (...) but not a more truthful one.’ This statement seems to imply that Quintus Aelius Tubero admired Thucydides. Cf. Bowersock (1965) 130.
198 *Thuc.* 50.409,8-410,7.
199 Goudriaan (1989) 266 objects that Cicero prefers Isocrates and Theopompus as models for historiography (see *Orator* 207), so that the remarks on the imitation of Thucydides in *Brutus* 287 and *Orator* 31 would be ‘insincere’ (‘onoprecht’). However, Cicero’s preference of the periodical style of Isocrates and Theopompus (*Orator* 207) does not at all imply that historians could not imitate Thucydidès as well. In other words, there is no real inconsistency in Cicero’s remarks.
200 Pavano (1958) 196 and Goudriaan (1989) 266 n. 3 state that it is impossible to discover the identity of the οὐκ ἄδοξοι σοφισταί. This is true, but I think we should at least mention the possibility that Cicero was one of them. Bowersock (1979) 69-70 points out that Dionysius must have known from Cicero’s ideas on Roman classicism via his ‘patron’ Quintus Tubero: Cicero was a friend of Tubero’s father Lucius.
Are we really to believe that Cicero, who spent so much time with Greek teachers, both in Greece and Rome, was not able to judge the style of Thucydides? Nassal does so, because this belief would support his central thesis, namely that both Cicero and Dionysius followed the views of Caecilius of Caleacte: Cicero would simply have taken over Caecilius’ views on Thucydides, whereas Dionysius would have corrected them. Nassal argues that Caecilius wrote a treatise between the publication of Cicero’s De oratore (55 BC) and Orator (46 BC), which would account for the differences between these two works. At the same time, this treatise would explain the similarities between the doctrine of Dionysius and that of the later works by Cicero. On the connections between Cicero and Dionysius, Nassal remarks the following: ‘Eine Abhängigkeit des C[iceros] von DH. [i.e. Dionysius] ist aus chronologischen Gründen ausgeschlossen. Ich möchte darum [sic] in der vorliegenden Arbeit den Nachweis versuchen, daß die zwischen DH. und C. sowohl in der ästhetisch-rhetorischen Beurteilung griechischer Schriftsteller vorliegenden Berührungspunkte sehr wahrscheinlich zurückzuführen sind auf die oben für C.s “Orator” vermutete bezw. geforderte griechische Schrift über Stil und Komposition.’ It is typical that Nassal does not even mention the possibility that the Greek Dionysius could have used the ideas of a Roman colleague. Nassal’s entire theory relies on the assumption that Caecilius was significantly older than Dionysius, for which there is no convincing evidence. The Suda tells us that Caecilius was active under August. Most modern scholars assume that Caecilius was roughly contemporary with and perhaps slightly younger than Dionysius (fl. 30-8 BC), who refers to his ‘friend’ in one of the literary letters.

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201 Nassal (1910) 105. Leeman (1963) 180 and Aujac (1991) 161 also think that Dionysius refers to Caecilius of Caleacte. Egger (1902) 77, however, considers the possibility that Dionysius read Cicero’s rhetorical works and used them for his composition theory.
202 Crawford (1978) 199 points out that Cicero was mainly taught by Greeks.
203 Nassal (1910) 5-10.
204 Nassal (1910) 6-7.
205 Nassal’s hypothesis about Caecilius’ dates is based on the reconstruction of the Atticist movement by Wilamowitz (1900). Wilamowitz (1900) 6 suggests that the title of Caecilius’ work Κατά Φρυγίων (Against the Phrygians) indicates that Caecilius wrote that book when the battle of Atticists against Asianic rhetoric was still going on. If this is true, Wilamowitz argues, Caecilius’ work must have preceded Dionysius’ preface to On the Ancient Orators, which reports the victory of Atticism. In my view, we should avoid presenting the conflict of Atticists who objected to ‘Asianic’ style as a real ‘battle’ that was decided at a particular moment. There were many different concepts of correct ‘Attic’ style (see also section 1.2), and there is no reason to believe that all controversies were over after 31 BC. The title of Caecilius’ book does not imply that it was written before the moment on which the Atticists attained their alleged ‘victory’. See Suda s.v. Κατακλίος and s.v. Έμπειρόρας. Cf. Blass (1865) 174. On Caecilius of Caleacte, see section 1.4 and the literature mentioned there.
206 For Dionysius’ reference to Caecilius (Pomp. 3.240,14), see section 1.4 and esp. Tolkiehn (1908). Blass (1865) 174, Bowersock (1965) 124 and Kennedy (1994) 160 assign Caecilius’ career to Augustan Rome. Brzoska (1899) thinks that Caecilius was a bit younger than Dionysius, and Weißenberger (1997) 896 states that Caecilius was born ca. 50 BC.
Cicero’s *De oratore*, however, was already finished in 55 BC, and the *Orator* was written in 46 BC. Therefore, it is chronologically not very probable that Caecilius influenced Cicero. Instead of assuming that Cicero relied on Caecilius, or any other Greek source that wrote on Thucydides, I think that we should simply accept the more elegant solution, namely that Dionysius knew the *Orator* and referred to Cicero in his treatise *On Thucydides.*

Dionysius’ criticism of the style of Thucydides especially concerns the poetic diction, the variety of figures, the dissonance of the composition and the speed with which the ideas are expressed. Dionysius thinks that Thucydides’ style is only successful when it does not depart too much from the usual. The problem is that Thucydides rather frequently diverges from common words and figures, so that his style becomes obscure. He describes various aspects of Thucydidean style as ‘unnatural’, and he points out that it does not preserve ‘logical order’ (ἀκολούθια) and ‘grammatical congruence’ (καταλληλότης). The latter terms and their connection to Dionysius’ concept of ‘natural’ style will be the subject of section 5.2, where I will also discuss Dionysius’ analysis of Thucydides’ Melian dialogue in *Thuc. 37*. In the current section I will focus on the discussion of Thucydides’ use of the parts of speech in the *Second Letter to Ammaeus*.

Before we discuss Dionysius’ grammatical notes on Thucydides (section 4.4.2), I should draw attention to the fact that there are two ancient texts that contain very similar observations on Thucydides. The relevance of one of these parallels has been

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208 Wisse (1995) has convincingly argued that we should no longer exclude the possibility that Romans may indeed have expressed original Roman views, without relying on Greek sources, and that Greeks may have taken over certain ideas that were developed by Romans. Goudriaan (1989) 13 thinks that it is remarkable that Dionysius does not mention Cicero in any of his works.

209 *Thuc. 24.363,10-12:* τὸ ποιητικὸν τῶν ὠνομάτων, τὸ πολυτείς τῶν σχημάτων, τὸ τραχύ τῆς ἀμοιβίας, τὸ τάχος τῶν σημασιῶν. Cf. Grube (1950) 105. On the poetic character of Thucydides’ style, see also section 6.4. The variation of figures (μεταβολή) is generally considered one of the most important characteristics of Thucydides’ style: see esp. Ros (1938). Blass *DAB I* (1979³ [1868]) 226 agrees with Dionysius on Thucydides’ ‘Gedrängtheit’. See also Norden (1915³) 97-98.

210 *Thuc. 49.408,4-10.* Cf. Cicero, *Orator* 30.

noted before, namely that of the scholia on Thucydides. Not many scholars have noticed the second parallel: a fragment from Caecilius of Caleacte’s *On Figures.*\(^{212}\) I will briefly introduce both texts, to which I will also refer in my discussion of Dionysius’ grammatical observations.

Usener first noticed the similarities between Dionysius’ grammatical observations in the *Second Letter to Ammaeus* and the scholia on Thucydides.\(^{213}\) From his comparison of these two texts he concluded that Dionysius made use of scholia that antedated the grammarian Didymus (who was contemporary to Dionysius and may have settled down in Rome at some point).\(^{214}\) Usener even suggested that Dionysius had an edition of Thucydides that contained critical signs and scholia, a view that was taken over by Radermacher.\(^{215}\) One important argument for this view is Dionysius’ own remark (in *On Thucydides*) that there are not many people who can understand the whole of Thucydides ‘and even these cannot understand certain passages without a linguistic explanation’ (ἐξηγήσεως γραμματικῆς).\(^{216}\) A little later, he adds that many passages from Thucydides are difficult to follow and require ‘linguistic explanations’ (γραμματικῶν ἐξηγήσεων).\(^{217}\) As Pfeiffer points out, the term ἐξηγήσεις does not necessarily imply a commentary (ὑπόμνημα), but it is possible that the ‘interpretations’ to which Dionysius refers were indeed part of a commentary.\(^{218}\) Luschnat has argued that both the scholia on Thucydides and Dionysius’ *Second Letter to Ammaeus* can ultimately be traced back to a commentary on Thucydides composed in Hellenistic Alexandria.\(^{219}\) Pfeiffer accepted this reconstruction and suggested that it was Aristarchus who wrote the first commentary on Thucydides.\(^{220}\) Now, it is important to realise that it is not certain how far the annotations in the Thucydides scholia go back in time. Usener and Luschnat argue that the similarities between Dionysius and the scholia point to a common source. We should not exclude the possibility, however, that Dionysius influenced certain later lexicographers and grammarians, so that the scholia on Thucydides as they survive might partly be based

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\(^{212}\) See, however, Ros (1938) 56 n. 17, who mentions the parallel.

\(^{213}\) Usener (1889) 71 ff. The edition of the scholia on Thucydides is by Hude (1927). Apart from the scholia, which survived in manuscripts of the 10th –14th centuries AD, there are also two papyri that contain similar grammatical observations on Thucydides: P. Oxy. 6.853 (Pack\(^2\) nr 1536, 2nd century AD) and P. Rainer 29.247 (3rd century AD). The author of the text of the former papyrus is engaged in a polemic with Dionysius and rejects his objections to Thucydides’ style: see Luschnat (1954) 25-31.

\(^{214}\) On Didymus, see section 1.4 and the literature mentioned there.

\(^{215}\) Radermacher (1905) 968-969.

\(^{216}\) *Thuc.* 51.410,15-17. On Thucydides’ obscurity, see also Cicero, *Orator* 30 (above).

\(^{217}\) *Thuc.* 55.417,22-25

\(^{218}\) Pfeiffer (1968) 223 and 225 n. 4.

\(^{219}\) Luschnat (1954), esp. 22-25.

\(^{220}\) Pfeiffer (1968) 225.
on his observations.\(^{221}\) On the other hand, Dionysius’ remarks on the \(εξήγησις\) γραμματική seem to strengthen the belief that he used a commentary in his letter to Ammaeus, and if such a commentary existed, it could be the origin of (part of) the scholia as well. There are also some terminological differences between the letter and Dionysius’ other works (in particular \(On\ Composition\)), which seem to support the idea that Dionysius made use of a certain grammatical work. This does not mean, of course, that the entire letter to Ammaeus is copied from a grammatical source. If he used a commentary, Dionysius has surely added his own remarks and examples.

The second text that contains very similar observations on Thucydides is a fragment from Caecilius of Calacte’s \(On\ Figures\) (\(Περὶ\ σχημάτων\), to which I already drew attention in our discussion of \(Comp.\ 6\) (section 4.3.1).\(^{222}\) The rhetorician Tiberius reports that ‘Caecilius introduces the figure of alteration (\(ἀλλοίωσις\)) and says that this figure occurs in relation to a noun, cases, numbers, persons and tenses.’\(^{223}\) He proceeds by discussing each of these \(accidentia\) of nouns and verbs and the kind of alteration (or grammatical variation) that occurs in their use. Thus, the alteration concerning \(όνομα\) is explained as \(άντι\ τοῦ\ ἄρρενου\ τὸ\ θῆλυ \(ή\ τὸ\ οὐδέτερον\ παραλαμβάνοντες, \(ή\ τῷ\ ἄρρενι\ ἄντι\ ἐμφοίν\ χρώμενοι: ‘adopting the feminine or the neuter instead of the masculine, or using the masculine instead of both of the other genders.’ This statement resembles Dionysius’ formulation of the \(σχηματισμός\) of the genders (cited above, section 4.3.1): \(ἐξ\ ἄρρενικῶν\ γίνεσθαι\ θηλυκά \(ή\ ἐκ\ θηλυκῶν\ ἄρρενικά \(ή\ οὐδέτερο\ ἐκ\ τοῦτον.\) Next, Caecilius treats the use of singular instead of plural (‘Greece’ instead of ‘the Greeks’), the alteration concerning ‘number’ and the one concerning tenses, ‘when they use the present tenses instead of the past tenses’ (\(Ὅταν\ τοῖς\ ἔνεστοσιν\ ἄντι\ τῶν\ παρῳχημένων\ χρώνται). Since Tiberius only mentions Caecilius at the beginning of his treatment of \(ἀλλοίωσις\), we should allow for the possibility that Caecilius is not responsible for the complete text of the fragment. However, in our discussion of Dionysius’ grammatical observations in the \(Second\ Letter\ to\ Ammaeus\), we will notice that there are many parallels with the


\(^{222}\) Caecilius of Calacte fr. 75 Ofenloch (Tiberius, \(Rhetores\ Graeci\) III [ed. Spengel], 80-81). Quintilian, \(Inst.\ orat.\) 9.3.89 reports that Dionysius also wrote a book on figures (see also section 1.3), but a treatise \(Περὶ\ σχημάτων\ has not survived in Dionysius’ name. It has been thought that at two places Dionysius indicates that he was going to write a treatise on figures, namely at \(Dem.\ 39.212,13-16\) and \(Comp.\ 8.33,3-5\: cf. Egger (1902) 24, Radermacher (1905) 969 and Aujac (1978) 21. However, in these passages Dionysius merely says that he does not have enough time to enumerate all figures in the treatise that he is actually writing (i.e. \(On\ Composition\) and \(On\ Demosthenes\)).

\(^{223}\) On the figure \(ἀλλοίωσις\,\) see Anderson (2000) 16-17. On Tiberius (the author of \(Περὶ\ σχημάτων\), see Solmsen (1936). Later rhetoricians who write on figures echo the views of Dionysius (see Ros [1938] 67-68), but in this section I will concentrate on the similarities between the theories of Dionysius, his contemporary Caecilius, ‘Longinus’ and Quintilian.
examples that are mentioned in the fragment of Caecilius. There are two differences between the two treatments. First, Caecilius draws his examples not only from Thucydides, although many of them are indeed taken from the historian. Second, Caecilius deals with ἀλλοίωσις in a discussion of approved figures, whereas Dionysius mentions the same kind of variations in a negative treatment of Thucydides’ stylistic defects. Still, the treatment of ἀλλοίωσις in the relevant fragment from Tiberius’ On Figures seems to correspond more to Dionysius’ discussion than to later treatments, such as the one in ‘Longinus’, Subl. 23-24, who appears to correct his predecessor Caecilius (see below). Therefore, I believe that Caecilius, just like Dionysius, was acquainted with certain grammatical theories, which he may have borrowed from the grammarians who were active in Rome at the end of the first century BC. Even if their observations on Thucydides were (partly) based on a grammatical commentary, the type of comments that they make seems to be representative of the integration of grammar, rhetoric and criticism in the Augustan period. Where Hellenistic philologists point to variations in grammatical construction in order to explain a transmitted text, Dionysius uses these observations for his rhetoric and literary criticism, and Caecilius seems to have employed them for his theory of figures.

4.4.2. Dionysius’ grammatical notes on Thucydides

In the second chapter of his letter to Ammaeus Dionysius repeats the remarks that he had made on Thucydides’ style in On Thucydides 24. Having mentioned some aspects of his selection of words, Dionysius summarises the most important characteristics of Thucydides’ constructions (σχηματισμοί — for the term, see section 3.7).

224 Solmsen (1936) 804-807 points out that in those parts where Tiberius cites Caecilius he draws more examples from Thucydides, whereas Tiberius himself prefers Demosthenes for his examples. This might indicate that his quotations from Caecilius are reliable.

225 Amm. II 2.422,7-425,8.

226 Amm. II 2.422,21-424,7: ἐπὶ δὲ τῶν σχηματισμῶν, ἐν οἷς μᾶλλον ἐξουσία διενεχείται τῶν πρὸ ἀυτοῦ, πλείστην εἰσενεγκαίμενον προσματείαν, τοτε μὲν λόγον εξ ὀνόματος ποιῶν, τοτε δὲ εἰς ὀνομα συνάγεται τῶν λόγων· καὶ τῶν μὲν τὸ ῥηματικὸν ὀνοματικὸν ἐκφέρεται, αὐθείς δὲ τοῦνομα ῥῆμα ποιῶν· καὶ αὐτῶν τῶν ἀναστρέφου τὰς χρήσεις, ίνα τὸ μὲν ὀνοματικὸν (προσηγορικὸν γένηται, τὸ δὲ προσηγορικὸν ὀνοματικὸς) λέγεται, καὶ τὸ μὲν ποθητικὰ ῥήματα δραστήρια, τὰ δὲ δραστήρια παθητικά· πληθυντικὰ δὲ καὶ ἐνικοὶ ἄλλητον τῶν ρύσεως καὶ ἀντικαταγιροῦ τῶν ἄλληλων, θηλυκά τ’ ἄρενινοι καὶ ἄρενικα θηλυκοὶ καὶ οὐδέτερα τούτων τινών συνεντέχνα, εἴ κατά φύσιν ἄκουσθη πλανᾶται· τὰς δὲ (τῶν) ὀνοματικὰ καὶ μετοχικὰ πτώσεις τοτε μὲν πρὸς τὸ σηματισμὸν ἀπὸ τοῦ σημαίνοντος ἀποστρέφουν, τοτε δὲ πρὸς τὸ σημαίνον ἀπὸ τοῦ σημαίνομενου· ἐν δὲ τούς συνδετικοὺς καὶ τοὺς προθετικοὺς μορίους καὶ ἐπὶ μᾶλλον ἐν τοις διαρκειοῦ τῶν ὀνοματῶν δυνάμεις ποιητοῦ τρόπον ενέξωσατον. πλείστα δ’ ἄν τις εὑροι παρ’ αὐτῷ τῶν σηματῶν, προσόσις τὸ ἀποστροφαῖς καὶ χρόνων ἐναλλαγαῖς καὶ τροπικῶν σημείωσιν μεταφορὰς εξηλπισμένα καὶ σολοκισμῶν λαμβάνοντας φαντασίας· ὡς ταῦτα τα γίνεται πράγματα ἀντὶ σωμάτων ἢ
‘With regard to the constructions, in which he particularly wished to excel his predecessors, he took the greatest care. Sometimes he makes a phrase (λόγος) from a noun, and sometimes he condenses a phrase into a noun. Sometimes he expresses ‘the verbal’ in a nominal form, and sometimes he changes a noun into a verb. And of the nouns themselves he inverts their normal use, so that the proper noun becomes an appellative, and the appellative is expressed in the form of a proper noun, and the passive verbs become active, and the active verbs become passive; and he alters the natural uses of plural and singular and substitutes the one for the other, and he combines feminine forms with masculine forms and masculine forms with feminine forms and neuters with both, as a result of which the natural order (ἡ κατὰ φύσιν ἀκολούθια) is ruined.\(^{227}\) He sometimes changes the cases of nouns and participles from the signifying to the signified and sometimes from the signified to the signifying. And in the use of connectives and prepositions (τοῖς συνδετικοῖς καὶ τοῖς προθετικοῖς μορίοις) and even more in the words that articulate the values of words (τοῖς διαφημοῦσι τάς τῶν ὄνομάτων δυνάμεις) [i.e. articles], he allows himself full poetic licence. One can find in his work a great many constructions that are unusual through changes of persons and variations of tenses and use of metaphors of figurative expressions and acquire the appearance of solecisms (σολοικοσμόν λαμβάνοντα φαντασίας).\(^{228}\) And he often substitutes things for persons and persons for things.’

After this summary of the unusual aspects of Thucydides’ constructions, Dionysius goes on to enumerate the particularities of Thucydides’ enthymemes and Gorgianic figures of style, which are less interesting for our purpose.\(^{229}\) In the remaining part of the letter (chapters 3–17), Dionysius offers and discusses examples of many (but not all) of the Thucydidean characteristics mentioned above (with regard to selection of words, constructions, and figures respectively).\(^{230}\) Most of these concern the use of the μόρια λόγου, especially nouns, verbs, participles, conjunctions, prepositions and articles. We will analyse these remarks in order to understand Dionysius’ blending of

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\(^{227}\) On Dionysius’ use of the term ἀκολούθια, see section 5.2.

\(^{228}\) On the expression σολοικοσμόν λαμβάνοντα φαντασίας, related to the term σολοικοφανής, see below and also section 5.2.

\(^{229}\) Amm. II 2.424,6-425,8.

\(^{230}\) Dionysius does not offer examples of proper nouns that become appellatives and appellatives that become proper nouns (announced at Amm. II 2.423,6-8). Neither does he discuss the poetic licence in the use of connectives, prepositions and articles (announced at Amm. II 2.423,16-424,2). See Warren (1899), who concludes that there is a lacuna after Amm. II 6.427,16 and 7.427,17 (where the substitution of το προσηνορικών for ὄνομα and vice versa was treated) and between Amm. II 13.433,5 and 14.433,6 (this lacuna was already indicated by Krüger and Usener). Warren points to more differences between the outline of the letter (Amm. II 2) and Dionysius’ actual discussion of examples (Amm. II 3 Π.), but perhaps we should not wish to make the correspondence perfectly consistent.
grammar and literary criticism. Before we start our discussion of chapter 3-14, however, we should pay attention to a difficulty in Dionysius’ terminology. In the passage cited above, Dionysius refers to articles as τοῖς διωρθοῦσι τὰς τῶν ὄνομάτων δυνάμεις.²³¹ The MSS have νοημάτων here, but editors have correctly restored the ὄνομάτων that occurs in the corresponding passage in On Thucydides 24.²³² Schenkeveld pointed out that this expression does not refer to particles, since in antiquity these words were not distinguished as a group, but to articles (ἄρθρα).²³³ How should we then interpret the words τοῖς διωρθοῦσι τὰς τῶν ὄνομάτων δυνάμεις?²³⁴ Schenkeveld points to the Stoic definition of the ἄρθρον as ‘a declinable part of speech, distinguishing the genders and numbers of nouns’.²³⁵ On the basis of this text, Schenkeveld argues that ‘according to DH articles serve as distinguishers of gender and number, and thus have to do with the meaning of words. But one is justified in doubting whether he himself understood what he had written.’²³⁶ I think that Dionysius did understand what he had written, and I do not believe that the definition of the ἄρθρον from Diogenes Laertius is relevant here. The verb διωρθόω means ‘to articulate’, but LSJ also give the meaning ‘to fill up so as to form an organic whole’.²³⁷ We have seen (section 4.3.2) that in the discussion of the three composition types Dionysius points out that the austere composition is ἀναρθρος (‘lacking articles’).²³⁸ He also tells us that the σύνθεσις αὐστηρά does not use ἄρθροις συνεχέσιν (‘articles that hold together’).²³⁹ Where the smooth composition produces a continuous stream of sound through the use of articles and conjunctions, the austere composition wants the words to stand firmly apart: it avoids the use of ἄρθρα that would make the transitions between the words smooth. Now, Thucydides is the most important representative of the austere composition. When Dionysius states that the historian allows himself poetic licence in the use of connectives, prepositions and especially in τοῖς διωρθοῦσι τὰς τῶν ὄνομάτων δυνάμεις, he must be thinking of the omission of these parts of speech for the sake of the roughness of

²³¹ Amm. II 2.424,1.
²³⁴ See also Amm. II 11.430,12-14, where Dionysius quotes instances ‘in which he [Thucydides] turns the cases of proper nouns, appellative nouns, participles, and (τῶν) συναπτομένων τούτων ἄρθρων away from the usual.’
²³⁵ Diogenes Laertius VII.58: διωρίζων τὰ γένη τῶν ὄνομάτων καὶ τοῖς ἄρθμοις. Cf. Schenkeveld (1983) 80. Pinborg (1975) 99 points out that this definition does not look very Stoic: it seems to be influenced by grammarians. The Stoics probably defined the ἄρθρον as a part of speech that indicates the οὐσία: cf. Apollonius Dyscolus, Pron., G.G. II 1, 9,9. See also Luhtala (2000) 80 and my section 5.3.6.
²³⁶ Schenkeveld (1983) 80.
²³⁷ LSJ refer to Aristotle, Historia Animalium 521a10 and Ethica Nicomachea 1098a22.
²³⁸ Comp. 22.98,1-2.
²³⁹ Dem. 39.213,6-8. See section 4.3.2.
The term δόναμις often refers to phonetic value or sound in Dionysius’ works. Elsewhere, Dionysius points out that modification of the parts of speech, which may involve the addition or omission of a preposition (κατίδων or ιδών), is applied more frequently in poetry than in prose. The same thing seems to be true of the omission of articles and the parapleromatic σύνδεσμοι (see above, section 4.3.2). Therefore, it seems clear that when Dionysius refers to Thucydides’ poetic use of prepositions, σύνδεσμοι (including our ‘particles’) and articles, he actually means the avoidance of these parts of speech. He describes the articles as ‘words that connect (or fill up) the (phonetic) values of words’ because their presence or absence can cause the words either to form one continuous stream of sound or to stand firmly apart. The latter option is the one that Thucydides, as a representative of the austere composition, prefers. Pritchett mentions examples of the omission of the article from Thucydides’ work, which seem to support Dionysius’ analysis.

In the third chapter of the letter, Dionysius starts his demonstration of Thucydides’ characteristics. Having briefly mentioned a number of archaic words, he turns to the inventiveness and versatility that Thucydides shows in his constructions (σχηματισμοῦ). In the fourth chapter, he illustrates the periphrasis of one single noun or verb (λέξιν εἴτε ὄνοματικήν εἴτε ῥηματικήν) by the use of more words. He does not comment upon the first example (Thuc. 1.138.3), but it seems clear that Dionysius regards the words διαφερόντως τι ἐς αὐτό μᾶλλον ἔτέρου ἄξιος θαυμάσαι (‘especially in this respect deserving more respect than any other’) as periphrastic here. Dionysius’ analysis of the next example (Thuc. 2.37.1) is unfortunately lost in a lacuna. After that lacuna, he seems to be discussing the opposite of periphrasis, namely the expression of a phrase in one single word, a Thucydidean characteristic that had been announced at the beginning of the letter (τοτὲ δὲ εἰς ὄνομα συνάγων τὸν ἱόγον). The example (Thuc. 4.12.1) concerns the word παρεξειρεσία

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240 On Thucydides’ poetic license, see section 6.4.
242 Comp. 6.29,17-30,3.
243 Pritchett (1975) 94.
244 Amm. II 4.425,1-426,2: ὅταν μὲν οὖν μίαν λέξιν εἴτε ὄνοματικήν εἴτε ῥηματικήν ἐν πλείουσιν ὄνομασιν ἢ ῥήμασιν ἐκείρθῃ περιφράζω σὲ τὴν αὐτὴν νόησιν, τοιαύτην ποιεῖ τὴν λέξιν. ‘When he conveys a single noun or verb in more nouns or verbs, expressing the same idea periphrastically, he produces this sort of phrase.’
245 See also Ros (1938) 56. Further examples of periphrasis in Thucydides are found in the rhetorical literature on figures: see esp. Spengel III 32,15 and III 76,8.
246 Here I follow Aujac (1991) 134. Usener does not assume that there is a lacuna, but reads σύντομων instead of σημαινόμενων at Amm. II 4.426,8. But the transition between ‘periphrasis’ and ‘concision’ would then be rather abrupt, and it is more natural that the words καὶ γάρ ἐν τούτοις (Amm. II 4.426,7-8) refer to the preceding example.
247 Amm. II 2.423,3.
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('outrigger'). In order to make it clear that this strange word is the condensed form of a whole phrase (λόγος), Dionysius rewrites the sentence, thus explaining what Dionysius ‘wants to signify’ (βούλεται δηλοῦν). The scholia on Thucydides give different explanations of the term.

In the next chapter (Amm. II 5), Dionysius deals with passages in which Thucydides ‘casts the verbal parts of speech in the form of nouns’ (τὰ ρήματικα μόρια τῆς λέξεως ονοματικῶς σχηματίζει). The example (Thuc. 1.41.1) contains the words παραίνεσις (‘exhortation’) and ἀξίωσις (‘claim’). Dionysius states that ‘the words παραίνειν and ἀξιοῦν, which are verbs, have become nouns, παραίνεσις and ἀξίωσις’ (τὸ γὰρ παραίνειν καὶ ἁξιοῦν ῥήματα ὄντα ονοματικὰ γέγονεν παραίνεσις καὶ ἀξίωσις). The scholia on Thucydides give the same explanation, and a scholiast remarks the following: τὸ παραίνειν καὶ ἁξιοῦν, ῥήματα ὄντα, ὀνοματικῶς προήνεγκεν. ‘He has expressed the words παραίνειν and ἁξιοῦν, which are verbs, in the form of nouns.’ Dionysius’ other examples are ἀποτείχισις (not in the received text, but Thuc. 3.95.2 has περιτείχισις) instead of ἀποτείχισαι and ὀλόφυρσις (‘lamentation’) instead of ὀλοφύρωσθαι. The scholia merely explain the word ὀλόφυρσιν as θρήνον and λύπην, without deriving it from the verb that Dionysius mentions.

When Thucydides turns nouns into verbs (τὰ ὁνόματα ποιῆ ῥήματα), he uses for example ἀναγκάσαι and πολέμειν instead of ἀνάγκη and πόλεμος. Thucydides (1.23.6) writes τὴν μὲν οὖν ἀληθεστάτην σιτίαν, λόγῳ δὲ ἀφανεστάτην, τοὺς Ἀθηναίους οἴκους μεγάλους γινομένους ἀναγκάσαι εἰς τὸ πολέμειν. ‘Now the most genuine cause, though given least publicity, I consider to have been the fact that growing Athenian power made it necessary for them to go to war.’ Dionysius’ explanation of this passage from Thucydides is literally the same as the one that we find in the scholia: βούλεται γὰρ δηλοῦν, ὅτι μεγάλοι γιγνόμενοι οἱ Ἀθηναῖοι ἀνάγκην παρέσχουν τὸν πολέμου. ‘For he wants to signify that growing Athenian power imposed upon them the necessity of war.’ In the scholia, this explanation is preceded by the observation τὰ ὁνόματα ῥήματα ἐποίησεν (‘he has turned the nouns

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248 On metathesis, see De Jonge (2005b) and chapter 7 of this study.
250 Amm. II 5.426,15-16.
251 Amm. II 5.426,20-427,1. Blass DAB I (19793 [1868]) 213 agrees with Dionysius on Thucydides’ ‘Verbalnomina’.
252 Hude (1927) 40.
253 Hude (1927) 106.
254 Amm. II 6.427,7-16.
into verbs’). Dionysius adds the following words to the explanation: τεταμετρήκεν δὲ ἀντὶ τῆς ἀνάγκης καὶ τοῦ πολέμου ὠνομασικών ὄντων ῥηματικά τὸ τε ἀναγκάσασαι καὶ τὸ πολέμειν. ‘But for the nouns “necessity” and “war” he has substituted the verbs “made it necessary” and “to wage war”.’ How should we explain the fact that the scholiast gives the verbatim text that we find in Dionysius? Did Dionysius quote a text from a grammatical commentary that also survived in the scholia, or did the scholiast make use of Dionysius’ comments? To answer this question, we should observe that the combination of βούλεται and δηλοῦν is rather frequent in Dionysius: it occurs seven times in the rhetorical works. In many cases, (as in Amm. II 6) the words introduce Dionysius’ rewriting (metathesis) of a passage, which intends to make clear ‘what the author intends to signify’. Apart from βούλεται δηλοῦν, we also find many instances of βούλεται λέγειν in Dionysius’ works. In the scholia on Thucydides, however, the expression βούλεται δηλοῦν does not occur anywhere else. It does occur in the scholia on Homer, but the rewriting seems characteristic of Dionysius’ method. Therefore, it seems likely that the scholiast made use of Dionysius’ observations on Thucydides: in his discussion of Thucydides 1.23.6 he agreed with Dionysius and decided to quote him. If this conclusion is correct, it will have far-reaching consequences for our understanding of the relation between Dionysius and the Thucydides scholia in general. Both Usener and Radermacher assumed that the scholia on Thucydides represent an independent tradition that was not influenced by a rhetorician like Dionysius. Although Ros and Luschnat admit the possibility that it was Dionysius who influenced the scholia, they finally follow the authority of Usener and Radermacher. I think that it is still plausible that Dionysius made use of some grammatical commentary (see above), but we should be very careful when tracing the scholiastic tradition in the form that we know it back to Alexandria. In any case, it seems that this tradition was not independent of the rhetorical tradition from the Augustan period: at least part of the comments in the scholia seem to be borrowed from Dionysius’ observations.

Dionysius now turns to Thucydides’ interchanging of the accidentia of the parts of speech: he discusses the use of the voices (Amm. II 7-8), numbers (Amm. II 9),

256 Aujac (1991) and other commentators are silent on this correspondence. Noonan (1992) 38 observes the ‘identical reaction’ of Dionysius and the scholia, but does not explain the fact that they use exactly the same words.

257 The expression βούλεται δηλοῦν occurs in the following passages: Thuc. 29.374,22; Thuc. 30.375,25-376,1; Thuc. 30.376,6; Thuc. 31.378,5; Amm. II 4.426,12; Amm. II 6.427,12-13; Amm. II 8.428,12-13. See also Ant. Rom. 4.41.4; 4.69.4; 5.19.5.

258 E.g. Thuc. 29.374,13.

259 For the use of βούλεται δηλοῦν in the scholia on Homer, see e.g. Sch. Homer, Iliad 8.185.

260 Usener (1889) 71 ff.; Radermacher (1905) 968-969.

genders (Amm. II 10), cases (Amm. II 11) and tenses (Amm. II 12). Just like the early grammarians, Dionysius distinguishes only two voices (see section 3.8). In our passage (Amm. II 7-8), Dionysius uses the terms ποιητικόν and ἐνέργητικόν for active, and παθητικόν for passive. In the introduction of the letter (which he cites from On Thucydides 24), however, he uses the terms τὰ δραστήρια (the active forms) and τὰ παθητικά (the passive forms). In the sixth chapter of On Composition (see section 4.3.1), which seems to be influenced by theories from Hellenistic poetic theory, he again uses different terms: τὰ ὀρθά (active) and τὰ ὑπτία (passive). According to Schenkeveld, ποιητικός is ‘unique in this sense of active’. Since it occurs only here, we might assume that Dionysius found his examples of the interchanging of passive and active in a source that used different terms than he himself when he mentioned the characteristics of Thucydides’ style in his treatise On Thucydides.

As examples of Thucydides’ use of the active instead of the passive Dionysius mentions κωλύει (‘hinders’) (Thuc. 1.144.2), which is used instead of κωλύεται (‘is hindered’) and ἐπιμιγγόντες (‘mingling’) (Thuc. 1.2.2), which is used instead of ἐπιμιγγόμενοι (‘being mingled’). At the latter passage, the scholia explain οὐδ’ ἐπιμιγγόντες ἄδεως as ἐπεμίγγυντο μὲν οὐκ ἄδεως δέ (‘they mingled but not without fear’), thus silently substituting the middle for the active participle. Thucydides’ use of the passive instead of the active is illustrated by ἐνηλλάγησαν (‘they had been brought into contact’) (Thuc. 1.120.2), which is said to replace the active συνήλλαξαν (‘they dealt with’), and by κατοικημένους (‘who had been settled’) (same passage), which Thucydides is said to have used instead of κατοικηκότας (‘who had settled’). The latter examples return in the later rhetorical treatments of figures. The scholiast also agrees with Dionysius and writes that ἐνηλλάγησαν is used ἀντὶ τοῦ συνέμιξαν καὶ ὀμίλησαν (‘instead of “they mixed together” and “they consorted”’).

Dionysius is not the first to discuss the interchanging of active and passive. Aristarchus already pointed out that Homer used the active νικετάωσι (Iliad 4.45)

262 Amm. II 2,423,8-9: καὶ τὰ μὲν παθητικά ῥήματα δραστήρια, τὰ δὲ δραστήρια παθητικά.
263 Comp. 6,29,8. See sections 3.8 and 5.3.6.
264 Schenkeveld (1983) 84.
265 Amm. II 7,427,17-428,9. For Dionysius’ use of the term ῥήμα with regard to the participle ἐπιμιγγόντες, see section 3.6.
266 Hude (1927) 2.
267 Amm. II 8,428,10-18.
268 See Rhetores Graeci ed. Spengel (1856) III 34,17, III 184,19 and III 89,27. Quintilian Inst. orat. 9.3.7 also mentions variation in the voices of verbs. Cf. Ros (1938) 57 n. 20.
269 Hude (1927) 86.
instead of ναιετῶνται.\textsuperscript{270} He also pointed to the use of τὸ παθητικὸν ἀντὶ τοῦ ἐνεργητικοῦ (‘passive instead of active’) in ὀργὸθας (Iliad 3.106) and τυμήσοντας (Iliad 9.297).\textsuperscript{271} The original aspect of Dionysius’ discussion of this kind of variations is of course that he does not use these grammatical observations in order to correct or to explain a text, but in order to support his stylistic analysis of Thucydides. Even if he consulted certain philological or grammatical works for his examples, the way in which he used these examples was probably rather new: the basic units of technical grammar, the parts of speech and their accidentia, have now become the tools for literary criticism. Dionysius always emphasises that Thucydides’ use of the parts of speech deviates from the ‘natural’ and from the ‘usual’: thus, the grammatical analysis supports his literary evaluation of the historian.\textsuperscript{272} It seems that Dionysius’ friend and colleague Caecilius of Caleacte similarly used the accidentia of the parts of speech for rhetorical purposes (see below), in particular for his treatment of the figures of style. It was ‘Longinus’ who brought the integration of grammar and literary criticism to perfection: in his discussion of ‘changes of case, tense, person, number or gender that vary and stir up the expressions’, he makes a much more refined use of these grammatical categories than Dionysius does.\textsuperscript{273} Nevertheless, it may well be that Dionysius (perhaps with Caecilius) deserves the credit of being one of the pioneers in this field that lies between the disciplines of rhetoric and grammar. Besides, there is an important difference between Dionysius’ use of grammar in the Second Letter to Ammaeus on the one hand and the way in which Caecilius (if the fragment from Tiberius preserves his words), ‘Demetrius’ (see below) and ‘Longinus’ employ the grammatical categories on the other hand. The latter critics and rhetoricians discuss figures that one can adopt in order to achieve grand or sublime style. They select examples from different authors that illustrate each relevant figure. Dionysius, however, applies the grammatical categories in order to analyse the style of a single author (Thucydides). For him, the changes in number, case, gender, tense and voice do not contribute to grandeur, but they illustrate his mainly negative evaluation of Thucydides’ style, which he regards as unsuitable for imitation.

\textsuperscript{270} Aristarchus, fr. 55 Matthaios: see Matthaios (1999) 309-312. The same example is given in FDS 596.

\textsuperscript{271} Aristarchus, fr.57 and 59 Matthaios: see Matthaios (1999) 312-318.

\textsuperscript{272} See e.g. Amm. II 6.427,7 (ἀνιστρέψης ἐκατέρου τούτων τὴν φύσιν) and Amm. II 9.429,9 (ἐξαλλάττων τὴν συνήθη φράσιν).

\textsuperscript{273} ‘Longinus’, Subl. 23-27. See esp. Subl. 23.1: τί δὲ ἓι τῶν πιστῶν χρόνων προσώπων ἁριθμῶν γενῶν ἐναλλάξεις, πῶς ποτε καταποικιλλοῦσι καὶ ἐπεξείρουσι τὰ ἐρμηνευτικά; ‘And the changes of cases, tenses, persons, numbers, and genders, how do they vary and excite the expressions?’ Görler (1979) 186-198 shows that Roman poets of the Augustan period (esp. Vergil) put ‘Longinus’’ advices on syntactical variety into practice. He argues that Horace’s inunctura callida (Ars poetica 47) is also ‘eine Aufforderung zu kühnen und darum verfremdenden syntaktischen Neuerungen’.
In *Amm.* II 9, Dionysius discusses Thucydides’ interchanging of the singular and the plural (see also *Amm.* II 13 below). He first points out that Thucydides (6.78.1) speaks of ‘the Syracusan’ and ‘the Athenian’ when he means ‘the Syracusans’ and ‘the Athenians’, and (Thuc. 4.10.3) that he writes ‘the enemy’ (πολέμιος) when he means ‘the enemies’ (πολέμιοι). Dionysius’ example of the use of the plural instead of the singular is from a different character: here, Dionysius points out that Thucydides (Thucydides 2.35.2) starts with a singular pronoun (γενομένος), and then goes on with a plural participle (φθονοῦντες) and verb (ἀπιστούσιν). On ἀπιστοῦσιν, the last word of this sentence, the scholiast on Thucydides remarks that λείπει ἕκαστος: ‘the word “each” is omitted’. He adds that it is a figure (σχῆμα). In other words: he explains that the word ἕκαστος, which appears earlier in the sentence, should be added to the verb ἀπιστοῦσιν again, thus forming a *constructio ad sensum*, ἕκαστος being a collective pronoun. Thus, where Dionysius objects to Thucydides’ interchanging of singular and plural, the scholiast gives a more positive explanation.

In a similar way Quintilian’s discussion of the substitution of singulars for plurals and vice versa differs from Dionysius’ treatment: *sunt et illa non similia soloecismo quidem, sed tamen numerum mutantia, quae et tropis adsignari solent, ut de uno pluraliter dicimus (...) et de pluralibus singulariter.* ‘There are other devices, not indeed like solecisms, but involving a change of number, which are often reckoned...

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274 *Amm.* II 9.428,19-21: Παρὰ δὲ τὰς τῶν ἐνικῶν τε καὶ πληθυντικῶν διαφοράς, ὡσαν ἐναλλάττη τὴν ἐκατέρου τοὺς τάξιν, ἐνικὰ μὲν ἀντὶ πληθυντικῶν οὕτως ἔφερεν. ‘With regard to the distinctions between singular and plural, when he changes the order of both of them, he expresses singulars instead of plurals as follows.’ *Amm.* II 9.429,7-9: ‘Αντὶ δὲ τοῦ ἐνικοῦ τὸ πληθυντικὸν παραλαμβάνει τοὺς τὸν τρίσον ἐξαλλάττα τὴν συνήθη φράσιν. He adopts the plural instead of the singular, in this way departing from the usual expression.’ The subject is announced at *Amm.* II 2.243,9-10.

275 *Amm.* II 9.429,7-9. The former passage (Thuc. 6.78.1) is also discussed in Thuc. 48.407,2-15, where Dionysius criticises the change (in the second part of the sentence) from the third person to the first person: καὶ ἐτι τὸ κατακόρεσ τῆς μεταγραφῆς (τῆς) ἐκ τοῦ πληθυντικοῦ εἰς τὸ ἐνικὸν καὶ ἐκ τοῦ περὶ προσώπων λόγου εἰς τὸ τοῦ λέγοντος πρόσοσον. ‘And again, the wearisome change from the plural to the singular and from the third person to the first person.’ On the terms τὸ λέγον πρόσοσον (‘the speaker’ i.e. the first person) and λόγος περὶ τῶν προσώπων (‘utterance about persons’ i.e. the third person), see Matthaios (1999) 392-395. He points out that these terms for the grammatical persons are based on Aristotle, who (*Rhetoric* 1358a37) distinguishes between ὁ λέγων (the speaker), πρὸς ὄν λέγει (the one whom he addresses), and περὶ οὐ λέγει (the subject on which he speaks). Varro’s distinction concerning the three grammatical persons is between qui loqueretur, ad quem, and de quo (*De lingua latina* 8.20 — but *ad quem* is a conjecture). Aristarchus seems to have distinguished between πρὸς αὐτὸν (second person) and περὶ αὐτοῦ (third person). Because one scholion to *Iliad* 5.265 refers to Hecabe and Hector as τὰ λέγοντα πρόσοσαν (‘the talking persons’), Matthaios (1999) 393 believes that Aristarchus also used the expression τὸ λέγον πρόσοσον as a grammatical term for the first person. Dionysius’ contemporary Tryphon wrote a treatise *Περὶ προσώπων* (fr. 38 Von Velsen). See also section 3.8.

276 *Amm.* II 9.429,7-17. Thucydides 2.35.2: μέχρι γὰρ τούδε ἄνεκτοι οὐ ἑπαυνοῦ ἐίσιν περὶ ἐτέρων λεγόμενοι, ἡς ὧν ἐν καὶ αὐτῶς ἕκαστος οἴηται ἵκανος εἶναι δρᾶσι τε ἦν ἤκουσεν, τῷ δὲ ὑπερβάλλοντι αὐτῶν φθονοῦντες ἤθε καὶ ἀπιστοῦσιν. On this variation in number, see Ros (1938) 57-58.

277 Hude (1927) 130.
also as Tropes: speaking of a single thing in the plural (...) or of a number of things in the singular.\textsuperscript{278} The Latin examples are the use of \textit{nos} (‘we’) instead of ‘I’ (Vergil, \textit{Georgics} 2.541) and the use of \textit{acer Romanus} (‘the fierce Roman’) (Vergil, \textit{Georgics} 3.346) instead of ‘the fierce Romans’. Quintilian would agree with Dionysius that writers who employ these substitutions ‘depart from customary usage’. However, Quintilian explicitly states that these devices are not solecisms, whereas Dionysius’ discussion illustrates the idea that Thucydides’ style is not to be used as a model. Although he does not use the word solecism with regard to the interchanging of singular and plural, Dionysius does say (in the same letter) that Thucydides could be said to commit solecism (\textit{soloikisketin}) in the use of cases (\textit{πτώσεις}) (see below). That the borderline between solecisms and figures could indeed be vague is made clear in various ancient texts on \textit{soloikismos}.\textsuperscript{279} Elsewhere, Dionysius uses the term \textit{soloikosphanhis} (‘like a solecism’) (see section 5.2). Just as the expression \textit{soloikismon lambanontaiphantasia} (‘acquiring the appearance of solecisms’), the term \textit{soloikosphanhis} seems to indicate that a certain obscure construction can be sanctioned in the style of a classical author like Thucydides, but should not be imitated by Dionysius’ students.\textsuperscript{280}

For Dionysius’ discussion of the use of singular and plural, we also have an interesting parallel in the fragment of his contemporary Caecilius of Caleacte on \textit{ALLLOILOSIS}.\textsuperscript{281} Caecilius first points to the variation ‘concerning the plural’ (\textit{kata tò plĭththnikon}) that occurs in Thuc. 1.6.1: \textit{pása gàr ãi ‘Ell̄las ãi\textit{dêphorî}r̄ (‘for entire Greece went armed’), where Greece is used instead of the Greeks. This Thucydidean example corresponds more or less to Dionysius’ examples of the use of the singular instead of the plural. But Caecilius also offers two examples of ‘variation concerning numbers’ (\textit{perî dè tòw ãr̄thmos ãll̄loisìs}), which occurs in sentences that combine a singular with a plural: these cases correspond to Dionysius’ discussion of the \textit{constructio ad sensum} in \textit{Amm.} II 13 (below). The first is taken from Eupolis: \textit{ápαsα gàr pothoûmen ãi kλeiûn pòlis} (‘for we, the famous city, desire’). A

\textsuperscript{278} Quintilian, \textit{Inst. orat.} 9.3.20. The translation is by Russell (2001).
\textsuperscript{279} See e.g. FDS \textit{601a: epet tò mèn schemà étexe tivà aitòv en lòloion kathistaménèn eis ìswrëpeiav, ò dè soloikismos óuk étexe. ‘For the figure has a certain plausible reason, which makes it acceptable, but the solecism does not have such a reason.’ Suetonius, \textit{De grammaticis et rhetoribus} 22 tells us a story that shows that the use of incorrect grammatical constructions could have serious consequences. Once, when the grammarian Marcus Pomponius Porcellus (who was active under Augustus and in the early years of Tiberius) was acting as an advocate, ‘he was so persistent in condemning a solecism (\textit{soloecismum}) made by his opponent that finally Cassius Severus addressed the judges and asked for an adjournment, so that his client could call in another grammarian — since he thought that the dispute with his opponent was going to turn not on a point of law but on a point of solecism (\textit{soloecismo}).’ The translation is by Kaster (1995).
\textsuperscript{280} \textit{FDS} \textit{601a: epet tò mèn schemà étexe tivà aitòv en lòloion kathistaménèn eis ìswrëpeiav, ò dè soloikismos óuk étexe. ‘For the figure has a certain plausible reason, which makes it acceptable, but the solecism does not have such a reason.’ Suetonius, \textit{De grammaticis et rhetoribus} 22 tells us a story that shows that the use of incorrect grammatical constructions could have serious consequences. Once, when the grammarian Marcus Pomponius Porcellus (who was active under Augustus and in the early years of Tiberius) was acting as an advocate, ‘he was so persistent in condemning a solecism (\textit{soloecismum}) made by his opponent that finally Cassius Severus addressed the judges and asked for an adjournment, so that his client could call in another grammarian — since he thought that the dispute with his opponent was going to turn not on a point of law but on a point of solecism (\textit{soloecismo}).’ The translation is by Kaster (1995).
\textsuperscript{281} Caecilius of Caleacte fr. 75 Ofenloch.
second example concerns the expression (in Demosthenes) ὑμεῖς ὁ βουλή (‘you, council’). In both cases the stylistic (or grammatical) particularity concerns the combination of a singular with a plural, not the substitution of an independent plural for a singular. ‘Longinus’ has more to say on the variation concerning numbers. A writer can start with a singular form that turns out to signify a plural: the example, whose source is unknown, concerns the combination of the singular λαὸς ἄπειρων (‘a numberless people’) with the plural verb κελάδησαν (‘shouted’). This example fits the ‘variation concerning numbers’ of Caecilius, but ‘Longinus’ thinks that this kind of figure is actually of minor importance. ‘It is still more worthy of notice that plurals sometimes make a grander impression’.

Here, ‘Longinus’ seems to correct his predecessor Caecilius, who also wrote on the sublime: according to ‘Longinus’, one should not bother too much about a constructio ad sensum (he does not use the term), for it is much more interesting how one can produce grandeur by the use of the plural: thus, Sophocles makes Oedipus speak six lines on marriages, marriages, fathers, sons, brothers, brides, wives, and mothers, so that his misfortunes seem to be plural as well. Likewise, ‘Longinus’ adds, one can speak of ‘Hectors and Sarpedons’. The opposite technique, the contraction of plurals to singulares, can also give the effect of sublimity: ‘Longinus’ examples here include a passage from Demosthenes, who says ἐπειθ’ Η Πελοπόννησος ἣ πάσα συνεστήκε (‘then the Peloponnese as a whole was split’).

This kind of ‘compressing the number of separate individuals into a unified whole’ agrees with Caecilius’ example (‘entire Greece’) from Thuc. 1.6.1 (above). Some of the examples mentioned above are related to the ancient ideas on the anomaly that can exist between the form and the meaning of a word. Both Stoic philosophers and philologists seem to have pointed to the anomaly in collective nouns (δῆμος, λαός), singulares that refer to a plurality, and names of towns such as Ἀθῆναι and Πλαταται, plurals that refer to a single city. The Stoic Chrysippus wrote a work Περὶ τῆς ἀνυμαλίας (On Anomaly) in which he probably dealt with words that showed an anomaly between σημαίνου (form) and σημαίνομεν (meaning). As a

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282 Eupolis fr. 104. The words ὑμεῖς ὁ βουλή are not found in our text of Demosthenes, but see Third Olynthiae 31: ὑμεῖς δ’ ὁ δήμος.
284 ‘Longinus’, Subl. 23.2.
285 Sophocles, Oedipus Rex 1403-1408; ‘Longinus’, Subl. 23.3.
287 ‘Longinus’, Subl. 24.1: τὰ ἐκ τῶν πληθυντικῶν εἰς τὰ ἐνικά ἐπισυνεργόμενα ἐνίοτε ὑφηλομανέστατα. Quintilian, Inst. orat. 9.3.8 also mentions the figura in numero: either a plural follows a singular (Romani corresponding with gens), or a singular follows a plural (the example is a problematic passage from Vergil, Eclogues 4.62-63). For examples of variation in numbers in later rhetoricians, see Ros (1938) 58 n. 23.
288 Sextus Empiricus, Adv. Math. 1.154 uses the word ἀνυμαλία.
289 See FDS 194 (= Diogenes Laertius VII.192) and FDS 640 (= Varro, De lingua latina 9.1). On the Stoic views on anomaly, see Siebenborn (1976) 98-100 and Ax (1996) 290. The account of Dahlmann
philologist, Aristarchus also commented on Homeric words of which the form did not seem to agree with the meaning. In connection with his observations on this type of words, he also pointed out that Homer sometimes uses the plural instead of the singular, for example στέμματα (Iliad 1.14), which refers to one garland, and πύλαι, which refers to one single gate. The plural names of cities he also explained in this way. In later times, the technical grammarian Apollonius Dyscolus points out that there are various words whose grammatical form is in conflict with their meaning (δηλούμενον). His examples are μάχομαι, which has a ‘passive’ form and an active meaning, ποιδίον, which is a neuter but refers to a boy or a girl, and Θήβας, which is a plural whereas it signifies a single city.

Dionysius’ next subject is the use of genders: masculine, feminine and neuter. Again, Thucydides’ interchanges are said to ‘depart from the normal forms’ (ἐκβεβηκύνα τῶν συνήθων). He first mentions some individual words with unusual genders: he argues that Thucydides uses τάραξος for ταραχή, ὀχλος for ὀχλήσις, and τὸ βουλόμενον and τὸ δυνάμενον instead of βούλησις and δύναμις. More interesting is Dionysius’ last example (Thuc. 4.78.3): ὅστε εἰ μὴ δυναστείας μᾶλλον ἡ ἱσονομία ἐχρώντο τῷ ἐπιχωρίῳ οἱ Θεσσαλοί. ‘So that if the Thessalians had not been under despotic rule rather than enjoying equal civil rights by the law of their country.’ Dionysius points out that Thucydides has made the feminine

(1932) 52-53 is illuminating: ‘Dies zeigt, daß die Stoiker (...) τὸ τῷ σημαινομένῳ δηλούμενον und τὸν τῷ τύπῳ τῆς φωνῆς χαρακτήρα (...), den eigentlichen Sinn des Gegenstandes und seine sprachliche Form oder, wie es in dem ganz stoisch-chrysippischen Stück bei Varro VIII 40 heißt, das, was die vox significat, quam intellegimus und die vox quae ex syllabis est ficta, eam quam audimus, unterschieden und eine Anomalie, die zwischen beiden besteht, betont. Ähnliche Unstimmigkeiten bezüglich des Geschlechtes und der Zahl (154) führt auch Sextus (adv. gramm. 148 ff.) an und nennt das Anomalie (...). Aus all diesem ergibt sich, was Chrysipp unter Anomalie verstanden hat: ein Plural bezeichnet einen einzelnen Gegenstand, ein maskulines Wort einen femininen Begriff, eine Privativform eine Sache, die keinen entsprechenden Sinn hat. Das sind alle Anzeichen dafür, daß die φωνή dem σημαινομένον nicht gerecht wird.’

293 Amm. II 10.429,18-430,11. The subject is announced at Amm. II 2.423,11-13: θηλυκά τ’ ἀρρενικοίς καὶ ἀρρενικά θηλυκοίς καὶ οὐδέτερα τούτων τισὶν συνάπτων, ἐξ ὧν ἡ κατὰ φύσιν ἀκολούθησε πλευρᾶσθαι. ‘He connects feminine forms with masculine forms and masculine forms with feminine forms and neuters with both, as a result of which the natural order is ruined.’ Thus, the outline promises a discussion of the combination of unusual genders; the substitution of genders of particular words (Amm. II 10.429,18-430,6) is not announced: cf. Warren (1899) 319.
294 Amm. II 10.429,19.
295 The word τάραξος is in fact not found in Thucydides. See Usener (1889) 106 and Ros (1938) 59 n. 24. On the use of ὀχλος for ὀχλήσις, see Blass, DAB I (1979 [1868]) 214. Τὸ δυνάμενον is not found in our Thucydides text either. The word τὸ βουλόμενον, which Dionysius adopts in his quotation of Thucydides 6.24.2, does not occur in our text of that passage: see Aujac (1991) 164.
296 The Thucydides MSS have τὸ ἐχθρόνιον, Hude (OCT) corrects it into τὸ ἐχθρόριο.
(τὸ θηλυκὸν) word ἐπιχώριος (‘of the land’, adjective) neuter (οὐδέτερον). Dionysius wants to take the adjective ἐπιχώριος with ἰσονομία. ‘What is signified by the expression’ (τὸ σημαινόμενον ὑπὸ τῆς λέξεως), he says, is the following:297 ὅστε εἰ μὴ δυναστεία μᾶλλον ἤ ἰσονομία ἐχρόντο τῇ ἐπιχώριοι οἱ Θεσσαλοί. ‘So that if the Thessalians had not been under despotic rule rather than enjoying national equality of civic rights.’ The latter metathesis only changes the article τὸ into τῇ, thus restoring the agreement with ἰσονομία.298

For the interchange of genders, the fragment from Caecilius provides another parallel to Dionysius’ discussion. In his treatment of ἀλλοϊσσις (‘variation’), Caecilius states that ‘they change nouns by adopting the feminine or the neuter instead of the masculine, or using the masculine instead of both of the other genders’ (ἀνόμαται μὲν ἀλλοιοῦσιν ἄντι τοῦ ἄρρενος τὸ θήλυ ἤ τὸ οὐδέτερον παραλαμβάνοντες, ἢ τῷ ἄρρενι ἄντ’ ἀμφοῖν χρώμενοι). Just like Dionysius, Caecilius draws his example from Thucydidides (2.44.4), who speaks of τὸ φιλότμον instead of ἦ φιλοτμία, using the neuter instead of the feminine.299 This example clearly fits the first examples of Dionysius.300 When we turn to the field of philology, we observe that Aristarchus already commented on words whose gender Homer was supposed to have changed, making πύλος instead of πύλη, χόλος instead of χολή, etc.301 He also claimed that it is characteristic for the language of Homer that he sometimes combines a feminine substantive with a masculine adjective: Aristarchus used this principle to defend certain readings in the Homeric text.302 Thus, in Iliad 15.626 he preferred the feminine form of the substantive ἀήτη (‘blast’) to the masculine form ἀήτης, thus reading ἀνέμου δὲ δεινος ἀήτη (‘the terrible blast of the wind’). In order to prove that Homer could use a feminine substantive with a masculine adjective, he pointed to the Homeric expression κλυτὸς Ἰπποδάμεια (‘the renowned Hippodameia’, Iliad 2.742).303

297 On the phrase τὸ σημαινόμενον ὑπὸ τῆς λέξεως, see also section 2.3.
298 See Ros (1938) 59-60, who points out that the original text was probably ἐχρόντο ἐχωρίῳ (as in Hude’s edition). The scholia interpret τὸ ἐχώριον as ἐχωρίον; see Hude (1927) 268.
299 Caecilius fr. 75 Ofenloch. The same example in the Epitome Alexandri, Rhetores Graeci III 33,16 Spengel (= Caecilius fr. 75a Ofenloch), but there τὸ φιλότμον is said to be used instead of ἦ φιλοτμία.
300 ‘Longinus’, Subl. 23 merely mentions the γένος ἐναλλάξεις. Quintilian, Inst. orat. 9.3.6, mentions Vergil’s oculus capti talpae (‘blind moles’, Georgics 1.183) and timidi dammae (‘frightened deer’, Eclogues 8.28). He correctly adds that there is a reason for this use of talpa and damma: these words can refer to both males and females. These rather unsatisfying examples make the impression as if Quintilian took over the figurae concerning genus in nominibus from Greek predecessors without knowing where to find appropriate Latin equivalents to the Greek examples.
In this context, I should also point to an interesting passage that can be found in Sextus Empiricus’ arguments against the grammarians. When he attacks the grammarians’ claim that some nouns are masculine by nature, others feminine and others neuter, Sextus Empiricus gives various arguments that are opposed to the concept of natural gender. One of them is that one word (for example στάμνος, ‘jar’) can be feminine for the Athenians and masculine for the Peloponnesians. Further he points out that even ‘the same people will use the same names differently, pronouncing them sometimes masculine, sometimes feminine, and saying both ὁ λυμός and ἡ λυμός (‘hunger’).’ Sextus Empiricus’ argument in fact seems to be directed against scholars like Dionysius of Halicarnassus, who thinks that he can censure Thucydides for writing τάραξος for ταραχή. Sextus would object (as he does against the grammarians) that no noun is feminine by nature; and if the reason for the criticism were that the noun is feminine by common usage, he would answer that ‘the criterion of what is said correctly and what not will not be any expert grammatical rule, rather the non-expert and simple observance of usage.’

So far, Dionysius has been rather neutral in his analysis: he has merely pointed to the ‘unusual’ of Thucydides’ variations in the use of the parts of speech and their accidentia. In the next chapter (Amm. II 11), his judgement becomes more severe, when he comes to speak on the historian’s use of cases (πτώσεις) of proper nouns, appellatives, participles, and the articles attached to them ((τῶν) συναπτομένων τούτοις ἀρθροιν). He tells us that Thucydides does not write as ‘those who construct the expression in conformity with common usage’ (ὁ μὲν γὰρ ὀκολούθως τῇ κοινῇ συνθεσίᾳ σχηματίζοντες τὴν φράσιν) (see also sections 5.2 and 7.3.1).

Because he combines words that do not agree with the cases and genders that would be required according to regular grammar, Thucydides could even be said to commit solecism (σολοκιζειν). The first example (Thuc. 8.64.5) is as follows:

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\text{The MSS of Thucydides have τὴν ύπο τῶν ἀθηναίων ὑπούλων αὐτονομίαν. Rhys Roberts (1900b) has convincingly argued (against Usener [1889] 107) that Dionysius preserves the correct text of}
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307 *Amm.* II 11.430.12-15: Ἐγὼ οὖς δὲ τὰς πτώσεις τῶν ὄνομάτων καὶ τῶν προσημορίων καὶ τῶν μεταχών καὶ (τῶν) συναπτομένων τούτοις ἀρθροιν ἐξαλλάττει τοῦ συνήθους, οὕτως σχηματίζει [τῇ φράσει]. ‘When he changes the cases of proper nouns and apppellative nouns and participles and the articles attached to them departing from the usual, he makes the following construction.’ The subject announced at *Amm.* II 2.423.13-16 seems a combination of the actual subjects of *Amm.* II 11 (the use of cases) and *Amm.* II 13 (constructio ad sensum). Cf. Warren (1899) 319.
308 *Amm.* II 11.430.18-20.
309 *Amm.* II 11.431.9. On Dionysius’ use of the term solecism, see also section 5.2.
310 The MSS of Thucydides have τὴν ύπο τῶν ἀθηναίων ὑπούλων αὐτονομίαν. Rhys Roberts (1900b) has convincingly argued (against Usener [1889] 107) that Dionysius preserves the correct text of
σωφροσύνην γὰρ λαβοῦσαί αἱ πόλεις καὶ ἀδειαν τῶν πρασσομένων ἐχώρησαν ἐπὶ τὴν ἀντικρυς ἔλευθεριάν, τῆς ἀπὸ τῶν Ἀθηναίων ὑπούλου εὐνομίας οὐ προτιμῆσαντες.

‘For the states, having acquired a moderate constitution and security in their actions, moved towards downright independence, showing no regard for the hollow pretence of law and order offered by the Athenians.’

Dionysius has two objections to this construction: προτιμῆσαντες (masculine) should agree with the feminine noun πόλεις, and εὐνομίας (genitive) should be an accusative (as direct object with the participle). He corrects these ‘mistakes’ and rewrites the sentence as follows:

σωφροσύνην γὰρ λαβοῦσαί αἱ πόλεις καὶ ἀδειαν τῶν πρασσομένων ἐχώρησαν ἐπὶ τὴν ἀντικρυς ἔλευθεριάν, τῆς ἀπὸ τῶν Ἀθηναίων ὑπούλου εὐνομίας οὐ προτιμῆσαντες.

The second example concerns a passage (Thuc. 4.10.2) in which Thucydides has combined the dative τὸ πλῆθει with the participle καταπλαγέντες (‘frightened by their number’). Dionysius would prefer an accusative (πλῆθος ... καταπλαγέντες, ‘fearing their number’), and he compares the use of the verb φοβεῖσθαι (‘to fear’), which normally takes the accusative and not the dative. This is a remarkable piece of syntactical theory, which we could compare with the Alexandrian procedure of analogy. The Alexandrians philologists determined the correct forms of words by comparing a doubtful form with an established form (a bipartite proportion), or by

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Thucydides here. Indeed, the editions of Hude (Teubner, Leipzig 1901) and Stuart Jones / Powell (OCT 1942) have adopted Dionysius’ reading (which is confirmed by a scholion, see Hude [1927] 419) in the text of Thucydides.

311 A scholiast explains προτιμῆσαντες here as φροντίσαντες (‘regard’, with genitive): see Hude (1927) 419.

312 Amm. II 11.431,13-15.

313 See Pfeiffer (1968) 229, Siebenborn (1976) 56-84, Schenkeveld (1994) 283-287 and Ax (1996) 286. On the basis of two fragments from Varro (De lingua latina 8.23 and 9.1), Lersch (1838-1841) and Steinhatal (1890-1891) reconstructed the ancient controversy between anomalists (represented by the Stoic Crates of Mallos) and analogists (represented by Aristarchus). However, since Fehling (1956-1957) has expressed the view that Varro’s presentation of the controversy between supporters of analogy and supporters of anomaly is a rhetorical construct that Varro needs for his exposition (i.e. that he debate did not take place in the form that Lersch and Steinhatal reconstructed), scholars disagree about the existence and the nature of that debate. Siebenborn (1976) 97-98 and Ax (1996) 289-295 hold to the opinion that there was a real controversy between two schools (Alexandria and Pergamon), even if it is difficult to determine the exact extent and effects. Blank (1982) 1-4 denies that there was a conflict at all. Taylor (1987) 6-8 and Schenkeveld (1994) 286-287 emphasise that there is no sufficient evidence for the belief that a large-scale quarrel between analogists and anomalists took place.
comparing a doubtful form and an established form of one word with the same forms of another word (a quadripartite proportion, such as ἐκεῖρε : κεῖρον = ἔπειρε : πείρον). When the words that were compared were similar both with regard to their form and with regard to their meaning, the comparison was called a ‘perfect’ analogy. Varro gives the example bonus : malus = boni : mali. Dionysius seems to adopt a similar procedure, not in order to establish the correct form of one word, but in order to determine the correct syntax, more precisely the combination between a verb and its object. He argues that καταπλήττομαι takes the accusative and he tries to prove this by comparing that verb to another verb (φοβοῦμαι), which can be used with the same meaning. Dionysius points out that one would not say τῇ παρᾷ τῶν θεῶν ὀργῇ φοβεῖσθαι (‘being afraid through the anger of the gods’) but τὴν τῶν θεῶν ὀργήν (‘to fear the anger of the gods’). We might think that this is not a very strong argument, because two verbs that have the same semantic value do not necessarily combine with the same case. Nevertheless, it is a striking example of syntactical reasoning, which seems to foreshadow Apollonius Dyscolus’ investigations into syntactical regularity. Apollonius also mentions φοβοῦμαι as one of the verbs that require the accusative, and he compares this verb with τρέμω, φεύγω and φρύσσω, all of which can mean ‘to fear’. Although these verbs do not indicate an activity (οὐδεμίας ὄντα ἐνεργείας ἐμφατικά), they are still combined with an accusative. In other words, the peculiarity of these verbs is that the accusative σε in the sentence τρέμω σε cannot be changed into the subject of a corresponding passive sentence. Apollonius explains this fact by assuming an ellipsis of διὰ (a preposition that requires the accusative) in the construction of these verbs. Dionysius’ use of the analogy between καταπλήττομαι and φοβοῦμαι in order to prove that the former verb requires an accusative is paralleled by Apollonius, Synt. III.167, where it is argued that δέομαι takes the genitive because it signifies (σημαινεῖ) something similar as λείπομαι with the genitive.

Dionysius’ analysis of these ungrammatical constructions is of high importance to his judgement on Thucydides. He wrote the treatise On Thucydides with the intention that

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314 On this example, see Siebenborn (1976) 71-72, Schenkeveld (1994) 283 and Ax (1996) 284. It may be that Aristarchus only used the bipartite proportion.
316 Amm. II 11.431.9-15. Aujac (1991) 164 suggests that Dionysius introduces the example with φοβεῖσθαι because he was not entirely certain that the verb καταπλήττομαι really requires an accusative; Thucydides in fact uses that verb with a dative more than once. Rhys Roberts (1901) 181 remarks that Dionysius himself uses ἐπιλήψεισθαι with a dative in Pomp. 1.221,12.
317 Apollonius Dyscolus, Synt. III.166
those readers who wished to imitate the historian would know which aspects of his treatment of subject matter and style should be avoided.\textsuperscript{320} It is precisely the ‘unusual’ that makes his style unfit for imitation (µήµηςις). The illustrations of Thucydides’ deviations in the Second Letter to Ammaeus support Dionysius’ argument, and the solecisms to which he points form the strongest warning that one should not copy his style indiscriminately. Dionysius points to another instance of the incongruency of cases in Thucydides in his discussion of tenses (below).

When we look for other ancient discussions of the variation of cases, we find different kinds of treatments. Aristarchus considered the ‘changes of cases’ (ἐναλλαγαί τῶν πτώσεων) characteristic of the Homeric language.\textsuperscript{321} The explanation that Homer used one case instead of another one seems to have been one of the most important principles in Aristarchus’ philological work.\textsuperscript{322} In the field of criticism, ‘Longinus’ mentions the variations of cases (πτώσεων ἐναλλάξεις) as a source of the sublime, but he does not offer any examples.\textsuperscript{323} Later rhetoricians strangely cite the opening of the Iliad and Odyssey as examples of the variation of cases, and remark that the poet changed from the accusative to the nominative, probably meaning that the opening words ἀνδρα and μήνην (accusatives) are taken up by the relative pronouns ὅς and ἦ (nominatives).\textsuperscript{324} It is quite remarkable that this normal grammatical phenomenon could be considered a rhetorical figure. More interesting is a passage from ‘Demetrius’ (On Style 65), who states that grandeur in figures is produced from ‘not staying in the same case’.\textsuperscript{325} He illustrates this technique with a passage from Thucydides 4.12.1, the same passage that Dionysius cites as an example of the expression of a phrase in one single word (see above): καὶ πρῶτος ἁπαξίων ἐπὶ τὴν ἁπαξίων ἐλειπων ὕπερ τοῦτοί τε, καὶ πεζὸν τοῦτο εὲ τὴν παρεξειρεσίαν. ‘The first to step on the gangway, he fainted, and when he fell on the outrigger (...)’ In this sentence, the subject (Brasidas) is first qualified by a participium coniunctum in the nominative (ἁπαξίων) and then by a genitive absolute construction (πεζὸν τοῦτο): in other words, the subject of ἁπαξίων and πεζὸν τοῦτο is the same, but it appears in two different cases. In order to prove the grandeur of this figure, ‘Demetrias’ rewrites the sentence in a way that destroys the striking effect of the orginal.\textsuperscript{326}

\textsuperscript{320} Cf. Thuc. 1.325,11-16 on his earlier treatment of Thucydides in On Imitation.


\textsuperscript{323} ‘Longinus’, Subl. 23.1

\textsuperscript{324} Rhetores Graeci III 34,1 Spengel and III 168,10 Spengel. Cf. Ros (1938) 60 n. 27.

\textsuperscript{325} ‘Demetrias’, Eloc. 65: τὸ μὴ δὲ τῆς οὐτης μένεν πτώσεως.

\textsuperscript{326} Ros (1938) 55-56 points out that the sentence does not only contain a change from participium coniunctum to genitive absolute, but (in the subsequent words) also a change of subject (first Brasidas,
In *Amm.* II 12, Dionysius discusses ‘the style that deviates from the syntactical congruence with regard to the tenses of verbs’ (ἡ δὲ παρὰ τοὺς χρόνους τῶν ῥημάτων ἑκβεβηκών τὸ κατάλληλον φράσεις). The expression τὸ κατάλληλον refers to the congruence of a syntactically regular sentence. The term plays an important role in the work of Apollonius Dyscolus, and it seems to be of Stoic origin. According to Diogenes Laerterius VII.59, the Stoics defined solecism as λόγος ἀκατάλληλος συντεταχμένος (see below). In *Amm.* II 12, the concept of τὸ κατάλληλον is not only used with regard to the use of tenses, but also with regard to the use of cases (see below). We will more thoroughly discuss Dionysius’ use of this term and related ideas on syntax in section 5.2. For Dionysius’ terminology for the tenses ‘present’ (ὁ παρῷ χρόνος) and ‘future’ (ὁ μέλλῳ χρόνος), see section 3.8.

Dionysius offers two examples of Thucydides’ change of tenses. In the first passage from Pericles’ funeral speech (Thuc. 2.39.4), Dionysius thinks that ‘the future verb’ ἑθέλοιμεν (which is in fact a present potential optative in a conditional clause — ‘we should wish’) should have been combined with the future verb περιέσται (‘we will have advantage’) in the main clause instead of Thucydides’ present tense περιγίνεται (‘we have the advantage’). Although this kind of construction is in fact not uncommon in Greek (the present indicative in the apodosis refers in such cases to general present time), Dionysius thinks that it is not regular (ἀκόλουθον). For the determination of ἑθέλοιμεν as a ‘future’, Schenkeveld refers to Apollonius Dyscolus, *Synt.* III.98. In that passage, Apollonius says that it is not regular (ἀκόλουθον). For the determination of ἑθέλοιμεν as a ‘future’, Schenkeveld refers to Apollonius Dyscolus, *Synt.* III.98. In that passage, Apollonius says that it is not regular (ἀκόλουθον). For the determination of ἑθέλοιμεν as a ‘future’, Schenkeveld refers to Apollonius Dyscolus, *Synt.* III.98. In that passage, Apollonius says that it is not regular (ἀκόλουθον). For the determination of ἑθέλοιμεν as a ‘future’, Schenkeveld refers to Apollonius Dyscolus, *Synt.* III.98. In that passage, Apollonius says that it is not regular (ἀκόλουθον). For the determination of ἑθέλοιμεν as a ‘future’, Schenkeveld refers to Apollonius Dyscolus, *Synt.* III.98. In that passage, Apollonius says that it is not regular (ἀκόλουθον). For the determination of ἑθέλοιμεν as a ‘future’, Schenkeveld refers to Apollonius Dyscolus, *Synt.* III.98. In that passage, Apollonius says that it is not regular (ἀκόλουθον).
Thus, it seems that because they regarded the optative as the mood of wishes and prayers, grammarians associated this mood with future situations. This seems to be the reason for Dionysius’ qualification of ἔθελομεν as a future.

The second example of the change of tenses is Thucydides 4.10.3:

tοῦ τε γὰρ χωρίου τὸ δυσέμβατον ἰμέτερον νομίζω, ὃ μενόντων μὲν ἰμῶν σύμμαχον γίνεται. ὑποχωρήσασι δὲ καίτερ χαλεπῶν ὃν εὐπορον ἔσται.

‘I consider the inaccessibility of the spot to be in our favour, which, if we stand our ground, is our ally. But if we withdraw, the position, although it is difficult in itself, will be easy to pass through.’

Dionysius tells us that the verb γίνεται (‘is’) points to the present, whereas ἔσται (‘will be’) points to the future (τὸ μὲν γὰρ γίνεται τοῦ παρόντος ἔστι, τὸ δὲ ἔσται τοῦ μέλλοντος χρόνον δηλωτικόν). Further, there is an incongruent construction:

Thucydides has expressed the participle μενόντων and the pronoun ἰμῶν in the genitive case, but υποχωρήσασιν in the dative. According to Dionysius, it would be more appropriate (οἰκειότερον) to put υποχωρήσασι in the genitive as well. Again, there is a scholion on Thucydides that agrees with Dionysius’ view: it explains υποχωρήσασι as υποχωρήσασιν. Indeed, some modern scholars think that the dative form in Thucydides’ text is corrupt: Hude prints a crux in his Thucydides edition, and Ros thinks it is only explained by Thucydides’ preference of variation and incontinuity.

Dionysius calls μενόντων a μετοχικόν ὄνομα, which Aujac translates as ‘substantif participial’. She thinks that this is the term for a participle in a genitive absolute construction, and refers to Apollonius Dyscolus, Synt. I.141. I do not think that her interpretation is correct, for two reasons. First, Dionysius frequently uses adjectives in the neuter for the parts of speech, either or not with a substantive (προσηγορικόν, ῥηματικόν, τὰ προθετικὰ μόρια, etc.). Therefore, it is more probable that Dionysius uses ὄνομα here in the general sense of ‘word’ rather than as ‘substantive’: μενόντων is a ‘participial word’, i.e. a participle. Second, the passage in Apollonius

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332 Amm. II 12.432.3-13.
334 Hude (1927) 232.
335 Hude (1913), Ros (1938) 62.
336 Aujac (1991) 139.
Dyscolus to which Aujac refers (Synt. I.141) does not deal with a μετοχικόν ὄνομα, but with σύνταξις μετοχική: the construction of the participle. Apollonius here discusses the construction of a participle with an infinitive (ὁ τὸν ἐνθρόνον θέλων ύβρίσας οὗτος ἔστιν), which has nothing to do with Dionysius’ example.

Caecilius of Caleacte also seems to have discussed the variation concerning tenses. In the fragment from Tiberius’ On Figures, two examples are mentioned: 338 Demosthenes has used the present instead of the perfect in τούς ὁρῶντας ύμιν μάρτυρας παρέξομαι (‘I will bring forward for you those men who saw it’): the present participle ὁρῶντας is said to replace the perfect ἐφοροκάτως (‘those men who have seen it’). 339 The second example seems to concern a historical present (ὅροι instead of εἰδὼν in Euripides’ Andromeda). 340 Finally, Caecilius also mentions the funeral speech from Thucydides (2.35.1), where he thinks that ἐπαινοῦσι (‘they praise’) is used instead of ἐπήνεσαν (‘they praised’). Indeed, Pericles refers in this passage to his predecessors, who have spoken at previous occasions: ‘most of the men who have spoken here praise the one who has added this speech to the usual ceremony.’ 341 In this case, the present tense makes that Pericles’ words refer to the general usage at the occasions of a funeral speech. In narrative, on the other hand, the present can of course be used to highlight certain events: ‘Longinus’ notes that the historical present occurs frequently in Thucydides. The effect of this use of the present instead of the past tense he describes as follows: ‘you will transform the passage from a narrative into a vivid actuality.’ 342 Quintilian offers an example of present instead of past tense from Cicero’s In Verrem. 343 Interestingly, he adds that ‘there is a figure corresponding to every kind of solecism’. Dionysius did not share this view, at least not as far as Thucydides’ style was concerned. Where other rhetoricians treat the variation of tenses as a figure, he thinks that Thucydides departs from τὸ κατάλληλον.

In Amm. II 13, Dionysius discusses constructions that concern ‘the turning away from the signified to the signifying’ (πρὸς τὸ σημαίνον ἀπὸ τοῦ σημαινομένου πράγματος 338 Caecilius of Caleacte fr. 75 Ofenloch.
339 Demosthenes, Against Neaira 34.
340 Euripides, Andromeda fr. 145 Nauck.
341 Thucydides 2.35.1: ὅ μὲν πολλοὶ τῶν ἐνθίδε ἡδὶ εἰρηκότων ἐπαινοῦσι τὸν προσθέντα τῷ νόμῳ τὸν λόγον τόνδε.
342 ‘Longinus’, Subl. 25: οὐ διήρησεν ἔτι τὸν λόγον ἄλλ. ἐναγάγων πράγμα ποίησες. Sicking and Stork (1997) have recently rejected this interpretation of the historical present. For more examples of tense variation from the rhetoricians who write on figures, see Ros (1938) 61 n. 28.
343 Quintilian, Inst. orat. 9.3.11 on Cicero, In Verrem 5.116.
These are sentences in which a collective noun in the singular is combined with a plural verb (*constructio ad sensum*). In these cases, the verb is not connected to the grammatical form of the verb, but with that which it signifies. Thus, in the first example (Thuc. 6.35.1), τῶν δὲ Συρακοσσίων ὁ δῆμος (‘the populace of the Syracusans’) is combined with the plural verb ἦσαν (‘were’). The second example (Thuc. 5.4.2) is slightly different: here, the subject changes from Λεοντῖνοι (‘men of Leontini’) to ὁ δῆμος (‘the populace’). As we have seen, Dionysius has already discussed Thucydides’ interchanging of the singular and the plural (*Amm. II* 9 above): there, he pointed to the substitution of one singular word for a plural (e.g. ‘the Syracusan’). In relation to that passage, we have also referred to Caecilius’ discussion of the variation concerning numbers (περὶ δὲ τῶς ἀριθμοῦς ἄλλοισις), where he mentions a *constructio ad sensum* (ποθοῦμεν ἡ κλεινὴ πόλις), and we have observed that ‘Longinus’ offers a similar example (λαὸς ... κελάδησαν).

All the examples mentioned here concern the syntax of collective nouns: both of Dionysius’ examples contain the word δῆμος, and later rhetoricians cite sentences with the words πόλις and λαὸς. Grammarians were also interested in the constructions of this kind of words. In the *Technē Grammatikē*, we find the following definition of the περιληπτικῶν (‘collective noun’): περιληπτικῶν δὲ ἐστὶ τὸ τῶ ἐνικῶ ἀριθμῷ πλῆθος σημαινόμενον, ὁδὸν δῆμος χορός ὀχλος. ‘A collective noun is a noun in the singular number that signifies a plurality, such as “people, chorus, crowd”.’ The scholia add the following explanation: ‘Therefore poets, who know the meaning of the word, react to the signified (πρὸς τὸ σημαινόμενον) and bring in plural verbs, as in ἀγρόμενοι πᾶς δῆμος (‘the entire population being gathered’, *Iliad* 20.166) and ἡ πλῆθος ἐπὶ νῆας Ἀχαιῶν ἀπονέοντο (‘the multitude departed to the ships of the Greeks’, *Iliad* 15.305).’ Apollonius Dyscolus also mentions the former

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344 Amm. II 13.432,14-433,5. Krüger (1823) 234 argues that there is no Greek or Latin author who did not use this construction (*et quis vel Graecus vel Latinus auctor eam [structuram] non usurpaverit*?), and he points to the use of that construction in [Dionysius of Halicarnassus] *Ars Rhetorica* 383,7-8, which is however not anymore considered to be the work of Dionysius.

345 The text of Thuc. 6.35.1 runs as follows: τῶν δὲ Συρακοσσίων ὁ δῆμος ἐν πολλῇ πρὸς ἀλλήλους ἔριθαι ἦσαν. ‘The populace of the Syracusans were engaged in great strife with one another.’

346 The text of Thuc. 5.4.2 runs as follows: Λεοντῖνοι γὰρ ἀπελθοὺν Ἄθηναίων ἐκ Σικυόλεις μετὰ τὴν σύμβασιν πόλες τε ἐπεχρόμενον πολλοὺς καὶ ὁ δῆμος ἐπένει τὴν γῆν ἀναδόσασθαι. ‘For when the Athenians left Sicily after the convention, the men of Leontini enrolled many new citizens, and the populace turned its mind to the idea of redistributing the land.’ The scholia on Thucydides do not say anything about these passages.

347 [D. Thrax], *G.G.* 1 1, 40,4-41,1. The translation is by Kemp (1987).

348 Sch. D. Thrax, *G.G.* 1 3, 241,4-8: Ἐνετεύθην οὖν καὶ οἱ πολίται εἰδότες τὴν δύναμιν τῆς λέξεως πολλάκις πρὸς τὸ σημαινόμενον ὑπανύσκει καὶ ῥήματα πληθυντικοῦ ἀριθμοῦ ἐπέγγυσιν, οἷον (Ὑ 166) ἀγρόμενοι πᾶς δῆμος καὶ (Ο 305) ἐπὶ νῆας Ἀχαιῶν ἀπονέοντο.
example when he speaks about collective nouns, ‘which are said in the singular, but thought in the plural.’ Already Aristarchus pointed to a similar construction in *Iliad* 2.278 (φώσσων ἡ πληθύς, ‘the crowd said’). However, he seems to have called this a σχῆμα πρὸς τὸ νοητόν, whereas Dionysius and the later grammarians call it a construction πρὸς τὸ σημαινόμενον. This can be explained by the fact that grammatical theory after Aristarchus (from Dionysius Thrax onwards) was heavily influenced by Stoic philosophy. The Stoics distinguished between the expression or form of a word (τὸ σημαινόμενον) and its meaning (τὸ σημαινόμενον) (see also section 2.3). Thus, Dionysius seems to have adopted the Stoic terminology in this passage.

We have already seen that Dionysius’ terms ὀκολουθία and κατάλληλος likewise reflect the Stoic ideas on syntax and grammatical congruence. Now, the Stoics also had a theory of solecism (σολοικίζειν): a grammatical irregularity in a combination of words, which they seem to have defined as λόγος ἀκαταλλήλως συντεταγμένος (‘a meaningful utterance put together incongruently’). Later sources tell us that solecism can occur in various forms, including gender and number (both of which Aristotle already mentions in his account of ἔλληνιζειν), case, person, tense, voice and mood. It is possible that the Stoics also discussed the kind of solecisms to which Dionysius refers in this letter. For we are told that the Stoic Chrysippus stated that Homer committed a solecism (σολοικίζειν) when he combined the verb δόσα with the subject ‘Zeus’, ‘thus using a plural instead of a singular verb’. Although this example is in itself rather dubious because δόσα is a normal Homeric singular, the fragment may be regarded as evidence that Stoics discussed this type of solecism. The type of solecism here mentioned (even if it is not a true one) concerns the combination of a singular with a plural, just like the Thucydidean construction (δῆμος ... ἰσαύ) to which Dionysius objects. Elsewhere, Dionysius refers to Chrysippus’

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351 See Sluiter (1990) 22-23. They further distinguished the τυχάνον (the thing in reality to which a word refers).
353 See *FDS* 601a. In *Rh.* 1407a19, Aristotle states that ἔλληνιζειν (‘purity of language’) is the foundation of style, which depends on five rules: the use of σύνθεσις (μὲν καὶ δὲ), the use of specific words (ἰδίος ὁνόμασιν), the avoidance of ambiguous terms (ἀμφιβολοῖς), the correct agreement (ἀποδιδόναι ... ὀρθῶς) of genders (τὰ γένη τῶν ὁνομάτων), and the use of number (τὰ πολλὰ καὶ ὀλίγα καὶ ἕν, ‘many, few or one’). Next, Aristotle (*Rh.* 1407b) points out that a text should not be difficult to understand. Solecism (σολοικίζειν), which is explained as τὸ μὴ ἀποδιδόναι (‘lack of correspondence’), can for example occur when the word ‘seeing’ is used with both ‘sound’ and ‘colour’, where the word ‘perceiving’ would be appropriate. See Siebenborn (1976) 24 and Basset (2003) 54-56.
354 *FDS* 601d.
works Περί τῆς συντάξεως τῶν τοῦ λόγου μερῶν (On the Syntax of the Parts of Speech).  
It is possible that Chrysippus discussed solecism in that work, but he also wrote a separate work On Solecisms (Περί σολοικισμῶν).
But when we take the Stoic influence on technical grammar in the first century BC into account, we may as well conclude that Dionysius’ remarks in the Second Letter to Ammaeus reflect grammatical ideas on καταλληλότης and syntax. It is possible that the grammatical treatises of Asclepiades, Tyrannion and Tryphon (see section 3.2) contained similar views, although Matthaios argues that Tryphon was not interested in καταλληλότης (see section 5.2).

The final subject that is relevant to our investigation into the integration of grammar and literary criticism is found in Amm. II 14. In this chapter, Dionysius discusses passages in which Thucydides has treated πράγματα as πρόσωπα and σώματα as πράγματα. The traditional interpretation is that both πρόσωπα and σώματα refer to ‘persons’, and that Dionysius discusses first the treatment of things as persons, and next the treatment of persons as things. However, Schenkeveld thinks that Dionysius here mixes up two different theories, namely one theory that distinguishes between ‘abstractum and concretum’ (πρόγιμα and σῶμα), and one theory that distinguishes between persona and res (πρόσωπον and πράγμα). The former distinction is found in the Technê Grammatikê, where the ὅνωμα is defined as a part of speech that is subject to case inflection and signifies something corporeal (σῶμα) or non-corporeal (πράγμα).
Schenkeveld’s reason for supposing that Dionysius mixed up two different linguistic theories is the obscure example that Dionysius offers when discussing the treatment of πάρματα as πρόσωπα (Thuc. 1.71.1): πρός τάδε βουλεύεσθε εὖ, καὶ τὴν Πελοπόννησον πειράσθε μὴ ἐλάσσον ἐξηγεῖσθαι ἢ οἱ πατέρες ὠμίν παρέδοσαν. ‘Therefore you must take good counsel, and strive to ensure that the Peloponnesian you lead forth may be no less powerful than when your fathers left it in your care.’ Dionysius first points out that Thucydides has used ἐξηγεῖσθαι (‘to lead forth’) here in the sense of προάγειν ἐξω τὴν Πελοπόννησον

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355 Comp. 4.22.8-23.1: see sections 3.2.2. and 5.3.1 For the title of Chrysippus’ work, see FDS 194. For the Stoic influence on stylistic theory, see Atherton (1993) 483-486, but she does not mention Dionysius here.
356 See FDS 194 (= Diogenes Laertius VII.192).
358 Amm. II 14.433.6: Πρόσωπα δὲ παρ’ αὐτῶν τὰ πράγματα γίνεται ... ‘In Thucydides things become persons (...)’ Amm. II 14.433.18: Πράγματα δὲ ἀντὶ σωμάτων τὰ τοιαύτα ὑπ’ αὐτῶν γίνεται. ‘Things are used instead of persons by him as follows.’
359 See Pritchett (1975) 96, Usher (1985) 423-425 and Aujac (1991) 140-141. For the contrast between σῶμα and πράγμα, see also Dem. 40.215,14; Comp. 12.46,21-47,1. For the contrast between πρόσωπον and πράγμα, see Comp. 20.88,11-15; Dem. 13.156,6-7.
360 [D. Thrax], G.G. I 11, 24,3: ὁνομά ἐστι μέρος λόγου ποιητικόν, σῶμα ἢ πράγμα σημείων.
There are two problems here. First, already Krüger has pointed out that Dionysius’ interpretation of the word ἔξηγεῖσθαι is obscure.\(^{362}\) It seems that Dionysius’ explanation προάγειν ἔξω τὴν Πελοπόννησον means ‘to expand the Peloponnesian country’ (Peloponnesum augere, according to Krüger), which would rather agree to the expression μὴ ἔλάσσον’ ἔξηγεῖσθαι as a whole. A better explanation of ἔξηγεῖσθαι would be ‘to lead the Peloponnesians to other countries’ (ducere Peloponnesios in externas terras, according to Krüger), which would fit Dionysius’ discussion of the treatment of things as persons. Second, Dionysius states that ἔξηγεῖσθαι could not happen to the Peloponnesian country, but that it could happen to its reputation and πράγμασιν, thus somewhat obscuring the distinction between things and persons: in this opposition the Peloponnesian country should be a thing, but Dionysius’ explanation opposes it to other ‘things’ instead of persons.\(^{363}\)

The example would have been easier if Dionysius had pointed out that one could not ‘lead’ a country (a thing) but only its inhabitants (persons), so that Thucydides treated a thing (the Peloponnesian country) as a person. For this reason, Schenkeveld concludes that Dionysius has identified the distinction πράγμα / σώμα (abstractum / concretum) with the distinction πρόσωπον / πράγμα (persona / res), and that he did not realise that the example from Thuc. 1.71.1 was a case of the antithesis πράγμα / σώμα (abstractum / concretum).\(^{364}\) Although I agree that Dionysius’ example and his explanation are somewhat problematic, I do not think that we have to attribute the difficulties to the alleged confusion of two different theories. The word σώμα (concretum according to Schenkeveld) does not occur in Dionysius’ discussion of the first example, but only in the next one, which is a clear and unproblematic example of the treatment of persons (σώματα) as things, namely the use of τὸ ὑμέτερον (‘your way’) instead of ὑμείς (‘you’) in Thuc. 1.70.2.\(^{365}\) With regard to this second example, Dionysius states the following: τὸ γὰρ ὑμέτερον ἀντὶ τοῦ ὑμείς παρείληπται, πράγμα ὑπάρχον ἀντὶ σώματος. ‘For “your way” has been submitted for “you”, a thing taking the place of a person.” If Dionysius was using a theory on abstractum pro concreto in the first

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\(^{361}\) Amm. II 14.433,13-17: τὸ γὰρ ἔξηγεῖσθαι νῦν τέθηκεν ἐπὶ τοῦ προάγειν ἔξω τὴν Πελοπόννησον ἠγομένους αὐτῆς· τούτῳ δὲ τῇ χώρῃ μὲν ἄδυναν ἤν συμβήκα, τῇ δὲ δύζη καὶ τοῖς πράγμασιν τοῖς περὶ αὐτῆς ὑπάρχουσιν δυνατῖν, καὶ βούλεται τοῦτο δηλοῦν.

\(^{362}\) Krüger (1823) 235-236.

\(^{363}\) See Aujac (1991) 165.

\(^{364}\) Schenkeveld (1983) 78.

\(^{365}\) Amm. II 14.433,18-434,12. It should be noted that σώμα is also the term that Dionysius uses in the outline of the letter in Amm. II 2.424,6-7: ὅπόσα τε τε γίνεται πράγματα ἀντὶ σωμάτων ἢ σώματα ἀντὶ πραγμάτων (see above).
example (τὴν Πελοπόννησον ... ἔξηγεῖσθαι), we would expect him to have used the term σῶμα in that case, but there he only speaks of πρόσωπα. Further, if Schenkeveld were right that Dionysius’ first example concerns a case of abstractum pro concreto, we would have to assume that the Peloponnese is the abstractum, and τῇ δὲ δόξῃ καὶ τοῖς πράγμασιν τὴν concreta. This could work for πράγματα, but it could not for δόξα (‘reputation’). For this reason, Schenkeveld’s suggestion that Dionysius was thinking of an antithesis πράγμα / σῶμα does not make the passage more understandable. In other passages, the distinction between πράγμα and σῶμα does not differ from the one between πράγμα and πρόσωπον (see section 2.3). I think, then, that Dionysius does regard the expression τὴν Πελοπόννησον ... ἔξηγεῖσθαι as a case of personification, because he thinks that ἔξηγεῖσθαι should be used with a personal object. This interpretation is supported by the explanations in the scholia on Thucydides. Here we find the following interpretation of ἔξηγεῖσθαι: ἀρχεῖν, κρατεῖν ἐπέρων, ‘to rule over, to be master of other people’.

Although this interpretation differs from the one that Dionysius offers, it seems to support the idea that ἔξηγεῖσθαι is considered a verb that governs a personal object. In spite of the obscurity of Dionysius’ comment, we may conclude that he regards τὴν Πελοπόννησον ... ἔξηγεῖσθαι as a case of personification: the Peloponnese is a thing (πράγμα) that is treated as a person (πρόσωπον).

In our discussion of chapter 3-14 of the Second Letter to Ammaeus, we have compared Dionysius’ grammatical notes with the observations of philologists (Aristarchus and the scholia on Thucydides), rhetoricians (‘Demetrius’, Caecilius of Caleacte, Quintilian), a literary critic (‘Longinus’), technical grammarians (in particular Apollonius Dyscolus) and philosophers (the Stoics). We have not only observed that similar ideas on the substitution and combination of the accidentia of the parts of speech are found in all these disciplines, but also that the use of these ideas diverges from discipline to discipline. Most illustrative are the different treatments of Thucydides’ deviating language in the scholia, Caecilius and Dionysius respectively. They all point to similar passages in Thucydides’ work where the historian expresses his ideas in an unusual way. The scholia comment upon these passages in order to explain them, so that the reader of Thucydides will be able to understand what he means to say. Caecilius of Caleacte includes some of these same passages in his account of the figure ἀλλοτρίωσις: the implication seems to be that orators could use these figures in their speeches, thus imitating the variations of Thucydides and other authors. Dionysius however objects to Thucydides’ unusual

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366 Hude (1927) 57. Another scholion on the same passage says: ἀντὶ τοῦ ἄγειν τὸ ἔξηγεῖσθαι (‘ἔξηγεῖσθαι is used instead of “to bring”’).
expressions, and in some cases he even refers to them as solecisms. He points to the historian’s deviating language in order to prevent his readers from imitating Thucydides’ style, which he considers inappropriate for both historians and orators. Dionysius’ integration of grammar and literary criticism in the Second Letter to Ammaeus supports his views on Thucydides’ style, which he already expressed in his treatise On Thucydides. The grammatical notes on his use of the parts of speech confirm the evaluation of Thucydides as an author whose style should not be copied indiscriminately.

4.5. Conclusion

In this chapter, we have investigated Dionysius’ use of the grammatical theory of the parts of speech. We have seen that Dionysius employs the μόρια λόγου both as a rhetorician and as a literary critic. His definition of σύνθεσις emphasises that composition starts from the parts of speech as its building blocks. Although this definition is directly followed by a history of the theory of the μόρια λόγου in the sense of ‘word classes’ (here we have seen Dionysius’ role as a historian of linguistics), the other aspect of words, that of ‘parts of the phrase’ is similarly relevant for Dionysius’ composition theory. We have discussed two passages from the work On Composition that make clear that the grammatical point of view is essential to Dionysius’ views on σύνθεσις. In Comp. 6, he argues that words should be combined and shaped in a form that is appropriate both with regard to grammar and with regard to euphony. In Comp. 22-24, Dionysius describes the three different types of composition, and he argues that the use of the parts of speech is one of the factors that contribute to the smoothness or austerity of the σύνθεσις. In both passages, the concept of architecture is very prominent. As a literary critic Dionysius supports his criticism of Thucydides’ style by pointing to specific deviations in the historian’s use of grammatical constructions (σχηματισμοί). Dionysius’ stylistic analyses foreshadow Apollonius Dyscolus’ work on syntax: the Second Letter to Ammaeus contains a number of syntactic observations that have so far been ignored by scholars who study the history of syntax in antiquity. In chapter 5, I will come back to Dionysius’ views on syntax.

I hope to have shown that the integration of grammar and rhetorical theory on the one hand and grammar and literary criticism on the other is fundamental to Dionysius’ works. He has taken up linguistic views that were developed in the context of philology and technical grammar and uses them for his own purposes. More specifically, Dionysius seems to have incorporated theories from various disciplines.
First, it is plausible that he used theories on σώνθεσις that were developed by the Hellenistic kritikoi, who also used the theory of the parts of speech in their theory of composition. Further, he seems to have employed a philological commentary on Thucydides, from which he may have taken the examples of deviating style. On the other hand, we have seen that, conversely, the later scholia partly seem to rely on Dionysius. Finally, he knew Stoic works on the syntax of the parts of speech; the extent to which Dionysius actually made use of the Stoic works is not yet clear, but I will argue in the next chapter (5) that Dionysius’ discussion of natural word order (Comp. 5), which is another example of the integration of grammar and rhetoric, is indeed based on Stoic theories. As to specific ‘sources’ I want to be very careful. We may make an exception for the philological work on Thucydides that Dionysius seems to have used in his Second Letter to Ammaeus. Apart from that, I will not make any specific claims on the sources that he may have used for different parts of his work. Dionysius knew a large number of works from various language traditions in which the parts of speech played a role (philology, philosophy, poetic criticism, and probably technical grammar). Some of these works he mentions himself, and others he may have used without mentioning them. Thus, it is possible that he knew the work of the grammarians Asclepiades of Myrlea, Tyrannion or Tryphon. Indeed the history of the theory of the parts of speech might rely on a discussion of the μέρη λόγου in a treatise by one of those grammarians. However, we will never know to what extent Dionysius depended on this kind of work. It is more rewarding to conclude that Dionysius was one of the very first rhetoricians who systematically integrated various language disciplines in order to support his own purposes as a rhetorician. The theory of the parts of speech has proven to be a perfect example of this successful synthesis.
CHAPTER 5. NATURA ARTIS MAGISTRA.
DIONYSIUS ON NATURAL STYLE, SYNTAX AND WORD ORDER

5.1. Introduction

In the two preceding chapters, we have examined the close connections between grammar, rhetorical theory and literary analysis in Dionysius’ treatises. In the present chapter, which will concentrate on Dionysius’ views on natural style, syntax and word order, the fruitful cooperation between these disciplines will become even more manifest. Apart from rhetoric and grammar, philosophy will also play a significant role in this chapter. Our investigations will depart from the observation that ‘the natural’ (τὸ φυσικόν) is a recurrent theme throughout Dionysius’ rhetorical works (see also section 2.5.2). On closer inspection, it becomes manifest that we find two different concepts of nature (φύσις) in his treatises. On the one hand, nature corresponds to the artless and the usual. On the other hand, there is a passage in which Dionysius adopts a philosophical concept of nature: in this case, nature corresponds to the rules of logic.

Throughout his works, Dionysius uses the terms φύσις and φυσικός in the sense of the ‘usual’ and ‘normal’: according to this concept, natural expression imitates the language of laymen, who are not trained in the use of rhetorical expression. The term φύσις is here opposed to τέχνη (see also section 2.5.2).1 This concept of nature is applied to various aspects of writing: not only word order can be natural, but also syntax (grammatical constructions), style in general and even the organisation of the ideas in a speech. Dionysius’ ideas on natural style, syntax and word order are of course closely related: they will be discussed in section 5.2. I will argue that we can trace a development in Dionysius’ analysis of the styles that he regards as natural or unnatural. In the early works, Dionysius merely describes certain plain and simple passages (in particular those of Lysias) as natural, and he characterises the more figured style as ‘unnatural’. In the later works, Dionysius adopts a syntactic framework, including a technical terminology, which allows him to be more precise about the exact nature of the passages that he considers to be natural or unnatural. Thus, syntactic theory contributes to the analysis of style.

A different concept of nature is adopted in Comp. 5. Here, Dionysius conducts an experiment by which he aims to discover whether attractive and beautiful composition

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1 Untersteiner (1959) discusses the contrast φύσις and τέχνη in Dionysius’ works, but his discussion is not in all respects satisfactory: see section 5.2.
depends on the arrangement of words that ‘nature demands’. Natural word order is in this case determined by a number of logical rules, which claim that the parts of speech (τὰ μόρια τοῦ λόγου) should be arranged according to a fixed order. Because the experiment proves that Homer’s verses do not always follow the rules of nature, Dionysius decides to reject the natural principles. In section 5.3, I will argue that the concept of natural word order in Comp. 5 is largely determined by Stoic ideas. In the final part of this chapter, I will compare Dionysius’ ideas with some other ancient views on natural word order, namely those of the rhetoricians and critics ‘Demetrius’ (section 5.4.1), ‘Longinus’ (section 5.4.2) and Quintilian (section 5.4.3).

Since part of this chapter concentrates on natural word order, I should add some introductory remarks on the importance of order in the ancient language disciplines. Order (όρδο, ordo) is a central concept in ancient rhetorical theory, both in the organisation of arguments (dispositio) and in the treatment of expression (elocutio). In the latter department, aspects of word order can be discussed in connection with euphony, rhythm and figures of speech. In grammatical theory, order plays an equally important role, not only on a practical, but also on a theoretical level. On the one hand, grammarians are concerned with the correct order of words in a sentence. On the other hand, they discuss the theoretical order in which the parts of speech and their accidentia should be treated in a grammar. The idea that there is one particular order that is natural (φυσικός, naturalis) occurs in both grammatical and rhetorical discussions of ordo naturalis (ordo), on all the levels mentioned. In rhetoric, the distinction between an ordo naturalis and an ordo artificialis occurs both on the level of thoughts

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4. In grammar, the order of words in a sentence is mainly discussed in the context of syntax (σύνταξις). In rhetorical theory, word order generally belongs to the field of composition (σύνθεσις). Σύνθεσις and σύνταξις are complex terms, both of which are used with different meanings. Although σύνθεσις is more frequent in rhetoric, it also occurs in the works of grammarians (e.g. [D. Thrax], G.G. I 1, 22,5: λόγος δέ έστι πεζίς λέξεως σύνθεσις διάνοιαν αυτοτελή δηλούσα). Likewise, σύνταξις is more frequent in grammar, but it is also used in rhetorical theory (e.g. DH, Comp. 5.24,14 and Dem. 27.188,3). Both σύνθεσις and σύνταξις are used not only for the composition of sentences, but also for the internal composition of words. For the terms σύνθεσις and σύνταξις, see also Donnet (1967) 24-30. Donnet shows that σύνταξις refers both to grammatical constructions and to the order of words in a sentence. Σύνθεσις is similarly complex: on this term, see Rhys Roberts (1910) 326-327, Pohl (1968) 1-8, Scaglione (1972) 24-26 and Aujac & Lebel (1981) 9 n. 1.


6. For the theoretical order of the parts of speech, see Apollonius Dyscolus, Synt. I.13-29. For the order of the moods, see Synt. III.59 and III.62. For the order of the voices, see Synt. III.87. On these lists, see esp. Lallot (1997 II) 19 n. 51.
(the order of the parts of a speech, the arguments, and the narrated events) and on the level of expression (the order of letters, syllables, and words). In grammar, the concept of natural order pertains not only to the actual sequence of words in a sentence, but also to the theoretical lists of the parts of speech and their *accidentia*. Before we focus on Dionysius’ concept of natural word order, we will first turn to his views on natural style and its relation to syntactic theory.

5.2. Dionysius on natural style, ἀκολούθια and ὁ κατάλληλος λόγος

Central to all of Dionysius’ rhetorical teaching is the (Aristotelian) idea that writers should primarily pay attention to clarity of style, while avoiding the use of too many obscure periphrases and figures of speech. It is for this reason that Dionysius frequently criticises authors like Thucydides, Isocrates, Isaeus and Plato (in his more ‘poetic’ passages): when discussing the style of these writers, Dionysius constantly points out that their expressions deviate from normal and customary language. We should realise that Dionysius’ criticism is not a purpose in itself, but serves to underline his instructions to future orators: Dionysius’ main concern is that his students and other readers should learn to write in a clear and perspicuous style. In many cases, Dionysius rewrites the obscure expressions of classical writers in the style of ‘those who construct the expression in conformity with common usage’ (see sections 4.4.2 and 7.3.1). The distinction between φυσις and τέχνη, two notions that heavily determine Dionysius’ thoughts about language in general, regularly leads to the identification of normal and customary expressions with ‘the natural’. Although τὸ φυσικόν is an important concept throughout Dionysius’ works, the treatment of this concept in his earlier works differs from that in his later works. In the treatises from the earliest period (in particular the first three books of On the Ancient Orators), Dionysius regularly refers to the existence of a ‘natural’ style, which is in his view most clearly represented by Lysias. But in these works the concept of natural style is still very general and not so well defined: Dionysius does not discuss the syntax that characterises natural composition, nor does he point to the grammatical particularities of the opposite type of σύνθεσις, which he regards as artificial. In his later works, however, the concept of ‘the naturalness’ of style and word order is applied in a more

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7 On a practical level, Apollonius Dyscolus speaks of ἦ κατὰ φύσιν ἀκολούθια (see section 5.2). His theoretical hierarchy of the parts of speech is also supposed to be in accordance with nature: see esp. *Synt*. I.26.

8 On the importance of the Aristotelian concept of σοφήνεια, see sections 1.5 and 7.3.1.

9 *Ammn*. II 11.430,18-20. For the text, see section 4.4.2.

10 Cf. Schenkeveld (1983) 91. For a similar idea in Apollonius Dyscolus, see Lallot (1997 II) 68 n. 281. On the role of φυσις in Dionysius’ discussion of mimetic words, see section 2.5.3.

11 On the relative order of Dionysius’ rhetorical works, see section 1.3.
specific way. In *On Demosthenes*, *On Thucydidides*, and the *Second Letter to Ammaeus*, there are two things in particular that enable Dionysius to be more precise about natural style and word order than in his earlier works. First, he introduces the technique of metathesis (rewriting), which makes it possible to compare the ‘artifical’ style of Thucydidides with a more ‘natural’ version that expresses the same idea (see section 7.3.1). Second, Dionysius adopts a grammatical framework, including a more sophisticated terminology: technical grammatical terms like ἀκολουθία, referring to the ideal combination of logical order and correct syntax, κατάλληλος, ‘congruent’, and σολοικισμός, ‘grammatical irregularity’, allow Dionysius to give a more precise description of what he considers to be natural or deviant. Dionysius’ views on ἀκολουθία and καταλληλότης in his later works seem to foreshadow the important role that these terms will play in Apollonius Dyscolus’ *Syntax*. In this section, I will first deal with the general concept of natural style in Dionysius’ earlier works, and then turn to the more technical ideas on ἀκολουθία and καταλληλότης in his later works.

In order to understand what Dionysius means by a ‘natural’ style and ‘natural’ composition, we should pay close attention to Dionysius’ discussion of Lysias, the author who was universally considered to be the champion of ‘the natural’. In the *Lysias*, Dionysius points out that among the most important characteristics of Lysias’ style are the purity of his vocabulary, the expression of ideas in everyday language, and his lucidity (σωφρόνεια). Dionysius regularly refers to these qualities in terms of nature (ἡ φύσις) and the natural (τὸ φυσικὸν): Lysias’ style in general is described as ‘displaying the natural to a high degree’ (πολὺ τὸ φυσικὸν ἐπιφανείουσα), which makes it suited to the portrayal of ‘the reality of human nature’ (ἀληθείαν ... φύσεως). Further, Lysias’ composition is said to be natural (σύνθεσιν ... φυσικὴν), and his speeches display an ‘uncontrived, natural moral tone’ (ἡθὸς τε οὗ πεπλασμένον ἀλλὰ φυσικὸν). Thus, Lysias’ naturalness pertains to many different aspects of his writings, which are, however, all related to each other: the naturalness of his composition (σύνθεσις) and word order is an aspect of his natural style (λέξις) in general, which in its turn is part of the natural (in the sense of ‘realistic’) portrayal

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15 Isoc. 2.57,3-4; Is. 9.103,8-9. See also Is. 3.95,4-7 (a comparison between the styles of Lysias and Isaeus): ἕ μὲν γὰρ [i.e. ἡ Λυσίαν λέξις] ἀφελής τε καὶ ἑθικὴ μᾶλλον ἦσσι σύγκεται τε φυσικόστερον ... ‘The style of Lysias is plainer and has a stronger moral flavour and its composition is more natural (...).’ Is. 7.100,3-5: παρὰ Λυσία μὲν ἴδια ἐστιν ἡ εἰσβολή καὶ δὲ οὐδὲν ἄλλο μᾶλλον ἡ ὡς φυσικὰς παρὰ ἐστι καὶ ἀφελῆς. ‘In Lysias, the introduction is pleasant and the main reason for this is that its expression is natural and simple.’ There are many more passages in which some aspect of Lysias’ speeches is described as natural.
of the speaker’s character. The concept of φύσις behind these ideas is complex. What does Dionysius mean when he describes Lysias’ style as ‘natural’? He does not mean to say that Lysias’ composed his speeches instinctively, nor that he did not make use of artistic techniques. In fact, Lysias’ speeches are supposed to be the product of an art (τέχνη) that *imitates* nature (φύσις). Dionysius does not always make it very clear in which sense he regards Lysias’ style as natural. In most cases, it is simply implied that natural speech corresponds to the speech of a layman, who is not trained in rhetorical skills: correspondingly, natural word order is just an order of words found in everyday language. Dionysius’ preference for this kind of language is based on very practical considerations: the orator is supposed to speak in the assembly, before an audience that mainly consists of laymen (ιδιότατου). Therefore, if the orator

16 In Is. 16.114,9-13 (already cited above), Dionysius points out that Lysias’ narratives are not really natural, but that they are the product of τέχνη, ‘whose greatest achievement was to *imitate* nature’ (τό μεγαλύτερον τῆς φύσεως οὐσίας [sc. τῆς τέχνης]) μέσαςτον ἔργον ἔχουν). ‘Longinus’, Subl. 22.1 expresses the same idea: see section 5.4.2. In spite of Dionysius’ clear statements on art imitating nature, it has been wrongly supposed that Dionysius is guided by the idea that speeches are the product of an instinctive and irrational process. See Untersteiner (1959) 80-81, who points to Thuc. 34,381,17-25. In that passage, Dionysius distinguishes two stages in the treatment of content: first, the invention (έμφασις) of ideas, which depends for the most part on talent (φύσις); second, the employment (χρήσις) of the material, which depends on art (τέχνη). It is true that Dionysius assigns a certain role to ‘talent’ in the field of content (τό προηγματικὸν μέρος), but it is also clear from the same passage and from his other works that τὸ τεχνικὸν is indispensable in all rhetorical and historical writing, especially in the field of style (τὸ λεκτικὸν μέρος). Invention depends more on φύσις because it does not pertain to the form of a text. As Goudriaan (1989) 237-238 points out, Untersteiner’s translation of φύσις as ‘libera ispirazione’ and ‘individualità’ refers to a romantic ideal that does not fit with Dionysius’ theories. Untersteiner’s interpretation is governed by a tradition of Italian scholars, to which Pavano (1936) also belongs. These scholars divide ancient theories of art and literary criticism into two approaches, namely a τέχνη-related rationalism and a φύσις-related irrationalism, the latter of which is supposed to be superior. Unlike his Italian colleagues, Untersteiner regards Dionysius as an exponent of the school that emphasised the role of irrationalism in the creation and evaluation of art. (He refers in particular to Dionysius’ method in *On Dinarchus*, on the authenticity of the speeches handed down under the name of Dinarchus.) In my view, it is better to avoid unspecific terms like irrationalism and rationalism (cf. Goudriaan [1989] 467). Dionysius clearly supposes that both in the production and in the reception of a text, ‘nature’ and ‘art’ work together. Thus, in Dem. 47.232,4-6, it is said that nature (φύσις) is the creator (δημιουργός), while the arts (αἱ τέχναι) are the mothers (μητέρες) of every work (ἔργον). With regard to the judgement of works of arts, Dionysius (Thuc. 27.371,20-22) states that the rational criterion (of the expert critic) and the irrational criterion (of the layman), although they can be applied separately, will lead to the same evaluation: συνοφρύνει ἄτο τὸ τε λογικὸν καὶ τὸ ἀλόγον κριτήριον. ‘Reason and instinct will combine in one voice.’ On the two criteria, see section 7.3.2. On the two criteria and Dionysius’ alleged rationality or irrationality, see further Goudriaan (1989) 142-154, 230-240 and 466-468.

17 See e.g. Is. 9.103,7-12: according to Dionysius, Lysias’ opening words display a moral flavour that is not contrived (παρασκευάζων) but natural (φυσικῶν): ‘nobody would say that these are the words of an orator, but only that it is the language of any ordinary person who is exposed to unjust litigation’ (οὐδεὶς ὁ δὲ ρήτορος εἶναι, ἀλλὰ παντὸς ἱδίατος καταστάντος εἰς ἄστιν ἄδικον). For the natural speech of the layman (ιδιότης), see also e.g. Is. 11.107,5.

18 See esp. Dem. 15, where Dionysius points out that a speech should not only address the well-educated few, but also ‘the majority of ordinary men’ (τοῖς πολλοῖς καὶ ἱδιότατας). Therefore, the middle style, which avoids the excesses of the plain and the grand style, is to be preferred: its mixed character corresponds to the mixed nature of the audience, which consists of both specialists and laymen. See also Lys. 3.10,13-21: predecessors of Lysias, like Gorgias, confused ‘the ordinary man’
wishes to be heard and understood, he should to a certain extent adopt the language of ordinary people, in order to avoid offending the ears of the audience.¹⁹

In some cases, Dionysius gives a more sophisticated explanation of the ‘naturalness’ of Lysias’ style, as in the following passage: ‘the most effective style (...) is that which most resembles natural speech; and nature demands that the expression should follow the thought, not that the thoughts should follow the expression’ (κράτιστον δὲ ἐπιτίθεμα (...) τὸ ὁμοίωτατον τῷ κατὰ φύσιν. βούλεται δὲ ἡ φύσις τοῖς νόημασιν ἐπεσθαι τὴν λέξιν, οὐ τῇ λέξει τὰ νοήματα) (see also section 2.3).²⁰ According to the latter explanation, natural language is language that directly expresses the thoughts (τὰ νοήματα), without adding ornaments or changing the order in which the ideas occur. This concept of natural order, as one that closely follows the (logical or chronological) order of the ideas, holds both on the level of the sentence (σύνθεσις) and on the level of the text (οἰκονομία). Thus, in Lysias’ narratives the events are reported in the order in which they actually happened: in a natural style, the organisation of the text mirrors the chronological order of events.²¹ The narratives of Isaeus, on the other hand, are characterised by (among other things) ‘the fact that things that were done are told in other than their chronological order’ (τὸ μὴ κατὰ τοὺς χρόνους τὰ προχθέντα εἰρήσθαι), and by ‘the fact that everything is told neither as it was natural to have been done nor as a layman would recount it’ (τὸ [ὡς] μὴ πάντα μηδ’ ὤμ’ ὡς φύσιν ἐἰχε πραχθῆναι μηδ’ ὡς ἄν ἰδιότης τὶς εἶποι λέγεσθαι).²² From the latter passage it becomes clear that, according to Dionysius, a style in which ‘expression follows the ideas’ coincides with the language of laymen.²³ We may

¹⁹ Mutatis mutandis, the same thing is true for a historian like Thucydides: in Dionysius’ view, history is not the property of a few well-educated specialists. Therefore, Thucydides should have written in a more accessible style, instead of producing such obscure passages that cannot be understood without a linguistic commentary. See Thuc. 51 and cf. Grube (1950) 108.
²⁰ Isoc. 12.72,4-6. A similar idea is found in Plato, Republic 400c12-d4, where it is said that rhythm and harmony should follow the words (λόγῳ ἑκάλοικοθετέων), not vice versa.
²¹ Cf. Is. 11.106,15-16: καὶ τὸ μετὰ τοῦτο, ὡς φύσιν εἰχε γενέσθαι τε καὶ ἐπηθῆσαι, λέγει. ‘And he reports what follows as it was natural for it to happen and to be described.’
²² Is. 15.113,17-114,1.
²³ We may compare Horace’s advice on ordo in Ars Poetica 42-44: ordinis haec virtus erit et venus, aut ego fallor, ut iam nunc dicitam nunc debentia dicis, pleraque dieret et praesens in tempus omissat. ‘This, or I am mistaken, will constitute the merit and beauty of order, that the poet just now say what ought just now to be said, put off most of his thoughts, and waive them for the present.’ (Translation adapted from Smart.)
conclude, then, that a natural style is a style that presents the ideas in a straightforward way; at the same time, Dionysius supposes that this is also the way in which ordinary people would express themselves.

The concept of natural style is closely connected with the rhetorical theory of the three styles (see section 1.5). In his treatise *On Demosthenes*, Dionysius includes a discussion of the grand style (*Dem. 1*), the plain style (*Dem. 2*) and the middle style (*Dem. 3ff*). The grand style is described as ‘unusual, redundant, elaborate, and full of every kind of additional ornaments’ (ἐξηλλασσμένη καὶ περιττή καὶ ἐγκατάσκευος καὶ τοῖς ἐπιθέτοις κόσμοις ἰπασι ςυμπεπληρωμένη). The opposite style, represented especially by Lysias, is ‘simple and plain’ (λιτή καὶ ἀφελής), and its power consists in its ‘resemblance to the language of ordinary speech’ (τὴν πρὸς ἰδιώτην ἐξειν λόγον [καὶ] ὀμοιότητα). The middle style, finally, is formed by a combination of the other two styles. In his treatment of the three χαρακτήρες τῆς λέξεως, Dionysius frequently describes the difference between the plain and the grand style in terms of φύσις. While Lysias is the champion of ‘the natural’, Thucydides is Dionysius’ favourite example of an unnatural and artificial style.

Having examined the most important characteristics of Dionysius’ concept of natural style, I will now focus on the grammatical terminology that he adopts in order to trace the precise causes of natural and unnatural composition. An illuminating passage is *On Demosthenes* 9, where Dionysius summarises the aspects that distinguish Thucydides’ style from that of others (see also section 2.5.5): the most characteristic aspect of Thucyiddes’ style is ‘that the thoughts are not expressed by direct means and not in a simple and plain way, as is the normal practice of other writers, but that the language is removed and turned away from what is customary and natural (κατὰ φύσιν) towards expressions that are unfamiliar to most people and different from what nature (ἡ φύσις) demands’. Here we do not only have a clear link between that which is customary (ἐν ἔθει) and that which is according to nature (κατὰ φύσιν), but

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24 *Dem.* 1.130,1-3.  
26 Although Dionysius calls the middle style ἡ μικτή τε καὶ σύνθετος ἐκ τούτων τῶν δυειν (‘the style that is mixed and formed by combining the other two’), it is not entirely clear whether Dionysius regards this style as an Aristotelian mean or as a mixture of the grand and the plain style: see Hendrickson (1904), Bonner (1938), Grube (1965) 221, Goudriaan (1989) 504-510 and Wooten (1989) 576-580.  
27 See e.g. *Dem.* 9.145,7-11 (below), *Dem.* 9.147,9: τὴν κατὰ φύσιν ἀπαρχελίαν, ‘the natural expression’. *Dem.* 13.157,16-17: φυσική τῇς ἐπιτρέπει τοῖς Λυσίου λόγοις ἐνστοίμα καὶ χάρις ... ‘A certain natural euphony and charm flows over the speeches of Lysias (…)’.  
28 Cf. *Dem.* 2.130,25-131,3. For Dionysius’ evaluation of Thucydides, see section 4.4.1 and the literature mentioned there.  
29 *Dem.* 9.145,6-11. For the Greek text, see section 2.5.5.
it is also implied that natural use of language is simple (ἀπλῶς) and plain (ἀφελῶς). On Demosthenes belongs to the works of Dionysius’ middle period, in which his technique of literary analysis has considerably developed (see section 1.3). Thus, no longer does Dionysius restrict himself to describing the artificial style as ‘unnatural’, but he illustrates his point with a metathesis (rewriting) of a passage from Demosthenes, which he thinks much resembles the style of Thucydidès:

Demosthenes, Philippics 3.110:  
πολλάν, ὁ ἄνδρες Ἀθηναίοι, λόγον γινομένον ὅλιγον δείν καθ’ ἑκάστην ἐκκλησίαν περὶ ὧν Φιλίππος, ἀρ’ οὗ τὴν εἰρήνην ἐποίησατο, οὐ μόνον ὑμᾶς ἄλλα καὶ τοὺς ἄλλους (‘Ἐλληνας’) ἀδικεῖ ...

Dionysius’ metathesis:  
πολλάν, ὁ ἄνδρες Ἀθηναίοι, λόγον γιγνομένον καθ’ ἑκάστην σχεδὸν ἐκκλησίαν, περὶ ὧν ἀδικεῖ Φιλίππος ὑμᾶς τε καὶ τοὺς ἄλλους (‘Ἐλληνας’, ἀρ’ οὗ τὴν εἰρήνην ἐποίησατο ...

‘Many speeches, Athenians, are made in all but every assembly about the outrages that Philip, ever since he made peace with us, has been committing not only against you but also against the rest of the Greeks (…).’

Dionysius’ remarks on his metathesis further clarify his ideas on natural style and word order. According to Dionysius, there are three devices that have made Demosthenes’ style ‘removed from the customary’ (τοῦ συνήθους ἕξηλλαχμένην) and ‘laboured’ (περίεργον). First, Demosthenes uses ὅλιγον δείν instead of the more usual σχεδόν. Second, the pair ἀδικεῖ Φιλίππος has been broken up and has ‘carried away the ἀκολουθία over a long distance’. Third, the phrase ‘not only against you but also against the rest of the Greeks’ (οὐ μόνον ὑμᾶς ἄλλα καὶ τοὺς ἄλλους ‘Ἐλληνας’) could have expressed the sense by means of the simple connection (διὸ τῆς συμπλοκῆς μόνης), that is, without the extra negation: therefore, Dionysius has simplified this phrase by using the connectives τε καί. From this analysis it appears that Dionysius’ concept of customary and natural expression is related to vocabulary (ὁλίγου δείν), σύνδεσμοι (οὐ μόνον ... ὅλλα καὶ) and word order (Demosthenes’ hyperbaton Φιλίππος ... ἀδικεῖ has interrupted the logical order of the sentence). Now, it is important to notice that Dionysius presents his own metathesis as the basic form of language, from which Demosthenes’ sentence deviates (see also section

31 Dem. 9.144,14-145,24. For a discussion of the method of metathesis in general I refer to chapter 7 and to De Jonge (2005b). On Dionysius’ analysis of Phil. 3.110, see also Bonner (1939) 68-69.  
32 For the expression κοιμίζεσθαι τὴν ἀκολουθίαν, see also Thuc. 53.413,8.  
33 See Dem. 9.145,18-24.
7.3.2). Dionysius points out that in Demosthenes’ version, ὁλίγον δὲ ἐν ‘has been adopted instead of’ (παραληθήν ἄντι) the more customary word σχεδόν: this formulation reveals Dionysius’ view that the natural and normal expression used in his paraphrase ‘underlies’ the artificial expression of Demosthenes. Similarly, Dionysius tells us that ἀδικεῖ Φίλιππος ‘has been split up’ (διιπρεθέν) in Demosthenes’ version; Dionysius presents his metathesis as the basic and natural order, from which Demosthenes has consciously deviated, thus interrupting the ἀκολουθία.34

The use of the term ἀκολουθία (‘logical order’), which appears only in the works of his middle and later period, marks a significant development in Dionysius’ treatment of style in general and that of natural word order and syntax in particular. Apart from ἀκολουθία, the term κατάλληλος (‘syntactically congruent’) should be mentioned as an important term in Dionysius’ more developed syntactic analyses.35 We have already encountered both terms in our discussion of Dionysius’ grammatical notes on Thucydides (section 4.4.2). The terms ἀκολουθία and κατάλληλος occur in both philological and philosophical contexts, but the author that makes the most systematic use of these terms is the technical grammarian Apollonius Dyscolus (second century AD). The question presents itself how Dionysius got to know these terms and the grammatical theory behind them. He may have acquired his knowledge from the grammarians who were active in Augustan Rome, or he may have studied the works of earlier philologists, grammarians or philosophers (see section 1.4). But the interesting thing is that Dionysius’ contemporary Tryphon, who is often considered to have been the great model of Apollonius Dyscolus, presumably did not use the terms ἀκολουθία and κατάλληλος. Having closely examined the fragments of Tryphon, Matthaios argues that Tryphon did not deal with the concept of κατάλληλοτης: ‘Ausblickend dagegen unterscheidet sich Tryphon vom Syntaxtheoretiker Apollonius Dyskolos dadurch, daß er die für den syntaktischen Bereich wesentliche Frage nach der καταλληλότης und nach ihren Bedingungen nicht stellte.’36 The term ἀκολουθία is not found in the extant fragments of Tryphon either.37 Given the fact that both Apollonius and Dionysius are interested in Stoic ideas, we might suppose that they have borrowed the syntactical terminology from the philosophers: both ἀκολουθία

34 A similar case is discussed in Comp. 9.35,7-16: see section 7.3.2.
35 The term σολοικτιμός (‘solecism’) is also important, but this seems to have been a more common term among philosophers and grammarians and even in common language.
37 Von Velsen (1965) reads ἀκολουθίαν in Tryphon fr. 33, but here we should read ἀκολούθως: see Matthaios (2003) 104-105.
The term κατάλληλος also occurs in the scholia on Homer, so Dionysius may also have found the terms in the works of Alexandrian philologists (cf. section 4.4.1). But because of the limited number of fragments of Tryphon and grammarians like Tyrannion and Asclepiades, we should be cautious and avoid drawing sweeping conclusions about the discipline from which Dionysius borrowed the syntactic terminology and the theory behind it.

Blank and Sluiter have usefully analysed Apollonius Dyscolus’ use of the terms ἀκολουθία and καταλληλότης. Καταλληλότης, ‘syntactical congruence’, denotes the mutual agreement between the parts of a sentence: a sentence is κατάλληλος if all the words agree with each other, both syntactically and semantically. A sentence that is completely κατάλληλος, is called τὸ ἔξης or ἀκολουθία: the latter terms indicate the correct, grammatical order of a sentence whose words agree with each other and at the same time occupy their proper places. In Stoic philosophy, the term ἀκολουθία was used to denote the rational order that pervades the whole cosmos. This idea of cosmic orderliness is implicitly preserved in Apollonius’ grammatical works, for he seems to have thought that the rational order of the universe was reflected in the orderly structure of language. Ἀκολουθία therefore denotes not only a logical, but also a natural order; in some cases, the latter aspect of the concept of ἀκολουθία is made more explicit by the addition of the words κατὰ φύσιν. Where τάξις designates the order as such, ἀκολουθία implies that the constituents of the order follow from each other, so that the order may be regarded as logical or natural.

38 For the Stoic use of the term καταλληλότης, see Blank (1982) 31. According to Diogenes Laertius VII.59, the Stoics defined solemcin as λόγος ἀκαταλληλός συντετειμένος.
41 Cf. Sluiter (1990) 50: ‘Καταλληλότης refers to the mutual relationships of the constituents of a sentence; it is the notion into which symmetry of structure and semantics merge.’ Blank (1982) 28 suggests that καταλληλότης is the term that represents ἀναλογία in syntax. For the use of κατάλληλος in writers before Apollonius (including Dionysius), see Blank (1982) 55-57.
42 See Sluiter (1990) 61-62. In his Syntax, Apollonius normally uses the expression τὸ ἔξης: see e.g. Synt. I.132 and cf. Lallot (1997 II) 68 n. 281. For ἀκολουθία as the rational order of words, see Pron., G.G. II 1, 42,8-9. Ἀκολουθία can also refer to a group of correlative words: see Steinthal (1891 II) 346 and Sluiter (1990) 84 and 130.
44 See Blank (1982) 31. This idea is implicitly present in various ancient accounts of natural word order: see especially sections 5.3 and 5.4.3 (on Dionysius, Comp. 5 and ‘Longinus’, Subl. 22.1).
46 For ἡ κατὰ φύσιν ἀκολουθία, see Apollonius Dyscolus, Pron., G.G. II 1, 42,8-9; Dionysius, Thuc. 24.362,6, Thuc. 53.413,3 and Amm. II 2.423,12-13. See also section 5.4.2 for ‘Longinus’, Subl. 22.1: τὴν ἐκ τοῦ κατὰ φύσιν εἰρμοῦ παντοτοῖος πρὸς μιρίας τροπὰς ἐναλλάττουσι τάξιν.
Coming back to Dionysius, we can observe that in his rhetorical works of the middle and later period (see section 1.3), he makes use of ideas on syntax that are related to Apollonius’ views mentioned above. In his earlier works, Dionysius merely points to the naturalness of Lysias’ composition in a general way, and he criticises the artificiality of authors like Isaeus; but he does not yet describe the grammatical order and syntax that characterises the natural and artificial styles. In his later works, however, he develops a grammatical apparatus that describes the unnatural style in a more precise way. In particular, Dionysius frequently points out that a passage deviates from ἀκολουθία because the construction of the parts of speech is not congruent κατάλληλος. We have already encountered some interesting illustrations of this approach in the preceding chapter (section 4.4.2). For example, we have seen that Dionysius points out that a participle should have had the feminine instead of the masculine form in order to agree with a corresponding feminine noun. With regard to a sentence that combines a future (in fact an optative present) and a present tense, he describes the style as ‘deviating from the syntactical congruence’ (ἐξεβεβηκε το κατάλληλον). He also points to the fact that a pronoun and a participle that should agree with each other are expressed in two different cases, thus forming an ‘incongruent construction’ (σχηματισμός ἀκατάλληλος). Thus, by combining the grammatical theory of the parts of speech with an implicit theory of syntax (indicated by the terms ἀκολουθία and κατάλληλος), Dionysius has found a useful tool for analysing the precise character of different styles and composition types. In particular, the syntactic analysis enables him to pin down the causes of the style that he regards as ‘unnatural’.

Another tool that enables Dionysius to be more precise about the defects of unnatural composition is the method of metathesis (rewriting) (see section 2.3 and chapter 7). In the first instance, it might seem attractive to compare Dionysius’ rewritings with the paraphrases that we find in Apollonius Dyscolus. However, there is an important difference between the rewriting techniques of the rhetorician and the grammarian. Apollonius frequently rewrites sentences from daily usage or literary texts in order to

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47 The adjective κατάλληλος occurs four times in Dionysius: Dem. 27.189,9; Thuc. 31.378,9; Thuc. 37.389,21; Amm. II 12.431,17. The opposite ἀκολουθία occurs twice: Dem. 27.188,3 and Amm. II 12.432,9 (for the latter passage, see section 4.4.2). The substantive κατάλληλός, which we find in Apollonius, does not occur in Dionysius’ works. The term ἀκολουθία is rather frequent in Dionysius’ later works; it only occurs in Dem., Thuc., Amm. II and Comp. Dionysius uses the word ἔξης only in the sense of ‘following’ or ‘in close succession’, not with the technical meaning that the term has in Apollonius.

48 Amm. II 11: see section 4.4.2.

49 Amm. II 12: see section 4.4.2.

50 Amm. II 12: see section 4.4.2.
bring out their meaning. Sluiter has pointed out that these paraphrases are primarily intended as interpretations of the original sentences. Apollonius’ paraphrases often contain ungrammatical Greek: they bring out the meaning of an utterance without pretending to give the normal expression: thus, Apollonius’ paraphrases are theoretical constructions. Dionysius’ rewritings, on the other hand, show the future orator how he should write himself: they are practical models of correct writing, which are intended to correct the artificial and obscure writings of authors like Thucydides. Thus, while Apollonius’ paraphrases sometimes produce unfamiliar or even ungrammatical Greek, Dionysius’ metatheses intend to correspond to the regular structure of ordinary Greek.

In order to illustrate further how Dionysius’ employs syntactic theory in his analyses of ‘natural’ style and word order, I will discuss two more passages, one from On Demosthenes and one from On Thucydides. My discussion of these passages aims to show that the grammatical framework on the one hand and the method of metathesis on the other enable Dionysius to give a more detailed analysis of what he regards as ‘(un)natural’ style.

In On Demosthenes 23-32, Dionysius draws a comparison between the funeral speech in Plato’s Menexenus and the encomium of Athens in Demosthenes’ On the Crown. It has been pointed out that this comparison is rather unfair, since Plato probably...
intended Aspasia’s funeral speech as a satirical parody of contemporary rhetoric. Dionysius could have selected a more typical passage from Plato’s work, if he had wished to present a text that could really challenge Demosthenes’ superiority. It is important to realise, however, that Dionysius’ aim in this treatise is to present Demosthenes as the greatest model for all rhetorical writing. Thus, Dionysius first argues that the middle style is to be preferred to the grand and simple styles. Next, he points out that among the authors who applied the middle style Demosthenes was the most successful orator. Therefore, Dionysius has to prove that Demosthenes’ style is superior to that of two other representatives of the middle style, namely Isocrates and Plato. His analysis of the Menexenus serves the purpose of showing that Plato does not in all respects succeed in applying the middle style: in many cases, Plato uses too artificial expressions, which belong to the grand rather than the middle style. Plato is criticised for his obscurity, his excessive use of figures of speech, in particular the theatrical figures of Gorgias such as antitheses and balanced clauses, his periphrases, and his bombastic language. Dionysius’ objections to Plato’s style closely correspond to his criticism of Thucydides’ unnatural style (see above). Just as he did with regard to Thucydides, Dionysius also rewrites some sentences from the Menexenus in a clearer and more straightforward style. In On Demosthenes 27, Dionysius analyses a sentence from the Menexenus that he describes as ‘prolonged, grammatically irregular, and having neither force nor coherence’ (διὰ μακρὸν τε γὰρ

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56 See e.g. Blass, DAB II (1979[1874]) 469 and Walsdorff (1927) 18-21. For the parodic character of the funeral speech in the Menexenus, see Blass DAB II (1979[1874]) 464 and Tsitsiridis (1998) 88-92, who prefers the term ‘pastiche’. For Dionysius’ analysis of the Menexenus, see Clavaud (1980) 25-29, who points to ‘le peu d’aptitude de Denys à saisir l’humour de Platon’.

57 See Bonner (1939) 67 and Usher (1974) 234 and 359 n. 1. In Dem. 23.179,17-23, Dionysius objects to the habit of other critics, who select the worst passage from Plato and compare it with the finest passage from Demosthenes. Dionysius promises that, unlike these other critics, he will draw a fair comparison. The promise turns out to be empty: Dionysius was probably too eager to convince his audience of the superiority of his great model Demosthenes. He may have selected the Menexenus because of the popularity of the funeral speech that it contains: see Cicero, Orator 151 and cf. Blass, DAB II (1979[1874]) 469. But it is remarkable how easily Dionysius (Dem. 23.180,1-4) rejects the possibility of comparing Demosthenes’ speech with Plato’s Apology: the Apology ‘never saw even the threshold of a law-court or an open assembly, but was written for another purpose and belongs to the category neither of oratory nor of dialogue.’ For a discussion of this ‘tantalizingly cryptic’ argument, see Reid (1997). Many modern scholars have sharply rejected Dionysius’ biased attitude towards Plato. The classicist and composer Diepenbrock (1911) 164, who speaks of a ‘dwaling’ (‘aberration’), belongs to a long tradition of scholars who denounced Dionysius’ treatment of Plato. At the beginning of this tradition stands Gnaeus Pompeius Geminus, who forced Dionysius to defend his criticism of Plato in the letter that is addressed to him.

58 On Dionysius’ evaluation of Plato’s style, see Walsdorff (1927) 9-24.

59 See Dem. 24.183,1-10; Dem. 26.187,5-10; Dem. 25.184,16-19; Dem. 29.192,5-11.

60 Dem. 24.183,1-10; Dem. 27.188,12-189,16.
καὶ ἀκατάλληλον καὶ οὕτε δεινότητα ἔχον οὕτε σύνταξιν). 61 His criticism is mainly directed at the first part of the sentence. 62

tῆς δὲ εὐγενείας πρῶτον ὑπῆρξε τούσδε ἢ ἡγεμόνος γένεσις, οὐκ ἔπηλυς οὔσα οὐδὲ τοὺς ἐκγόνους τούτους ἀποφημομένη μετοικοῦντας ἐν τῇ χώρᾳ, ἄλλοθεν σφῶν ἠκόντων, ἄλλῳ αὐτόχθονας...

‘The first factor of their nobility was their birth, which was not foreign nor did it reveal these descendants as immigrants to the land, their parents having come from abroad, but as natives (...).’

According to Dionysius, this sentence contains a number of shortcomings, which would not occur in the language of people who practice ‘pure language’ (καθαρῷ διαλέκτῳ). First, he points to some instances of the abnormal usage of words. For example, Dionysius objects to the combination of γένεσις with ἀποφημομένη: ‘for it is not natural for birth in itself to reveal something’ (...), but ‘it is we who reveal a statement.’ 63 Next, he focuses on the grammatical construction:

tίς δὲ βουλόμενος σφόδει τήν ἀκολουθίαν, εἰπὼν τήν γένεσιν καὶ περὶ ταύτης τῶν λόγων ἀποδιδοὺς ἐπιζεύξειν ἄν τὸ ἄλλοθεν σφῶν ἠκόντων, τὸ ἀρρενικόν τῷ θηλυκῷ καὶ τῷ ἐνικῷ τὸ πληθυντικόν;

‘What writer who was concerned with preserving the grammatical sequence would first speak of ἡ γένεσις and then, while developing his account of this, connect to it ἄλλοθεν σφῶν ἠκόντων, linking masculine to feminine and plural to singular?’

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61 Dem. 27.188,1-189,16. The text is uncertain: σύνταξιν is the reading of one of the MSS, which is followed by Radermacher. Aujac (1988) follows the reading of another manuscript, σφώνειν, which may well be correct. Other MSS have a lacuna here.
62 Plato, Menex. 237b2-c3.
63 Dem. 27.189,1-3: οὕτε γὰρ ἡ γένεσις αὐτῇ τι ἀποφαινεῖσθαι φόσιν ἔχει ... ἄλλῳ ἀποφαινόμεθα μὲν ἠμεῖς τὰ λεκτὰ ... Dionysius seems to think that ἀποφαινεῖσθαι is wrong because he interprets the verb as ‘to point out’; Tsitsiridis (1998) 199 translates the word as ‘erscheinen lassen’, and rejects Dionysius’ criticism. Dionysius has two more objections. First, the combination of the word γένεσις with the adjective ἐπιζέω is obscure, since ‘foreign’ is an attribute of ourselves, not of our birth. Tsitsiridis (1998) 199 points out that γένεσις ἐπιζέω is actually not an unusual hypallage. Further, Dionysius objects to Plato’s formulation ‘birth did not reveal the descendants as immigrants’. He remarks that people cannot be said to be ‘immigrants’ in the land in which they were born: ‘people are only immigrants if they come from elsewhere to the land that receives them.’ Dionysius’ point seems to be that ‘birth’ (γένεσις) automatically happens in the land where one is born, so that it necessarily assigns children to the land where they are born. Plato, however, seems to use the word γένεσις in the sense of ‘descent’ (corresponding to πρόγονον): see Tsitsiridis (1998) 199 and, differently, Aujac (1988) 170.
Dionysius’ objection concerns what we would call a *constructio ad sensum*: Plato uses the pronoun σφῶν, as if the subject had been οἱ πρόγονοι, and not ἦ τῶν προγόνων γένεσις. Of course, we do not have to agree with Dionysius that Plato is wrong in applying this construction. What matters for our purpose is that Dionysius’ grammatical terminology proves to be an effective tool in analysing the specific character of a style that he considers unusual and unnatural. For, instead of merely pointing to the ‘unnaturalness’ of the composition, as he did in his early works, Dionysius is now able to offer a more precise description of Plato’s expression: the combination of a masculine plural with a feminine singular has ruined the ἀκολουθία. As we have pointed out above, the term ἀκολουθία describes a sentence whose construction is grammatically correct and whose words are all put in their proper place. In some cases, the aspect of word order is dominant, as in Dem. 9 (see above), where Dionysius objected to a hyperbaton that splits up the corresponding noun and verb Φίλιππος ... ἀδικεῖ. In other cases, as in Dem. 27, it is the other aspect of ἀκολουθία that is more relevant, namely correct syntax: in this case, the point is that Plato has failed to preserve the correct construction. Dionysius proceeds by saying that ‘the sentence would have been syntactically correct (κατάλληλος) if Plato had referred back to γένεσις, which was the subject of the sentence (ὑπὲρ ἦς ὁ λόγος ἦν) and had added ἄλλοθεν αὐτῆς ἰκούσης’. The term κατάλληλος does not so much refer to ‘coherence’ (Usher), but rather to the syntactic agreement between γένεσις and αὐτῆς. The problem of incongruity could of course also be solved in another way, namely by substituting οἱ πρόγονοι for ἦ τῶν προγόνων γένεσις, so that ἄλλοθεν σφῶν ἰκόντων would agree with the subject of the sentence. Dionysius adopts this second solution and rewrites the sentence with a correct syntactic structure. His metathesis at the same time solves the other shortcomings of the sentence (concerning the abnormal usage of γένεσις), to which Dionysius has objected earlier on (see above):

τῆς δὲ εὐγενείας πρῶτον ὑπήρξαν τοίσδε οἱ πρόγονοι, οὐχὶ ἐπήλυσες ὄντες οὐδὲ τοὺς ἐκγόνους τούτους ἀποφήμαντες μετοικοῦντας ἐν τῇ χώρᾳ, ἄλλοθεν σφῶν ἰκόντων, ἀλλ’ αὐτόχθονας.

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64 Cf. Tsitsiridis (1998) 199. In Amm. II 13, Dionysius objects to *constructiones ad sensum* in Thucydides: see section 4.4.2.
65 Dionysius mentions the word φύσεις in Dem. 27.189,2.
67 Dem. 27.189,9-11: ἦν γὰρ δὴ ποι κατάλληλος ὁ λόγος, εἰ πρὸς τὴν γένεσιν ἀναφέρων, ὑπὲρ ἦς ὁ λόγος ἦν, ἐπεθύμησεν ἄλλοθεν αὐτῆς ἰκούσης."
Finally, we turn to *On Thucydides*, which belongs to Dionysius’ latest works. We have already seen that Dionysius regards Thucydides’ style as unnatural, because it deviates from the ordinary use of language. At the end of *On Thucydides*, Dionysius again summarises the historian’s most distinctive qualities in terms of the ‘unusual’ and ‘unnatural’: one of the items in a long list of Thucydidean characteristics is the use of ‘figures that are awkward and moved away from natural collocation, and which would not even find a place in any kind of poetry’ (τοὺς σκαλιοὺς καὶ πεπλανημένους ἐκ τῆς κατὰ φύσιν συζυγίας καὶ οὕθ’ ἐν ἀπάση ποιητικῇ χώραν ἔχοντας σχηματισμοὺς). Earlier in the same treatise, Dionysius describes the unnatural composition of Thucydides in a more specific way, by pointing to irregularities in his syntactic constructions. A good example is Thuc. 37: in that chapter, Dionysius starts a discussion of the Melian dialogue, and analyses the first sentence of the Melian representatives, which runs as follows:

‘The reasonableness of instructing each other at leisure is not open to objection. But the acts of war, which are not in the future but already here at hand, manifestly differ from this.’

68 See section 4.4. In *On Thucydides*, there are several aspects of Thucydides’ work (concerning both style and content) that are described as ‘unnatural’: (1) in Thuc. 11.341.5-7, Dionysius objects to the unnatural order in which Thucydides reports the events, and to the fact that he mentions first the false and then the true cause of the Peloponnesian war: ἢ τε γὰρ φύσις ἀσήτητα τὰ πρότερα τῶν υπότερων ἄρχει καὶ τάλιθή πρὸ τῶν ψευδών λέγωθαι (cf. Is. 11.106,15-16); (2) in Thuc. 12.342.1, Dionysius remarks that Thucydides’ narrative has an unnatural starting-point: τὸ μὴ τὴν κατὰ φύσιν ἔχειν ἄρχην; (3) in Thuc. 24.362.6-7, Dionysius points out that Thucydides changes the natural uses of gender and number, so that the natural word order is ruined: ἢ κατὰ φύσιν ἀκολουθία πλανάται; (4) in Thuc. 53.413.2-4, Dionysius objects to the fact that Thucydides ‘figures’ stray from the natural order and make the impression of solecisms: τῶν σχημάτων τὸ πεπλανημένον ἐκ τῆς κατὰ φύσιν ἀκολουθίας καὶ τὸ σολικοφανές. An exception is Thuc. 42.398.8-11: in that passage, Dionysius praises the speech of the Plataeans in Thucydides 3.53-59 because it is ‘adorned with authentic natural colouring’ (ἀληθεὶς δὲ τινὶ καὶ φυσικῷ κεκοσμημένῳ χρώματι). Dionysius’ criticism of Thucydides’ style should be seen as a contribution to the debate among critics of the first century BC in Rome on the usefulness of Thucydides as a model for the writing of history (see also section 4.4). Dionysius (Thuc. 50.409.8-410.7) disagrees with those critics who approve of imitation of Thucydides’ style. See Leeman (1955).

69 See also section 6.4. The text of the complete list is as follows: Thuc. 52.412.6-17: Θουκυδίδου μιμητὴς (οὔδες) ἐγένετο κατὰ ταῦτὰ γε, καθ’ ἀ δοκεῖ μάλιστα τῶν ἄλλων διαφέρειν, κατὰ τὴν γλώσσαματτικὴν καὶ ἀπηχγιαμένην καὶ ποιητικήν καὶ ἐξήνε λέξεις, καὶ κατὰ τὰς ὑπερβολὰς καὶ πολυπλούκους καὶ ἐξ ἀποκοπῆς πολλὰ σημαίνεν πράγματα βουλομένας καὶ διὰ μακρῷ τὰς ἀποδοσίες λαμβανοῦσας νοητές, καὶ ἐπὶ πρὸς τούτους κατὰ τοὺς σκαλιοὺς καὶ πεπλανημένους ἐκ τῆς κατὰ φύσιν συζυγίας καὶ οὕθ’ ἐν ἀπάσῃ ποιητικῇ χώραν ἔχοντας σχηματισμοὺς, ἐξ ᾗν ἢ πάντα λυμαίωνες τὰ καλὰ καὶ σκότων παρέχοντας ταῖς ἁρέταις οὐσίαις παρήλθεν εἰς τοὺς λόγους.

70 Thucydides 5.86. Dionysius’ discussion of the Melian dialogue (Thucydides 5.84-111) covers Thuc. 37-41.
The analysis of this sentence adopts the same procedure as that of the passage from the *Menexenus*, which I have discussed above. First, Dionysius points to the grammatical irregularity, subsequently he analyses the exact nature of the incongruence, and finally he rewrites the sentence with a correct syntactical structure. However, Dionysius’ remarks on this text have puzzled modern scholars to a great extent. Dionysius objects to Thucydides’ use of the genitive singular ἀντίοῦ (ἐνικὸν καὶ κατὰ τὴν γενικὴν ἐσχηματισμένον πτώσιν ... τὸ ἀντίοῦ). This word, he thinks, fails to preserve the ἑαυτοῦ, because it does not agree with the feminine singular ἐπιείκεια, ‘nor with the accusative plural neuter’ (τοῦτο δὲ οὔτε τῷ θηλυκῷ καὶ ἑνικῷ καὶ ὀνοματικῷ προσαρμοτώμενον σφέτει τὴν ἀκολουθίαν οὔτε τῷ πληθυντικῷ καὶ οὐδετέρῳ (καὶ) κατὰ τὴν αἰτιατικὴν ἐσχηματισμένη πτώσιν). The problem is that Thucydides’ sentence does not contain any accusative plural neuter. For that reason, it has been suggested that Dionysius did not read φαίνεται but φαύνεται, and that the ‘accusative plural neuter’ was τὰ δὲ τοῦ πολέμου παρόντα ἥδη καὶ οὐ μέλλοντα διαφέροντα, which would have been the direct object of φαίνεται. Both Usener and Pavano adopt this conjecture for the text of Dionysius. Some other scholars think not only that Dionysius read φαύνεται, but also that this was actually what Thucydides himself had written. But Classen has convincingly argued that this cannot have been the case: Thucydides uses the active verb φαίνεται nowhere else.

In my view, the conjecture φαύνεται is not only wrong for Thucydides’, but also for Dionysius’ text, for the following reason. In his metathesis, Dionysius rewrites Thucydides’ sentence by substituting ἀντίοῦ for ἀντίοῦ, thus making the pronoun agree with ἑπιείκεια; but he does not change anything else, and writes φαίνεται, according to all manuscripts. Now, if he had read φαίνεται in the first instance, then he should also have written it in his metathesis: there is no reason whatsoever to believe that Dionysius rewrites φαίνεται as φαίνεται, for his metathesis exclusively serves the purpose of correcting the supposedly wrong form ἀντίοῦ. Therefore, I think that the

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71 See *Thuc*. 37.389,5-390,3.
72 For Dionysius’ analysis of this sentence, see also Bonner (1939) 91 and Grube (1950) 107.
73 For Dionysius’ classification of ἀντίοῦ as either a ‘deictic article’ or a ‘pronoun’, see section 3.6.3.
74 See Classen (1912) 285: Bücheler suggested the conjecture.
75 Usener: *Thuc*. 37.389,7; Pavano (1958) 152.
76 Stahl and Van Herwerden read φαύνεται in Thucydides 5.86: see Classen (1912) 285.
77 Classen (1912) 285 also argues that φαίνεται would break the parallelism with ψέχεται, but this is not a very strong argument in view of Thucydides’ preference for variation.
78 *Thuc*. 37.390,1-3: ἢ μὲν ἐπιείκεια τοῦ διδάσκειν καθ’ ἑτεριγιαν ἀλλήλους οὐ ψέχεται, τὰ δὲ τοῦ πολέμου παρόντα ήδη καὶ οὐ μέλλοντα διαφέροντα ἀυτῆς φαίνεται.
79 I agree with Aujac (1991) 99, who reads both times φαίνεται. Pavano (1958) 246 also realises the difficulty of reading φαίνεται in the first instance and φαύνεται in the second and hesitates whether Dionysius consciously or unconsciously misread Thucydides: ‘Utrum ille igiur incuriose ap. Thuc. φαίνεται pro φαύνεται re vera legerit, an potius verbum a Thucydide prolatum malitia immutaverit, dubitare licet.’
The correctness of the manuscripts should in this case not be doubted: both Dionysius’ quotation of Thucydides and his own metathesis contain the form φαίνεται. What ‘accusative neuter plural’ did Dionysius then think of? One might consider the possibility that διοικήροντα was used as a transitive verb (‘to carry away’), which could be combined with an accusative. However, such a construction would not make any sense, and αὐτά could not be used by itself without agreeing with another word. The conclusion should be that Dionysius was just mistaken in this case, and that he meant to say ‘nominative’ where he wrote ‘accusative’. In any case, his objection to Thucydides’ construction is not correct: as many modern commentators have pointed out, the word αὐτοῦ refers to τὸ διδάσκειν καθ’ ἡσυχίαν ἀλλήλους. But even if Dionysius is wrong, it is worth observing how his method of stylistic analysis has developed. The use of syntactic theory and technical terminology has enabled him to put his finger on what he regards as the cause of the alleged unnaturalness of Thucydides’ style.

Dionysius states that Thucydides’ sentence fails to preserve the ἄκολονθία, and he points out how it should be constructed (σχήματισθεὶς) in order to be syntactically congruent (κατάλληλος). As I have pointed out before, ἄκολονθία is characteristic of a sentence whose parts occupy their proper places, while at the same time being in grammatical agreement with one another. It is the latter condition of ἄκολονθία that Thucydides has not satisfied, according to Dionysius. In the same passage, we also found another important grammatical term, namely σολοικίσμος (solecism), which we already encountered in our discussion of Dionysius’ grammatical notes on Thucydides in the Second Letter to Ammaeus (section 4.4.2). In Thuc. 37, Dionysius points out that ‘if one would propose to assign Thucydides’ sentence to the figures (σχήματα), then one should call all the solecisms (σολοικίσμοί) of number and case-usage “figures”’. The boundaries between figures and solecisms were indeed rather

80 See also Pritchett (1975) 123-124. I would like to add that there are some interesting textual uncertainties in this passage, esp. in Thuc. 37.389,12-13 (ἐπεῖτα συνάψας τῷ ἐνικῷ καὶ κατά τὴν ὀρθὴν ἐξεννηγμένῳ πτῶσιν ‘τὰ δὲ τοῦ πολέμου παρόντα ἣδη καὶ οὐ μέλλοντα’). The first καὶ is not in all MSS, and ἐξεννηγμένῳ is an emendation by Sylburg: the MSS have ἐξεννηγμένα. Thus, perhaps one should read ἐπεῖτα συνάψας τῷ ἐνικῷ κατὰ τὴν ὀρθὴν ἐξεννηγμένα πτῶσιν ‘τὰ δὲ τοῦ πολέμου παρόντα ἣδη καὶ οὐ μέλλοντα’, in which case Dionysius classifies the neuter plurals as nominatives.

81 This is of course a solution that I would rather avoid, for I would prefer applying the principle of charity. However, it seems that one has to choose between two evils: either one radically changes the text and ignores the unanimity of the MSS at two places (Thuc. 37.389,7 and 37.390,3), or one assumes that Dionysius, who was not a grammarian and had presumably obtained his linguistic knowledge only recently, was in this case inaccurate in his use of grammatical terminology.

82 See e.g. Classen (1912) 285 and Pritchett (1975) 123.

83 Cf. Bonner (1939) 91.

84 Thuc. 37.389,7-10: τὸ τὸ τελευταῖον εἰ τις ἐν τοῖς σχήμασιν ἄξιος εἶξεν φέρειν, οὐκ ἄν φθάνοι πάντας τοὺς σολοικίσμοις, ὡσι κέχρυστα παρὰ τοὺς ἀρθμοῖς καὶ παρὰ τὰς πτῶσις, σχήματα καλών;
vague in ancient rhetorical theory. The term σχῆμα has a wide range of meanings, but it specifically refers to a form of expression that deviates from the normal style of speaking. As such, it refers to both grammatical figures and rhetorical figures (of speech and thought). Now, deviation can be considered either a quality or a mistake: in the former case it is called a σχῆμα, but in the latter case it is called a σολοικισμός. It is this ambiguous status of deviating expressions, between ‘figures’ and ‘grammatical irregularities’, to which Dionysius refers when objecting to Thucydides’ use of numbers and cases. The term σολοικισμός (or σολοικίζειν) appears five times in Dionysius’ works, all in two treatises belonging to the later period, namely On Thucydides and its appendix, the Second Letter to Ammaeus. He uses the word σολοικισμός exclusively to describe Thucydides’ use of language: other authors are never criticised for their σολοικισμοί. In some cases Dionysius explicitly hesitates whether Thucydides’ unusual language is figurative or ungrammatical. Thus, he refers to figures that ‘make the impression of solecisms’. In four cases, he expresses that same idea by using the adjective σολοικίζεσθαι (‘appearing to be a solecism’) to describe the historian’s constructions (σχηματισμοί). We can explain this term as follows. On the one hand, Dionysius wants his readers to avoid the obscurity of Thucydides’ style. On the other hand, the authority and status of the historian presumably makes that Dionysius tries to avoid characterising his language as ungrammatical. The term σολοικίζεσθαι is the solution for this ambiguous attitude towards the historian. For Dionysius’ audience the deviating expressions would be solecisms, but when Thucydides uses them they just make the impression of being ungrammatical.

85 See Lausberg 499. A discussion of Dionysius’ views on figures falls outside the scope of this study. I will restrict myself to a few remarks on the linguistic aspects of σχῆμα.
86 See Lausberg 498. For the ambiguous status of σχῆμα between grammar and rhetoric, see Schenkeveld (1991). For Dionysius’ views on figures of speech and solecisms, see also Schenkeveld (1983) 90-92.
87 Thuc. 24.362.13-16 (= Amn. II 2.424.2-6): see section 4.4.2. Thuc. 33.381.6-7: σχήματα, ἃν ἑναι σολοικισμῶν παρέχεται δόξην, ‘figures some of which have the appearance of solecisms’. Thuc. 37.389.9: see above. Amn. II 2.424.2-6 (= Thuc. 24.362.13-16): see section 4.4.2. Amn. II 11.431,9 (σολοικίζειν): see section 4.4.2. In Comp. 18.82,6, the word σολοικισμός is part of a citation from Hegesias.
88 See Thuc. 33.381.6-7 (preceeding note).
89 Thuc. 29.373.2: τὰς τῶν σχηματισμῶν πλοκὰς σολοικαφανεῖς, ‘combinations of figures that verge upon solecism’. Thuc. 53.413.2-4: τὸ πεπλανημένον ἐκ τῆς κατὰ φύσιν ἀκολούθιας καὶ τὸ σολοικφανεῖς, ‘that which strays from the natural sequence and that which makes the impression of solecism’. Thuc. 55.417.24: τὸ σολοικφανεῖς ἐν τοῖς σχηματισμοῖς, the apparently ungrammatical construction in his figures’. Din. 8.308,3: τοὺς δὲ σολοικαφανεῖς σχηματισμοὺς, the figures make the impression of solecism’. Dionysius uses the term σολοικφανεῖς only in his discussions of Thucydides. Σολοικφανεῖς is further found only in later writers: see Galenus 16.512.3 and Eustathius 630.46. Dionysius’ term σχηματισμός (‘configuration’) refers both to the grammatical formation of a word (with the correct gender, case, number, tense, etc.) and to the formation of clauses and periods: see sections 3.7 and 4.3.1.
Apart from the passage discussed above, there are many more cases in which Dionysius describes Thucydides’ deviations (ἐξουλλαξχαί) as failing to preserve the ἀκολουθία. In the discussion of the three composition types in On Composition, the austere composition type (σύνθεσις αὐστηρά), of which Thucydides is one of the main representatives, is described as ‘in many cases neglecting the logical order’ (ἐν πολλοῖς ὑπεροπτικῇ τῇ ἀκολουθίᾳ) (see section 4.3.2).90 In three cases, Dionysius points out that Thucydides’ expressions violate ‘the natural order’ (ἡ κατὰ φύσιν ἀκολουθία).91

Dionysius’ discussions of passages from Demosthenes, Plato and Thucydides allow us to conclude the following. We have seen that in the descriptions of style (and its various aspects) in his earlier works, Dionysius frequently uses the concept of the ‘natural’ (φυσικόν), arguing that some sentence or composition is or is not written ‘according to nature’ (κατὰ φύσιν): φύσις is here used as opposed to τέχνη and refers to the expression that imitates the artless language of laymen. This concept remains very important in Dionysius’ later works, but he also develops a more effective way of analysing the exact character of what he regards as natural (and unnatural) style, syntax, and word order. There are two things that have brought Dionysius’ observations on a higher plane. First, he adopts a grammatical framework, including not only the theory of the parts of speech and its accidentia, but also some interesting ideas on syntax: what he used to label as ‘natural’ or ‘unnatural’ can now be described as ἀκατιαλληλος, and, what is more, the exact causes of incorrect syntax or illogical word order can be identified. Second, the method of metathesis enables Dionysius to compare a passage that does not preserve the ἀκολουθία with a version whose syntax and word order is clear and correct. In chapter 7 of this study, I will return to the procedure of metathesis. The following section, however, will be devoted to a concept of natural word order that differs from the ideas that we have discussed so far.

5.3. Dionysius’ experiment concerning natural word order (Comp. 5)

In On Composition 5, Dionysius reports on an experiment by which he investigated the effects of natural word order.92 In this experiment, ‘nature’ (φύσις) does not refer to everyday language or artless expression, but rather to the rules of logic. In this section, I will examine the philosophical background of Dionysius’ discussion. I will first discuss the possible connection between his remarks on Stoic treatises on syntax

90 Comp. 22.98,2-3.
91 Thuc. 24.362,6, Thuc. 53.413,3 and Amm. II 2.423,12-13
(Comp. 4) on the one hand and his experiment on natural word order (Comp. 5) on the other. Then, I will analyse Dionysius’ experiment, paying close attention to the philosophical background of the ideas involved in this passage. I will argue that Dionysius’ experiment is partly based on the Stoic theory of categories.

5.3.1. The Stoic treatises and Dionysius’ natural starting point

Before we turn to a discussion of Dionysius’ experiment, we should first consider his remarks at the end of On Composition 4. In that passage, Dionysius prepares the way for his investigations into natural word order. First, he comments on the (disappointing) contributions of previous writers to the theory of composition, in particular the Stoic treatises on syntax with their dialectical approach. Subsequently, Dionysius tells us that, disappointed by the Stoic books, he himself tried to find a ‘natural starting point’ for his investigations. It is important to pay close attention to Dionysius’ words in Comp. 4, because many scholars have suggested that the Stoic treatises that he mentions are actually the source of the experiment on natural word order in Comp. 5.

Having criticised a number of Hellenistic writers (Polybius, Hieronymus, Hegesianax, etc.) for their neglect of the art of composition, Dionysius adds that we should not be surprised about the poor composition of these literary writers: for even philosophers, who publish dialectical treatises (διαλεκτικάς τέχνας), are inept in the arrangement of their words, and the worst specimens of composition are the works of the Stoic Chrysippus.93 The disappointing quality of the Stoic texts is the more remarkable, Dionysius says, since some of these philosophers themselves made a study of the subject of composition, and even wrote handbooks on the syntax of the parts of speech (τέχνας ... ἵππερ τῆς συντάξεως τῶν τοῦ λόγου μορίων).94 In other words, even those people who studied the syntax (σύνταξις) of the parts of speech did not compose (συντιθέναι) satisfactory texts themselves.95 Next, Dionysius turns from practice to theory: he now focuses on predecessors who wrote treatises on the theory of composition. He reports that, when he had decided to write a treatise on composition (σύνθεσις), he first investigated what earlier writers had said about the subject.96 In particular, he consulted the works of the Stoic philosophers, because he

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93 Comp. 4.20.19-21.15 (Chrysippus fr. 25 Dufour). See section 3.3.1.
94 Comp. 4.21.15-22.3. See section 3.3.1.
95 Note that in this passage Dionysius equates σύνταξις with σύνθεσις, which seems to pave the way for his philosophical approach to composition in Comp. 5. On σύνταξις and σύνθεσις, see section 5.1.
96 Comp. 4.22.3-5.
knew that they paid much attention to ὁ λεκτικός τόπος. However, it turned out that the Stoic works did not contribute anything useful. The title of the two books by the Stoic philosopher Chrysippus, Περὶ τῆς συντάξεως τῶν τοῦ λόγου μερῶν (On the Syntax of the Parts of Speech), turned out to be misleading: Chrysippus’ books did not contain a rhetorical, but a dialectical investigation (see also section 3.3.1). They dealt with ‘the combination (σύνταξις) of true and false propositions, possible and impossible ones, propositions that are contingent, changing their truth value, ambiguous ones and others of such a kind’. Dionysius’ judgement is clear: ‘These works contribute nothing helpful or useful to civil oratory, at least as far as the attractiveness and beauty of style (ηδονή καὶ κάλλος ἐρμηνείας) are concerned; and these qualities should be the aim of composition.’ Therefore, Dionysius put the Stoic treatises aside (at least, that is what he says), and tried to find a different approach to the art of composition.

ταύτης μὲν τῆς πραγματείας ἀπέστην, ἐσκόπουν δ’ αὐτός ἐπ’ ἐμαυτοῦ γενόμενος, εἰ τίνα δυναίμην εὑρεῖν φυσικὴν ἄφορμήν, ἐπειδή παντὸς πράγματος καὶ πάσης ξητήσεως αὐτὴ δοκεῖ κρατίστη εἶναι ἄρχῃ.

‘I abandoned this enquiry and, independent and relying on myself, I considered whether I could find some natural starting point, since that seems to be the best beginning of every operation and every enquiry.’

So, after he had concluded that the Stoic treatises were useless for his purposes, Dionysius started looking for a φυσικὴ ἄφορμή, ‘a natural starting point’. According to Rhys Roberts, the latter words suggest a ‘Stoic point of view’. Likewise, Aujac & Lebel remark: ‘La recours à la nature est un démarche typiquement stoïcienne.’ However, the search for a natural starting does not necessarily point to Stoic influence. Of course, a Stoic philosopher would have appreciated Dionysius’

97 Comp. 4.22,5-8.
98 Comp. 4.22,8-23,1 (Chrysippus fr. 199 Dufour). On Dionysius’ reference to Chrysippus’ works on syntax, see Kroll (1907) 91 n. 2, Barwick (1957) 21, Frede (1987a) 324-325, Baratin (1989) 217-218, Atherton (1993) 142 n. 7, Luhtala (2000) 24 and Van Ophuijsen (2003) 81 and 93. The misleading character of some philosophical book titles is a phenomenon that also annoyed Antonius in Cicero’s De oratore 2.61: ‘Whenever I happen to come across your philosophers, misled by the labels of their books (because they almost always bear titles derived from familiar and important subjects, for example, on virtue, on justice, on the honorable, on pleasure), then I don’t understand a single word — so entangled are they by their narrow and minutely detailed discussions.’ (Translation May & Wisse.)
99 Comp. 4.22,14-17: for the Greek text, see section 3.3.1.
100 Comp. 4.22,18-23,1: for the Greek text, see section 3.3.1.
101 Comp. 4.23,1-5.
102 Rhys Roberts (1910) 97.
103 Aujac & Lebel (1981) 204.
method; but many Stoic ideas had become part of the general intellectual discourse of the first century BC, and this is particularly true of the idea that one should take nature as one’s model. Besides, the view that one should be guided by nature can be found in almost all Hellenistic philosophies. Therefore, Dionysius’ search for a ‘natural’ point of departure fits into a Stoic context, but it does in itself not prove that the experiment concerning natural word order was influenced by Stoic philosophy.

We should notice how strongly Dionysius emphasises that his new approach is his own idea, and that it does not depend on the work done by his predecessors: he abandoned the Stoic treatises, and relying on himself (καὶ τὸ ἐπ’ ἐμαυτοῦ γενόμενος), he looked for a natural starting point. In spite of this clear statement, many scholars have assumed that Dionysius borrowed his chapter on natural word order (Comp. 5) from the Stoic sources that he had criticised earlier on. Although I will argue that Dionysius’ experiment in Comp. 5 is indeed partly based on Stoic views, I do not think that Dionysius copied the entire chapter from Chrysippus, as some scholars have suggested. I rather think that Dionysius combined some Stoic ideas on language with his own rhetorical approach to word order. Before I illuminate my interpretation, I will first point out which indications make us believe that Dionysius’ experiment concerning natural word makes use of Stoic ideas. Modern scholars have pointed to three elements in particular, namely the ‘natural starting point’, the repeated reference to Stoic treatises at the end of Comp. 5, and the Stoic terminology of the passage. I will briefly examine the value of these three possible indications.

First, Dionysius does not only speak of a ‘natural’ starting point, but at the beginning of Comp. 5 he also states that the arrangement of words should be ‘as nature demands’. As I have already pointed out, this fact is not decisive in itself, since the importance of nature was generally acknowledged among intellectuals of the first century BC. In section 5.2, we have seen that the concept of nature is very prominent in all Dionysius’ rhetorical works. The second argument for the Stoic character of the experiment on natural word order concerns the fact that Dionysius refers to the Stoic treatises not only before he turns to his experiment (at the end of Comp. 4), but also after the passage on natural word order (at the end of Comp. 5). There, Dionysius

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104 Cf. Usher (1985) 47 n. 1: ‘A theory of which a Stoic theorist would have approved.’
106 See Kroll (1907) 91 n. 2, Jensen (1923) 149, Barwick (1957) 21, Pohl (1968) 3, and Schenkeveld (1983) 86: ‘Therefore, there is a considerable chance at least that DH has been led to the problem of a natural word order by these Stoic technai, if he has not taken over from these his exposition in ch. 5.’
108 Comp. 5.23,13. See section 5.3.2.
summarises both his study of the dialectical treatises and his own experiment on natural word order together in one concluding remark.\footnote{Comp. 5.26,20-27,6.}

\begin{otherlanguage}{el}
διά ταύτας μέν δὴ τὰς αἰτίας τῆς τοιούτης θεωρίας ἀπέστητ. ἐμνήσθην δὲ αὐτῶν καὶ νῦν οὐχ ὡς σπουδὴς ἀξίων, καὶ τὰς διαλεκτικὰς παρεθέμην τέχνας οὐχ ὡς ἀναγκαῖας, ἀλλ’ ἵνα μηδεὶς δοκῶν ἐχειν τι αὐτὰς χρήσιμον εἰς τὴν παροῦσαν θεωρίαν περὶ πολλοῦ ποιήται εἰδέναι, θηρευθεὶς ταῖς ἐπιγραφαῖς τῶν πραγματειών ὁμοιότητά τινα ἐχούσας καὶ τῇ δόξῃ τῶν συνταξαμένων αὐτάς.
\end{otherlanguage}

‘For these reasons I abandoned such a theory. I have recalled these ideas at the present time not because they deserve serious attention, and I have cited the dialectical handbooks not because they are essential reading, but in order to dissuade anyone from supposing that they contain anything useful for the present enquiry, and hence regarding it as important to know about them, because he has been captivated by the titles of their works, which have some affinity with the subject, and by the reputation of their authors.’

The word παρατίθημα can mean both ‘to quote’ a text and ‘to cite’ the title of a book.\footnote{Cf. LSJ s.v. παρατίθημα.} Now, does this word refer to the fact that Dionysius has mentioned Chrysippus’ writings on the parts of speech at the end of Comp. 4, or does he mean that he has quoted these Stoic texts in Comp. 5? On the one hand, it is possible that at the end of Comp. 5 Dionysius summarises two useless projects, namely both his study of the Stoic τέχναι and his experiment concerning the natural ordering of the parts of speech. On the other hand, since Dionysius refers in one breath both to the θεωρία on natural word order and to the dialectical handbooks, it seems reasonable to suppose that the theory of natural word order was at least related to the ideas that Dionysius found in the Stoic treatises. This does not necessarily mean that the philosophical handbooks were the ‘source’ of Dionysius’ text. It is also possible that Dionysius borrowed some philosophical ideas from the Stoic τέχναι and that he developed his own theory of natural word order on the basis of these Stoic ideas. In that case, we might say that the Stoic treatises were the source of inspiration rather than the source of Dionysius’ experiment in Comp. 5. It should be noted that both projects (the study of Stoic works and the experiment concerning natural word order) are rejected for exactly the same reasons: Chrysippus’ treatises turned out not to contain anything useful to civil oratory as far as ‘attractiveness and beauty of expression’ (ἡδονήν καὶ κάλλος ἐμπνείας) was concerned; and, likewise, the experiment on natural word
order is abandoned because in many cases the logical rules do not lead to a composition that is pleasing (ἡδεία) and beautiful (καλή).

According to Dionysius, attractiveness and beauty are the two aims of composition, and neither the Stoic books on syntax nor the experiment on natural word order could help the future orator to achieve these aims.

Apart from the φυσικὴ ἀφορμή and the summary of the two projects at the end of Comp. 5, there is a third indication that makes modern scholars believe that the passage on natural word order is influenced by Stoic ideas: the terminology that Dionysius uses in Comp. 5 displays a Stoic flavour. We may especially think of the terms οὐσία, συμβεβηκός, and the pair τὸ ποιοῦν ἢ πάσχον. Although Ildefonse has interpreted οὐσία and συμβεβηκός as Peripatetic terms, I think that Schenkeveld was right in pointing to the Stoic background of these terms in Comp. 5. I will discuss these and other relevant terms in the subsequent sections (see especially sections 5.3.3 and 5.3.4).

It is on these grounds that scholars have argued that Comp. 5 has a Stoic background or, according to some, even a Stoic origin. The three arguments mentioned (the natural starting point, the reference to the Stoic treatises at the end of Comp. 5, and the Stoic terminology) are all relevant, but the most important thing, in my view, has so far been ignored. I think that there is one more reason to believe that Comp. 5 was inspired by Stoic ideas: I will argue that a number of ‘natural’ (that is, ontological and logical) rules that Dionysius discusses in Comp. 5 can only be explained when we take into account the theory of the Stoic categories.

Dionysius discusses a number of rules that allegedly determine the word order of the parts of speech: for example, nouns precede verbs, and verbs precede adverbs. Some of these rules can be explained on the basis of Aristotelian logic, but in some cases the Stoic categories account for the order that Dionysius proposes. In particular, the order of pronoun and appellative noun and the order of appellative noun and proper noun seem to be based on the order of the corresponding Stoic categories: substance precedes common quality and common quality precedes individual quality.

In my discussion of Dionysius’ experiment, I will point out how the Stoic categories are related to the principles that determine Dionysius’ natural word order (see especially sections 5.3.3 and 5.3.6).

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111 Comp. 5.26,17-20.
113 In De Jonge (2001) 163-164, I have already briefly discussed the connections between Dionysius’ experiment concerning natural word order and the Stoic categories.
114 For the view that pronouns should precede appellative nouns and appellative nouns should precede proper nouns, see Comp. 5.26,12-14. See section 5.3.6.
Kroll and Barwick argued that Dionysius copied the entire chapter on natural word order, including the Homeric examples, from Chrysippus’ books Περὶ τῆς συντάξεως τῶν τοῦ λόγου μερῶν. However, although Dionysius’ experiment concerning natural word order is definitely inspired by Stoic ideas, it is doubtful that Comp. 5 as a whole has been taken over from these Stoic treatises. Some aspects of Dionysius’ experiment seem to be based on grammatical and rhetorical rather than philosophical ideas. Therefore, I believe that Dionysius has combined certain philosophical views from Stoic treatises with theories that he derived from the grammatical and rhetorical traditions, if he did not develop these ideas himself. In the course of this study, we have seen that the combining of approaches from different language disciplines is typical of Dionysius’ method in general. Besides, this interpretation would avoid making nonsense of Dionysius’ claim that he, having abandoned the Stoic sources, independently tried to find a natural starting point. In any case, Dionysius’ new approach did not lead to the results he had hoped for: right from the start, Dionysius makes clear that he merely reports the experiment concerning natural word order so that no one may think that he omitted it through ignorance: ‘Applying myself to certain speculations, I was beginning to think that my operation was making some progress, when I realised that my path was leading me somewhere quite different, and not in the direction I had prescribed for myself, and in which I felt I had to proceed; and so I gave up. I suppose there will be no objection if I touch upon that enquiry also, and state the reasons that caused me to abandon it, so that I may avoid the suspicion of having passed it by through ignorance and not from choice.’

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115 Kroll (1907) 91; Barwick (1957) 21. See also Schenkeveld (1983) 86 and Pohl (1968) 79. Freudenburg (1993) 138 thinks that Dionysius has borrowed his Homeric examples in Comp. 5 ‘from some Stoic source now lost’.

116 In particular, Dionysius’ chapter on natural word order mentions some parts of speech (άντικευόμενη, ἐπίρρημα) that were distinguished by grammarians, but not by the Stoics; it is also doubtful that the Stoics intended their hierarchy of the parts of speech to be expressed in a sentence or Homeric verse: it seems more probable that they argued for a theoretical order than for a practical word order. See section 5.3.7.


118 Comp. 4.23,1-5. See above.

119 Comp. 4.23,5-12: ἀφόρμενος δὲ τινων θεωρημάτων καὶ δύος ὁ ὂς μοι τὸ πρότυμα χορεῖν ὡς ἐμαθὼν ἐτέρωσεν ποταύτην ἐγκεκατόν ἐμὲ τὴν ὁδὸν, οὗς ὧς ὅποι ἐπορεύομαι καὶ ἀναγραφών ἔλθειν, ἀπέστην. καὶ τιλέσθη δ’ οὔδεν ἵσως κακοίνης ἄφαισθαι τῆς θεωρίας καὶ τὰς αἰτίας εἰσεῖν δι’ ὅς ἔξελεσθαν αὐτὴν, ἵνα μὴ με δοξῆ τις ἐμνύῃ παρελθεῖν αὐτὴν ἄλλα προαιρέσθη.
5.3.2. Natural word order

The central question in Dionysius’ experiment on natural word order is the following: will a word order that is based on natural principles always result in an attractive and beautiful composition? In fact, however, Dionysius turns this question around, for his analysis aims to answer another question: is an attractive and beautiful composition always based on natural principles? The answer to the latter question turns out to be that effective composition is in some, but not in all cases, in accordance with natural word order. Dionysius concludes, therefore, that the principles of nature are worthless for someone who wants to compose a text. Dionysius arrives at this conclusion by testing a number of verses from Homer’s *Iliad* and *Odyssey* (his corpus for this experiment) against the rules of nature. Although Dionysius primarily intends to teach future orators (writers of prose), Homer is his ideal model for this experiment, for several reasons. First, according to Dionysius, prose and poetry are not essentially different: they both aim to achieve the same effects (see section 6.5). Second, the ancient rhetoricians generally regarded Homer as the great model for authors of both prose and poetry. Moreover, no reader would doubt the beauty of the Homeric poems. Therefore, there was no source that could more easily falsify the correctness of the principles of ‘nature’: to be in harmony with nature was generally considered to be right; but if Dionysius could show that Homer did not stick to nature, he would automatically prove that the natural principles were not the best guide in the art of composition. The following introduction illuminates the general idea behind the theory of natural word order in Dionysius’ experiment:

‘Well, it seemed to me that we, following nature as much as possible, should fit together the parts of speech so as she demands.’

The double character of Dionysius’ concept of τὰ μόρια τοῦ λόγου, which I have discussed in section 3.4, is also relevant in this passage. The μόρια λόγου are here both ‘parts of the phrase’ and ‘word classes’, for the focus is on the position of the parts of speech in their context. But, as we will see, Dionysius will be concerned not only with a word order that reflects the *logical* order of nouns, verbs and adverbs, but

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120 Comp. 5.26,16-17: see section 5.3.6.
121 On the Homeric quotations in Dionysius’ *De compositione verborum*, see Calvani Mariotti (1990).
122 For Dionysius’ views on prose and poetry, see chapter 6 of this study.
123 Comp. 5.23,13-15.
also with a word order that mirrors the *chronological* order of the events. Dionysius’ expression τῇ φώσει μᾶλλον ἡμᾶς ἐπομένους has given rise to some interesting speculation. Aujac & Lebel translate these words as follows: ‘nous surtout qui nous conformons à la nature’, and, in a footnote, they pose the question whether we should interpret this expression as a Stoic profession of faith. However, Goudriaan has rightly pointed out that the French translation is inaccurate, since Dionysius did not write τῇ φώσει μᾶλλον ἡμᾶς τῶς ἐπομένους. Apart from that, ‘une profession de foi stoïcienne’ seems to be impossible for other reasons as well: Dionysius’ objections to Chrysippus and other philosophers in *Comp.* 4 are quite incompatible with a supposed adherence to Stoic philosophy. Instead of taking μᾶλλον with ἡμᾶς, as Aujac & Lebel do, we could also connect μᾶλλον with τῇ φώσει, or with ἐπομένους, as Usher does: ‘that we should follow nature as much as possible’. In any case, although the words τῇ φώσει μᾶλλον ἡμᾶς ἐπομένους fit into a Stoic context, they do not prove a direct dependence upon Stoic sources: as I have pointed out above (section 5.3.1), the view that one should be in harmony with nature was quite common, and the importance of φώσις in Dionysius’ works has sufficiently been shown in section 5.2.

In the course of *Comp.* 5, Dionysius mentions eight natural principles that supposedly determine the order of words in a verse or sentence:

1. Nouns precede verbs (*Comp.* 5.23,15-18)
2. Verbs precede adverbs (*Comp.* 5.24,15-20)
3. Earlier events are mentioned earlier than later events (*Comp.* 5.25,11-14)
4. Substantives precede adjectives (*Comp.* 5.26,11-12)
5. Appellative nouns precede proper nouns (*Comp.* 5.26,12-13)
6. Pronouns precede appellative nouns (*Comp.* 5.26,13-14)
7. Indicatives precede other moods (*Comp.* 5.26,14-15)
8. Finite verb forms precede infinitives (*Comp.* 5.26,15-16)

Dionysius explains and tests only the first three principles. When he has shown that Homer does not stick to these three rules, he rejects also the remaining five principles.

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125 Goudriaan (1989) 469 n. 3.
126 Usher (1982) 47. See also Rhys Roberts (1910) 99: ‘that we ought to follow Mother Nature to the utmost’. An investigation into Dionysius’ use of μᾶλλον does not decide the matter, for in some cases μᾶλλον belongs to the preceding word or word group (e.g. *Comp.* 18.84,1), and in other cases it belongs to the following word or word group (e.g. *Comp.* 25.130,13).
127 To the many examples listed in section 5.2, add Dionysius’ view that selection of words ‘naturally’ precedes composition: see *Comp.* 2.7,22-8,3.
without examining their validity for his audience. Therefore, it is difficult for us to determine what exactly is ‘natural’ about the last five principles. I will argue that in Comp. 5, Dionysius uses the term ‘natural’ (φυσικός) in at least two different ways. First, one of the principles (nr. 3) refers to the chronological sequence in which events take place in reality. The rest of the rules adopt a logical concept of nature. The idea behind these rules is that the different μόρια λόγου correspond to the different features of entities in reality; the logical (and ontological) hierarchy between these different features of entities (substance, quality, accident) is supposed to be mirrored in the hierarchy of the corresponding parts of speech. Thus, the noun must precede the verb because accident (or predicate) presupposes substance (principle nr. 1), and the verb must precede the adverb because the circumstances of an action presuppose (active or passive) action (principle nr. 2). I will argue that principles nrs. 4 (substantives precede adjectives), 5 (appellative nouns precede proper nouns) and 6 (pronouns precede appellative nouns) are also based on the idea of logical and ontological priority: in my view, the order of these parts of speech rests on the hierarchy of the corresponding Stoic categories. The background of principles nrs 7 (indicatives precede other moods) and 8 (finite verb forms precede infinitives) is more obscure, but it seems possible to explain them in the same way as the others. I will now proceed to discuss the natural principles one by one, giving text, translation and commentary on Dionysius’ views.

5.3.3. Nouns precede verbs

The first rule of nature concerns the order of nouns and verbs:\textsuperscript{128}

\begin{quote}
αὐτίκα τὰ ὄνοματα πρότερα ἡξίουν τάττειν τῶν ῥήματων (τὰ μὲν γὰρ τὴν οὐσίαν δηλοῦν, τὰ δὲ τὸ συμβεβηκός, πρότερον δὲ εἶναι τῇ φύσει τὴν οὐσίαν τῶν συμβεβηκτῶν), ὡς τὰ Ἄομηρικά ἔχει ταυτὶ·

καὶ μὴνιν ἔειδε, θεά,\textsuperscript{130}

καὶ ἥσσλος δ’ ἐνόρουσε λιπῶν,\textsuperscript{131}

καὶ τὰ παραπλήσια τούτοις ἤγειται μὲν γὰρ ἐν τούτοις τὰ ὄνοματα, ἔπεται δὲ τὰ ῥήματα. πιθανός ὁ λόγος, ἀλλ’ οὐκ ἀληθῆς ἔδοξεν εἶναι μοι. ἔτερα γοῦν παράσχοι
\end{quote}

\textsuperscript{128} Comp. 5.23,15-24,15.
\textsuperscript{129} Homer, Odyssey 1.1.
\textsuperscript{130} Homer, Iliad 1.1.
\textsuperscript{131} Homer, Odyssey 3.1.
For example, I thought that I should place nouns before verbs (since the former indicate the substance, and the latter the accident, and the substance is naturally prior to its accidents). Thus Homer has these lines:

A man — tell me, o Muse, his story, a man of many wiles

And

Wrath, sing, o goddess

And

The sun arose, abandoning

And similar verses: in these lines, the nouns lead, and the verbs follow. The theory is persuasive, but I decided that it was not true. At any rate, one could furnish other examples in the same poet of which the arrangement is the opposite of this, and yet these lines are no less beautiful and convincing. Such lines are these:

Hear me, daughter of aegis-bearing Zeus, the Unwearied

And

Tell me now, ye Muses, who in Olympian mansions dwell

And

Recall your father, godlike Achilles.

For in these examples the verbs lead, and the nouns are placed behind; yet no one would criticise this arrangement as unpleasant.\(^{135}\)

The order of nouns and verbs is explained in philosophical terms: nouns indicate the substance (οὐσία), while verbs indicate the accident (σωμβεβηκός), and the substance (οὐσία) is naturally prior to its accidents (σωμβεβηκότα). In Comp. 5.23,16, manuscript P reads αἰτίαν instead of the first οὐσίαν. Aujac & Lebel follow the

\(^{132}\) Homer, Iliad 5.115.

\(^{133}\) Homer, Iliad 2.484.

\(^{134}\) Homer, Iliad 24.486.

\(^{135}\) My translation is largely based on that of Usher (1985). However, in my rendering of the Homeric verses I have tried to follow the Greek word order more closely than Usher does, in order to maintain the order of nouns and verbs, verbs and adverbs, etc. For this purpose, I have also consulted the Homer translations by Lattimore (1951) and Murray / Dimock (1995).
reading of P, but Usener prints οὐσίαν (manuscript F). Schenkeveld also defends
the reading of P (αἰτίαν), for the reason that the combination of οὐσία and συμβεβηκός only occurs in later grammatical texts. Schenkeveld points out that the
terms αἰτίαν (not αἰτία) and συμβεβηκός are mentioned in a fragment of the Stoic
philosopher Zeno, which according to Schenkeveld offers a ‘close parallel’ to the text
of Dionysius:  

Ζήνωνος. Αἰτίαν δὴ Ο Ζήνων φησίν εἶναι δι᾽ ὅ· ο ᾧ ἀείτιον σώμα, οὐ δὲ αἰτίον κατηγόρημα· ἄδυνατον δ’ εἶναι τὸ μὲν αἰτίον παρεῖναι, οὐ δὲ ἐστὶν αἰτίον μὴ ὑπάρχειν. Τὸ δὲ λεγόμενον τοιαύτην ἔχει δύναμιν·
ἀείτιον ἐστὶ δι᾽ ὅ γίνεται τι, ὦν διὰ τὴν φρόνησιν γίνεται τὸ φρονεῖν καὶ διὰ τὴν
ψυχὴν γίνεται τὸ ζῆν καὶ διὰ τὴν σωφροσύνην γίνεται τὸ σωφρονεῖν. ἄδυνατον
γὰρ εἶναι σωφροσύνης περὶ τινα οὐσίας μὴ σωφρονεῖν, ἡ ψυχῆς μὴ ζῆν, ἡ
φρονήσεως μὴ φρονεῖν.

‘From Zeno: Zeno says that the cause (αἰτίαν) is “the thing because of which”: and he
says that that of which it is a cause is an accident (συμβεβηκός): and the cause is a
body, but the thing of which it is a cause is a predicate. And it is impossible that the
cause is present, while the thing of which it is a cause does not exist. The saying has
the following meaning: a cause is the thing because of which something happens, as
being prudent happens because of prudence and living happens because of the soul
and having self-control happens because of self-control. For it is impossible when
self-control is present in someone that he does not have self-control, or when there is
a soul in someone that he does not live, or when there is prudence in someone, that he
is not prudent.’

On the basis of this text, Schenkeveld concludes that Comp. 5.23,15-18 contains a
‘reminiscence of what in a Stoic treatise was said about ὕνωμα and ῥῆμα’. This may
be true, but I doubt that the passage from Zeno has anything to do with it. Schenkeveld
says: ‘Zeno’s examples (φρόνησις, φρονεῖν) agree with how DH would
have classified them.’ However, I think that Dionysius’ classifications are a bit
different. According to Dionysius’ statements, the nouns ἀνήρ and μῆνις would

136 On the MSS of On Composition, see Aujac (1974).
137 FDS 762. Cf. Schenkeveld (1983) 79. Although he rightly remarks that αἰτία does not occur in this
fragment, Schenkeveld’s quotation of the first sentence of FDS 762 (= SVF I.89) is incorrect, for he
prints αἰτίαν instead of αἰτίαν.
139 Paximadi (1989) 223-225 has already pointed out that the fragment on Zeno is not the right parallel
for Dionysius’ ideas on οὐσία and συμβεβηκός. However, I do not agree with Paximadi’s view that
Dionysius’ theory of natural word order is inspired by Peripatetic sources.
indicate the οὐσία (or αἰτία, when we follow Schenkeveld), and ἔννεπε and ἔειδε would indicate the συμβεβηκός. But is the ‘wrath’ (μῆνις) then a ‘cause’, the consequence of which is the ‘singing’ (ἔειδε)? And is the ‘man’ (ἄνὴρ) the cause of the ‘telling’ of a story (ἔννεπε)? In fact, the examples mentioned in the Stoic fragment are not very compatible with the Homeric verses that Dionysius cites. Besides, it is true that manuscript P has ἀιτίαν in Comp. 5.23,16, but it reads οὐσίαν in the next line (Comp. 5.23,17). So, even if one reads ἀιτίαν with P, one will have to retain the term οὐσία in the same passage. But the juxtaposition of αἰτία and οὐσία in one sentence does not produce a satisfactory text. Furthermore, Schenkeveld too easily equates the terms ἀιτίαν and αἰτία. In fact, there was an important difference between these terms in Stoic philosophy: according to Chrysippus, an αἰτία is a λόγος of an αἰτιον, or a λόγος about the αἰτιον as αἰτιον. Whereas αἰτιον is a (corporeal) cause in the real world, αἰτία is its incorporeal representation in language. Therefore, it would be dangerous to use a fragment on αἰτιον to explain Dionysius’ alleged use of αἰτία. Finally, Schenkeveld’s suggestion that the combination of the terms οὐσία and συμβεβηκός only occurs in later grammatical texts may be right, but that does not imply that the combination was not used by earlier thinkers: in any case, Dionysius mentions the combination of οὐσία and συμβεβηκός according to all manuscripts in Comp. 5.23,17.

There is a further reason to believe that the term that Dionysius uses is οὐσία (substance) and not αἰτία. There is a remarkable parallel in a passage from the Roman grammarian Priscian. He argues that, in the theoretical order of the parts of speech, the noun precedes the verb ‘because the substance (substantia) and person of the one who acts or suffers, which is designated through the pronoun or the noun, must naturally be earlier (prior esse debet naturaliter) than the act itself (ipse actus), which is an accident of the substance (accidens substantiae). Priscian is a relatively late source, but it is clear that he preserves the same idea that we find in Dionysius: the noun precedes the verb because substance (substantia) precedes accident (accidens). In a context that is similar to that of Priscian, Apollonius Dyscolus argues that the noun precedes the verb because ‘body’ (σῶμα) is prior to ‘disposing or being

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140 See the translation by Aujac & Lebel (1981) 77: ‘les premiers indiquent l’auteur (αἰτία), les seconds l’événement et, par nature, l’être (οὐσία) précède l’événement.’
141 Cf. FDS 762 (= SVF II.336): Αἰτίον δ’ εἶναι λόγον αἰτίου, ἢ λόγον τὸν περὶ τοῦ αἰτίου.
Luhtala thinks that Priscian has modified Apollonius’ theory, substituting ‘Peripatetic colouring’ for ‘Stoic materialism’. In my view, however, the distinction between substance and accident can be Stoic as well as Peripatetic. Given the fact that Dionysius adopts some specifically Stoic ideas in the course of his experiment concerning natural word order, I would prefer to interpret the distinction between substance and accident also as Stoic. The terms οὐσία and συμβεβηκός appear together not only in Aristotelian but also in Stoic texts. I will briefly discuss the Aristotelian and Stoic background of these terms.

Wouters has suggested that the term οὐσία in the definition of the noun in the Technē Grammatikē points to Peripatetic influence. We have seen that Dionysius of Halicarnassus’ rhetorical works show Aristotelian influence (see sections 1.5 and 3.3.1). Therefore we should not exclude the possibility that his use of the terms οὐσία and συμβεβηκός in Comp. 5 has a Peripatetic background. Indeed, Ildefonse has expressed the view that Dionysius’ idea on the priority of nouns over verbs is connected to the Aristotelian concept of accident. How does Aristotle use the terms οὐσία and συμβεβηκός? In his Metaphysics, Aristotle offers a definition of συμβεβηκός: ‘Accident (συμβεβηκός) means that which belongs to something and can be truly said of it, but which belongs to it neither necessarily nor for the most part.’ For example, the finding of a treasure is an accident of someone who is digging a hole for a plant. Elsewhere, Aristotle explains the difference between οὐσία and συμβεβηκός: ‘for it is in this way that the “substance” (οὐσία) of a thing is distinguished from the “attribute” (συμβεβηκός) of it; for example, whiteness is an accident of man, in view of the fact that he is white, but he is not just whiteness. If everything were an attribute of something, there would be no first subject of which

144 Apollonius Dyscolus, Synt. I.16.
145 Luhtala (2005) 86: ‘When the noun is said to signify substance and the verb its accidents (...), the description of the principal parts of speech has been reinterpreted in terms of Peripatetic / Platonic philosophy.’
146 See also section 3.7, where I have discussed the term συμβεβηκότα, which various early sources use for the accidentia of the parts of speech.
147 Wouters (1979) 179.
148 For the Aristotelian influence on Dionysius’ rhetorical works, see also Wooten (1994). I do not agree with Pinborg’s view that Dionysius’ use of the term συμβεβηκότα for the accidentia of the parts of speech points to Aristotelian influence: see section 3.7.
150 This is, of course, ‘ein weites Feld’, and I will only deal with those aspects that are necessary for our understanding of Dionysius. The same caveat holds for my discussions of the philosophical terminology in the rest of Comp. 5.
151 Aristotle, Metaph. 1025a14-19: ἡ συμβεβηκός λέγεται ὅ υπάρχει μὲν τινὶ καὶ ἀληθεῖς εἰσεῖν, οὐ μέντοι οὖτ’ ἐξ ἀνάγκης οὔτε ὅ ἐπὶ τὸ πολὺ, οἶον ἐὰν τῆς ὁρίττων φυτῷ βόθρον εὑρεθηκήν. The translation is based on Apostle (1966).
something would be attributively a predicate (that is, if “an attribute” always signifies that something is attributively a predicate of a subject).\footnote{152} Outside the \textit{Metaphysics}, the term συμβεβηκός also plays a role in Aristotle’s theory of propositions.\footnote{153}

The opposition between οὐσία and συμβεβηκός seems to originate in Aristotelian philosophy. However, this does not imply that Dionysius’ use of the terms must be based on Peripatetic sources, for οὐσία and συμβεβηκός also occur in Stoic texts. The word συμβεβηκός is mentioned several times in the Stoic fragments (see section 3.7), and it is explicitly associated with the predicate (κατηγόρημα).\footnote{154} This use of the term συμβεβηκός reminds us of the fact that the Stoics also use the word σώματα in their grammatical observations. The latter term, which is just like συμβεβηκός derived from the verb συμβαίνω, is used for certain types of predicates.\footnote{155} Now, Müller has rightly drawn attention to a passage from Stobaeus, who reports that, according to Chrysippus, only those predicates ‘materially exist’ (ὑπάρχειν) that are συμβεβηκότα:\footnote{156}

Μόνον δ’ ὑπάρχειν φησὶ τὸν ἑνεστότα, τὸν δὲ παροχημένον καὶ τὸν μέλλοντα ὑφεστάναι μὲν, ὑπάρχειν δὲ οὐδαμῶς, εἰ μὴ ἡς καὶ κατηγόρημα ὑπάρχειν λέγεται μόνα τὰ συμβεβηκότα, οἷον τὸ περιπατεῖν ὑπάρχει μοι ὅτε περιπατῶ, ὅτε δὲ κατακέκλιμαι ἡ κάθημαι οὐχ ὑπάρχει (…) ‘He [i.e. Chrysippus] says that only the present exists, and that the past and the future subsist but that they do not exist, except in the way in which only the συμβεβηκότα are said to exist as predicates: for example, ‘walking’ exists for me when I walk, but it does not exist when I am sitting down’ … (lacuna)

\footnote{152} Aristotle, \textit{Metaph.} 1007a31-36: τούτῳ γὰρ διώριστα οὐσία καὶ τὸ συμβεβηκός: τὸ γὰρ λευκὸν τὸ ἀνθρώπῳ συμβεβηκέν ὁτι ἔστι μὲν λευκὸς ἀλλ’ οὐχ ὅπερ λευκὸν. εἰ δὲ πάντα κατὰ συμβεβηκός λέγεται, οὐδὲν ἔσται πρῶτον τὸ καθ’ οὕτως, εἰ ᾖε τὸ συμβεβηκός καθ’ ὑποκειμένου τινὸς σημαινεί τὴν κατηγορίαν. The translation is based on Apostle (1966).

\footnote{153} See Aristotle, \textit{Int.} 21a5-14 (cf. \textit{Cat.} 7a25-41). Here, Aristotle points out that if two propositions about the same subject are true, a combination of the two will not necessarily be true. For example, if it is true to say that ‘a man is white’ and that ‘a man is musical’, it does not follow that ‘musical is white’; and even if that is true, ‘musical white’ is not one thing. For ‘musical’ and ‘white’ are not essential, but they only belong to the subject ‘man’ κατὰ συμβεβηκός (‘accidentally’). See also Whitaker (1996) 153: ‘subjects and predicates which are only clusters of accidents should not be considered as forming unities: the fact that they can be said to hold separately therefore does not imply that they can [may] be said to hold together.’

\footnote{154} See \textit{FDS} 762 (cited above), \textit{FDS} 746 (bodily accidents), \textit{FDS} 695 (predicates).

\footnote{155} See \textit{FDS} 696 (Diogenes Laertius VII.64), where the introduction of the συμβάσμα (‘congruities’) are ‘congruent’ predicates, which means that the nominative case corresponds to a simple predicate (e.g. οὗτος περιπατεῖ). Müller (1943) 54-55 points out that every case of the congruity between a nominative case and a predicate (active, passive, or neuter) is a σώματα.

\footnote{156} Stobaeus, \textit{Anthologium} I.8.42 (106.5-23 Wachsmuth). Cf. Müller (1943) 60-61.
The Stoics use the verb ὑπάρχειν (‘to exist’) only for material things: the immaterial things (namely κενόν, τόπος, χρόνος and λεκτόν, void, place, time and ‘sayable’) are ‘something’ (τι), but they do not ‘exist’ (ὑπάρχειν); they can at the most be said to ‘subsist’ (ὑπόστασθαι). Unfortunately, there is a lacuna at the end of the text of Stobaeus; but Müller has convincingly argued that Chrysippus could have added that, unlike the συμβεβηκτότα, the συμβάματα do not ‘materially exist’ (ὑπάρχειν). In other words, there are two types (or rather aspects) of predicates (κατηγορήματα): on the one hand, there is the συμβεβηκτός, which represents the predicate in the physical world: it is that which is said about something qua physical fact. On the other hand, there is the σύμβαμα, which represents the predicate in the field of λόγος: it is that which is said about something qua λεκτόν. The λεκτόν is immaterial and can therefore not be said to ‘exist’. The following example may illuminate the difference between συμβεβηκτός and σύμβαμα: in the factual event that Socrates walks, ‘walking’ is a συμβεβηκτός; in the spoken sentence Σωκράτης περιπατεῖ, however, περιπατεῖ is a σύμβαμα.

Before I point out how this Stoic concept of συμβεβηκτός corresponds to Dionysius’ use of the term in Comp. 5, I will first add some words on the Stoic use of the term οὐσία, which, according to Dionysius’ statements, is prior to συμβεβηκτός. According to Stoic ontology, there are two principles, namely the active principle, which is the divine λόγος, and the passive principle, which is the οὐσία (substance). These principles constitute the basis of all entities in reality.

Δοκεῖ δ’ αὐτοῖς ἀρχὰς εἶναι τῶν ὅλων δύο, τὸ ποιοῦν καὶ τὸ πάσχον. τὸ μὲν οὖν πάσχον εἶναι τὴν ἀποιον οὐσίαν τὴν ὑλὴν, τὸ δὲ ποιοῦν τὸν ἐν αὐτῇ λόγον τὸν θεόν.

‘They [the Stoics] hold that there are two principles in the universe, the active principle and the passive. The passive principle, then, is substance without quality,

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157 See SVF II.329-332. Cf. Long & Sedley (1987 I) 162-166. The term ‘to subsist’ (which Galen, SVF II.322, regards as a case of ‘over-refined linguistic quibbling of some philosophers’) is illuminated by Long & Sedley (1987 I) 164: ‘There’s such a thing as a rainbow, and such a character as Mickey Mouse, but they don’t actually exist.’

158 Müller (1943) 60-61: ‘Man könnte sinngemäß fortfahren: ein ὑπάρχειν kommt dagegen nicht denjenigen κατηγορήματα zu, die συμβάματα sind, d.h. den Praedikaten im Satz im Bereich der menschlichen Rede.’

159 Cf. Müller (1943) 60. See also Ildefonse (1997) 173.

160 For the Stoic λεκτόν, see Sluiter (2000a).

161 Cf. Müller (1943) 60.

162 FDS 744 (= Diogenes Laertius VII.134).
that is matter, whereas the active is the reason inherent in this substance, that is God.¹⁶³

Οὐσία (substance) is also the first ‘category’, which is sometimes also named ὑποκείμενον (substrate).¹⁶⁴ Through the divine πνεῦμα, the οὐσία, which is in itself without quality (ἔστιν), receives a certain quality (ποιόν), the second category; the third category is the disposition (ποῖς ἔχον), and the fourth category is the relative disposition (πρὸς τί ποῖς ἔχον). The exact meaning of these four ‘categories’ is a complex problem, but it seems clear that the Stoics used them both in their dialectical and in their physical observations.¹⁶⁵ In other words, the categories are both logical and ontological items, and each entity belongs to all categories, consisting of substance and quality with a certain disposition.¹⁶⁶ The categories are used as headings that make it possible to analyse and describe the entities that exist in reality.¹⁶⁷

Coming back to Dionysius, we can now better understand the philosophical background of his ideas on the order of noun and verb. According to Dionysius, a noun indicates the οὐσία, whereas a verb indicates the σωματικός and substance is prior to accidents. If my interpretation of the Stoic use of σωματικός and substance is correct, it seems reasonable to believe that the Stoics would say that accident in reality (σωματικός) presupposes substance (οὐσία): according to Müller’s explanation, a σωματικός is the physical representation of the (incorporeal) predicate, which would be said about an entity. The entity itself is designated by a noun: the noun refers to quality (ποιόν), which in its turn belongs to substance (οὐσία). In this way, it seems possible to connect Dionysius’ statement to Stoic theories. It is true that the priority of substance over accident could in itself be based on Aristotelian ideas on accident, such as we have discussed above.¹⁶⁸ However, in view of the natural rules that Dionysius will discuss in the remaining part of Comp. 5 (see especially sections 5.3.4 and 5.3.6), it is more probable that Dionysius’ statement about nouns and verbs rests on Stoic views on οὐσία and σωματικός. For not only the latter terms, but also the expression τὸ ποιόν ἢ πάσχον can be related to Stoic philosophy (see FDS 744

¹⁶³ The translation is by Hicks (1925).
¹⁶⁴ For the Stoic theory of ‘categories’ (which the Stoics did not call categories), see FDS 827-873. See also Long & Sedley (1987 I) 165-166, who, referring to Simplicius’ γένη in SVF II.369, point out that the ‘categories’ are actually genera of the existent.
¹⁶⁶ See L&S 28A6.
above), and the order of pronouns and common nouns and the order of common and proper nouns will turn out to be based on the Stoic categories.

When we focus on Dionysius’ experiment, we observe that he mentions three Homeric lines that support the natural order of nouns and verbs, after which he quotes three other verses in which the opposite order (verbs precede nouns) is used. It is interesting to notice that the nouns (όνόματα) in the first three examples include one nominative (ή̇μ̇λ̇ιος) and two accusatives (άνδρα and μή̇ν). In the three counterexamples, all nouns are vocatives: τέκος (or Ἀτρυτῶνη), Μοῦσα and Ἀχιλλέε. In other words, Dionysius does not care about the syntactic functions that the various nouns perform in the sentence: the οὐσία indicated by a noun is not necessarily the ‘subject’ of the sentence: in antiquity, the concept of syntactic subject is not used. Therefore, Baldwin was wrong in stating that Dionysius argues for ‘putting the subject before the predicate’. Modern readers would presumably not see much difference between the word order in ἄνδρα μοι ἔννεπε Μοῦσα πολύτροπον (Od. 1.1) and μήνιν ἕξειδε, θεά (Il. 1.1) on the one hand, and κλιθί μεν αἰτήχοιοι Δίος τέκος Ἀτρυτῶνη (Il. 5.115) and ἐσπετε νῦν μοι Μοῦσαι Ὀλύμπια δόμας ἐχούσαι (Il. 2.484) on the other hand: in all these verses, an imperative verb is followed by a vocative expression. For Dionysius, however, the first position in the verse seems to be the most important thing: the first three examples all start with a noun, whereas the three counterexamples start with a verb. Dionysius’ formulation also indicates that the examples are chosen because they start with nouns or verbs: in the first three examples, the nouns ‘lead the way’ (ὁμήται μὲν γὰρ ἐν τούτοις τὰ ὀνόματα), while in the three counterexamples the verbs ‘lead the way’ (ἐν γὰρ τούτοις ἤμεται μὲν τὰ ρήματα). Except for one (ἀνόροια), all verbs in the six examples are imperatives. Perhaps Dionysius’ refutation would have been more convincing if he had also given one example of the order verb - noun with an indicative instead of an imperative. But for Dionysius the three counterexamples sufficiently prove that the first natural principle (nouns precede verbs) is πιθανός, but not ἀληθής. The difference between a πιθανός and an ἀληθής λόγος is a rhetorical

169 We have already observed (section 3.6.1) that Dionysius uses the term ὀνόμα here in a general sense: it includes both appellative nouns (like ἠ̇μ̇λ̇ιος, ἄνδρα and μή̇ν) and proper nouns (Μοῦσα and Ἀχιλλέ). The sixth noun is either τέκος or Ἀτρυτῶνη, or perhaps Dionysius includes both of these words among the nouns that are ‘placed behind’. As I have pointed out, Dionysius only adopts the distinction between ὀνόμα and προσηνορία when it is relevant. Thus, ὀνόμα can refer either to a noun in general or to a proper noun: the latter is only the case when a proper noun is regarded as opposed to an appellative noun. We may add that the classification of Μοῦσα and Ἀχιλλέ as ὀνόματα proves that Schenkeveld (1983) 72 is wrong in suggesting that Dionysius never classifies proper nouns.

170 Baldwin (1959) 110.


Chapter 5

topos, to which Dionysius appears to allude. His conclusion is, then, that nobody would criticise the arrangement (τὴν σύνταξιν) of the counterexamples. In Dionysius’ works, the term σύνταξις is rather unusual in the sense of ‘composition’ or ‘arrangement’, for which he normally uses the term σύνθεσις. For the Stoics, however, σύνταξις was the normal term, which also appears in the title of Chrysippus’ works mentioned in Comp. 4 (see sections 1.5, 3.3.2 and 5.3.2). Later grammarians like Apollonius Dyscolus also wrote treatises Περὶ συντάξεως, but rhetoricians use the term less frequently. Therefore, the occurrence of the term in this passage might be another indication that Dionysius’ experiment is based on ideas that originate in either Stoic philosophy or technical grammar (which was in its turn influenced by Stoic ideas).

5.3.4. Verbs precede adverbs

Dionysius’ second natural rule demands that verbs precede adverbs:

έτι πρὸς τούτος ἁμείνων ἐδόκουν εἶναι τὰ ρήματα προτάττειν τῶν ἐπιρρημάτων, ἑπειδή πρότερον ἔστι τῇ φύσει τὸ ποιοῦν ἢ πάσχον τῶν συνεδρευόντων αὐτοῖς, τρόπου λέγοι καὶ τόπου καὶ χρόνου καὶ τῶν παραπλησίων, ὁ δὲ καλοῦμεν ἐπιρρήματα, παραδείγμασι χρώμενος τούτοις:

τύπτε δ’ ἐπιστρωφάδην, τῶν δὲ στόνος ὄρνυτ’ ἀεικής ... ἡρπε δ’ ἔξωπίσω, ἀπὸ δὲ πυχήν ἐκάπυσαν ...

ἐκλίνθη δ’ ἐτέρωσε, δέπας δὲ οἱ ἐκπεσε χειρός...

ἐν ἁπασὶ γὰρ δὴ τούτος ὑστερα τέτακται [ἄμα] τῶν ρημάτων τὰ ἐπιρρήματα. καὶ τοῦτο πιθανὸν μὲν ὡς τὸ πρῶτον, οὐκ ἀληθὲς δὲ ὡς οὐδ’ ἔκεινο. τάδε γὰρ δὴ παρὰ τῷ αὐτῷ ποιητῇ ἐναντίος εἰρηται:

βοτρυδὸν δὲ πέτονται ἐπ’ ἄνθεσιν εἰαρνυνοίσι ...

σήμερον ἄνδρα φάσοδε μογγοστόκος Εἰλείθυια ἐκφανεί. ἄρ’ οὖν τι χείρα γέγονε τὰ ποιήματα ύποταχθέντων τοῖς ἐπιρρήμασι τῶν ρημάτων; οὐδεὶς ὁ δὲ εἶποι.

172 On the terms σύνθεσις and σύνταξις, see Donnet (1967).
173 Comp. 5.24,15-25,11.
174 Iliad 21.20.
175 Iliad 22.467.
176 Odyssey 22.17.
177 Iliad 2.89.
178 Iliad 19.103-104.
'Besides, I thought that it was better to place verbs before adverbs, since that which acts or is acted upon is prior to the things that accompany them, I mean circumstances of manner, place, time, and the like, which we call adverbs. I relied on the following examples:

*He struck in a circle around him, and their shameful groaning rose (...)*
*She fell backward and gasped her life breath from her (...)*
*He fell to one side, and the cup fell from his hand.*

In all these cases the adverbs are placed after the verbs. This principle, like the first one, is also persuasive, but it is just as untrue as that one. For the following verses, in the same poet, have been expressed in the opposite way:

*In clusters together they fly above the flowers of spring (...)*
*Today Eileithyia of women’s child-pains shall bring forth a man to light.*

Well, are the verses at all inferior when the verbs have been placed after the adverbs? No one would say so.'

Just like the first principle, the second principle of natural word order is based on a logical priority: τὸ ποιοῦν ἢ πάσχον (‘that which acts or is acted upon’) naturally precedes τὰ συνεδρεύοντα αὐτοῖς (‘the things that accompany them’). To start with the latter term, τὰ συνεδρεύοντα is often found in medical treatises, where it refers to the ‘symptoms’ of diseases. The term is not found in technical grammatical texts, but ‘Longinus’ uses the verb συνεδρεύω when discussing how one can make style sublime by choosing and combining certain ‘constituent features’ and circumstances from reality:

οὐκοῦν ἐπειδὴ πάσι τοῖς πράγμασι φύσει συνεδρεύει τινὰ μόρια τοῖς ὑλαῖς συνυπάρχοντα, ἐξ ἀνάγκης γένοιτ’ ἄν ἦμιν ὑγιός αὔτιον τὸ τῶν ἐμφερομένων ἐκλέγειν ἀεὶ τὰ καλριώτατα καὶ ταύτα τῇ πρὸς ἀλληλα ἐπισυνθέσει καθάπερ ἐν τι σῶμα ποιεῖν δύνασθαι.

‘Since with all things there are associated certain elements, inherent in their substance, it follows of necessity that we shall find one factor of sublimity in a consistently happy choice of these constituent elements, and in the power of combining them together as it were into an organic whole.’

179 See Gippert (1997) 1060 on Galenus.
180 ‘Longinus’, Subl. 10.1.
'Longinus' illustrates his point with the famous poem Sappho fr. 31 (φαίνεται μοι κήνος ...). In that poem, he argues, Sappho has excellently expressed the emotions that ‘accompany’ (συμβαίνοντα) the passion of love, emotions that she has taken from the ‘attendant symptoms’ (ἐκ τῶν παρεπομένων) and from real life (ἐκ τῆς ἀληθείας). Thus, like Dionysius, ‘Longinus’ uses the word συνεδρεύω with regard to the circumstances that accompany certain events in reality. Interestingly, ‘Longinus’ also uses the terms συμβαίνοντα and παρεπόμενα in this context. These words, too, point to certain ‘accidental features’: in grammatical texts, both συμβαίνω and παρέπομαι are used for the accidentia of the parts of speech, as we have seen in section 3.7. The word συμβαίνοντα is, of course, derived from the same verb as the term συμβεβηκός, which we have encountered in Dionysius’ discussion of the first principle of natural word order (section 5.3.3). The passage from On the Sublime, then, seems to reveal that the word συνεδρεύω belongs to the same word field as συμβαίνοντα, συμβεβηκότα and παρεπόμενα: all these words are related to the idea of a distinction between substance (cf. ‘Longinus’ ὄλαῖς) on the one hand, and accidents or attributes on the other hand.

Another parallel for τὰ συνεδρεύοντα is found in the treatise under discussion, namely in On Composition 16. In that passage, Dionysius deals with the combination of letters and syllables. He tells us that ‘(...) attractiveness of language is due to words, syllables and letters that please the ear by virtue of some affinity; and that the difference in detail between these, through which are revealed the characters, feelings, dispositions and actions of persons and their attendant qualities (... τὰ ἔργα τῶν προσώπων καὶ τὰ συνεδρεύοντα τοῦτοίς) are made what they are through the original grouping of the letters.’ Again, the expression τὰ συνεδρεύοντα refers to the accompanying accidents of ‘actions’ (ἔργα), and perhaps also those of characters (ηθή), feelings (πάθη) and dispositions (διαθέσεις). Thus in Comp. 16, τὰ συνεδρεύοντα are connected with (at least) ‘actions’ (ἔργα). In Comp. 5 they are

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182 ‘Longinus’, Subl. 10.1: οἶνον ἢ Σαπφώ τὰ συμβαίνοντα ταῖς ἔρωτικαῖς μανίασι παθήματα ἐκ τῶν παρεπομένων καὶ ἐκ τῆς ἀληθείας εὐτίς ἐκάστοτε λαμβάνει. ‘Sappho, for instance, never fails to take the emotions incident to the passion of love from its attendant symptoms and from real life.’ Cf. Russell (1964) 100.

183 Comp. 16.63,11-18: ἤδειξεν δὲ διάλεκτον ἐκ τῶν ἡμῶν ἡμῶν ἐκ τῆς ἐγκαθίστατο κατὰ τὸ παραπλήσιον ἀνωματόν τε καὶ συλλαβύων καὶ γραμμάτων, τὰς τε κατὰ μέρος ἐν τούτοις διαφοράς, καθ’ ἂς διήλοται τὰ τὲ ἔργα καὶ τὰ πάθη καὶ οἱ διαθέσεις καὶ τὰ ἔργα τῶν προσώπων καὶ τὰ συνεδρεύοντα τοῦτοίς, ἀπὸ τῆς πρῶτης κατασκευῆς τῶν γραμμάτων γένεθαι τοιάτας. Usher (1985) translates ‘actions and the attendant qualities of the persons described’, but I prefer ‘actions of persons and the attendant qualities [of those actions]’: in my view, the pronoun τούτος in τὰ συνεδρεύοντα τοῦτοίς refers back to τὰ ἔργα (or to the entire word group τὰ τὲ ἐργα καὶ τὰ πάθη καὶ οἱ διαθέσεις καὶ τὰ ἔργα), while τῶν προσώπων must be connected with τὰ ἔργα (and the rest), not with τὰ συνεδρεύοντα. Cf. Aujac & Lebel (1981) 116: ‘les actions des personnages et toutes les circonstances annexes’.
connected with τὸ ποιεῖν ἢ πάσχειν (‘that which acts or is acted upon’), and although this expression seems to designate the subject of an action, Dionysius appears to be thinking of the action itself: For strictly speaking, verbs do not indicate ‘that which acts or is acted upon’, but rather ‘the acting or being acted upon’: τὸ ποιεῖν ἢ πάσχειν. Correspondingly, Aujac & Lebel (1981) have silently ‘corrected’ Dionysius in their translation: ‘par nature, ce que l’on fait ou ce que l’on subit est antérieur aux circonstances (…).’

Aristotle includes ποιεῖν (‘acting’) and πάσχειν (‘being affected’) among his ten categories: ‘of things said without any combination, each signifies either substance (οὐσία) or quantity (ποιόν) or quality (πρός τι) or where (ποῦ) or when (ποτέ) or being in a position (κείσθαι) or being in a condition (ἐχειν) or doing (ποιεῖν) or being affected (πάσχειν).’ Examples of ‘doing’ (ποιεῖν) are ‘(he) is cutting’ (τέμνει) or ‘(he) is burning’ (καίει), while examples of ‘being affected’ (πάσχειν) are ‘(he) is being cut’ (τέμνεται) or ‘(he) is being burned’ (καίεται).

Aristotle’s examples would more or less fit the ideas of Dionysius, who also points to verbs as the words that indicate τὸ ποιεῖν ἢ πάσχειν.

The expression that Dionysius uses, τὸ ποιεῖν ἢ πάσχειν, also reminds us of the two Stoic principles, which I have mentioned above (section 5.3.3): the Stoics distinguish between the active principle (τὸ ποιεῖν), namely the divine λόγος, and the passive principle (τὸ πάσχειν), namely substance without quality. Apart from that, the Stoics also use the terms ποιεῖν and πάσχειν in order to distinguish between physical objects and immaterial things (such as the λεκτόν). Only material objects (σώματα) are able to act or to be acted upon. Besides, the terms ποιεῖν and πάσχειν are not only used in the ontology of the Stoics, but they also play a role in their logic and semantics. Ποιεῖν and πάσχειν seem to be connected to the ‘active’ or ‘direct’ (ὀρθά) predicates and the ‘passive’ or ‘reversed’ (ὑπωτα) predicates respectively, although the

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186 Aristotle, Cat. 2a3-4. Aristotle returns to these categories in Cat. 11b1-8. For ποιεῖν and πάσχειν, see also Physica 225b1ff. and De generatione et corruptione 322b11.
187 FDS 744 (Diogenes Laertius VII.134): see section 5.3.3.
188 See SVF 1.90; 1.518; II.363. Cf. Long & Sedley (1987 I) 165: ‘Since interaction is exclusively the property of bodies, the Stoics cannot allow these incorporeals to act upon bodies or be acted upon by them. How then do they play a part in the world? No satisfactory discussion of the problem has survived.’ For the problematic character of the λεκτόν in this respect (which is incorporeal but nevertheless transfers meaning between speaker and listener), see Sluiter (2000a).
direct evidence for the connection is limited. Apart from ‘direct’ or ‘active’ (ὁρθά) predicates (e.g. ἀκούει, ὁρᾶ) and ‘reversed’ or ‘passive’ (ὕπτια) predicates (e.g. ἄκούομαι, ὁρῶμαι), the Stoics distinguish also ‘neuter’ (οὐδέτερα) predicates (e.g. φρονεῖ, περιπατεῖ). Müller has convincingly analysed the Stoic ideas in the following way: the active predicates signify a ποιεῖν πρὸς τι, the passive predicates signify a πάσχειν ὑπὸ τινος, and the neuter predicates signify ‘das “reine” ποιεῖν bzw. πάσχειν ohne Bezug auf eine πτώσις πλαγία’. Each of the three types of predicates corresponds to a nominative case: (1) a κατηγόρημα ὁρθὸν corresponds to a πτώσις ὁρθή that indicates τὸ ποιεῖν πρὸς τι, (2) a κατηγόρημα ὕπτιον corresponds to a πτώσις ὁρθή that indicates τὸ πάσχον ὑπὸ τινος, and (3) a κατηγόρημα οὐδέτερον corresponds to a πτώσις ὁρθή that indicates a ‘pure’ ποιεῖν or πάσχον, that is, an acting or being acted upon without any connection to an oblique case. The correspondence (or congruence’) between the predicate and the πτώσις ὁρθή is called σύμβασμα.

Having taken these Stoic ideas into account, we may well argue that Dionysius’ statement about the priority of τὸ ποιεῖν ἢ πάσχον over τὰ συνεδρεύοντα reflects Stoic ideas on predicates; but we cannot exclude the possibility that the use of the term τὸ ποιεῖν ἢ πάσχον is inspired by the Aristotelian categories mentioned earlier. However, in view of the explanation that we will give of some of the remaining principles of natural word order (see section 5.3.6), it seems more probable that Dionysius’ statement is based on Stoic ideas.

In section 3.6.5, I have already discussed the three types of adverbs that Dionysius mentions in this passage: ἐπιρρήματα τρόπου (adverbs of manner), τόπου (place), and χρόνου (time). Here, it should be emphasised that the Stoics did not use the term ἐπίρρημα, but μεσότης for the adverb. Antipater of Tarsos introduced the term μεσότης in the Stoic theory of the parts of speech. The earlier Stoics, however, including Chrysippus, did not distinguish the adverbs among their μέρη λόγου. For this reason, it seems very unlikely that Dionysius copied the complete passage on natural word order from Chrysippus’ treatises on the syntax of the parts of speech, or from any Stoic source for that matter. Thus, although I think that Dionysius’

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189 See FDS 801 and cf. FDS 696 (Diogenes Laertius VII.64).
190 Cf. Müller (1943) 52-62 and Luhtala (2000) 88-100. Luhtala (2000) 88-94 argues that the notion of ‘action’ is almost absent from the sources on the Stoic theory of the predicate for the reason that predicates signify something incorporeal, while ‘acting’ or ‘being acted upon’ is characteristic of bodies alone.
191 Müller (1943) 58.
193 See Diogenes Laertius VII.57. Cf. section 3.2.
principles of natural word order are somehow based on Stoic ideas, I do not agree with Kroll and Barwick that Chrysippus was the ‘source’ of Comp. 5. I rather suppose that Dionysius made use of grammatical ideas (either or not taken from a specific treatise) that were connected with or based on Stoic theories of logic.\textsuperscript{194}

Just as in his discussion of the first principle Dionysius chose examples that start with nouns and verbs respectively, he now chooses verses that start with verbs and adverbs respectively. And again, the principle is rejected, because, though it seems persuasive, it is not true.

\textbf{5.3.5. Prior in time is prior in word order}

The third principle of natural word order is different from the preceding ones. In this case, it is the chronological order of events that is to be reflected in the order of words:\textsuperscript{195}

\begin{verbatim}
έτι καὶ τόδε ὃμην δεῖν μὴ παρέργατος φυλάττειν, ὁποῖος τὰ πρῶτα τοῖς χρόνοις καὶ τῇ τάξει πρῶτα λαμβάνεται· οἰά ἔστε ταύτα· 
aυ ἔρυσαν μὲν πρῶτα καὶ ἔσφαξαν καὶ ἔδειραν\textsuperscript{196}
kαὶ
λίγξι βιός, νευρῆ δὲ μέγ’ ἱερεν, ἄλτο δ’ ὀιστός\textsuperscript{197}
kαὶ
σφαῖραν ἐπειτ’ ἔρριψε μετ’ ἀμφίπολον βασίλεια· 
ἀμφιπόλον μὲν ἁμαρτε, βαθεῖ θ’ ἐμβαλε δίνῃ.\textsuperscript{198}
νὴ Δία, φαίνει τὶς ἂν, εἴ γε μὴ καὶ ἄλλα ἢν πολλὰ ὦχ ὀὕτω συντεταγμένα ποιήματα 
οὐδὲν ἢττον ἢ ταύτα καλά·

πλῆξε δ’ ἁνασχόμενος σχίζῃ δρυός, ἢν λίπε κείων\textsuperscript{199}
πρῶτον γὰρ δὴ που τὸ ἐπανατείνασθαι ἐστὶ τοῦ πλῆξαν. καὶ ἐτὶ

ἤλασεν ἄγχι στὰς, πέλεκυς δ’ ἀπέκοψε τένοντας | αὐχενίους\textsuperscript{200}

πρῶτον γὰρ δὴ που προσήκεν τῷ μέλλοντι τὸν πέλεκυν ἐμβάλλειν εἰς τοὺς 
tένοντας τοῦ ταύρου τὸ στῆναι αὐτοῦ πλησίον.
\end{verbatim}

\textsuperscript{194} For the influence of Stoic philosophy on grammarians of the first century BC, see section 3.2 and the literature mentioned there.
\textsuperscript{195} Comp. 5.25,11-26,11.
\textsuperscript{196} Iliad 1.459 and 2.422.
\textsuperscript{197} Iliad 4.125.
\textsuperscript{198} Odyssey 6.115-116.
\textsuperscript{199} Odyssey 14.425.
\textsuperscript{200} Odyssey 3.449-450
‘Yet again, I thought that I should never relax my efforts to guard that things that are prior in time should also be taken prior in order, as in the following cases:

First they drew back [the victims’ heads] and slaughtered and skinned them

and

The bow groaned and the string twanged loud and the arrow leapt away

and

Then the princess threw the ball to a maid:
the maid indeed she missed, but threw it into a deep eddy.

“Certainly”, someone might say, “if only there were not many other lines not arranged in this order, and yet no less beautiful than these:”

And he struck, having raised himself up, with an oak-block, which he had left | uncut

For evidently the stretching out is prior to the striking. And again:

He dealt the blow, standing near, and the axe cut through the sinews | of the neck

Surely it would fit someone who was about to drive the axe into the bull’s sinews to have taken his stand near it first.’

According to Dionysius’ third principle of natural word order, that what is prior in time should also be prior in word order: τὰ πρῶτα τοῖς χρόνοις καὶ τῇ τάξει πρῶτα.201 Again, Dionysius proves that Homer sticks to this principle in some, but not in all cases. The term πρῶτα in Comp. 5.25,13 is used in a different way than πρῶτον in Comp. 5.23,17 and πρῶτον in Comp. 5.24,17. When Dionysius stated that the ὀνομα is ‘prior’ to τὸ συμβεβηκός and τὸ ποιοῦν ἤ πάσχον is ‘prior’ to τὰ συνεδρεύοντα, he was referring to a logical priority. The formulation τὰ πρῶτα τοῖς χρόνοις, however, refers to the chronological order of events in reality. These two different ways of using the word πρῶτον were already distinguished in Aristotle’s Categories.202 Aristotle lists five ways in which people say that one thing is called ‘prior’ to another thing: (1) ‘in respect of time’ (κατὰ χρόνον), when one thing is older than the other; (2) ‘as to implication of existence’ (κατὰ τὴν τοῦ ἐναὶ ἀκολούθησιν): for example, one is prior to two because two implies one; (3) with regard to some order (κατὰ τινα τάξιν), as in sciences and speeches: in grammar the letters are prior to the syllables, and in speeches the introduction is prior to the

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201 As we have seen in section 5.2, Dionysius frequently expresses the view that in a natural style the order of events as reported corresponds to the order of events in reality: in a more artificial style, the order can be reversed. I add one more example: in Thuc. 11.341,5-6, Dionysius objects to the fact that Thucydides departs from the chronological order of the events: ἢ τε γὰρ φόσις ἀπήττη τὰ πρῶτα τῶν ὑστέρων ἄρχειν ... ‘Nature required that prior events should have precedence over later ones (…).’

202 Aristotle, Cat. 14a26-b23.
exposition; (4) what is better and more valued (τὸ βέλτιον καὶ τὸ τιμιότερον) is also thought to be ‘prior by nature’ (πρότερον τῇ φύσει; this is the strangest use of πρότερον, according to Aristotle); (5) finally, in the case that the existence of one thing implies the other (see nr. 2), that which is the cause (τὸ αἰτίον) of the existence of something may also be called ‘naturally prior’ (πρότερον τῇ φύσει). When we compare this list with Dionysius’ first three principles of natural word order, we can observe how Dionysius’ ways of using the term πρότερον correspond to some of the usages mentioned by Aristotle: in the discussion of the first and second principles, Dionysius’ use of the term πρότερον corresponds to Aristotle’s second use: for an accident implies a substance, and circumstances of an action imply an acting or being acted upon. In his discussion of the third principle, however, Dionysius’ use of πρότερον agrees with Aristotle’s first use: priority in respect of time (κατὰ χρόνον). We do not have to suppose that Dionysius himself was directly thinking of Aristotle’s account of different kinds of priority, for he nowhere makes explicit that he is using the word πρότερον in different ways. However, Aristotle’s distinctions illustrate that Dionysius may have been aware of the fact that he was referring to different types of priority.

In spite of the divergent concepts of priority behind Dionysius’ principles of natural word order, they all presuppose the same underlying idea, namely that language should ideally be a perfect representation of reality. Priorities that exist in reality, whether logically or chronologically, should be similarly expressed in language, so that language perfectly mirrors reality. This idea, which underlies the entire experiment on natural word order, might be related to Stoic views on language: according to the Stoics, there was a mimetic relationship between the form and meaning of the first words (see section 2.5.3). It is remarkable that Dionysius has taken three of the five Homeric examples in this passage from Homeric scenes that deal with the sacrifice of animals. The reason for his selection of these examples is presumably that the various actions of which a sacrifice consists are performed in a clearly fixed sequence. In particular, the killing of the animal and the preparations that lead to it cannot be performed in the opposite order; this fact seems to make the sacrifice scenes particularly useful for Dionysius’ refutation of the third principle of natural word order.
5.3.6. The remaining principles of natural word order

Having tested three principals of natural word order, Dionysius now decides to reject the remaining rules as well, without commenting on them: 203

\[\text{έτι πρός τούτοις ἥξιοιν τὰ μὲν ὀνοματικὰ προτάττειν τῶν ἐπιθέτων, τὰ δὲ προσηγορικὰ τῶν ὀνοματικῶν, τὰς δ’ ἀντονομασίας τῶν προσηγορικῶν, ἐν τε τοῖς ῥήμασι ψυλάττειν, ἵνα τὰ ὀρθὰ τῶν ἐγκλινομένων ἤγηται καὶ τὰ παρεμφάτικα τῶν ἀπαρεμφάτων, καὶ ἄλλα τοιαύτα πολλά. πάντα δὲ ταύτα διεσάλευεν ἡ πείρα καὶ τοῦ μηδὲνος ἀξια ἀπέφαι. τοτε μὲν γὰρ ἐκ τούτων ἐγίνετο καὶ τῶν ὁμοίων αὐτοῖς ἱδεία ἡ σύνθεσις καὶ καλή, τοτε δ’ ἐκ τῶν μὴ τοιούτων ἄλλ’ ἐναντίων.}\]

‘And still further, I thought it right to put the nouns before the adjectives, the appellative nouns before the proper nouns, and the pronouns before the appellative nouns; and with verbs, to take care that the indicatives should precede the other moods, and finite verb forms the infinitives, and many more similar rules. But the experiment upset all these assumptions and showed them completely worthless. For in some cases the composition was rendered attractive and beautiful by these and similar arrangements, but in other cases not by these but by opposite arrangements.’

I summarise the remaining rules of natural word order:

1. Substantives precede adjectives
2. Appellative nouns precede proper nouns
3. Pronouns precede appellative nouns
4. Indicatives precede other moods
5. Finite verb forms precede infinitives

Since Dionysius neither explains these rules nor illustrates them by giving examples, the reader himself has to understand why this particular order of words would be natural. In the present study, it will be argued that the principles (4), (5) and (6) are based on the same logical (and ontological) priority that underlies the principles (1) and (2): they can be explained by taking into account the Stoic theory of categories, which we have already mentioned above (section 5.3.3). The two final principles (7) and (8) are less clear, but I will argue that they can also be explained with the concept of logical priority that underlies most of the other rules.

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203 Comp. 5.26,11-20.
204 For Dionysius’ use of the term ἐπιθέτον, see section 3.6.1. When I translate this term as ‘adjective’, I do not mean to say that the ἐπιθέτον is a separate word class for Dionysius. The ἐπιθέτον should presumably be classified as an ὄνομα, but its particularity is that it qualifies other nouns.
The fourth principle (τὰ μὲν ὄνοματικά προτάττειν τῶν ἐπιθέτων) can easily be understood on the basis of the explanation that Dionysius has offered concerning the first and second principles. Just like the order noun – verb and the order verb – adverb, the order substantive – adjective seems to be based on the logical priority of substance over accident. If Dionysius had commented on this principle, he could have said that the οὐσία indicated by a substantive is ‘earlier’ than the accident or the quality (ποιόν) indicated by an adjective (ἐπίθετον).

For the explanation of the fifth principle (τὰ δὲ προσηγορικά [προτάττειν] τῶν ὄνοματικῶν), it is important to remember that the distinction between proper noun (ὄνομα) and appellative noun (προσηγορία) goes back to the Stoic philosophers (see section 3.2). According to the Stoics, προσηγορίαι (appellative nouns) signify a κοινή ποιότης (common quality), whereas ὄνοματα (proper nouns) signify an ἴδια ποιότης (individual quality). Therefore, Schenkeveld suggests that Dionysius’ rule of putting appellative nouns before proper nouns is based on the order of κοινά - ἴδια, and he adds ‘but I have yet to find an exact parallel’. I think that this parallel can be found in the following text, in which Syrianus comments on the Stoic order of common and individual qualities:

καὶ οἱ Στοῖκοι δὲ τῶς κοινῶς ποιών πρὸ τῶν ἴδιῶς ποιῶν ἀποτίθενται.

‘Even the Stoics place the commonly qualified individuals before the peculiarly qualified individuals.’

In Stoic philosophy, the ποιόν (‘quality’, or rather ‘the qualified’) is the second of the four ‘categories’: while the first category (substance) indicates that an entity exists, the second category indicates an entity as a qualified substance. The ποιόν consists of two parts, namely the ‘commonly qualified’ (κοινῶς ποιῶν) and the ‘peculiarly qualified’ (ἴδιῶς ποιῶν). The former corresponds to appellative nouns (προσηγορίαι) such as ‘man’ or ‘horse’, while the latter is represented by proper nouns (ὄνοματα).

The text cited above tells us that the ‘commonly qualified’ precedes the ‘peculiarly qualified’: so, Socrates is first a man and only then is he Socrates. We may

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205 For the terminology of ὄνοματικά and ἐπιθέτα (substantives and adjectives), see section 3.6.1.
206 FDS 536 (Diogenes Laertius VII.58). See also FDS 562a-569b.
207 Schenkeveld (1983) 89.
208 FDS 849.
211 FDS 536 (see above).
212 Cf. Long & Sedley (1987 I) 173-174: ‘This [i.e. ‘the qualified’] divides up into the “commonly qualified”, i.e. anything as described by a common noun or adjective; and the ‘peculiarly qualified’, i.e. qualitatively unique individuals, as designated by proper names like ‘Socrates’. The former are prior to
conclude that the Stoic theory of the categories explains Dionysius’ order of apppellative and proper nouns: the order of προσηγορικά and ὄνοματικά is clearly based on the natural order of the corresponding categories, the commonly qualified and the peculiarly qualified.213 It should be noted that this principle could not be explained on the basis of Aristotelian philosophy. This fact sheds light on our interpretation of some of the earlier rules of natural word order, which we were able to explain both from an Aristotelian and from a Stoic perspective. Since it seems to be certain that the order of proper and appellative noun is based on Stoic logic, it is preferable to assume that the order of nouns and verbs (section 5.3.3) and the order of verbs and adverbs (section 5.3.4) are also inspired by Stoic rather than Peripatetic theories.

The sixth principle (τάς δ’ ἀντονομασίας [προτάττειν] τῶν προσηγορικῶν) seems in the first instance difficult to explain. In my view, however, the Stoic theory of the categories can again provide the solution. Why should pronouns precede appellative nouns in particular, and not nouns in general? The answer is probably that Dionysius is thinking of what we call demonstrative pronouns, which are normally combined with appellative nouns. The only pronoun that Dionysius classifies as such in his works is indeed a demonstrative pronoun, namely τοῦτον in the expression εἰς τοῦτον τὸν ἀγῶνα (see sections 3.6.3 and 7.3.2).214 Now, the Stoics argued that only a demonstrative reference (δείξις) indicates that something (corporeally) exists in reality: therefore, simple affirmative propositions are only ‘definite’ (ἁρμομένα) if they contain a demonstrative pronoun:215 ‘this one is walking’ (οὗτος περισσατεί), for example, is a definite proposition. ‘Someone is walking’, however, is an indefinite proposition, while ‘Socrates is walking’ is an ‘intermediate’ proposition.216 In other words, the demonstrative reference indicates that an entity is a substance (ὁμόσι). As Long & Sedley put it, ‘it [the demonstrative reference] is the most direct way of indicating, without describing, something a speaker knows or believes to exist.’217 It seems clear then, that there is a connection between the Stoic part of speech ἀρθρον and the first category, substrate (ὑποκειμένον) or substance (ὁμόσι): something belongs to the first category if it exists as a material object.218 The grammarian

the latter, no doubt because to be a man, or white, is part of what it is to be Socrates, and not vice versa.’

213 For this explanation, see also De Jonge (2001) 164.
214 Comp. 6.29.20. The quotation is from Demosthenes, On the Crown I.
216 For the differences between an ἀδείξια ὀρθομένον (definite proposition), ἀόριστον (indefinite proposition) and μέσον (intermediate proposition), see FDS 916.
217 Long & Sedley (1987 I) 207.
Apollonius Dyscolus seems to preserve the Stoic views on the connection between the parts of speech and the categories: he points out that ‘pronouns (ἀντωνωμίαι) indicate substance (οὐσίαν), and nouns indicate substance together with quality (οὐσίαν μετὰ ποιότητος)’. The Stoics did not use the term ἀντωνωμία (or ἀντωνωμοσία) (see section 3.2), but their ἀρθρον probably had exactly the function that Apollonius Dyscolus attributes to the pronoun: by using an ἀρθρον, one assigns something to the first category, thus indicating that it ‘exists’, without saying anything about its quality. Since the ‘substance’ (οὐσία) is ontologically prior to the ‘quality’ (ποιόν), the order of these categories explains why Dionysius suggests putting pronouns before appellative nouns. For pronouns indicate ‘substance’, while appellative nouns indicate the ‘common quality’.

There are two remaining principles of natural word order in Dionysius’ account, both of which deal with the forms of verbs: ἐν τε τοῖς ρήμασι φυλάττειν, ἵνα τὰ ὀρθὰ τῶν ἐγκλινόμενον ἴηται καὶ τὰ παρεμφυτικά τῶν ἀπαρεμφύτων (principles 7 and 8). The distinction between ὀρθὰ and ἐγκλινόμενα (or, when we follow P, ἐγκεκλιμένα) has mostly been interpreted as one between indicatives and non-indicatives (see also section 3.8). Steinthal, however, argues that the opposition between ὀρθὰ and ἐγκεκλιμένα is one between present indicatives on the one hand and all other tenses and moods on the other hand. He attempts to equate the distinction between ὀρθὰ and ἐγκεκλιμένα (Comp. 5.26,14-15) with the distinction between ὀρθὰ and ὑπτια that Dionysius mentions elsewhere (Comp. 6.29,8): with regard to the latter distinction, Steinthal again interprets ὀρθὰ as present indicatives, and ὑπτια (= ἐγκεκλιμένα) as all other tenses and moods. He thinks that τὰ ὑπτια in Comp. 6 are divided into moods (ἐγκλίσεως) on the one hand, and tenses (χρόνοι) on the other hand. However, we have already seen that ὀρθὰ and ὑπτια refer to the voices ‘active’ and ‘passive’ (sections 3.8 and 4.3.1). This is the originally Stoic terminology: the Stoics distinguish between active (ὁρθὰ), passive (ὑπτια) and neuter

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219 Apollonius Dyscolus, Pron., G.G. II 1, 27,9-10: οὐσίαν σημαίνουσαν αἱ ἀντωνωμίαι, τὰ δὲ ὀνόματα οὐσίαν μετὰ ποιότητος. See also Apollonius Dyscolus, Pron., G.G. II 1, 9,9: (ἀντωνωμίαι)... οὐσίαν τε μόνον δηλοῦσιν. According to Luhtala (2000) 80, this is the original Stoic definition of the ἀρθρον. See also Pinborg (1975) 114-115.


221 For this explanation, see also De Jonge (2001) 164.


223 Steinthal (1891 II) 274.

224 I agree with Schenkeveld (1983) 84, who argues that the distinction between ὀρθὰ and ὑπτια (Comp. 6.29,8) is one of ‘gender’ [i.e. voice] alone, whereas the distinction between ὀρθὰ and ἐγκεκλιμένα (Comp. 5.26,14-15) ‘may well be one of indicatives v. non-indicatives’.
Although their theory of predicates was not taken over, it seems that their terminology for ‘active’ and ‘passive’ influenced the scholars of other language disciplines. I conclude that Steinthal was wrong in equating ἐγκεκλιμένα with ὑπτία. But how should we then interpret the distinction between ὁρθά and ἐγκεκλιμένα (or ἐγκλινόμενα) in Comp. 5? In grammatical texts, the distinction between ὁρθός and ἐγκλινόμενος (ἦγκλινόμενος) normally refers to the opposition between the nominative case and the oblique cases of the nominal parts of speech. But since Dionysius explicitly refers to the order of the ‘direct’ and ‘inflected’ forms of verbs (not nouns), it is clear that he is not thinking of the nominative and oblique cases. In Comp. 6 however, Dionysius tells us that some people refer to the ἐγκλίσεις (moods) as ‘verbal cases’ (πτώσεις ἡμιστιχίως) (see sections 3.8 and 4.3.1). We have related Dionysius’ remark to Macrobius’ statement that the Stoics call the indicative *modum rectum*, thus comparing the indicative to the nominative.

All this seems to support the interpretation of ὁρθά and ἐγκλινόμενα as indicatives (the ‘direct case’ of the verb) and other moods (‘oblique cases’) respectively.

Before elucidating my interpretation of ὁρθά and ἐγκλινόμενα as indicatives and non-indicatives, I will briefly mention one other explanation that might seem to be attractive: one might suppose that ὁρθά and ἐγκλινόμενα refer to the active verbs and other voices respectively. The term ἐγκλινόμενα is not attested in this sense, but the use of ὁρθά in the sense of ‘active’ is very common in Stoic logic, which, as we have seen, distinguishes between active (ὁρθά), passive (ὕπτια) and neuter

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225 See Müller (1943) 52-59 and Luhtala (2000) 94-96. In my view, Steinthal (1891 II) 274 is wrong in thinking that, in Comp. 6.29.7-12, Dionysius proceeds from more general items (non-indicatives) to more specific items (first moods and then tenses): ‘da er aber (...) von Allgemeinsten ins Besondere hinabsteigend von den ἀπεικόνισεις zu den ἐγκλίσεις und dann zu den διαφοραι χρόνων gelangt (...)’. In fact, Dionysius deals with three equally specific *accidentia*, all of which he presents at the same level, namely voices, moods, and tenses: see section 4.3.1.

226 In Apollonius Dyscolus, *Synt.* II.106, οἱ ἐγκλινόμενοι πτώσεις are the inflected cases of the pronoun. In *Synt.* I.49, τῶν ἐγκλινομένων (textual variant κλινομένων) are ‘declinables’ (nouns etc.) as opposed to ἅκλιτα, i.e. words that do not have inflection (namely letters, such as α). Further, ὁρθόν and ἐγκεκλιμένων are found in discussions of rhetorical exercises (*progymnasmata*), indicating two out of five ‘forms of narratives’ (σχήματα διηγημάτων): the ὁρθῶν ἀποφαντικῶν σχήμα uses only uses the nominative case, whereas the ἀποφαντικῶν ἐγκλιμένων σχήμα uses also the other cases. See Hermogenes, *Progymnasmata* 2.4.21-5.9 Rabe.

227 In some instances, Dionysius also refers to participles as ἰδίματα (see section 3.6.2), but it is unlikely that he is thinking of the cases of participles here.

228 Comp. 6.29.9-10.


230 In theories of accentuation, ὁρθός and ἐγκλινόμενος form a common pair, referring to accented words and enclitic words respectively: ὁ ὁρθός τούς or ἢ ὁρθῆ τάσις is the ‘straight’, that is acute accent, which is opposed to ὁ ἐγκλινόμενος τούς or ἢ ἐγκλινομένη τάσις, the grave accent. But this distinction is irrelevant to Dionysius’ discussion of word order.
At the level of λέξεως, the three predicate types correspond to three types of constructions, namely (1) a ρῆμα (verb) with an oblique case, (2) a ρῆμα (verb) with ὑπό and an oblique case, and (3) an intransitive ρῆμα (verb), without an oblique case. Is it possible that Dionysius’ ὁρθά are ‘active’ verbs, and that the ἐγκλινόμενα correspond to passives? A difficulty of this interpretation is that, in Stoic logic, passive and intransitive verbs are not regarded as ‘inflected’ (ἐγκλινόμενα) forms of the active forms: the terms ὁρθά, ὑπτία and ὀδύτερον do not refer to the forms of words, but to the meaning that they carry. In technical grammar, however, the terms ὁρθή (= ἐνεργετική διάθεσις) and ὑπτία (= παθητική διάθεσις) might be taken to refer not only to the meaning but also to the forms of active and passive verbs. Thus, the passive voice and the middle voice (e.g. ἐλάθην, λάμματι) might be considered inflected forms of the active verb form (e.g. λάμω). In this context we should also mention the fact that in certain sources, the nominative case (πτώσις ὁρθής), ‘which indicates the substance’ is associated with the active verbs (ῥήματα ὁρθά). It seems, then, that we should not directly exclude the possibility that Dionysius’ seventh principle of natural word order (τὰ ὁρθὰ τῶν ἐγκλινομένων ἡγήται) refers to the order of active verb forms and the other voices; nevertheless, I will not follow this interpretation, for reasons to be given below.

To summarise, Dionysius’ ὁρθά and ἐγκλινόμενα (or ἐγκεκλιμένα) could theoretically refer to either active and non-active verbs, or indicatives and non-indicatives. As I pointed out above, I will here adopt the interpretation of these terms as indicatives and non-indicatives. The following arguments are decisive. First, Dionysius’ view that the moods (ἐγκλίσεως) are ‘verbal cases’ (see above and section 3.8) supports the interpretation of ὁρθά and ἐγκλινόμενα as indicatives and other

231 The active predicate indicates a ποιεῖν πρὸς τι, the passive predicate indicates a πάσχειν ὑπὸ τινος, and the neuter predicate indicates a pure acting or being acted upon.
232 Cf. Müller (1943) 66-70.
233 The middle voice was not yet distinguished in Dionysius’ time: see section 3.8. and the literature mentioned there.
237 Another possibility, not mentioned yet, would be that ὁρθά and ἐγκλινόμενα refer to the present tense and other tenses respectively. According to Aristotle, Int. 16b16-18, only present tenses are really ‘verbs’, whereas past and future tenses are ‘cases of the verb’ (see above and section 3.8). Ildefonse (1997) 205-210 observes that there are parallels between the Stoic theory of cases and the theory of tenses. As far as I know, however, the terms ὁρθά and ἐγκλινόμενα are never used in the context of tenses. The suggestion of Steinthal (1891 II) 274 that the opposition is between present-indicatives and all other tenses and moods is based on the wrong assumption that the ὁρθά (as opposed to ὑπτία) in Comp. 6.29,8 are present indicatives: see above and section 3.8.
moods: Dionysius seems to have borrowed the terms of the ‘direct’ and ‘inflected’ cases of nominal parts of speech for the moods of verbs. Second, the rule that indicatives should precede the other moods would fit with the other logical principles that Dionysius mentions: the idea that underlies the supposed order indicatives – non-indicatives would probably be that indicatives refer to a situation that exists in reality, whereas subjunctives, imperatives and optatives refer to situations that do not ‘exist’, but are only hypothetical, wished (prayed), or commanded. Thus, the seventh principle of Dionysius’ experiment concerning natural word order could be interpreted in accordance with the rules that indicate the priority of substance over accident. But there is a third argument. Important evidence that supports my interpretation comes from Priscian. According to the Roman grammarian, the indicative is (in a theoretical list) the first mood because, unlike the other moods, it designates the substance or essence of the content (substantiam sive essentiam rei significat). Therefore, the indicative may be compared to the nominative, which takes the first place among the cases. Priscian’s views correspond to Macrobius’ information about the Stoics, who are said to have regarded the indicative as modum rectum and to have related it with the nominative as the ‘direct case’. We may conclude that the statements of Macrobius and Priscian strongly suggest that Dionysius’ order of ὅρθα and ἐγκλινόμενα is based on Stoic view that the indicative, which indicates substance, is the first of the moods. Just like most other principals of natural word order, this order is based on the logical precedence of substance over accidents.

Finally, there is the natural order of παρεμφαστικά and ὑπαρέμφαστα (principle nr. 8). Manuscript F reads τὰ παρεμφαστικὰ τῶν ἀπαρεμφάτων, whereas P has τὰ ἀπαρεμφαστικὰ τῶν παρεμφαστικῶν. With Usener and Aujac, I adopt the order of F, because the word ἀπαρέμφαστος (only in P) is not attested in any ancient Greek text, whereas ὑπαρέμφαστος is the normal grammatical term for ‘infinitive’. The form

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238 The grammatical term for indicative is ὀριστικὴ (ἔγκλισις) or ὀριστικόν.
239 The term res is presumably a translation of πρᾶγμα, which refers to the content (meaning) of verbs: see Sluiter (2000a).
240 Priscianus, Inst. VIII.12.63, G.L. II, 421,20-422,2: Indicativus, quo indicamus vel definimus, quid agitur a nobis vel ab aliis, qui ideo primus ponitur, quia perfectus est in omnibus tam personis quam temporibus et quia ex ipso omnes modi accipiant regulam et derivativa nomina sive verba vel participia ex hoc nascentur, (...) et quia prima positio verbi, quae videtur ab ipsa natura esse prolata, in hoc est modo, quemadmodum in nominibus est casus nominativus, et quia substantiam sive essentiam rei significat, quod in aliis modis non est. Neque enim qui imperat neque qui optat neque qui dubitat in subjunctivo substantiam actus vel passionis significat, sed tantummodo varias animi voluntates de re carente substantia. Deinde hunc primum auctoritas doctissimorum tradidit modum in declinatione veborum. Cf. Steinthal (1891 II) 288. It is possible that Priscian draws on a discussion in Apollonius’ On Verbs, which contained a passage on the order of the moods: see Lallot (1997 II) 193 n. 148 and see below.
άπαρεμφατικά seems to be either a mistake or the hypercorrection by a scribe who wanted to give the two words the same ending.\textsuperscript{241} Apart from Dionysius of Halicarnassus (who uses the word only in \textit{Comp.} 5.26.15), Apollonius Dyscolus seems to be the only ancient author in whose works the word παρεμφασικός has been preserved.\textsuperscript{242} Apollonius, however, never uses παρεμφασικός on its own, but always in combination with an object in the genitive: παρεμφασικός τινος means ‘indicative of something’, such as person (προσώπου), place (tóπου), or manner (ποιότητος).\textsuperscript{243} But what do Dionysius’ παρεμφασικά (‘co-indicatives’) indicate?\textsuperscript{244} The other technical term that he mentions here, ἀπαρέμφατον, leads us to the answer. The term ἀπαρέμφατον, which literally means ‘not-co-indicative’, is the word that Apollonius Dyscolus and other grammarians use as their technical term for the ‘infinitive’. The infinitive is ‘not-co-indicative’ for the reason that it does not indicate anything except for the minimal verbal \textit{accidentia}: unlike the finite verb forms, the infinitive does \textit{not} express person and number, but it does express the general verbal \textit{accidentia} tense (χρόνος) and voice (διάθεσις).\textsuperscript{245} Concerning these matters, Apollonius Dyscolus states the following:\textsuperscript{246}

\begin{quote}
‘Ἰδιον οὖν ῥήματος ἐστιν ἐν ἰδίοις μετασχηματισμοῖς διάφορος χρόνος διάθεσις τε ἔνεργητικὴ καὶ παθητικὴ καὶ ἕτη ἡ μέση· ὅν πάντων μετέλαβεν τὸ γενικότατον
\end{quote}

\textsuperscript{241} Schenkeveld (1983) 89 wrongly states that the order of F is παρεμφασικά – ἀπαρεμφατικά: it is παρεμφατικά – ἀπαρέμφατα. The shorter form (ἀπαρέμφατα) corresponds to the term that grammarians use for the ‘infinitive’, while the longer form (ἀπαρεμφατικά) is not attested in any other text. Further, Schenkeveld (1983) 86 n. 75 incorrectly suggests that Aujac & Lebel (1981) adopt the order of P. In fact, Aujac & Lebel read παρεμφατικά – ἀπαρέμφατα (F), just like Usener.

\textsuperscript{242} For Apollonius Dyscolus’ use of παρεμφατικάς, παρέμφασις and παρεμφασίνην, see Van Ophuijsen (1993) 764-767.

\textsuperscript{243} For παρεμφατικά προσώπου, see Apollonius Dyscolus, \textit{Pron.}, \textit{G.G.} II 1, 63,10. For παρεμφατικά τόπου, see \textit{Adv.}, \textit{G.G.} II 1, 180,20. For ποιότητος παρεμφατικῶν, see Apollonius Dyscolus, \textit{Adv.}, \textit{G.G.} II 1, 205,3-4. Cf. Schneider, \textit{G.G.} II 3, 242 (index vocabulorum): παρεμφατικός τινος indicans alqd. See also Van Ophuijsen (1993) 766-767, who translates the term as ‘co-indicative’. He points out that the prefix παρα- in παρεμφατικός can mean either ‘besides another subject’ (i.e. besides another subject that indicates something) or ‘besides another object’ (i.e. besides another object that is indicated).

\textsuperscript{244} Παρεμφατικός does not seem to be equivalent to the mood ‘indicative’ (at least, it does not refer to this mood \textit{alone}), for which Apollonius Dyscolus uses the term ὀριστική (ἐγκλής) or ὀριστικὸν (ῥῆμα).

\textsuperscript{245} Cf. Steinhalt (1891 II) 286, Lallot (1997 II) 192 n. 143 and Sluiter (1990) 86-87. On the history of the term ἀπαρέμφατον, which is probably of Stoic origin, see also Matthaios (1999) 361-362. It is possible that Aristarchus was the first who used the term for the infinitive: in fr. 72 Matthaios, Aristonicus reports that Aristarchus pointed to the \textit{infinitivus pro imperativo} (τὸ ἀπαρέμφατον instead of τὸ προστασικόν) in \textit{Iliad} 3.459. But we cannot prove that the use of these terms in the scholia can be traced back to Aristarchus himself. This problem is connected to the status of Aristonicus as a source for Aristarchus (see Matthaios [1999] 43-46). Aristonicus, who was active in the Augustan period, preserved parts of Aristarchus’ ὑπομνήματα, but it is possible that he added his own terminology. See esp. Matthaios (1999) 45.

\textsuperscript{246} Apollonius Dyscolus, \textit{Syntaxis} III.60.
The essential features of a verb lie in the special inflections for different tenses and diatheses [voices] — active, passive and middle. The most general verb form, the infinitive ['non-(co)-indicative'], has part in all of these features. For if the infinitive was really naturally ‘non-indicative’, how could it indicate these?\(^\text{247}\)

Apollonius’ explanation of the term ‘infinitive’ makes clear that it is called ἁπαρέμφατος (Έγκλιται) because it does not indicate the accidentia that are expressed by finite verb forms (indicative, subjunctive, optative and imperative), namely number and person. Therefore, I think that we are justified in concluding that Dionysius of Halicarnassus’ opposition between παρεμφατικά and ἁπαρέμφατα is an opposition between ‘finite verb forms’ and ‘infinitives’.\(^\text{248}\) Dionysius’ παρεμφατικά are those verbal forms that indicate number and person, namely the forms of the indicative, subjunctive, optative and imperative. Apollonius’ ideas on the infinitive may also provide the explanation for the order of παρεμφατικά and ἁπαρέμφατα that Dionysius suggests: finite verb forms co-indicate number and person, while infinitives only indicate voice and tense: thus, the finite verb forms point to the existence of one or more persons (I, you, he, etc.), and indirectly indicate ‘substance’.\(^\text{249}\) When we interpret the order of finite verb forms and infinitives in this way, we are able to connect the last principle (ήγηται τὰ παρεμφατικά τῶν ἁπαρέμφατων) with the logical rules that Dionysius discussed earlier in his experiment concerning natural word order: again, those words that (indirectly) point to a substance precede the forms that only point to certain accidents.\(^\text{250}\)

Apollonius Dyscolus himself also discusses the place of the infinitive in the order of the verbal moods. Unlike Dionysius, however, Apollonius does not refer to the order

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247 I have adapted the translation of Householder (1981).
248 Cf. Aujac & Lebel (1981) 80, Usher (1985) 53, Aujac (1992) 258. See also Apollonius Dyscolus, Prom., G.G. II 1, 63,9-11, where ἁπαρέμφατος and παρεμφατικός (προσφάτου) appear in the same context: καὶ δήλον ἐκ τῶν ἁπαρεμφάτων, ἀπερ ἀνεπείκεν συντακτικά παρεμφατικά χίνεται προσφάτου· τὸ γὰρ ἐμὲ γράφειν πρῶτον καὶ τὸ ‘σὲ γράφειν’ δευτέρου. ‘This is also clear from the infinitives, which become indicative of person when they are constructed with a pronoun: for “ἐμὲ γράφειν” [“that I write”] indicates the first person, and “σὲ γράφειν” [“that you write”] indicates the second person.’
249 See also Ildefonse (1997) 199 on the Stoic views concerning the difference between predicates and infinitives: ‘(...) si tout prédicat est un prédicat déterminé, l’infinitif n’est pas encore un prédicat; abstrait de toute actualité sensible, abstrait de toute combinaison syntaxique, il est le prédicat en tant qu’il n’ existe pas.’
250 In De Jonge (2001) 160, I interpreted the order of παρεμφατικά and ἁπαρέμφατα as ‘indicatives before infinitives’, but I now think that it should be ‘finite verb forms before infinitives’. 
of the infinitive and other moods in a sentence, but rather to a theoretical order, according to which the moods should be treated in a grammar. In his Syntax, Apollonius points out that indicatives, optatives and the other moods are ‘subtypes of the general verb’ (τά υπόλοιπα εἴδη τοῦ γενικοῦ ρήματος), the general verb itself being the infinitive. Therefore, the infinitive is the basis for each of the other moods: in fact, every verbal form of one of the moods corresponds to a combination of the infinitive with a word that conveys the meaning of the particular mood. For example, περιπατῶ (‘I am walking’; indicative) corresponds to ὄρισμαν περιπατεῖν (‘I indicated that I was walking’), while περιπατοῦμι (‘may I walk’; optative) corresponds to ηὐξάμην περιπατεῖν (‘I prayed that I would walk’), etc. In other words, the infinitive is the basis of all the other moods, and therefore it occupies the first place in the hierarchy of verbal forms. Apollonius also tells us that he has not forgotten that he has argued elsewhere that the indicative (and not the infinitive) is the primary verb form; he has now changed his mind about the order of the moods, although he still allows that, for pedagogical reasons, the indicative is treated first, in spite of the fact that it is not the primary mood. It is the infinitive that takes the first place. Lallot has suggested that Apollonius’ change of mind may be related to the fact that in an earlier period he was interested in morphological aspects, whereas in the Syntax he focused on the syntactical functions of moods. It is interesting that Apollonius compares the relationship between the infinitive and the other moods on the one hand to that of the primary word forms and the derived word forms on the other hand. This seems to suggest that the infinitives are not only theoretically prior to the other moods, but that they have also been invented earlier; in the same way, the primary word forms are supposed to have

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251 Apollonius Dyscolus, Synt. III.60.
252 Apollonius Dyscolus, Synt. III.61.
253 Apollonius probably defended this order of moods in his work On Verbs. Choeroboscus, who read this work, reports that Apollonius’ order of moods was indicative, infinitive, optative, imperative, subjunctive; see Lallot (1997 II) 193 n. 148.
254 Apollonius Dyscolus, Syntax III.62: Οὐ λέλεισα ὡς ἐν ἑτέροις συμφερόμενος τις τὴν ὁριστικήν ἐγκαίνην παρεδεχόμην ὡς προτεύουσαν τῶν ἄλλων, ἀλλ’ οὐν γε ἡ ἀκριβῆς ἐξέτασις τοῦ λόγου κατηγόγηκε τὸ μεταθέσθαι, συγχαρομένου ἐκείνου, ὡς δεότας ἀπὸ τῆς ὁριστικῆς ἐγκλίσεως ἀρχήθηκα, οὐχ ὡς πρότης ὁώσης, ὡς δὲ εἰκαστατής ὁώσης καὶ πολλῆς καὶ δυναμικοῦ διδάξει καὶ τὰς ἐγχενομένας συνεμπάσεις καὶ τὰ ἐγχενομένα παθή καὶ παραγωγὰς, οὐδὲ τοῦ τοιούτου μαχημονίου, καθ’ ἐν τοῖς τοιούτοις ἠλειπτεστέρα ἢ ἀπαρέμπατος ἐγκλίσεως, εἴρ’ καὶ τὰ πρωτότυπα τῶν λέξεων ἐν ἐλάσσονι καταπήνεται ὑπὸ τῶν παραγωγῶν. ‘I have not forgotten that I elsewhere picked the indicative as the primary verb form, in agreement with other scholars. But a more careful study of the argument has forced me to change my mind, although I allow that we begin [discussion of the verbal system] necessarily with the indicative mood, not because it is indeed primary, but because it is the most transparent, occurs frequently and can teach us the occurring similarities of form, phonological changes and derivations; the fact that the infinitive does not have the same richness of forms is not incompatible with the fact that it occupies the first place, for primary forms of words are also less bulky than derivatives.’ I have adapted the translation of Householder (1981).
existed earlier than the derived word forms. In his discussion of the (theoretical) order of the parts of speech, Apollonius also uses the argument that some parts of speech ‘were invented earlier’ than other parts of speech. In those cases, chronological priority corresponds to the hierarchical priority in the list of the parts of speech.

5.3.7. Stoic logic and Dionysius’ experiment concerning natural word order

In the preceding sections, I have tried to illuminate the theoretical background of the principles of natural word order that Dionysius mentions in De compositione verborum. I have not only attempted to reconstruct the philosophical ideas that underlie the terminology that he uses, but also to supply an explanation for those rules that Dionysius himself does not illustrate. The experiment concerning natural word order as a whole shows a particular view on the relation between language and reality. The entire experiment is based on the implicit idea that language should represent reality as close as possible: therefore, it is supposed that priorities that exist in reality should also be expressed in the order of words.

The eight principles that Dionysius mentions refer to at least two different types of priority. The third principle (prior in time is prior in word order) supposes that the chronological order of events in reality should correspond to the order in which these events are reported in language. Most other principles (1, 2, 4, 5, 6; presumably also 7 and 8) refer to a logical and ontological priority, which differentiates between more and less essential features of an entity or situation. Dionysius himself provides the explanation for two of the principles: (1) nouns precede verbs because an accident (συμβεβηκός) presupposes a substance (νόσια), and (2) verbs precede adverbs because circumstances (συνεδρεύοντα) presuppose acting or being acted upon. I have argued that the order of (4) substantive and adjective, (5) appellative noun and proper noun and (6) pronoun and appellative noun should also be explained as based on a logical and ontological priority. Concerning the order of (7) indicatives and other moods and (8) finite verb forms and infinitives, we cannot be absolutely certain about the reason why these orders are natural. However, I have suggested that these principles, too, may be based on the idea that those verbal forms that (indirectly) indicate substance in reality are prior to other forms: the indicative points to the action of something or someone existent in the real world, other moods indicate the action that is only hypothetical, wished, or commanded, while infinitives do not indicate person and number, so that they do not point to any substance at all. The two types of

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priority to which Dionysius refers correspond, as we have seen (section 5.3.5), to some of the different uses of the word ‘prior’ (πρότερον) that Aristotle distinguished in his *Categories*.

Our analysis of Dionysius’ principles of natural word order has shown that these principles depend to a large extent on Stoic ideas. Two principles (appellative nouns precede proper nouns and pronouns precede appellative nouns) can only be explained by taking into account the Stoic categories. The order of the Stoic categories (substance, common quality, individual quality, disposition and relative disposition) underlies the natural order of the parts of speech (pronoun, appellative noun, proper noun, verb) as Dionysius presents it. The order of substantives and adjectives, indicatives and other moods, and finite verbs and infinitives can also be related to Stoic ontology. It is certain, then, that Dionysius’ experiment concerning natural word order has a Stoic background.

However, the Stoic character of the chapter on natural word order does not imply that Dionysius borrowed or copied that chapter from Stoic sources. As we have seen before, some modern scholars (in particular Barwick and Kroll) have suggested that Dionysius took *Comp. 5* over from Chrysippus’ treatises Περὶ τῆς συντάξεως τῶν τῶν λόγων μερῶν (*On the Syntax of the Parts of Speech*). As I have pointed out in section 5.3.1, these scholars use three arguments that would indicate Dionyius’ dependence of Stoic sources. I will now briefly re-examine these three supposed indications. (1) First, there is the reference to the διολεκτικοὶ τέχναι at the end of *Comp. 5*: when he has rejected the theory of natural word order, Dionysius mentions both the experiment on natural word order and the dialectical treatises in one breath, telling us that he only mentioned them so that nobody, misled by the titles of the dialectical works, would think that they contained anything useful for the theory of rhetorical composition. This remark might indicate that Dionysius has borrowed the theories of natural word order from the Stoic treatises. However, in an earlier passage, he has claimed that he had put the Stoic works on syntax aside, and that he himself had looked for a natural starting point. If we take this remark seriously, we may also conclude that, at the end of *Comp. 5*, Dionysius summarises two unsuccessful projects, namely the experiment concerning natural word order on the one hand, and the study of the Stoic treatises on the other hand. (2) It has also been thought that the search for a natural starting point betrays the Stoic origin of *Comp. 5*. However, the idea that nature should be the guide and model for everything was a

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257 *Comp. 5.26,21-27,6.*
258 *Comp. 4.23,1-5.*
common idea among intellectuals of the first century BC, and it does not necessarily point to a Stoic source. Besides, Dionysius points to the importance of nature in a number of other passages of his rhetorical works: this seems to be a general view of Dionysius rather than the sign of a specific Stoic theory. (3) Finally, scholars have suggested that the terminology of *Comp. 5* proves the Stoic origin of the chapter. It is true that οὐσία, συμβεβηκώς and τὸ ποιοῦν ἤ πᾶσχον can probably be traced back to Stoic philosophy, as I have shown. However, Dionysius also uses a number of grammatical terms that did not have a place in Stoic logic. The Stoic system of the μέρη λόγου did not include the ἀντονομασία (or ἀντωνωμία), and the Stoics called the adverb μεσότης, not ἐπίρημα (see sections 3.2 and 3.6.5). These facts weaken the argument that the entire chapter *Comp. 5* was taken over from Chrysippus. Further, it is doubtful whether the Stoics themselves would have discussed the order of the parts of speech in a sentence or Homeric verse. Although Frede thinks that Dionysius’ words imply that the Stoics dealt with practical word order in their works on syntax, we can also imagine that the Stoics merely argued for a natural hierarchy of the parts of speech (namely pronoun, appellative noun, proper noun, verb, adverb), without implying that this should be the word order of a Greek sentence. In that case, Dionysius would have adopted a Stoic idea on the natural hierarchy of the parts of speech, which he himself applied to the order of words in Homeric verse: according to this interpretation, Dionysius would have gone one step further than the Stoics, by giving a rhetorical application to their philosophical hierarchy of the parts of speech.

I conclude that, although the experiment concerning natural word order is to a large extent based on Stoic ideas (especially their theory of categories), it is unlikely that Dionysius directly copied this passage from a Stoic source. The chapter on natural word order combines Stoic philosophical and technical grammatical ideas with a rhetorical approach to composition. In any case, the experiment did not lead to the results that Dionysius had hoped for. It turned out that the beauty of Homeric verse did not depend on the adoption of the principles of nature. Therefore, Dionysius rejected the theory: nature may be a good guide, but Homer is the best.

259 According to Pohl (1968) 79, the Homeric examples are also an indication for the Stoic origin of *Comp. 5*. She regards Pseudo-Plutarch, *On Homer* as a parallel. However, not only Stoic philosophers, but also grammarians and rhetoricians constantly used Homer as their main text of reference.

5.4. Natural word order according to ‘Demetrius’, ‘Longinus’, and Quintilian

The concept of a natural word order does not only appear in the work of Dionysius of Halicarnassus, but also in that of other rhetoricians, literary critics and grammarians. Although the concept of natural word order is widespread in ancient rhetorical texts, there are interesting differences between the views of various rhetoricians, critics and grammarians. In this section, I will briefly discuss the ideas on natural word order of three ancient colleagues of Dionysius: ‘Demetrius’ (5.4.1), ‘Longinus’ (5.4.2) and Quintilian (5.4.3).

5.4.1. Natural word order according to ‘Demetrius’

The rhetorician ‘Demetrius’ discusses ‘the natural order of words’ (ἡ φυσικὴ τάξις τῶν ὀνομάτων) in his account of the simple style (χαρακτήρ ἰσχύος).261

(199) Καὶ ὅλως τῇ φυσικῇ τάξει τῶν ὀνομάτων χρηστέον, ὡς τὸ “Ἐπίδαμνός ἐστι πόλις ἐν δεξιᾷ ἐσπέλνει εἰς τὸν Ἰόνιον κόλπον”,262 πρῶτον μὲν γὰρ ὄνομασται τὸ περὶ ὑμᾶς, δεύτερον δὲ ὃ τούτῳ ἔστιν, ὃτι πόλις, καὶ τὰ ἄλλα ἐφεξῆς. (200) Γίγνοιτο μὲν οὖν καὶ τὸ ἐμπαλιν, ὡς τὸ “Jeste πόλις Ἐφύρη.”263 οὐ γὰρ πάντη ταύτην δοκιμάζομεν τὴν τάξιν, οὐδὲ τὴν ἐτέραν ἀποδοκιμάζομεν, καθά ἐκτίθεμεθα μόνον τὸ φυσικὸν εἶδος τῆς τάξεως. (201) Ἐν δὲ τοῖς διηγήμασιν ἦτοι ἀπὸ τῆς ὀρθῆς ἀρκτέον. “Ἐπίδαμνός ἐστι πόλις,” ἡ ἀπὸ τῆς αἰτιατικῆς, ὡς τὸ “λέγεται Ἐπίδαμνον τὴν πόλιν.” αἱ δὲ ἄλλαι πτώσεις ἀσάφειάν τινα παρέξουσι καὶ βάσανον τῷ τε λέγοντι αὐτῷ καὶ τῷ ἀκούοντι.

‘(199) In general, follow the natural word order, for example “Epidamnos is a city on your right as you sail into the Ionian gulf.” The subject is mentioned first, then what it is (it is a city), then the rest follows. (200) The order can also be reversed, for example “There is a city, Ephyra.” We do not rigidly approve the one nor condemn the other order; we are simply setting out the natural way to arrange words. (201) In narrative passages begin either with the nominative case (e.g. “Epidamus is a city”) or with the accusative (e.g. “It is said that the city Epidamnus...”). Use of the other cases will cause some obscurity and torture for the actual speaker and also the listener.’264

261 ‘Demetrius’, Eloc. 199-201. For date and authorship of ‘Demetrius’, On Style, see the literature mentioned in section 1.5.
262 Thucydides 1.24.1
263 Homer, Iliad 6.152.
264 The translation is by Innes (1995).
Unlike Dionysius of Halicarnassus, ‘Demetrius’ presents an account of natural word order that is pragmatic rather than grammatical. ‘Demetrius’ states that one should first mention τὸ περὶ οὗ, ‘the matter about which’: the topic. This approach to word order strikingly resembles the descriptions of Greek word order that have been developed in recent years. In particular, ‘Demetrius’ formulation reminds us of the ideas of Helma Dik, who has argued that a Greek sentence normally starts with the ‘Topic’. In Functional Grammar, the Topic presents ‘the entity “about” which the predication predicates something in the given setting’. Whereas Dionysius’ natural word order in Comp. 5 was determined by logical and chronological arguments, ‘Demetrius’ φυσικὴ τάξις seems to be entirely based on pragmatic considerations, which aim to present the information clearly to the audience. Even his grammatical statements on the use of the cases (Eloc. 201) are not based on logical ideas, but only on the rhetorical view that one should always (at least in the simple style) avoid obscurity (ἀσώφεια): the use of other cases than the nominative and accusative at the beginning of a sentence would torture both speaker and listener. In short, ‘Demetrius’ perspective, which concentrates on the clear communication and presentation of a narrative, is completely different from the logical perspective that determines Dionysius’ experiment in Comp. 5.

Another difference between ‘Demetrius’ and Dionysius is related to these divergent approaches, namely the position that the theory of a natural word order occupies in their work. Dionysius’ experiment concerning natural word order falls outside his actual treatment of composition, since he rejects the natural principles before he starts his discussion of the functions, means and aims of σύνθεσις. ‘Demetrius’, however, deals with natural word order in his treatment of the simple style. The simple style

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265 Dover (1960) 9 wrongly states that ‘Demetrius’ argues for the order ‘subject – verb’, which he compares to Dionysius’ remark (Comp. 5) on the order of nouns and verbs. Although he acknowledges that ‘Demetrius’ remark on τὸ περὶ οὗ and ὃ τὸ τοῦτο ἐστιν does not mean that ‘the syntactical subject precedes the syntactical predicate’, Dover fails to observe the fundamental difference between the grammatical approach of Dionysius and the pragmatic approach of ‘Demetrius’.

266 Dik (1995) 12. I emphasise that I do not claim that the theories of ‘Demetrius’ and Dik are the same: there are many differences, and ‘Demetrius’ does not use the expression τὸ περὶ οὗ in the technical sense in which Dik uses the term ‘Topic’. My point is rather that if one looks at ancient theory from a modern perspective, it is ‘Demetrius’ whose views are most similar to the modern pragmatic views on word order. A comparison with modern pragmatic theory can help us to see the differences between ‘Demetrius’ and Dionysius, but we should not read modern theories into ‘Demetrius’ text.

267 Simon C. Dik (1978) 19.

268 The emendation by Piero Vettori (1499-1585) in Eloc. 199 (φυσικὴ τάξις instead of φύσις κατὰ) is without any doubt correct, as the formulation in Eloc. 200 (τὸ φυσικὸν εἶδος τῆς τάξεως) indicates.

269 ‘Demetrius’’ metathesis of Thucydides 1.24.1 (Eloc. 201), which makes the sentence start with the accusative instead of the nominative, seems to reflect the exercises (progymnasmata) that were used in schools of rhetoric: see section 7.3.2.

270 It is important to remember that ‘Demetrius’ views on natural word order are part of his discussion of the simple style: he does not say that every sentence in any passage should start with τὸ περὶ οὗ.
(χαρακτήρ ἰσχύος) differs from the other styles in the use of normal words and clear constructions. In some cases, ‘Demetrius’ describes the simple style with the term συνήθης, which means ‘usual’, ‘customary’, or ‘familiar’. It seems clear, then, that his ‘natural word order’ is nothing more than the word order of everyday language. While hyperbaton fits the elevated style, the φυσική τάξις is appropriate for the simple style. In other words, ‘Demetrius’ concept of ‘nature’ does not correspond to the concept of ‘nature’ in Dionysius’ Comp. 5 but rather to his use of φύσις in other parts of his work (see section 5.2). In Dionysius’ experiment, the natural order represented logical and chronological priorities that can be found in reality. In ‘Demetrius’ account, however, ‘natural’ means ‘normal’ and ‘unmodified’, and his natural order contributes to the clarity of the information that is to be communicated.

It should be noted that ‘Demetrius’ does not strictly adhere to the natural order of words, but makes clear that the reversed order is also allowed. This attitude points to a similarity between ‘Demetrius’ and Dionysius: both rhetoricians conclude, on the basis of literary examples, that there is more than one possible word order. And in both accounts, Homer is the authority that proves that one should not rigidly stick to one single arrangement of words.

5.4.2. Natural word order according to ‘Longinus’


‘Longinus’, On the Sublime 22.1:

Τῆς δὲ αὐτῆς ἰδέας καὶ τὰ ὑπερβατὰ θετέον. ἑστὶ δὲ λέξεων ἢ νοῆσεων ἐκ τοῦ κατ’ ἀκολουθίαν κεκινημένη τάξις καὶ οἰονεῖ (…) χαρακτήρ ἐνεγκαταστάσεως ἢ γὰρ οἱ τῶς ὄντως ὑπολείμματα καὶ ἀναπλήρωμα τάξις καὶ οἰονεῖ (…) χαρακτήρ ἐνεγκαταστάσεως ἢ γὰρ οἱ τῶς ὄντως ὑπολείμματα καὶ ἀναπλήρωμα τάξις καὶ οἰονεῖ (…).

Therefore, I do not agree with the analysis of Weil (1978 [1844]) 14, who remarks that ‘Demetrius’ ‘uses exaggerated expressions to establish a theory which he has not himself practiced in the treatise which contains it.’

271 See esp. ‘Demetrius’, Eloc. 60 and 190.


273 For date and authorship of ‘Longinus’, On the Sublime, see the literature mentioned in section 1.5.
In the same category we must place hyperbaton. This figure consists in arranging words and thoughts out of the logical sequence, and is, as it were, the truest mark of vehement emotion. Just as people who are really angry or frightened or indignant, or are carried away by jealousy or some other feeling — there are countless emotions, no one can say how many — often put forward one point and then spring off to another, irrationally inserting some remark, and then wheel round again to their original position and are all the time dragged rapidly about, this way and that, by their excitement, as by a constantly veering wind, and vary their words, thoughts and the order that springs from the natural sequence in innumerable ways — so, too, in the best prose writers the use of hyperbaton allows imitation to approach the effects of nature. For art is only perfect when it looks like nature and nature succeeds only when she conceals latent art.274

The obscurity of this exposition on hyperbaton is not only caused by ‘Longinus’ illustration of this figure by a leçon par l’exemple, but also by the fact that he uses the term ‘nature’ in two different ways.275 We have seen that for ‘Demetrius’ the ‘natural’ order was in fact the usual and unmodified word order. Likewise, ‘Longinus’ regards hyperbaton as a departure from the ‘logical order’ (ákolouthía) or from ‘the order that springs from the natural sequence’ (tην ἐκ τοῦ κατὰ φύσιν εἰρμοῦ τάξιν).276 On the other hand, the departure itself is also a natural phenomenon, both in reality and in language: the order in reality can be disturbed by a veering wind; in language, inversion of the natural order occurs when people speak with emotion.277 Thus, when prose writers consciously use the figure of hyperbaton, they in fact imitate ‘the effects of nature’ (τὰ τῆς φύσεως ἔργα): their artistic use of hyperbaton imitates the natural type of expression of people who are carried away by emotion.278 The difference between the approaches of ‘Demetrius’ and ‘Longinus’ concerning natural word order can be explained in the following way. ‘Longinus’ is interested in the ‘sublime’

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274 The translation is based on those of Russell (1964) 138 and Fyfe / Russell (1995).
275 On theory and example in ‘Longinus’ and ‘Demetrius’, see Innes (2002).
276 For the term ákolouthía, see Sluiter (1990) 13-16 and section 5.2 of this study.
277 The view that emotions influence the order of words is also found in the works of French grammarians of the eighteenth century, who borrowed their ideas partly from ‘Longinus’ and Dionysius of Halicarnassus. See Scaglione (1972) 222-282.
278 Compare Dionysius’ idea (Is. 16.114,9-13) that natural style is the product of art imitating nature: see section 5.2.
(ὤψως) rather than in different styles of writing. In *On the Sublime*, he lists five sources of the sublime: great thoughts, strong emotion, figures of thought and speech, noble diction and dignified word arrangement.\(^{279}\) The exposition of hyperbaton (*Subl. 22*) is part of the discussion of figures (*Subl. 16-29*), but it is clear that for ‘Longinus’ this figure is also related to emotion and dignified composition: thus, hyperbaton is for several reasons a very effective technique for writers who want to achieve sublime expression. Therefore, the deviant word order is much more interesting for ‘Longinus’ than the φυσική τάξις that ‘Demetrius’ assigned to the simple style. It seems that ‘Longinus’ has made an effort to prove that hyperbaton, although it differs from the ‘natural’ order in a strict sense, is in fact *not unnatural*:\(^{280}\) the idealistic view of nature (φύσις), according to which everything that is good is also natural, seems to have caused ‘Longinus’ to state that the order of words that is normally considered to be deviant, is in fact in agreement with nature.\(^{281}\)

Just like Dionysius, ‘Longinus’ uses a terminology that is philosophically coloured. Terms like ἀκολούθια (see section 5.2 above) and εἴρμος are typically Stoic; and so is the word ἰδεομένα, which occurs in the subsequent passage, where ‘Longinus’ adds that hyperbaton is used to separate τὰ φύσει ἰδεομένα (‘things that are unite by nature’).\(^{282}\) In Stoic philosophy, the word εἴρμος occurs in the discussion of fate: fate (εἴμορμένη) is a ‘concatenation of causes’ (εἴρμος αἰτιῶν), which is explained as ‘an inescapable ordering and interconnexion’ (τάξις καὶ ἐπισύνδεσις ἀπαράβατος).\(^{283}\) The Stoics thought that a certain rational order, which was created by the divine λόγος, was present in the entire cosmos.\(^{284}\) The words τάξις, ἀκολούθια and εἴρμος refer to this rational order, indicating that each thing follows logically from another thing (see also section 5.2).\(^{285}\) These philosophical ideas seem to have left some traces in ‘Longinus’ terminology. When he mentions ‘the (word) order that springs from the natural sequence’ (τὴν ἐκ τοῦ κατὰ φύσιν εἴρμον τάξιν), ‘Longinus’ seems to be

\(^{279}\) *Subl. 8.1*.

\(^{280}\) Quintilian (*Inst. 9.4.26*) seems to struggle with the same problem, and he therefore emphasises that hyperbaton, although it departs from the *naturalis ordo*, belongs to the tropes and figures, ‘which are good features’ (*virtutes*): see section 5.4.3.


\(^{282}\) *Subl. 22.3*: ‘Thucydides is even more [than Herodotus] a master in the use of hyperbata to separate ideas which are naturally one and indivisible.’ For ἰδεομένα, see *SVF II*.368 and Apollonius Dyscolus, *Synt. 1.10* and *II.149* (ἵδεομένα as *composita*).

\(^{283}\) *SVF II*.917. See L&S 551.

\(^{284}\) Cf. Sluiter (1990) 13-14: ‘The Stoae believes that a divine λόγος permeates the whole cosmos as a supreme rational principle, creating order everywhere. This rational order may be indicated by the terms ἀκολούθια and τάξις, τάξις representing the structural orderliness itself, i.e. the fact that one thing follows another, ἀκολούθια adding the idea that one thing follows *from* another, i.e. introducing a notion of causal nexus. Often, however, these words seem to be used as mere synonyms.’

\(^{285}\) See *SVF II*.920.
thinking of a use of language that perfectly mirrors the reality to which it refers. In this respect, his concept of natural word order corresponds to that of Dionysius of Halicarnassus, who, as we have seen, experimented with verses that reflected as much as possible the logical order of things in reality.

In the rhetorical debate on the natural order of words, ‘Longinus’ takes a special stand. We recall that Dionysius of Halicarnassus altogether rejected his logical concept of natural word order, because it turned out to be useless. ‘Demetrius’ adopted ή φωσική τάξις in his rhetorical theory: for him, natural word order was identical with the unmodified word order of normal language, which belonged to the simple style. ‘Longinus’, however, goes even further. He agrees that there is a certain normal or logical order that can be called ‘natural’, but at the same time he argues that the departure and variation from the normal order is also in a certain way in agreement with nature: thus, the unnatural order (both in reality and in language) is in fact also natural.

5.4.3. Natural word order according to Quintilian

Having dealt with three different approaches to natural word order found in Greek rhetoric and literary criticism, we finally turn to Roman theory. Quintilian’s treatment of naturalis ordo is part of his account on compositio. According to Quintilian, composition consists of three necessary elements, namely word order (ordo), linkage (iunctura) and rhythm (numerus). In his discussion of ordo, Quintilian first explains that ‘sentences should grow and rise’ (augeri enim debent sententiae et insurgere): stronger words should follow weaker words, so that the sentence does not end in an anticlimax. Next, there follows a passage on natural word order:

(23) *Est et alius naturalis ordo, ut ‘uiros ac feminas’, ‘diem ac noctem’, ‘ortum et occasum’ dicas potius, quamquam et retrorsum.* (24) *Quaedam ordine permutato fiunt superuacua, ut ‘fratres gemini’: nam si ‘gemini’ praecesserint, ‘fratres’ addere non est necesse. Illa nimia quorundam fuit observatio, ut vocabula uerbis, uerba rursus aduerbiis, nomina adpositis et pronomin<ach>essent priora: nam fit contra quoque frequenter non indecore. (25) Nec non et illud nimiae superstitionis, uti quaque sint tempore, ea facere etiam ordine priora, non quin frequenter sit hoc*

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288 The reading of A is quamquam et. In some MSS this reading has been corrected into quam: see below.
289 I adopt Naylor’s conjecture pronomina nominibus for pronominibus (A). See Naylor (1923).
melius, sed quia interim plus ualent ante gesta ideoque leuioribus superponenda sunt.

(26) Verbo sensum cludere multo, si compositio patiatur, optimum est: in uerbis enim
sermonis uis est. Si id asperum erit, cedet haec ratio numeris, ut fit apud summos
Graecos Latinosque oratores frequentissime. Sine dubio erit omne quod non cludet
hyperbaton, sed ipsum hoc inter tropos uel figuras, quae sunt uirtutes, receptum est.

(27) Non enim ad pedes uerba dimensa sunt, ideoque ex loco transferuntur in locum,
ut iungantur quo congruent maxime, sicut in structura saxorum rudium etiam ipsa
enormitas inuenit cui adplicari et in quo possit insistere. Felicissimus tamen sermo
est cui et rectus ordo et apta iunctura et cum his numerus oportu
cadens contigit.

‘(23) There is also a natural order: “men and women”, “day and night”, “rising and
setting”, though the reverse does occur also. (24) Some words become superfluous
when you change the order. Take fratres gemini, “twin brothers”: if gemini has come
first, there is no need to add fratres. The rule given by some theorists, that nouns
should precede verbs, verbs adverbs, nouns adjectives, and pronouns nouns, is much
too rigid, for the contrary order is often excellent. (25) Another piece of gross
superstition is the idea that as things come first in time, so they should also come first
in order. It is not that this is not frequently the better course, but earlier events are
sometimes more important and so have to be given a position of climax over the less
significant. (26) If composition allows, it is much best to end with a verb, for the force
of language is in the verbs. If this proves harsh, the principle will give way to rhythm,
as often happens in the greatest orators, both Greek and Latin. Of course, every verb
which does not come at the end will give us a hyperbaton; but this itself counts as a
trope or a figure, and these are good features. (27) The point is that words are not
measured according to metrical feet; they are therefore moved from one place to
another so as to join where they fit best, just as, in constructions made of unhewn
stones, the irregularity itself suggests the right stones which each piece can fit or rest
upon. However the most successful style is that in which natural order, well-fitting
linkage and appropriate rhythm are all found.’

Quintilian’s treatment of word order has been described as ‘scanty and
unsystematic’.\textsuperscript{290} I do not agree with this conclusion, at least not as far as his
discussion of naturalis ordo is concerned. Part of the confusion on the side of modern
interpreters may have been caused by the fact that Quintilian is doing two things at the
same time. On the one hand, he seems to be reacting to Dionysius of Halicarnassus,
whose logical principles of natural word order are refuted in Inst. 9.4.24-25. On the
other hand, Quintilian himself offers a more pragmatic account of natural word order,

\textsuperscript{290} Naylor (1923) 156.
which is closely connected to his earlier view that ‘sentences should grow’, and which implies that the most forceful words should be placed at the end of the sentence. We will first deal with Quintilian’s refutation of the rigid, logical principles of natural word order that he probably found in Dionysius, and next with his own, more pragmatic ideas.

In *Inst.* 9.4.24, Quintilian rejects the theory of ‘certain people’ (*quorundam*) that nouns should precede verbs, verbs adverbs, substantives adjectives, and pronouns nouns: ‘for the contrary order is often not unbecoming’ (*nam fit contra quoque frequenter non indecore*). This passage appears like a perfect summary of Dionysius’ chapter on natural word order, where, as we have seen, Homeric verses proved that beauty and attractiveness do not depend on the order of grammatical unities.

According to the manuscripts, the idea of some people was that ‘nouns should be placed before adjectives and pronouns’ (*nomina adpositis et pronominibus essent priora*). However, if we compare this statement with Dionysius’ rule (*... pronomina nominibus essent priora*), we will easily see that Naylor’s simple correction (*... pronomina nominibus essent priora*) is without any doubt correct. It seems clear, then, that Quintilian’s *quorundam observatio* (‘the theory of some people’) refers directly to Dionysius’ experiment concerning natural word order. Quintilian refers to Dionysius three times in total, and two of these references occur in book 9 of the *Institutio oratoria*, namely in the sections on figures and on prose rhythm. Besides, Quintilian’s comparison between rhetorical composition and a construction of stones (*structura saxorum, Inst.* 9.4.27) seems to be based on the analogy that Dionysius draws in *Comp.* 6 (see below).

Apart from the grammatical rules (nouns before verbs, verbs before adverbs, etc.), Quintilian also refutes Dionysius’ third principle of natural word order, according to which things that are prior in time should also be prior in word order (see section 5.3.5 above). Quintilian’s formulation (*uti quaeque sint tempore, ea facere etiam ordine priora*) closely resembles Dionysius’ rule: *ὅπως τὰ πρῶτα τοῖς χρόνοις καὶ τῇ τάξει πρῶτα λαμβάνηται.* Like Dionysius, Quintilian rejects this piece of ‘superstition’, but his argument has often been misunderstood. He states that the idea that word order should follow the chronological sequence of events is wrong, *non quin frequenter sit hoc melius, sed quia interim plus ulant ante gesta ideoque*

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291 Naylor (1923) 156-157. As far as I know, Russell (2001) is the only edition that has adopted Naylor’s conjecture. The edition by Winterbottom (Oxford 1970) follows the MSS at this point.

292 Quintilian, *Inst.* 3.1.16; 9.3.89 (figures); 9.4.88 (prose rhythm). Dionysius is not mentioned in *Inst.* 10, but Quintilian’s reading list is presumably largely based on Dionysius’ *On Imitation*.

293 *Comp.* 5.25,11-12. See section 5.3.5.
leuioribus superponenda sunt. Many modern scholars have thought that *superponere* means ‘to put before’. Thus, according to Scaglione, Quintilian states that ‘certain events which occurred earlier must be mentioned first not really for that reason [sc. that they occurred earlier], but because they happen to be more important.’ This interpretation is wrong, for *superponere* does not mean ‘to place before’, but ‘to place after’.

In fact, Quintilian says that earlier events, if they are more important, should be placed after the later events: this argumentation perfectly fits his view that stronger words should be placed at the end of a sentence, and that sentences should ‘grow and rise’.

Again, Quintilian prefers a pragmatic approach to the ‘superstitious’ idea that language should perfectly mirror the order of reality. For Quintilian, word order is not the representation of a logical or chronological order in the real world; it should not be based on priorities that exist in reality, but rather on the requirements of clear communication and on the rhetorical effects that one wishes to achieve. Quintilian is more explicit about this kind of considerations than Dionysius. The differences between the approaches of the two rhetoricians are of course also related to the fact that they focus on two different languages: it should be noted that Quintilian’s view that the most important information should be placed at the end of the sentence fits only Latin, and not Greek syntax.

Quintilian rejects the logical and chronological principles that Dionysius discussed in *Comp. 5*, but he also expresses his own views on naturalis ordo. To begin with, Quintilian refers to a number of fixed expressions, each of which consists of two opposed notions: ‘men and women’, ‘day and night’, and ‘rising and setting’. Why is the word order in these expressions natural? In the first instance, the answer seems to be that this is the customary way of speaking. But there might be still another factor at work, namely the implicit view that in each of the formulas mentioned a positive notion precedes a negative notion. In that case, this implicit idea of natural order would correspond to one of the distinctions that Aristotle made concerning the use of the word ‘prior’ (which we have discussed in section 5.3.5 above):

Aristotle tells us that ‘what is better and more valued’ (τὸ βέλτιον καὶ τὸ τιμώτερον) is often thought
to be ‘prior by nature’ (πρότερον τῇ φύσει). We have already seen that Dionysius of Halicarnassus’ principles corresponded to two other usages of the word ‘prior’ that Aristotle distinguishes. Whether the order of uiros ac feminas, diem ac noctem and ortum et occasum is based only on customary usage or on a supposed priority of positive over negative notions, it is clear that Quintilian does not rigidly stick to this ‘natural’ order of words. Just like ‘Demetrius’ (καὶ τὸ ἔξωταλιν, Eloc. 200), Quintilian explicitly mentions that the reversed order is also possible: quamquam et retrorsum. ³⁰⁰

Next, Quintilian remarks that, in some cases, change of the natural word order will make certain words superfluous: fratres gemini seems to be the natural order, because after gemini the word frates is not anymore necessary. Dionysius of Halicarnassus did not discuss this aspect of word order, but it is possible that Quintilian’s remark is somehow related to Dionysius’ order of appellative and proper nouns. ³⁰¹ Gemini is not a proper noun, but it is more specific than fratres. Dionysius’ order of appellative noun and proper noun was, as we have seen, based on the Stoic idea that the ‘commonly qualified individuals’ precede ‘the peculiarly qualified individuals’. ³⁰² It is possible that Quintilian thought that the order of appellative nouns and proper nouns, mentioned by Dionysius, was based on the idea that a general qualification would become superfluous (supervacua) if a more specific qualification preceded it. If this is true, Quintilian’s example of ‘twins’ and ‘brothers’ may be considered a reformulation of Dionysius’ rule concerning appellative and proper nouns.

Having rejected the useless grammatical rules that Dionysius had tested in his experiment, Quintilian draws up a grammatical principle of his own, which is particularly appropriate to the Latin language. ³⁰³ Verbs should be placed at the end of the sentence, ‘because the force of language is in the verbs’ (in verbis enim sermonis

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³⁰⁰ Some manuscripts have corrected quamquam et into quam (‘rather than’), a reading that is adopted by Butler (1921) 518 (‘in preference to the reversed order’). However, quamquam et is definitely correct; just like Dionysius and ‘Demetrius’, Quintilian states that the reversed (not natural) order is also possible.
³⁰¹ Comp. 5.26,12-13 (τὰ δὲ προσηγορικὰ (προτάττειν) τῶν ὀνοματικῶν): see section 5.3.6.
³⁰² FDS 849: see section 5.3.6.
³⁰³ Inst. 9.4.26. It is not entirely clear whether this section is still part of Quintilian’s discussion of natural word order. It is possible that only Inst. 9.4.23-25 deals with natural order, and that Inst. 9.4.26ff. contains remarks on ordo in general. However, I think that rectus ordo in Inst. 9.4.27 (cf. Inst. 2.5.11) is identical with naturalis ordo in Inst. 9.4.23. Besides, we have seen that ‘Longinus’ (Subl. 22.1) also discusses natural word order in the context of hyperbaton. Therefore I believe that natural word order is the subject of the whole passage Inst. 9.4.23-28.
By consequence, he adds, every sentence that does not end with a verb will be a case of hyperbaton. But Quintilian hastens to say that hyperbaton belongs to the tropes or figures, which are ‘good features’ (virtutes). Here, Quintilian seems to struggle with the same problem as ‘Longinus’: if hyperbaton is a departure from the natural order, it might easily appear to be wrong. ‘Longinus’ solved the problem by pointing out that the deviant order is also natural (since it occurs when people are moved by emotions); in a similar way, Quintilian emphasises that hyperbaton is a virtus, and that it occurs in the greatest orators, both Greek and Latin. We may compare the passages in which Dionysius hesitates whether a deviating expression is a figure or a solecism (section 5.2). It is for the sake of rhythm that one could break the rule of ending the sentence with a verb, according to Quintilian. His argumentation for the precedence of rhythm over natural word order strongly reminds us of Dionysius’ ideas on prose rhythm. Words have to be transposed from one place to another for the reason that ‘they are not measured according to metrical feet’ (non ad pedes verba dimensa sunt). This statement is then illustrated with the analogy of a construction of unhewed stones (structura saxorum rudium), which evokes Dionysius’ views on the architectural character of composition (see sections 4.3.1 and 4.3.2). Quintilian concludes that the ideal style is the one in which the three aspects of composition, rectus ordo, ‘well-fitting linkage’ (apta iunctura) and ‘appropriate rhythm’ (cum his numerus oportune cadens) are all present. Rectus ordo seems to be identical with the naturalis ordo. Another passage where the expression rectus ordo occurs suggests that this is the normal and unmodified order of words, as it occurs in everyday language. Thus, for Quintilian, natural word order seems to be the unmodified and customary order of words: rectus ordo entails that verbs are placed at the end of the sentence, but the order can be changed for the sake of rhythm and effective linkage (iunctura).

To conclude this discussion, I would like to emphasise that Quintilian’s view on the position of verbs is not based on any logical consideration, but rather on the more general idea that in Latin the most significant information should have its place at the

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304 For the position of the verb in the Latin sentence, see Linde (1923). See also Pinkster (1990) 168-169 and 178-179, who reports that in Caesar the finite verb occupies the final position in 84% of the main sentences, whereas the percentage is much lower in writers such as Cicero and Varro.

305 In Inst. 9.4.28, Quintilian adds that not all hyperbata (transgressiones) are to be recommended: some are too long (see also Inst. 8.6.67) and others are too free.

306 Quintilian rightly observes that the metrical feet that are used in composition often exceed the boundaries of words, a fact that Dionysius (Comp. 17-18) does not always take into account when illustrating different rhythms with single words. Cf. Aujac & Lebel (1981) 211 n. 3.

307 See Comp. 6.28,5ff. and Comp. 22.96,16-19.

308 Cf. Butler (1921) 521 and Russell (2001) 175, who both translate it as ‘natural order’.

309 In Inst. 2.5.11, rectus ordo is opposed to sermo deflexus.
end of the sentence. In other words, Quintilian, just like ‘Demetrius’, presents a pragmatic account of natural word order, which may indeed be regarded as more useful for rhetorical writing than the logical approach that Dionysius of Halicarnassus had proven to be wrong.

5.5. Conclusion

In this chapter, I have discussed Dionysius of Halicarnassus’ views on natural style and syntax in general, and natural word order in particular. I have distinguished between two concepts of the ‘natural’ that we find in Dionysius’ works.

First, we have dealt with Dionysius’ general ideas on natural style, syntax and word order. We have seen that ‘the natural’ (τὸ φυσικόν) is a central concept throughout his works. Many aspects of texts are described in terms of ‘natural’ or ‘unnatural’, both on the level of thoughts and on the level of expression. Dionysius frequently objects to a style that he regards as unnatural, by which he means that a writer deviates too much from normal usage; this can be the case both in vocabulary and in aspects of word order and syntax. In Dionysius’ view, orators should always make themselves clear, and not only to the intellectual few. In his later works, Dionysius adopts a grammatical framework, including ideas on ἀκολούθια and ὁ κατάλληλος λόγος which enables him to analyse more closely the particular aspects of unnatural compositions. At the same time, he usefully applies the method of metathesis, by which he is able to point out the exact differences between a deviating and a more customary style.

Next, we have focused on On Composition 5, in which Dionysius uses a different concept of natural word order. Here, word order is mainly determined by the rules of logic and ontology. I have argued that Dionysius’ experiment on natural word order is largely inspired by Stoic ideas on language. In particular, the order of the Stoic categories seems to underlie the supposedly natural order of the parts of speech in Comp. 5. Finally, we have compared Dionysius’ views with the ideas of three other critics and rhetoricians. This comparison has once more made it clear that the term ‘nature’ can be used in very different ways. ‘Demetrius’ takes a more pragmatic approach to the concept of natural word order than Dionysius. ‘Longinus’ is determined to show that deviating word order is in fact also natural. And Quintilian not only rejects the ‘superstitious’ ideas with which Dionysius experimented, but also argues for a word order that is rhetorically efficient.

See Inst. 9.4.29-31.
Our examinations in this chapter have clearly illustrated the close connections between grammar, philosophy and rhetoric in Dionysius’ works. In *On Composition* 5, Dionysius decides to reject the logical approach to the problem of word order. But his analyses of style in other parts of his work make use of a grammatical apparatus that foreshadows the syntactic work of Apollonius Dyscolus. It has become manifest that Dionysius’ discussions of natural style and syntax are built on a sophisticated knowledge of linguistic matters, which combines ideas from grammar and Stoic philosophy. With this observation we conclude our investigations into Dionysius’ use of the parts of speech, which has been the object of our attention in chapters 3-5. In order to illuminate Dionysius’ integration of language disciplines further, we will now turn to his views on prose, poetry and poetic prose.
CHAPTER 6. THE INITIATION RITES OF STYLE.
DIONYSIUS ON PROSE, POETRY, AND POETIC PROSE

6.1. Introduction

‘My next subject is like the Mysteries: it cannot be divulged to people in large numbers. I should not, therefore, be guilty of rudeness, if I invited only “those with a sacred right” to approach the initiation rites of style, while telling the “profane” to “close the gates over their ears”. Some people reduce the most serious subject to ridicule through their own callowness, and no doubt there is nothing unnatural in their attitude.’

It is with these mystical formulas that Dionysius of Halicarnassus introduces the final chapters of his work On Composition (25-26). In these chapters, he tries to answer the question of how prose can be made to resemble a beautiful poem, and in what way a poem can be made similar to beautiful prose. The ‘initiation rites of style’ (τὰς τελετὰς τοῦ λόγου) constitute the climax of Dionysius’ composition theory, namely the writing of prose with poetic beauty. Although word choice plays a role (thus, Plato in particular used poetic vocabulary), Dionysius focuses on rhythm, since the subject of his work is composition. His views on prose rhythm reflect Aristotle’s views to a certain extent, but Dionysius goes much further than Aristotle in tracing metrical elements in prose writing. His metrical analyses of passages from the speeches Against Aristocrates and On the Crown serve to present Demosthenes as the champion of poetic prose.

In this way, Dionysius of Halicarnassus blurs the boundaries between prose and poetry more than any other ancient rhetorician seems to have done. In his analysis of Demosthenes’ prose, he detects almost complete lines of poetry. Thus, according to Dionysius, the opening of Demosthenes’ speech Against Aristocrates consists of an

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1 Comp. 25.124.2-8: μυστηρίους μὲν οὖν έδικεν ἥδη ταῦτα καὶ οὐκ εἰς πολλοῖς οἶδα τε ἐστίν ἐκφέρεσθαι, ἀν’ οὐκ ἔχειν φορτικός, εἰ παρακλησίην “οἰς θέμις ἐστίν” ἦκεν ἐπὶ τὰς τελετὰς τοῦ λόγου, “θύρας δ’ ἐπιθέαθαι” λέγομι ταῖς ἁκοίς τοῦς “βαβήλους”. εἰς γέλοια γὰρ ἐννοεῖ λαμβάνοντο τὰ σπουδαίωτα δι’ ἀπειρίας, καὶ ἱσώς οὐδὲν ἄτοπον πάσχοσιν. On the mystical formulas in this text, see section 6.2.

2 Comp. 25.122.13-16: see section 6.5.

3 Although λόγος is ‘text’ or ‘discourse’ rather than ‘style’, I translate τὰς τελετὰς τοῦ λόγου as ‘the initiation rites of style’, following Rhys Roberts (‘the rites of style’) and Usher (‘the initiation rituals of style’). Dionysius will initiate his audience into the secrets of composing a discourse (λόγος) that resembles good poetry. Since it is the use of stylistic means (in particular rhythm, but also word choice) that leads to such λόγος, I think that we are justified in rendering τὰς τελετὰς τοῦ λόγου as ‘the initiation rites of style’. Aujac & Lebel (1981) 176 translate the words as ‘ces rites de langage’.

4 Comp. 25.124.12-21.
incomplete anapaestic tetrameter, an elegiac pentameter, a combination of a Sapphic line and the last part of a comic tetrameter, two slightly irregular iambic trimeters, an anapaestic line, and another iambic trimeter. Dionysius tells us that, in order to obscure the metre, Demosthenes has removed one or two feet from each verse; further, he is claimed to have included three clauses without metre. The reason for this is that, as Dionysius states, ‘it is not appropriate for prose to appear to be in metre (ἐμέτρου) or in rhythm (ἐρυθμοῦ); for in that case it will be a poem and a lyric, and will absolutely abandon its proper character; it is enough that it should simply appear rhythmical (ἐὐρυθμοῦ) and metrical (ἐμέτρου): in this way, prose may be poetic, though not actually a poem, and lyrical, without being a lyric.’ Now, in the first instance, the latter words might remind us of Aristotle’s warnings that ‘prose must be rhythmical, but not metrical’, since it would otherwise be a poem. And indeed Dionysius explicitly refers to the views on prose rhythm that Aristotle presented in the third book of his Rhetoric. However, Aristotle would probably not have approved of Dionysius’ analysis of Demosthenes’ prose into almost complete verses. In any case, he would not have agreed with Dionysius’ evaluation of such style. Aristotle explicitly rejects metrical prose, and he adds that even separate rhythms should only

5 Comp. 25.126,16-131,13. Dionysius cites the full sentence in Comp. 25.123,7-15 as follows: Μηδείς ἱμῶν, οὐδεὶς Ἀθηναῖος, νομίσῃ μὲ μή’ ἱδίας ἐχθράς μηδεμίας ἔνεχ’ ἴκειν Ἀριστοκράτους κατηγορήσατο τούτου, μήτε μικρὸν ὄροντα τι καὶ φαύλον ἀμάρτημα ἔστω οὕτως ἐπὶ τούτῳ προάγειν ἔμαυτόν εἰς ἀπέχθεσιν, ἀλλ’ ἐπέρ ἁ’ ὀρθάς ἐγὼ λογίζομαι καὶ σκοπᾶ, πέρι τοῦ Κερρῆνον ἔχειν ἱμάς ἀσφαλίς καὶ μὴ παρακροσθέντας ἀποστερηθήσατε πάλιν αὐτής, πέρι τούτου μοι ἔστιν ἅπασα ἡ σπούδη. ‘Let none of you, people of Athens, suppose that I come here before you, led by a wish to indulge a personal hate of my own, to accuse the defendant Aristocrates here; or that it is because I have my eye on a minute misdemeanour of the man that now I am so keen to attack and expose myself to his hostility. But if I calculate and consider indeed correctly, my only concern is that you safely have the land of Chersonese and that you are not tricked into having it taken from you again.’ Dionysius divides this period into ten units: for discussions of Dionysius’ metrical analysis, see Rhys Roberts (1910) 256-261, Aujac & Lebel (1981) 178-182 and Usher (1985) 214-221.

6 Comp. 25.125,2-7: οὔ μέντοι προσθείη γε ἐμέτρον οὔδ’ ἐρυθμον αὐτήν εἶναι δοκεῖν (ποίημα γὰρ οὕτως ἔσται καὶ μέλος ἐκβήσεται τε ἁπλὸς τὸν αὐτής χαράκτηρα, ἀλλ’ εὐρυθμον αὐτὴν ἀπόχρη καὶ εὐμετρον φαινεσθαι μονον· οὕτως γὰρ ἂν ἐν εἶποικία μέν, οὐ μὴν ποιήμα γε, καὶ ἐμμέλης μέν, οὐ μέλος δέ.

7 Aristotle, Rh. 1408b30-32: δι’ ρυθμὸν δεί ἔχειν τοῖς λόγοις, μέτρον δὲ μή· ποίημα γὰρ ἔσται, ρυθμὸν δὲ μὴ ἄκριβος· τούτο δὲ ἔσται ἐὰν μέρι τοῦ ή. ‘Prose, then, is to be rhythmic, but not metrical, or it will become not prose but verse. It should not even have too precise a prose rhythm, and therefore should only be rhythmic to a certain extent.’ (Translation Rhys Roberts 1924.)

8 Comp. 25.126,2-11: καὶ ὅτι ἀληθῆ ταῦτ’ ἴστι καὶ οὐδὲν ἐγὼ καίνοτομον, λάβοι μὲν ἄν τις καὶ ἐκ τῆς Ἀριστοτέλους μαρτυρίας τὴν πίστιν· εἴρηται γὰρ τῷ φιλοσόφῳ τὰ τα ἄλλα περὶ τῆς λέξεως τῆς πολιτικῆς ἐν τῇ τρίτῃ μέλῳ τῶν ῥητορικῶν τεχνῶν οὐκ ἀλήθη εἶναι προσθείη, καὶ δὴ καὶ περὶ τῆς εὐρυθμίας εὕ ἄν τις τοσοῦτον γένοιτο· ἐν ἡ τούτω ἐπειθεισιτάτος ὀνομάζει ρυθμοῖς καὶ τῇ χρήσιμῳ ἐκάστος αὐτῶν καταφθάνει, καὶ λέξεις παρατίθενται τινὰς αἰς περιτέλεσι βεβαιῶν τῶν λόγων. ‘And that this is true, and that I am not inventing something unheard of, anyone may prove to himself by examining the testimony of Aristotle; for in the third book of his Rhetoric the philosopher, when describing the various requirements of political oratory, refers specifically to the good rhythm which would fulfil those requirements. In that passage he names the most suitable rhythms, indicates where each of them may be used, and tries to confirm his argument by adducing some illustrative passages.’
be included to a certain extent. In other words, Dionysius’ reference to Aristotle in the context of prose rhythm is somewhat problematic: it seems that Dionysius uses Aristotle as an authority for his own theories, albeit the philosopher’s views were actually rather different.

In this chapter, I will focus on Dionysius’ theory of poetic prose rather than on his practical analyses of rhythm in rhetorical speeches. Where the preceding chapters of this study (3-5) have highlighted the connections between grammar, philosophy and rhetoric, the present chapter will concentrate on the relations between rhetorical and poetical theory, and, to a lesser extent, musical theory. The questions that will concern us are the following. First, why does Dionysius conclude his work On Composition with a discussion of prose resembling beautiful poetry and poetry resembling beautiful prose? Second, how can we explain that, in the final chapters of De compositione verborum, Dionysius takes a stand that diverges so strongly from the views of Aristotle, who, in his Rhetoric, emphasised the differences rather than the similarities between prose and poetry? Although Dionysius rejects the ‘dithyrambic’ style of Gorgias, we will see that his ideas on the magical effects of poetic prose echo to a certain extent the views of the famous sophist. Gorgias’ views on the connection between magic, poetry and rhetoric seem to be a good starting point for our discussion of On Composition 25.

Some scholars fail to recognise the differences between Aristotle’s views on prose rhythm and the ideas that Dionysius presents in Comp. 25. Atkins (1934 II) 119 states: ‘Following Aristotle, he [Dionysius] declares further that prose must be rhythmical without being metrical, and that all sorts of rhythm find a place in prose.’ In fact, however, Aristotle does not think that ‘all sorts of rhythm’ can be used in prose. Like Atkins, Bonner (1938) 259 argues that Dionysius takes up the views of Aristotle and Theophrastus on prose rhythm, thus ignoring the fundamental differences between Aristotle, Rh. 1408b21-1409a21 and Dionysius, Comp. 25. These scholars attach more importance to Dionysius’ reference to Aristotle (Comp. 25.126.2-11) than to his actual ideas in the rest of Comp. 25.

Dionysius’ reference to Aristotle’s theory of prose rhythm is not the only problematic one: similar difficulties occur in Cicero and ‘Demetrius’. In Cicero, De oratore 3.182, Crassus states that Aristotle recommends the use of dactyls and paens (see section 6.4): qua re primum ad heroum nos invitat, ‘for this reason he urges us, in the first place, to use dactyls.’ (Translation May & Wisse [2001].) However, Aristotle’s treatment of the heroic foot (Rh. 1408b32-33) does not seem to support Crassus’ claim. Besides, Cicero interprets Aristotle’s view on the heroic foot in Orator 192 as a negative judgement: ‘Aristotle thinks the heroic measure too dignified for prose’ (iudicat heroum numerum grandiorem quam desideret soluta oratio). Cf. Cope (1867) 304, Cope (1877 III) 86, and Hendrickson (1904) 130; on Cicero’s reference, see Wisse (1989) 121-126 and Fortenbaugh (2005) 324, who concludes that Cicero is using an intermediate source or summary of Aristotle’s Rhetoric. A similar problem occurs in ‘Demetrius’, Eloc. 38, who seems to suggest that Aristotle recommended the use of the paean only in the grand style: σύνθετες δὲ μεγαλοπρεπής, ὡς εἴην Ἀριστοτέλης, η παεωνική, ‘Paenic composition is grand, as Aristotle says.’ In fact, Aristotle does not know a system of different styles. We may conclude that in their wish to speak on the authority of Aristotle, rhetoricians were sometimes perhaps too eager to drop his name; in any case, they were not always careful in quoting the exact words of the master (cf. Cope [1877 III] 83).

On the more technical aspects of Dionysius’ theory of rhythm and metre, see Gentili (1990a = 1990b).
6.2. The magic of poetic speech: Gorgias, Dionysius and ‘Longinus’

When Dionysius invites his readers to undergo the initiation rites of style, he quotes some words (οἷς θέμις ἐστίν ... θύρας δ’ ἐπὶ θέσσοι ... βεβήλως) from a hexameter that we know from the so-called Orphic texts. The second half of this hexameter is also preserved in the proem of the Orphic poem in the Derveni papyrus. The complete verse is as follows:

φθέγξομαι οἷς θέμις ἐστί: θύρας δ’ ἐπὶ θέσσοι βεβήλως.
‘I will speak for those with a sacred right: but you, ye profane, close your doors!’

Different versions of this formula are found in many writers from Plato onwards. Why does Dionysius choose these cryptic words to introduce the subject of poetic prose? In my view, the answer to this question must start from two observations. First of all, it should be pointed out that initiation rites seem to be a topos in ancient discussions of the didactic process. I have already drawn attention to the pedagogical character of the work On Composition as a whole (sections 1.3 and 1.6). In the final chapters of this treatise, Dionysius arrives at the climax of his instructions in composition. Now that the student has been introduced to the aims, means and types of σύνθεσις, he is ready to enter the final subject of composition theory. Only those readers who have sufficiently been trained in the rules of the game will be allowed to learn the secrets of poetic prose, which crown and complete Dionysius’ supervision and guidance. I will return to this didactic aspect at the end of this chapter (section 6.5).

However, there seems to be a second dimension to Dionysius’ reference to initiation rites, which we should not ignore. In my view, it is very appropriate that Dionysius introduces his account of poetic prose by quoting a verse that was associated with Orpheus, the mythical singer who was known for the enchanting effect of his voice

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12 For Dionysius’ words (Comp. 25.124,2-8) see section 6.1 above.
13 Orphic fragments nr. 1 Bernabé, see also fr. 245-247 Kern.
14 Plato, Smp. 218b5-7. See West (1983) 82-84. In his article ‘Die Mysterien der Rhetorik’, Kirchner (2005) discusses the references to Mysteries and initiation in ancient rhetorical texts, in particular in Cicero, De oratore 1.206, Tusc. 4.55, Quintilian, Inst. orat. 5.13.59-60, and some later texts. He also discusses our passage (Comp. 25.124,2-8): see below.
15 Sluiter (2000b) 188 points out that some ancient commentators argue that their source-text is unclear because the author wanted to exclude the uninitiated.
16 Goudriaan (1989) 161-165 analyses the structure of De compositione verborum and concludes that the work can be considered to be a systematic τέχνη (as analysed by Fuhrmann [1960]). Dionysius does not intend to write an overly technical treatise with detailed discussions of technical problems, but a practical handbook that accompanies the intensive training of students.
17 Cf. Kirchner (2005) 175.
and music.\textsuperscript{18} Since Dionysius thinks that oratory and music differ from each other only in degree, and not in kind, it might be significant that he evokes the figure of Orpheus at this point in his treatise.\textsuperscript{19} Orators can achieve musical effects in particular by writing prose that makes good use of rhythm and melody. In many cases, Dionysius describes this kind of prose as ‘enchanted’ or ‘bewitching’. Thus, Dionysius tells us that ‘good melody and rhythm are conducive to pleasure, and we are all enchanted (κηλούμεθα) by them’.\textsuperscript{20} He also argues that ‘rhythm is the most potent device of all for bewitching (γοητεύειν) and beguiling (κηλεῖν) the ear.’\textsuperscript{21} Now, it seems that it is exactly this enchanting effect of speech that Dionysius is aiming at in \textit{Comp.} 25. Demosthenes, the author whose poetic prose Dionysius analyses in this chapter, is in other passages characterised as the most effective magician of all orators, who bewitched the Athenians with his composition technique.\textsuperscript{22} I suggest that Dionysius’ reference to an Orphic poem on initiation rites implicitly announces the magical kind of speech that is going to be the subject of the last part of the treatise \textit{On Composition}.\textsuperscript{23} Kirchner has recently distinguished two functions of Dionysius’ reference to the Mysteries. On the one hand, it arouses the (advanced) reader’s interest in the discussion of poetic prose. On the other hand, it anticipates Dionysius’ reaction to critical opponents of his theory by presenting them as uninitiated in the secrets of poetic prose.\textsuperscript{24} Further, Kirchner rightly suggests that the metaphor of mysteries announces a certain ‘Rezeptionserlebnis’ of Demosthenes’ prose rhythm, which can be associated with ἐνθοσιασμός and μανία.\textsuperscript{25} I agree with Kirchner on these points, but I would add that the reference to Mysteries more

\textsuperscript{18} Most ancient sources merely associate the phrase with mysteries in general, without naming Orpheus. Some writers, however, do assign the words to Orpheus, in particular Tatian, \textit{Ad Graecos} 8 (see further Bernabé [2004] 1-7). The second half of the line also occurs in the Jewish \textit{Testament of Orpheus} that was written in the early Hellenistic period. Cf. West (1983) 34 and 82 and Kirchner (2005) 174. It seems plausible that the words were associated with Orpheus even if they were not explicitly assigned to him.

\textsuperscript{19} For Dionysius’ comparison between oratory and music, see \textit{Comp.} 11.40,11-16: see section 6.5. A general discussion of Greek views on speech and music can be found in Stanford (1967) 27-48.

\textsuperscript{20} \textit{Comp.} 11.39,17-19.

\textsuperscript{21} \textit{Dem.} 39.212,3-10. See also \textit{Comp.} 11.38,17-20: ‘For who is there that is not stirred and bewitched (γοητεύεται) by one melody but has no such feeling on hearing another’. \textit{Comp.} 3.11,5-6 (on Homer, \textit{Od.} 16.1-16): Ταῦθ’ ἄτι μὲν ἐπέγεται καὶ κηλεῖ τὰς ἀκούς ποιημάτων τε τῶν πάνω ἡδίστων οὐδενός ἢμα τοιοῦτον ἐξεπέπλω πάντες ἄν εὖ οἶδ᾽ ὃτι μαρτυρήσαι. ‘I am sure that everyone would testify that these lines allure and enchant the ears, and rank second to no poetry whatsoever, even the most attractive of all.’

\textsuperscript{22} See esp. \textit{Dem.} 22.176,15-20 and \textit{Dem.} 35.207,14-16.

\textsuperscript{23} Even if one does not assume that Dionysius associated the mystic formula with Orpheus, one must admit that the words do evoke the idea of mystery and magic.

\textsuperscript{24} Kirchner (2005) 175. For Dionysius’ (fictional?) opponents, who do not believe that Demosthenes was so helpless that he consciously took care of the exact length of his syllables etc., see \textit{Comp.} 25.131,14-135,19. According to Leo (1889) 286, these opponents are ‘ohne Zweifel Asianer’, but it is presumably wrong to regard ‘Asianists’ as a group of rhetoricians who presented themselves as a school: see section 1.2.

\textsuperscript{25} Kirchner (2005) 176 refers to \textit{Dem.} 22.176,15-22.
particularly evokes the idea of (Orphic) magic, which Dionysius associates with the effects of good poetic prose.

The relation between rhetoric and magic deserves some more attention. There are various terms that Dionysius uses to describe the enchanting effect of texts, such as κολακεύειν, γοητεύειν, κηλέιν and θέλγειν (the verb that describes the singing of the Sirens in the *Odyssey*). These terms remind us that Dionysius’ ideas on the enchanting effect of poetic prose can ultimately be traced back to the views of the fifth century sophist Gorgias. In the *Encomium of Helen*, Gorgias states that poetry and magic produce very powerful effects on the listener. He claims that similar emotional effects can be the result of persuasive speech in general: ‘Just as different drugs expel different humours from the body, and some stop it from being ill but others stop it from living, so too some speeches cause sorrow, some cause pleasure, some cause fear, some give the hearers confidence, some drug and bewitch the mind with an evil persuasion.’ Apart from γοητεύειν (γοητεία) and θέλγειν, which we also found in Dionysius’ works, Gorgias uses φαρμακεύειν and μαγεία when referring to the ‘enchanting’ power of words. The connection between magic and poetry in ancient thought becomes especially apparent from the use of another term, namely ψυχαγωγία: this word was borrowed from the context of magic ritual and came to be used as the general term for the enchanting effects of speech, in particular poetry, and later also rhetoric. Thus, Isocrates regretfully acknowledges that orators, unlike poets, cannot make use of metre and rhythm, poetic devices that have so much


27 Gorgias, *Hel.* 9-10. Cf. Segal (1962) 99-155, De Romilly (1975) 3-22 and MacDowell (1982) 37. For Gorgias’ ‘definition’ of poetry as ‘speech with metre’ (λόγον ἐχοντα μέτρον, *Hel.* 9), see Graff (2005) 307, who states that ‘Gorgias set little store in the distinction between prose and poetry’. However, I agree with MacDowell (1982) 37 that Gorgias is not so much interested in a ‘definition’ of poetry, but rather in the simple fact that poetry uses words (i.e. that it is a form of λόγος), an observation that he needs for his argument. Poetry and magic spells are just two examples of λόγος producing emotional effects; since poetry belongs to λόγος, Gorgias can use poetic effects as illustrative of the effects of λόγος in general. See also Russell (1981) 23 and Ford (2002) 178.

28 Gorgias, *Hel.* 14: έσπερ γὰρ τῶν φαρμάκων ἄλλους ἄλλα χωμοῖς ἐκ τοῦ σώματος ἔξεχει, καὶ τὰ μὲν νόσου τὰ δὲ βίου ποιεῖ, οὕτω καὶ τῶν λόγων οἱ μὲν ἐλληφθήσαν, οἱ δὲ ἔτρεψαν, οἱ δὲ ἐφόβησαν, οἱ δὲ εἰς θάρσος κατέτησαν τοὺς ἀκούοντας, οἱ δὲ πεθάναν τινὶ κοινὶ τὴν ψυχὴν ἐφαρμάκευσαν καὶ ἐξεγονίσαν. The translation is by MacDowell (1982). For the enchanting effect of speech, see also Ford (2002) 172-182, who shows that Gorgias was influenced by the discourse of medicine and natural philosophy.


charm that they ‘enchant the audience’ (ψυχαγωγούσιν τούς ἄκοουντας).\textsuperscript{31} It is well known that Plato characterises rhetoric as ψυχαγωγία τίς διὰ λόγων.\textsuperscript{32} In later theory, the term ψυχαγωγία played a central role in discussions on the function of poetry: according to the Alexandrian scholar Eratosthenes of Cyrene (3\textsuperscript{rd} century BC), every poet aims at ‘enchantment’ (ψυχαγωγία), not at ‘instruction’ (διδασκαλία).\textsuperscript{33} Although Dionysius does not use the word ψυχαγωγία in the context of poetry, he, too, employs the term when distinguishing between ‘entertainment’ and ‘benefit’ (ὡφελεία).\textsuperscript{34}

Gorgias’ views on the enchanting effect of speech are reflected in his own style, which ancient and modern critics regard to be particularly poetic.\textsuperscript{35} When Aristotle observes that the first prose style was influenced by poetry, he mentions Gorgias as its most important representative.\textsuperscript{36} But neither Gorgias’ style nor his preference for a magical type of rhetoric were taken over by later rhetoricians of the fifth and fourth century: Isocrates and Aristotle do not only object to the use of (too many) poetic devices in prose, but they also reject the idea of magical speech in prose texts.\textsuperscript{37} For Aristotle, as we will see, clarity is the most important quality of prose style, which he considers incompatible with the enchanting effects of Gorgias’ type of speeches. Isocrates distinguishes his artistic prose style from the style of poetry when he states that only poets are allowed to employ many ‘ornaments’ (κόσμοι) and to use rhythm and metre.\textsuperscript{38} It is revealing that Isocrates never uses terms like γοητεία, μαγεία or κηλείν.\textsuperscript{39}

\textsuperscript{31} Isocrates, \textit{Evagoras} 10. In the subsequent passage, Isocrates proves the power of rhythm and metre by way of a theoretical metathesis (see section 7.3.1): ‘if you destroy the metre of the most popular poetry, leaving words and ideas as they are, the poems will appear much inferior to their present renown.’ (Translation Grube [1965] 43).

\textsuperscript{32} Plato, \textit{Phdr.} 261a8; see Meijering (1987) 11.


\textsuperscript{34} In \textit{Dem.} 44.228,8-14, Dionysius claims that Demosthenes uses the ‘mixed composition’ (μικτή σύνθεσις) in order to address two different groups in his audience at the same time: on the one hand, there are listeners who long for ‘attraction’ (ἀπάτης) and ‘entertainment’ (ψυχαγωγίας); on the other hand, there are listeners who desire ‘instruction’ (διδασκαλία) and ‘benefit’ (ὡφελεία). In \textit{Pomp.} 6.245,15-17, Dionysius tells us that the historian Theomopompus deals with a great variety of subjects, not merely for ‘entertainment’ (ψυχαγωγία), but for ‘practical benefit’ (ὡφελεία).


\textsuperscript{36} Aristotle, \textit{Rh.} 1404a20-39 (see below).

\textsuperscript{37} For Aristotle and Isocrates on prose style, see section 6.4 and Graff (2005) 306-317. De Romilly (1975) 47-66 points out that fourth century rhetoricians do not follow Gorgias’ views on the connection between rhetoric and magic.

\textsuperscript{38} Isocrates, \textit{Evagoras} 8. In \textit{Antidosis} 46-47, Isocrates seems to take a different stand: see section 6.4 and cf. Graff (2005) 319-321.

\textsuperscript{39} Cf. De Romilly (1975) 55.
However, the idea of magical rhetoric, often combined with an appreciation of rhythmical prose, returns in later times. De Romilly points to writers of the first and second centuries AD, in particular Aelius Aristides and ‘Longinus’.\(^{40}\) For our purpose it is interesting to see that the latter critic thinks that composition (σύνθεσις), which he lists as one of the five sources of the sublime, ‘casts a spell (κηλεύει) on us and always turns our thoughts towards what is majestic and dignified and sublime and all else that it embraces, winning a complete mastery over our minds’.\(^{41}\) The comparison between music and literary composition that precedes this remark is very much in the tradition of Dionysius of Halicarnassus. ‘Longinus’ tells us that the music of the flute forces even the unmusical hearer to move in rhythm and to conform to the tone; likewise, the sounds of the harp exercise a marvellous ‘spell’ (θέλησιν).\(^{42}\) Like Dionysius, ‘Longinus’ devotes much attention to the role of rhythm in the aesthetical effect of composition.\(^{43}\) It seems, then, that in Hellenistic and Roman times, there is a tradition of rhetoricians who focus on σύνθεσις and revert in a sense to Gorgias’ magic; at the same time, they allow more licence in the use of poetic devices. These rhetoricians suppose that the effects of music and σύνθεσις are related in the way they respond to a natural human inclination towards good melody and rhythm. The idea of a φυσική οίκειότης that connects human beings to good rhythm and melody is a ‘Grundmotiv’ of the theory of composition.\(^{44}\) It is not only found in Dionysius and ‘Longinus’, but also in Cicero and Quintilian. The latter states that compositio is effective not only for pleasure (ad delectationem), but also for ‘the moving of the soul’, ad motum animorum, a Latin equivalent of the Greek ψυχαγωγία.\(^{45}\) For, Quintilian adds, everything that penetrates the emotions has to go through the ear, and ‘we are naturally attracted by harmony’ (natura ducimur ad modos).\(^{46}\) It is interesting to note that, in order to prove that human beings have an instinctive feeling for rhythm and melody, both Cicero and Dionysius point to the example of a musician who is bood by the public when striking a false note:\(^{47}\) the judgement of melody and rhythm is a ‘matter of feeling, which nature has given to all men’.\(^{48}\)

\(^{40}\) De Romilly (1975) 75-88.

\(^{41}\) ‘Longinus’, Subl. 39.3: (...) κηλεύει τε ὁμοῦ καὶ πρὸς ἄγκον τε καὶ ἀξίωμα καὶ ύπος καὶ πᾶν ὁ ἐν αὐτῇ περιλαμβάνει καὶ ἡμᾶς ἐκάστοτε συνδίστηναι, παντοῖος ἡμῶν τῆς διανοίας ἐπικρατοῦσαν. The translation is by W.H. Fyfe / Donald Russell (1995). The MSS have ὁμοῖος, but the correction κηλεύει is definitely right. In the same passage, ‘Longinus’ says that composition ‘brings the speaker’s actual emotion into the souls of the bystanders’ (τὸ παρεστώς τὸ λέγοντι πάθος εἰς τὰς ψυχὰς τῶν πέλας παρεισόγονον), which again reminds us of the term ψυχαγωγία.

\(^{42}\) ‘Longinus’, Subl. 39.2-3.

\(^{43}\) ‘Longinus’, Subl. 39.4-41.

\(^{44}\) Pohl (1968) 91. See Comp. 11.38,23-39,2: φυσική τις ἀπάντων ἐστιν ἡμῶν οἰκείοτης πρὸς ἐμμέλειαν τε καὶ εὐρύθμιαν. ‘All of us feel naturally at home with tuneful melody and good rhythm.’

\(^{45}\) Cicero, De oratore 3.197. Quintilian, Inst. orat. 9.4.9.

\(^{46}\) Quintilian, Inst. orat. 9.4.10.


\(^{48}\) Comp. 11.39,12-13: πάθος ὁ πᾶσιν ἀπέδωκεν ἡ φύσις.
It appears, then, that Dionysius’ appreciation of the enchanting effect of poetic prose is closely related to his treatment of σύνθεσις as a kind of music. It seems reasonable to suppose that these ideas were influenced by the critics of poetry rather than by the rhetorical tradition. The rhetorician ‘Demetrius’, the author of the treatise *On Style*, does not use the terms γοητεύειν, κηλεύειν and θέλειν, nor does he discuss the connection between music and composition as we find it in the works of later rhetoricians.⁴⁹ However, he does report that musicians speak of words as ‘smooth, rough, well-proportioned and weighty.’⁵⁰ Pohl has suggested that the ideas on musical σύνθεσις can be traced back to Theophrastus, who may have adopted views from Peripatetic musical theory, such as developed by Aristoxenus.⁵¹ Another possibility is that Cicero and Dionysius, and later Quintilian and ‘Longinus’, were influenced by the Hellenistic *kritikoi*, who in their turn built on views developed in musical theory. This would correspond to the great influence of musical theory on Hellenistic poetics as we find it in Philodemus’ *On Poems*.⁵² Both the vocabulary of magic and the comparison between music and σύνθεσις are prominent in the fragments of the Hellenistic critics of poetry preserved in Philodemus. The word θέλειν, for example, which we encountered in our discussion of Gorgias and Dionysius, is also used by these critics.⁵³ One of them argues that poets ‘enchant (θέλειν) the soul by pleasing it’, a view that is not favourably received by Philodemus, but Dionysius would probably have agreed.⁵⁴ The fragments of the *kritikoi* also contain allusions to the idea of the natural human attraction towards rhythm and melody.⁵⁵ The parallels between the *kritikoi* and Dionysius, with their focus on σύνθεσις and their views on the role of the ear in the perception of literature, are very striking. My hypothesis is that the ideas of Hellenistic critics of poetry on σύνθεσις were taken over by those rhetoricians and critics who focused on composition, in particular Dionysius, Cicero, and ‘Longinus’.⁵⁶

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⁴⁹ ‘Demetrius’ uses the word κολακεύειν only in the discussion of ‘flattery’ in *Eloc.* 294. Cf. Pohl (1968) 91 n. 76. It is true that, as Janko (2000) 175 observes, ‘Demetrius’, *Eloc.* 183-186 selects his examples of elegance that depends on σύνθεσις from Plato’s account of music in *Rep.* 3; but he does not make an explicit comparison between composition and music.

⁵⁰ ‘Demetrius’, *Eloc.* 176. See also section 4.3.2.


⁵² See Janko (2000) 134 and 173-176. In his discussion of rhythm, Dionysius twice refers to the teachings of Aristoxenus ‘the musical theorist’: see section 1.5. He may have known Aristoxenus through the work of Theophrastus (Kroll [1907] 91-101 and Dalimier [2001] 384) or through the works of the Hellenistic *kritikoi*.


⁵⁴ Philodemus, *On Poems* 1 fr. 164 Janko. Janko assigns this view to Andromenides. See also *On Poems* 1 fr. 37 and fr. 166, where Philodemus refutes Andromenides’ view that poetry enchants (θέλειν) the soul, a process that he describes in the same fragment as ψυχαιρεσία.


⁵⁶ Janko (2000) 173-176 traces the connection between σύνθεσις and music back to ‘the origins of Greek thought’, thus following the example of Kroll (1907) 91-101, Koller (1954) and Pohl (1968) 149-154. For my purposes, it is enough to state that musical theorists (including Aristoxenus), who
At the end of this chapter (section 6.6), I will argue that Dionysius’ ideas on prose and poetry in *De compositione verborum* are indeed closely related to the views of the *kritikoi*.

This very brief sketch of ancient ideas on the connections between poetry, rhetoric, music and magic has suggested that, although Dionysius refers to Aristotle’s treatment of prose style in the third book of the *Rhetoric*, his ideas on poetic style in *On Composition* have actually more in common with the views of ‘Longinus’ and the Hellenistic *kritikoi*. We have seen that Dionysius’ approach to poetic prose is related to the concept of magical speech and that, ironically, this concept has its ultimate origin in the speeches of Gorgias, the sophist whose style Dionysius strongly disapproves of. Having paid attention to the backgrounds of Dionysius’ initiation rites, we may now enter the Mysteries ourselves. In the next section I will investigate some aspects of Dionysius’ scansion of Demosthenes’ poetic prose, in order to cast some light on the connection between these metrical analyses and his ideas on poetic prose. Thereafter, we will return to Dionysius’ theories on the styles of prose and poetry, which we will compare more closely with the views that were developed in the Aristotelian tradition (section 6.4).

### 6.3. Dionysius on Demosthenes’ poetic prose: practice and theory

Dionysius’ warnings about the mystical character of his subject at the end of *On Composition* make it clear that he expected some of his readers to ridicule his ideas on poetic prose. This expectation was correct. Dionysius’ views on prose rhythm have been the target of criticism in many modern publications. In the opening section of this study, I have already cited Eduard Norden, who regards Dionysius as ‘ein äußerst bornierter Kopf’ (see section 1.1). A century later, Dover gives a similar verdict: he thinks that, as far as prose rhythm is concerned, Dionysius is ‘a blind guide’, who makes ‘many puerile errors in scansion’, and whose ‘decisions on phrasal pause and hiatus are subjective, and unashamedly so’. It will not be my aim to defend built on the work of Pythagoras, played an important role in the development of these ideas. In Hellenistic times, the critics of poetry seem to have borrowed the views from the musical critics: see also Pohl (1968) 91-92.

57 Norden (1915) 79.
Dionysius against the complaints of Norden, Dover and others about his scansion of prose texts. Dionysius’ analysis of rhythmical prose is indeed problematic: his divisions of clauses into metrical feet seem to be rather arbitrary, sometimes even inconsistent. For a good understanding of Dionysius’ theory of poetic prose, however, it is important to examine the connections between that theory and his actual analysis of Demosthenes’ prose rhythm. Therefore, I will discuss one illustrative case, which concerns the first sentence of Demosthenes’ speech On the Crown:

Πρῶτον μέν, ὁ ἄνδρες Ἀθηναίοι, τοὺς θεοῖς εὐχόμαι πάσι καὶ πάσαις, ὡς εὐνοοῦν ἐχὼν ἐγὼ διατελώ τῇ τε πόλει καὶ πάσιν ὑμῖν τοσαύτην ὑπάρξας μοι παρ’ ὑμῶν εἰς τουτον τὸν ἀγώνα.59

In two different chapters of his work De compositione verborum, Dionysius discusses the scansion of this sentence, and the differences are remarkable. In chapter 18, which follows a long list of various rhythmical feet (four disyllabic and eight trisyllabic) in the preceding chapter, Dionysius points out that Demosthenes’ sentence consists of three clauses, each of which is divided into rhythmical feet of two or three syllables.60

59 ‘First of all, men of Athens, I pray to all the gods and all the goddesses, that as much good will as I have continuously shown towards the city and all of you may be accorded to me in full measure by you in this present trial.’ I have cited Dionysius’ version of the text in Comp. 18.77,13-79,8. This text corresponds to the text of the MSS of Demosthenes 18.1. In Comp. 25, the text is slightly different (see below).

60 Comp. 18.77,13-79,8. Kroll (1907) 97-98 argues that Aristoxenus is the source of the discussion of rhythm in Comp. 17, on the ground that Dionysius says ‘I use foot and rhythm in the same sense’ (Comp. 17.68,14-15: τὸ δ’ αὐτὸ καλῶ πόδα καὶ ρυθμόν). However, Aristoxenus (Fragmenta Parisina 27,22) explains these terms as follows: Λεκτέων καὶ περὶ ποδὸς τί ποτέ ἔστι. καθόλου μὲν νοστέου πόδα ὁ σημανόμεθα τὸν ρυθμὸν καὶ γνώριμον ποιοῦμεν τῇ συσθήσει. ‘Concerning a foot we also have to explain what it is. In general a foot should be understood as that by which we indicate the rhythm and make it known to perception.’ In Elementa Rhythmica 2.16, we find a similar definition. Ως δὲ σημανοῦμεν τὸν ρυθμὸν καὶ γνώριμον ποιοῦμεν τῇ συσθήσει, ποιέσεως ἔνς εἰς ἡ πλείους ἕνος. ‘That by which we indicate the rhythm and make it known to perception is a foot, either one foot or more than one.’ (Cf. Barker [1989] 187 and Gibson [2005] 93-95.) I find it rather difficult to agree with Kroll (1907) 97-98 on the basis of these texts. I also doubt that Dionysius’ view that a single foot consists of either two or three syllables while longer feet are ‘composite’ (Comp. 17.73,5-8) is directly related to Aristoxenus, as Kroll (1907) 97 argues: for Aristoxenus, rhythm is not built from syllables, but from ‘durations’ (γρόνος, a term that Dionysius does not mention in Comp. 17). In Elementa Rhythmica 2.13, a duration embraced by one single syllable is called ‘incomposite’. Some feet are constituted from two durations, some from three and some from four. For Aristoxenus’ theory of rhythm, see Gibson (2005) 82-98. Much more convincing is the view that Dionysius borrows ideas from ‘metricians’ (cf. Comp. 17.73,2). In antiquity, there seem to have been two different metrical systems. The first one, to which Hephaestion (2nd century AD) belongs, distinguishes ca. eight metra prototypa. The second one, which we know from Varro, derives all metres via adiectio, detractio, concinnatio and permutatio (see section 4.3.1) from the dactylic hexameter and the iambic trimeter, and does not deal with metrical feet that are larger than three syllables. Leonhardt (1989), correcting Leo (1889), discusses these two systems and points out that Dionysius’ account of prose rhythm corresponds to the second approach, typical of which is also the name bacchius for ——. In his On Music (book 1), Aristides Quintilianus (2nd, 3rd or 4th century AD) first deals with rhythmics (chapters 13-19) and then with metrics (chapters 20-29): the latter subject, unlike rhythm, is inextricably bound up with strings of words. Whereas
Dionysius argues that Demosthenes used especially the most noble and most dignified feet, such as the spondee (--), the bacchius (---), the hypobacchius (---), and the anapaest (~~~). On the other hand, he carefully avoided mean and unimpressive feet, such as the pyrrhic foot (~), the iambus (--), the amphibrach (~~), the choree (~~~) and the trochee (~).

Thus, Dionysius arrives at the following scansion:

\[ \text{πρῶτον μὲν, ὁ ἄνδρες Ἀθηναίοι, τοῖς θεοῖς εὐχομαι πᾶσι καὶ πάσαις,} \]
\[ \text{οὐκ ἐνοῦσαι ἔχον ἐγὼ διατελῶ τῇ τε πόλει καὶ πᾶσιν ὑμῖν,} \]
\[ \text{τοσσαύτην ὑπάρξαι μοι παρ' ὑμῶν εἰς τούτον τὸν ἄγωνα.} \]

The scansion of εὐνοοῦαν (~~), πόλει (~~) and τῶν (~) are remarkable, to say the least. Dionysius seems to think that in the rhythm of prose, a short vowel before a single semi-vowel (-αν, -τυ, -ον) may be scanned as long. His list of rhythms implies that the final syllable of εὐνοοῦαν (ἔχον), the final syllable of πᾶσιν (ὑμῖν), and the rhythm is divided into durations (Aristides Quintilianus here draws on Aristoxenus), the basic unity of metre is the syllable. In his discussion of metrics, Aristides Quintilianus deals with five levels of metrical composition, namely elements (letters or sounds), syllables, metrical feet, metres and the poem as a whole (see section 4.2.1). In On Music 1.22, he lists four disyllabic feet (feet being understood as ‘combinations of syllables’), namely the pyrrhic, spondee, iambus and trochee, and eight trisyllabic feet, namely choreos, molossus, dactyl, amphibrach, anapaest, bacchus, amphimakros and palimbacchus. Dionysius (Comp. 17) lists the same metrical feet, but he has ‘hypobacchius’ instead of ‘palimbacchus’ (~~~), and ‘cretic’ instead of ‘amphimakros’ (~~~). Aristides Quintilianus goes on to list feet consisting of four, five and six syllables, which one produces by combining the di- and trisyllabic feet. Dionysius does not deal with feet consisting of four or more syllable, which he regards as συνθέτοι (Comp. 17.73,6-7). Barker (1989) 394 argues that Hephaestion and Dionysius of Halicarnassus are the sources of Aristides Quintilianus’ account of metrics, whereas Aristoxenus is the source of his discussion of rhythm. On the treatment of metrical feet in Hephaestion and Aristides Quintilianus, see also Van Ophuijsen (1987) 53-57.

Dionysius characterises the iambus as ‘not ignoble’ (ὁὐκ ἀγεννηνίς), the same quality that he assigns to the cretic (Comp. 17.72,6). In Comp. 18, however, the cretic is regarded as dignified, whereas the iambus does not contribute to beauty (Comp. 18.79,1-4). A possible explanation is that in Comp. 18 Dionysius prefers the use of longer rhythms: cf. Aujac & Lebel (1981) 214.

Bonner (1969) 73 has criticised the arbitrariness of Dionysius’ divisions. A striking example is the analysis of the first words of the funeral speech in Plato’s Menexenus 236d4: ἔργα μὲν ἤμιαν αὐτὸς ἔχοιν τὰ προσήκοντα φίλους αὐτοίς. Dionysius (Comp. 18.76,6-10) states that ‘the first rhythm is a bacchius (~--), for I should certainly not think it right to scan this clause as in iambic metre, considering that not running, swift movements, but slow and measured times are appropriate as a tribute to those for whom we mourn.’ This is, of course, a remarkable case of circular reasoning: Dionysius finds what he wants to find.

Dionysius names the rhythms as follows: bacchus, spondeo, anapaest, spondee, three cretics, spondeo; hypobacchus, bacchus or dactyl, cretic, two paeans, molossus or bacchus, spondeo; two hypobacchus, cretic, spondeo, bacchus or cretic, cretic, catalectic syllable.

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article tÚn (ég«na) are all counted as long. The word touton¤, which would normally
be scanned as a cretic (lkl), is described as ‘either a bacchius (llk) or a cretic
(lkl)’. On the other hand, tª te pÒlei is analysed as a ‘paean’ (lkkk), which would
mean that the final syllable of pÒlei is short. These strange elements in Dionysius’
analysis, which do not follow the rules of metricians, may reflect certain changes in
the perception of the quantities of syllables.65
Things get even more complicated when we examine On Composition 25. There,
Dionysius points out that the same sentence of Demosthenes’ On the Crown consists
of metrical lines: this time, he divides the sentence into a cretic line, an iambic
trimeter, and a sequence of cretic lines that, he says, corresponds to a poem of
Bacchylides. The result of this analysis is as follows:66
Pr«ton m°n, Œ êndrew ÉAyhna›oi,
l k l, l k l, l k l, l lU
to›w yeo›w eÎxomai pçsi ka‹ pãsaiw,
k l l l,k k l k l, k kk k lU
˜shn eÎnoian ¶xvn §g∆<ge> diatel«
l
k l l, l k l,l k lU
tª [te] pÒlei ka‹ pçsin Ím›n tosaÊl k l l, l k l,l lU
thn Ípãrjai moi par' Ím«n efiw
l k l, k k l kU
touton‹ tÚn ég«na.69

(not scanned)
‘cretic line’67
‘iambic line, incomplete by one syllable’
‘cretic lines’68
“
“

In the third of these units, Usener reads ¶gvge instead of §g≈ (MSS), because
Dionysius states that the addition of ‘one ge’ would make the iambic trimeter

65

Cf. Aujac & Lebel (1981) 214 n. 2. It is remarkable that the quantities of syllables in the metrical
analysis in Comp. 25 (see below) do follow the rules of the metrical system.
66
67
Dionysius compares this clause to the line Krhs¤oiw §n =uymo›w pa›da m°lcvmen (fr. 118 Bergk
P.L.G.). Like Dionysius, Blass (1901) 168-169 also points to the presence of many cretics in the
Rhythmus.’
68
Dionysius compares the last three units to the following verses of a poem by Bacchylides (fr. 23
Bergk): OÈx ßdraw ¶rgon oÈd' émbolçw, | éllå xrusaig¤dow ÉItan¤aw | xrØ par' eÈda¤dalon naÚn §l- |
yÒntaw èbrÒn ti de›jai. The metrical scheme of these lines is lkl,lkl,lklUlkl,lkkk,lklU
69
This is the scansion as interpreted by Aujac & Lebel (1981) 223. However, one might suppose that
tÒn is scanned as long just as in Comp. 18.77,13-79,8. In that case, the last line would correspond more
closely to the last line of Bacchylides (fr. 23 Bergk) to which Dionysius compares it. Further, the last
syllable should perhaps be scanned as long because of the verse-end (brevis in longo).


In the fourth unit, Dionysius writes τῇ πόλει, whereas the text in Comp. 18 (which corresponds to our text of Demosthenes) is τῇ τε πόλει. This change makes the analysis of the words as a cretic (instead of a paean) possible. With regard to the quantities of syllables, this second analysis is more in agreement with the system of metricians than the discussion of the same sentence in Comp. 18: the syllables of the words εὖνοιαν, πᾶσιν, τὸν and τούτονί have their normal length here. The line ὅσην εὖνοιαν ἐχον ἔγος(γε) διατελῶ, however, does not comply with the metrical rules of the iambic trimeter, unless Dionysius counts the first syllable of εὖνοιαν as short.

It is clear that these two analyses of Demosthenes’ opening sentence are not compatible: the first aims to show that Demosthenes composed a sentence by putting various rhythms of two or three syllables together. The second aims to show that Demosthenes wrote entire lines of poetry, which he obscured by leaving out some syllables or by adding words that fall outside the metre of the whole. While Dionysius does not find any iambic foot (which would not contribute to beauty) in his scansion in chapter 18, he does detect an entire iambic trimeter (be it a rather irregular one) in his scansion of the same passage in chapter 25. Scholars have observed the differences between the two chapters, and they have rightly argued that the approach to poetic prose in Comp. 25 is probably a more original one than the division into rhythmical feet in Comp. 18. But how can we explain the difference between the two theories?

In both passages, Dionysius suggests that the rhythmical effects that he discovered were consciously composed into the text. In Comp. 18, Dionysius contrasts Demosthenes, Plato and Thucydides with authors like Hegesias, who did not pay attention to the rhythmical arrangement of their sentences. In Comp. 25, Dionysius repeats again and again that Demosthenes composed his crypto-metrical line consciously and not spontaneously: if only the first colon was composed in rhythm, it could still be considered to be an accident; but ‘are we to say that these effects are spontaneous and uncontrived when they are so many and various?’ Dionysius does

70 Comp. 25.131,4. Aujac & Lebel read ἔγος in their text, but follow Usener’s interpretation (i.e. that Dionysius means that γε should be added after ἔγος) in their commentary. Rhys Roberts (1910) 262 does not believe that Dionysius approved of such an irregular iambic line (with long εὐ at the place of a short element). He thinks that Dionysius meant that the words cited only constitute the ‘materials’ of an iambic line; the words would need to be replaced in order to form a real trimeter.

71 See Aujac & Lebel (1981) 28. Costil (1939) thinks that Dionysius’ ideas in Comp. 25 are influenced by Hieronymus of Rhodos.

72 Comp. 18.79.9-12. Dionysius also says (Comp. 18.79.4-8) that Demosthenes and other authors who take care of rhythmical composition conceal the unimpressive rhythms, interweaving them with the better: this is clearly considered to be a conscious process.
not think so. Since in both chapters Dionysius is convinced that Demosthenes consciously composed his prose with the rhythms that he detects, it is impossible for us to reconcile the two analyses (the one into rhythmical feet and the other into metrical lines) on the ground that the rhythmical character of a prose text can be interpreted in two (or more) alternative ways. It seems, then, that we cannot avoid drawing the conclusion that Dionysius was somewhat careless in adopting two incompatible approaches to the problem of prose rhythm within the context of one treatise, especially since he applied them both to the same sentence from Demosthenes.

However, even if we cannot argue away these inconsistencies, we can attempt to illuminate the differences between Comp. 18 and Comp. 25 by analysing the context of Dionysius’ theories in both chapters. I emphasise that I will not make any claim about the ‘truth’ of Dionysius’ analyses, which Blass and Norden have rejected as useless. I will merely try to explain how his scansion of Demosthenes’ prose are connected to his theories. The aims of the two different analyses within their contexts largely account for their divergent approaches to the problem of prose rhythm. In Comp. 18, Dionysius intends to show that rhythm contributes to greatness and grandeur: his central thesis at the beginning of the chapter is ‘that it is through rhythms that are noble (γενναίων) and dignified (ἄξιωματικῶν) and contain greatness (μέγεθος ἐχόντων) that composition becomes dignified (ἄξιωματική), noble (γενναία), and splendid (μεγαλοπρεπής), while it is made paltry (ὁμερήθης) and unimpressive (ἀσεμνος) by the use of those rhythms that are ignoble (ἀγεννών) and mean (ταπεινῶν) (...).’ The rhythmical analyses of passages from Thucydides, Plato and Demosthenes aim at making clear that these texts are characterised by dignity and grandeur. Thus, Dionysius focuses here on an elevated style, and it seems that in his view rhythm only contributes to one of the two aims of composition, namely τὸ καλὸν, and not ἡ ἡδονὴ. He discusses three texts: the passage from the funeral speech of Thucydides (2.35.1) is composed in a dignified and impressive manner (ἄξιωματικῶς τε συγκείσθαι καὶ μεγαλοπρεπῶς), which is caused by the inclusion of spondees, anapaests, hypobacchii, cretics, and dactyls. The passage from Plato’s Menexenus (236d) is very dignified (ἄξιωματική) and beautiful (καλήν), because of its bacchii, spondees, dactyls, cretics and hypobacchii. Finally, the first period of Demosthenes’ On the Crown has a beautiful harmony (καλὴν ἀρμονίαν), because it

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73 Comp. 25.130,1-2: ταῦτ’ ἐτι φῶμεν αὐτοσχέδια εἶναι καὶ ἀνεπιθέστατα ὁμοίως ποικῖλα καὶ πολλὰ ὁμότα; ἐγώ μὲν οὐκ ἄξιῶ.
74 Norden (1915) 79 and Blass (1901) 19.
75 Comp. 18.73,13-17.
76 Comp. 18.74,9-10.
77 Comp. 18.75,18-21.
contains none of the more ignoble rhythms. It is typical that Dionysius has chosen two of the three examples from funeral speeches (Thucydides and Plato), while the third passage (Demosthenes) is a pompous introduction that starts with a prayer to the gods. That this text is shown to contain only noble and dignified rhythms (according to Dionysius’ rhythmical analysis in Comp. 18) will not surprise us when we have taken into account the focus on τὸ μέγεθος and τὸ ἀξιωματικὸν in this chapter.

In Comp. 25, Dionysius’ concerns are different. Here the question is how prose can borrow the beautiful effects of poetry. Therefore, the focus is not so much on dignity and grandeur, but rather on the ‘poetic’ that charms and impresses the audience. The aims of composition of poetic prose are now formulated in terms such as ἐκμεμάχησα (from ἐκμάσσω, ‘to impress’), τὰς ποιητικὰς χάριτας (‘poetic grace’) and τὸ ποιητικὸν κάλλως (‘poetic beauty’). In the preceding section, I have argued that the concept of style in Comp. 25 is related to the idea of the magical power of poetic speech. Instead of looking for dignity and grandeur, Dionysius is now interested in the enchanting effects of poetry, which can be borrowed by the writers of prose texts. The new perspective corresponds to a more original approach towards prose rhythm: Demosthenes’ sentence is not anymore analysed into separate, dignified rhythms, but into metrical lines that correspond to the verses of poetry.

Thus, the local contexts of Dionysius’ two analyses of the prose rhythm in On the Crown account for the differences between the methods in the two chapters, even if they cannot completely take away the uncomfortable feeling with which we observe the discrepancies between these passages. Having drawn attention to the connection between Dionysius’ practice and theory of prose rhythm, I will now return to Dionysius’ views on the styles of prose and poetry, which I will compare with the ideas of the Aristotelian tradition.

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78 Comp. 18.79,1-4.
79 In Comp. 17-18, Dionysius does not answer the question (connected to the problem of to prepon) what rhythms should be used in passages that deal with less elevated subjects than the examples given here. When he states that ‘most of the passages of Thucydides are of this character’ (Comp. 18.75,15-16), and adds that there are countless such passages to be found in Plato (Comp. 18.77,1-2), he actually seems to imply that almost the entire work of these writers is dignified, and was meant to be dignified.
80 Comp. 25.122,14-16 (see section 6.5).
81 Comp. 25.122,18, Comp. 25.124,21 Comp. 25.126,13-14.
82 Usher (1985) 12 states that the final chapters of On Composition ‘add little to what Dionysius (and Aristotle and Cicero before him) had said earlier on the subject.’ It may be clear from the preceding discussion that I disagree with Usher in two respects: Dionysius’ approach to poetic prose in Comp. 25 is fundamentally different from his own discussion of rhythm in Comp. 17-18, and his views on metrical prose add a lot to Aristotle’s ideas on rhythm in prose (see section 6.4).
6.4. Aristotle and Dionysius on the different styles of prose and poetry

In order to determine the originality of Dionysius’ views on poetic prose, it is important to observe how his ideas are related to the theories on prose and poetry that were developed in the rhetorical tradition. I will first draw a (necessarily rough) sketch of the rhetorical views on prose and poetry from Aristotle onwards. Then I will discuss Dionysius’ views: I will show that in most of his works, he is a faithful exponent of the Aristotelian tradition: his warnings against overly poetic writing closely correspond to the views of Aristotle and later rhetoricians. However, Dionysius’ discussion of prose that resembles beautiful poems in the final chapters of *On Composition* seems to be less connected to the traditional rhetorical views.

In the third book of his *Rhetoric*, Aristotle sharply differentiates between the styles of prose and poetry. In a famous passage he states: ‘Let the virtue of style be defined as “to be clear” (...) and neither mean nor overly dignified, but appropriate. The poetic style is perhaps not mean, but it is not appropriate to prose.’ Thus, in order to retain the perspicuity that is required in speeches, prose composition should avoid the use of compound, coined and foreign words as well as the inappropriate employment of epithets and metaphors. These types of words are suitable for poetry, because poems have more elevated subjects; in prose, however, the excessive use of these ‘poetic’ devices will make the style appear artificial, and thereby less convincing. Prose and poetry are also different with regard to the use of rhythm and metre: prose should

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83 For Aristotle’s views on the styles of prose and poetry in the *Rhetoric*, see esp. Rh. 3: 1404a20-39 (the first prose writers, such as Gorgias, imitated the style of the poets, but they were wrong: the styles of poetry and prose are different); 1404b1-25 (prose style must be clear [σαφῆ¹] and neither mean [ταπεινῆ¹] nor overly dignified [ὑπὲρ τὸ ἀξιώματα]; proper words [τὰ κύρια] make style perspicuous; in prose the subject is less elevated than in poetry); 1404b26-1405a3 (prose style only uses proper and appropriate words and metaphors [τὸ δὲ κύριον καὶ τὸ οἰκεῖον καὶ μεταφορά]); 1405a3-b20 (the orator pays more attention than the poet to the use of metaphors, which gives clarity, pleasure and a foreign air [τὸ σαφές καὶ τὸ ἰδιὸ καὶ τὸ ξενικόν]); 1406a10-b5 (epithets that are long or inappropriate or too crowded are allowed in poetry, but less so in prose; one should nevertheless use them to a certain extent, aiming at the mean [τὸ μετρίου]); 1407b31-32 (one should use metaphors and epithets, while taking care to avoid the poetical); 1408b11-20 (compound words, a number of epithets and foreign words are appropriate to an emotional speaker [Λέγοντι ποθητικῶς]; this style belongs to poetry, but it may be used in prose either in enthusiastic or in ironical passages); 1408b21-1409a21 (prose must be rhythmical, but not metrical; discussion of the different rhythms; while the other rhythms should be avoided, the paean [ὡς ἔτης καὶ ὡς ἄρετα] is useful for prose: this rhythm is neither too dignified nor too colloquial; besides, it is not part of any metrical system). For Aristotle’s views on prose rhythm, cf. esp. Cope (1867) 303-307 and 379-392, and Hendrickson (1904) 130-131. On the difference between the vocabulary of prose and poetry according to Aristotle, see Innes (2003) 12. For a comparison of the views on prose and poetry of Aristotle and Dionysius, see Breitenbach (1911) 173-174; for a discussion of the views of Aristotle, Isocrates and Alcidamas, see Graff (2005).

84 Rh. 1404b1-4: ὁ ἄριστος λέξεως ἀρετή στοιχ η ἐννναι (...), καὶ μήτε ταπεινῆ, μήτε ὑπὲρ τὸ ἀξιώμα, ἀλλὰ πρέπουσαν· ἢ γὰρ ποιητικὴ ἰσως οὐ ταπεινη, ἀλλ᾽ οὐ πρέπουσα λόγῳ.
have rhythm, but not metre, or it will be a poem.\(^{85}\) Most rhythms are inappropriate to prose: the iambus is too colloquial, and the heroic foot (including the dactyl, anapaest and spondee) is too dignified. The paean, which forms the right middle between the two extremes, is the only rhythm that may be used frequently. This rhythm is also useful for the reason that, unlike other rhythms, it is not part of any metrical system. In short, Aristotle prefers a prose style that is characterised by σωφήνεια and the avoidance of both meanness and inappropriate elevation.\(^{86}\)

Having mentioned Aristotle’s most important ideas on the differences between the styles of prose and poetry, I should immediately point out that the contrast is not everywhere as clear as it might seem from this account. Some scholars have rightly argued that Aristotle’s ‘quality of style’ (λέξεως ἀρετῆ) is not identical with σωφήνεια: prose style is more elevated than the language of common conversation, for it hovers between the inartistic and the dignified.\(^{88}\) For example, we should not ignore the fact that Aristotle rejects the iambus on the ground that speech ‘should be solemn and move the hearer.’\(^{89}\) In this particular case, Aristotle demarcates the border between the appropriate and the inartistic, but in most passages he focuses on the border with the poetic. Prose style is characterised as the right mean between the flat and the overly dignified, but in general Aristotle seems to be less afraid of risking the

\(^{85}\) Rh. 1408b21-1409a21.  
\(^{86}\) Although Isocrates (Evagoras 8-11) clearly distinguishes the styles of prose and poetry, his position seems to be a bit more complicated than Aristotle’s. In the Evagoras, Isocrates points out that poets are allowed to use κόσμοι (‘embellishments’) and that they compose their works in metre and rhythm, while the orators do not take part in these. In Antidosis 46-47, however, Isocrates claims that he and other orators compose speeches that are ‘more similar to those made with music and rhythm than to those delivered in the court of justice’; and he adds that these speeches are written ‘in a style that is more poetic and more varied’ (τῇ λέξι ποιητικὰτρὶς καὶ ποιησαμένοις). These ideas do not only foreshadow Dionysius’ view that oratory is closely related to music (section 6.5 below), but also his observation that well composed speeches are like ‘the best poems and lyrics’ (Comp. 25.123,2-4.). For Isocrates’ seemingly ambiguous attitude towards poetic prose, see Graff (2005) 309-313 and 319-322.  
\(^{87}\) Scholars disagree on the number and precise character of Aristotle’s virtue(s) of style. Some believe that Aristotle has only one single virtue of style, which they identify as clarity (σωφήνεια): see Bonner (1939) 15, Grube (1965) 95 and Kennedy (1994) 62. Solmsen (1941) 43, however, thinks that Aristotle knows three virtues of style, namely clarity, ornament and appropriateness. Finally, there is an intermediate position: Innes (1985) 255-256, following Hendrickson (1904) 129, argues that Aristotle has only one virtue of style, which is, however, ‘an interdependent package of three items — clarity, propriety, and ornamentation’. According to Innes, the theory of virtues of style thus derives from Aristotle: his single ἀρετή λέξεως, consisting of three elements, would have developed into the four virtues of style of Theophrastus, who separated τὸ σωφῆς into correct speech and clarity, and listed each ‘element’ of Aristotle’s ‘package’ virtue as a separate ἀρετή.  
\(^{88}\) The same view is expressed in Po. 1458a17: Λέξεως δὲ ἀρετῆ σωφῆ καὶ μὴ ταπεινῆ εἶναι. ‘Excellence of style means that it is clear and not mean.’ In the subsequent passage, Aristotle explains that one should make a blend of standard terms (τὸ κύριον) on the one hand, and loan words, metaphors and ornaments etc. (ἡ γλῶσσα καὶ ἡ μεταφορὰ καὶ ὁ κόσμος καὶ τὸ ἑρμηνευόμενον ...) on the other. The former will provide clarity (σωφήνεια), the latter will result in an impression that is neither ordinary nor banal (τὸ μὴ ἰδιωτικὸν (... μὴ δὲ ταπεινών).  
\(^{89}\) Rh. 1408b35-36: δὲ ἔσεντο ταπεινώθηκεν καὶ ἐκστάσεις.
former than the latter. Thus, having defined the quality of style as ‘neither mean nor overly dignified’, he directly concentrates on the dangers of the poetic instead of making it clear how one can avoid the λέξις to be ταχεινή. His focus on the borderline between the appropriate and the poetic rather than on the borderline between the appropriate and everyday language is best explained as a reaction to the style of Gorgias and his contemporaries. Aristotle’s warnings against the excessive use of poetic devices in prose seem to be largely based on his observation that the first prose writers, especially Gorgias, were too much influenced by the style of poetry. Thus, although it is not true that Aristotle’s single virtue of style is nothing more than clarity (as Grube and Kennedy claim), his discussion of prose style and prose rhythm in particular is indeed determined by his emphasis on σαφήνεια.

The views that Aristotle expressed in his Rhetoric on the difference between prose and poetry were very influential in the rhetorical tradition. Although later rhetoricians were less restrictive on the use of more rhythms than the paean alone, they usually emphasised the differences between the styles of prose and poetry. Theophrastus seems to have allowed more freedom in the use of prose rhythm than Aristotle did: he recommended the paean but may have regarded other rhythms as useful too.

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90 On the ‘Peripatetic mean of style’ and its influence on Dionysius’ preference for the mixed composition type (Comp. 24), see Hendrickson (1904) and Bonner (1938).
91 Rh. 1404b1-4.
92 See Rh. 1404a24-29.
93 Grube (1965) 95 and Kennedy (1994) 62. This brief sketch of Aristotle’s views on prose and poetry is based on his ideas in the Rhetoric. It should be noted, however, that this picture is complicated by the fact that the opening of the Poetics gives a different picture of the borderlines between prose and poetry than the third book of the Rhetoric. In Poetics 1447a18-b13, Aristotle argues that what all poetical genres have in common is that they produce μίμησις (‘representation’). Metre, however, is irrelevant to poetry. Therefore, the mimes of Sophron and the Socratic dialogues are in fact poetry, because they ‘represent’. Aristotle objects to the usual practice of people who employ the verb σταυρίζει with regard to the writing of verses: ‘Homer and Empedocles have nothing in common except their metre; so one should call the former a poet, the other a natural scientist.’ (Translation Halliwell.) The irrelevance of metre is also made clear in Poetics 1451b1-2: the writings of Herodotus could be put into verse, but they would still be history (notice that this passage offers an early instance of ‘metathesis’, be it a theoretical one; cf. section 7.1). In On Poets fr. 1-2 Janko, Aristotle presents similar views: the form of Plato’s dialogues is between prose and poetry. For an analysis of Aristotle’s views on the differentia of poetry in the Poetics, see esp. Else (1957) 39-57, Gantar (1964), Gallavotti (1969), Russell (1981) 13 and Halliwell (1986) 57.
94 For Theophrastus on prose-rhythm, see fr. 698-704 Fortenbaugh (the main sources are ‘Demetrius’, Eloc. 41, Cicero, Orator 172 and 218 and De oratore 3.184-187). Theophrastus discussed prose rhythm ‘in greater detail’ (accuratus) than Aristotle (fr. 700 Fortenbaugh), but it is not clear in what way (cf. Fortenbaugh [2005] 322). Like Aristotle, Theophrastus recommended the use of the paean (fr. 702, 703, 704 Fortenbaugh); in De oratore 3.185 (fr. 701 Fortenbaugh), however, Crassus seems to imply that Theophrastus also allowed the use of other rhythms: Theophrastus thought that out of the ‘commonly used verse type’ (istis modis, quibus hic usitatius versus efficitur) the anapaest (→→→) arose, from which in its turn the ‘dithyramb’ (see below) originated; ‘and it is the members and feet of the dithyramb, as he also writes, that are found everywhere in rich prose.’ (Translation May & Wisse.) Besides, ‘Demetrius’, Eloc. 41 (fr. 703 Fortenbaugh), reports that Theophrastus praised a colon that was not composed of paeans, but which had a general ‘paemonic’ quality: οὗ γάρ ἐκ παείνων ἄκριβες,
‘Demetrius’ (the author of the treatise *On Style*) and Cicero followed Theophrastus in this respect. However, they both emphasised the *differences* between the styles of prose and poetry. ‘Demetrius’ states that one can use rhythmical units in the elegant style, but ‘the actual metres must not obtrude in the general flow of the sentence’. Cicero (or rather Crassus, in *De oratore*) warns that the orator should avoid ‘lapsing into verse or into something resembling verse’. In the *Orator*, Cicero remarks that, unlike orators, poets pay more attention to sound (*vocibus*) than to sense (*rebus*). Quintilian too focuses on the differences rather than on the similarities between prose and poetry.

Cicero’s views on prose rhythm deserve some closer attention. Nassal compares the discussions of prose rhythm in Dionysius and Cicero and rightly concludes that there are interesting similarities between these accounts, even if Cicero emphasises the

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95 ‘Demetrius’, *Eloc.* 180-181: Τάξα γὰρ δὴ ἐστι τας ἡδονὴ καὶ χάρις, ἐὰν ἀρμόζωμεν ἐκ μέτρων τὴν σύνθεσιν ἢ ὅλων ἢ ἡμίσεων· οὐ μὴν ὡστε φαίνεσθαι αὐτὰ μέτρα ἐν τῷ συνειρμῷ τῶν λόγων, ἀλλ’, εἰ διαχωρίζεται τις καθ’ ἐν ἕκκλαστον καὶ διακρίνου, τότε δὴ ὅψ’ ἡμῶν αὐτῶν φαρὰνθηται μέτρα ὄντα. (181) Κἂν μετροειδὴ δὲ ἢ, τὴν αὐτὴν ποιήσῃ χάριν. λανθανόντως δὲ τοι παραπέμπεται ἢ ἐκ τῆς τοιαύτης ἡδονῆς χάρις (...). ‘There will, perhaps, be a pleasing charm if we integrate metrical units into our composition, whole lines or half-lines; yet the actual metres must not obtrude in the general flow of the sentence, but only if it is divided and analysed in minute detail, then and only then should we detect that they are metres, (181) and even an approximation to metre will produce the same effect. The charm of this pleasing device steals over us before we are aware (...).’ (Translation Innes.)

Elsewhere (*Eloc.* 41), ‘Demetrius’ recommends a ‘roughly paenonic’ composition, and he refers to Aristotle and Theophrastus. As Innes (unpublished commentary) observes, ‘Demetrius’ largely builds on Aristotle’s views on prose rhythm; but the idea of a generally paenonic rhythm cannot be attributed to Aristotle. The same thing can be said about the composition out of metrical lines or half-lines (ἐκ μέτρων τὴν σύνθεσιν ἢ ὅλων ἢ ἡμίσεων). This idea is not Aristotelian, but it rather corresponds to Dionysius’ views in *Comp.* 25.

96 Cicero, *De oratore* 3.182: in quo impune progregi licet duo duntaxat pedes aut paulo plus, ne plane in versum aut similitudinem versic incidamus. ‘In this rhythm [i.e. the dactyl] we may safely continue, but only for two feet or a little more, to avoid clearly lapsing into verse or into something resembling verse.’ (Translation May & Wisse.)

97 Cicero, *Orator* 68: Ego autem, etiamsi quorundam grandis et ornata vox est poetae, tamen in ea cum licentiam statuo maiorem esse quam in nobis faciendorum iungendorumque verborum, tum etiam nonnullorum voluntate vocibus magis quam rebus interveniunt. Nec vero, si quid ex unum inter eos simile — id autem est iudicium electioque verborum — proprie cesseret rerum dissimilitudo intelligi non potest. ‘As for my own opinion, although some poets use grand and figurative language, I recognise that they have a greater freedom in the formation and arrangement of words than we orators have, and also that, with the approval of some critics, they pay more attention to sound than to sense. And indeed if they have one point in common — this is discernment in selection of subject matter and choice of words — we cannot for that reason pass over their dissimilarity in other things.’ (Translation Hubbell.)

differences and Dionysius the similarities between poetry and rhythmical prose.\textsuperscript{99} However, I do not believe Nassal’s explanation for the resemblances between the accounts of Dionysius and Cicero, namely that they both based their views on the work of Caecilius of Caleacte.\textsuperscript{100} As I have mentioned earlier (sections 1.5 and 4.4), Nassal follows Wilamowitz in assigning Caecilius to an earlier period than Dionysius; but even if Caecilius was slightly older than Dionysius (which is uncertain), it is not very probable that he influenced Cicero. More convincing than Nassal’s explanation is the suggestion of Janko, who argues that Cicero’s views on euphony and prose rhythm are indebted to the so-called kritikoi.\textsuperscript{101} I will return to the connections between Dionysius, Cicero and the critics of poetry in section 6.6.

When we sketch the rhetorical ideas on prose and poetry in broad outlines, we might say that, according to the traditional view of ancient rhetoricians, poetry has two characteristics in particular.\textsuperscript{102} First, it makes use of verse. Second, it has a certain ‘licence’ (ἐξουσία, licentia) for the use of metaphors, figures and grammatical constructions. In these respects, poetry differs from oratory: orators are to a certain extent allowed to transgress the borderline between the genres as long as they do not violate the rule of propriety.

Now, how do Dionysius’ ideas on the styles of prose and poetry fit into this rhetorical tradition? In most of his rhetorical works, Dionysius carefully preserves the Aristotelian distinction between prose and poetry. Like Aristotle, Dionysius condemns the use of obscure and archaic words in prose. Thus, Lysias and Isocrates are praised for their use of only the commonest and the most familiar words, and Thucydides is criticised for his ‘poetic language’, which is ‘unsuitable for practical oratory’.\textsuperscript{103} In particular, Dionysius objects to the use of periphrasis, which he calls at one instance ‘poetic substitution’ (ποιητική μεταλήψει).\textsuperscript{104} Not only in matters of vocabulary,

\begin{itemize}
  \item \textsuperscript{99} Nassal (1910) 42-54, esp. 45: ‘Ich möchte in der Behandlung des besprochenen Verhältnisses von Poesie und rhythmischer Prosa durch C. und DH. eine weitere Berechtigung sehen, die Kompositionstheorie beider in engeren Zusammenfassung zu bringen, auch wenn beide in der erwähnten Streitfrage nicht den gleichen Standpunkt einnehmen, indem C. mehr die Unähnlichkeit, DH. die Ähnlichkeit betont.’
  \item \textsuperscript{100} Cf. esp. Nassal (1910) 48.
  \item \textsuperscript{101} Janko (2000) 361 n. 3. Pohl (1968) 145-159 also points to the similarities between Heracleodorus and Dionysius, and argues that they are both influenced by the tradition of musical theory.
  \item \textsuperscript{102} Cf. Russell (1981) 149.
  \item \textsuperscript{103} For praise of the commonest words, see e.g. Dem. 4.135-5.8. For Thucydides’ poetic language, see Thuc. 53.412,26-413,2: τὸ δὲ κατάγλωσσὸν τῆς ἀλέξεως καὶ ξένων καὶ ποιητικῶν.
  \item \textsuperscript{104} Thuc. 31.376,21-22. The ‘poetic substitution’ here concerns the words συγγενές (‘kindred’) and ἔτοιμος (‘partisan’), which Thucydides (3.82,4) has used instead of συγγενεῖα (‘kinship’) and ἑπετρία (‘party’). See also Thuc. 29.375,4-7, where Dionysius comments on Thuc. 3.82,3: Ἐπιτέχνησις (‘ingenuity’) and τῶν τιμωρῶν ἀτομία (‘atrocity of their reprisals’) and εἰδοθεία τῶν ὀνομάτων ἄξιωσις (‘normal meaning of words’) and εἰς τὰ ἐρήμα ἀντήλλασσειν δικαίωσις (‘to suit
however, but also in the use of figures and grammar Dionyssius regards the ‘poetic’ as something that is wrong: Thucydides’ figures (σχηματισμοί) are too obscure even for poetry, and his use of the parts of speech betrays ‘poetic license’. The view that a poetic style leads to obscurity (ασάφεια) agrees with Aristotle’s objections to the poetic. Dionyssius especially objects to the poetic styles of Gorgias and Thucydides, and he thinks that Plato makes the same mistakes as these writers whenever he tries to express himself in a grand and extraordinary manner. The term by which Dionyssius often expresses his distaste for ‘poetic’ prose is διθύραμβος, a word that we find in his descriptions of the styles of Gorgias, Thucydides and Plato. His discussion of the dithyrambic poets (Philoxenus, Timotheus, Telestes) makes it clear that he

their actions as they thought fit’) are more suited to poetic circumlocution (περιφράσιος ποιητικής). See also Thuc. 46.402,18-24: the text of Thuc. 2.62.3 is more puzzling than the dark sayings of Herachitus, and Thucydides ‘uses circumlocutions of a rather poetical character’ (ποιητικότερου περιφέρεστοι). 105 Thuc. 52.412,14-17: (...) οὐδ’ ἐν ἀπάσῃ ποιητικῇ χώραν ἔχοντας σχηματισμούς, ἡ δὲ πάντα λυμαινομένη τὰ καλά καὶ σκότον παρέχουσα ταῖς ἀρεταῖς ἀσάφεια παρήλθεν εἰς τοὺς λόγους. (...) and his figures, which would not even find a place in any kind of poetry, features as a result of which obscurity, which ruins all his beautiful aspects and overshadows his qualities, has come over his discourses. Thuc. 24.362,12: ποιητικοῦ τρόπον ἐνέξπορτάξαν διὸν ἄλλως λόγος '). The latter words (οὗ πόρρω διθυράμβον τινῶν) are borrowed from Plato, Phdr. 238d (see below). Dionyssius’ views on Gorgias’ poetic style and its influence on prose style correspond to Aristotle, Rh. 1404a20-39. For Plato’s poetic style, see esp. Dem. 6-7: Dionyssius’ discussion of Plato’s Phdr. 237-238 with its inappropriate circumlocution and imagery (ἀκοιμος ἀλληραία), which makes the Platonic passage similar to a Pindaric poem, seems to build on Socrates’ own remarks on his supposedly poetic ecstasy (238d, 241e2, cf. Dem. 6.139,6-8). On Dionyssius’ evaluation of Plato’s style, see Walsdorff (1927) 9-24. Walsdorff has pointed out that ancient evaluations of Plato’s style are closely related to theories on the styles of prose and poetry.

105 Lys. 3.11,1, Thuc. 29.374,18-19, Dem. 6.139,7, Dem. 7.140,12, Dem. 29.192,6. The dithyramb (διθύραμβος) was a choral song performed in honour of Dionysus, which was at a later stage of its development (especially in the fifth century BC) characterised by a lot of freedom in the use of rhythms and harmonies. On the term ‘dithyramb’ and its association with Dionysus, see Pickard-Cambridge (1962) esp. 5-9, Aujac & Lebel (1981) 215 n. 3, Zimmermann (1997) and May & Wisse (2001) 282 n. 255. Plato already used the terms διθύραμβος and διθυραμβίδες in the field of stylistic analysis of prose and language in general: in the Cratylus, Hermogenes calls the invented name σελαλονονεῖα (which would be the most correct name for the moon according to Socrates) ‘dithyrambic’ (Cra. 409b12-c). In the Phaedrus, Socrates remarks, after having interrupted his first speech, that he has started speaking ἰππαὶ and not ‘dithyrambs’ anymore, i.e. he has gone into poetic ecstasy (Phdr. 241e2; see also Phaedr. 238d above). For the term dithyrambos in connection with a free use of prose rhythm, see Cicero, De oratore 3.184-185 (Theophrastus fr. 701 Forthenbaugh): ‘For I agree with Theophrastus, who believes that speeches, at least those that are in any way shaped and polished, should be rhythmical, not rigidly, but somewhat loosely. For on the one hand, he was right to suspect that, out of the measures that are the consituents of the commonly used verse type, ther arose, later on, the anakata (∞∞), a longer rhythm; and that from this the dithyramb originated, with its freer and more opulent structure (inde ille licentior et divitior fluxit dithyrambus). And it is the members and feet of the dithyramb, as he also writes, that are found everywhere in rich prose.’ (Translation May & Wisse.) Theophrastus and other rhetoricians seem to have thought that the dithyramb with its free form influenced the style of prose texts.
considered the dithyramb as a genre that allowed great licence (cf. ἐνεξοσιάζοντες) in the variation of modes, melodies and rhythms.\textsuperscript{108}

All these ideas closely correspond to Aristotle’s ideas on the difference between the styles of prose and poetry. In some cases, however, Dionysius seems to express a quite different opinion. Aristotle would probably not have approved of Dionysius’ ideal of ‘a style that is entirely composed of the finest rhythms’ (see also section 2.5.4):\textsuperscript{109}

‘Now if it proves possible for us to compose in a style which consists entirely of the finest rhythms (ἐξ ἀπάντων κρατίστων ῥυθμῶν συνθείνα τὴν λέξιν), our ideal may be realised; but if it should be necessary to mix the worse with the better, as happens in many cases (for it cannot be helped that things have the names that they have), we must manage our subject-matter artistically and disguise the constraint under which we are working by the elegance of our composition; and we can cultivate this elegance the more effectively because here we have great freedom, since no rhythm is excluded from non-metrical language, as some are from metrical language.’

Where Aristotle recommends the paean as the right mean between the colloquial iambus and the solemn heroic foot, Dionysius argues that ‘no rhythm’ is excluded from prose. The difference between Aristotle and Dionysius becomes particularly evident in the final chapters of his work On Composition. It seems odd that Dionysius, who objects so frequently to the ‘poetic’ style of Gorgias and Plato, finally undertakes to show how prose can be made to resemble a beautiful poem. In the remaining sections of this chapter, I will try to solve this problem.

\textbf{6.5. Blurring the boundaries: Dionysius’ views on poetic prose}

Why does Dionysius, who is so critical of the poetic styles of Gorgias and Thucydides, conclude his work On Composition with the relations between prose and poetry? Part of the answer to this question seems to lie in Dionysius’ formulation of the central question in the 25\textsuperscript{th} chapter of his treatise:\textsuperscript{110}

\textsuperscript{108} Comp. 19.85,18-86,7: ‘The dithyrambic poets actually used to change the modes also, composing in the Dorian, Phrygian and Lydian modes in the same song; and they varied the melodies, making them now enharmonic, now chromatic, now diatonic; and in the rhythms they continually assumed great licence — I mean men like Philoxenus, Timotheus and Telestes — when one considers the strict rules to which the dithyramb had been subject at the hands of the earlier poets.’

\textsuperscript{109} Comp. 18.73,19-74,6. For the Greek text, see section 2.5.4

\textsuperscript{110} Comp. 25.122,13-16.
‘Now that my discussion of these matters is at an end, I think that you are eager to hear next how language without metre is made to resemble a beautiful poem or lyric, and how a poem or song is made similar to beautiful prose.’

Dionysius’ question is how prose is made to resemble a beautiful poem (καλῶς ποιήματι ἡ μέλει) and how a poem is made similar to beautiful prose (πεζῇ λέξει καλὴ). In other words, the issue is not how prose in general can be like poetry; rather, Dionysius wants to bring good prose and good poetry together: in the final chapters of his work, he concludes his theory of composition by focusing once more on the aims of composition, which are the central concerns of the treatise as a whole, namely charm and beauty. Thus, the focus is on the aesthetic quality of literature in general; now, of course, Dionysius does not have a word for ‘literature’; therefore, he has to start from the two traditional main groups, namely prose and poetry. By emphasising the similarities between the two groups, Dionysius aims to show that the distinction between beautiful and bad literature is more important than the formal difference between prose and poetry. In this way, we can also explain the fact that Dionysius, in the final chapter of his work (26), includes a discussion of poetry that resembles prose. This subject has of course no direct relevance to his audience, which consists of students who wish to become orators, not poets. But since Dionysius wants to bring good poetry and good prose together, he must not only deal with poetic prose, but also with poetry that bears a resemblance to prose. Thus, in the final chapter of On Composition, Dionysius makes it very clear that he is only interested in prose that imitates beautiful prose, just as in the preceding chapter he was only interested in prose that borrows the effects of beautiful poetry: he rejects the argument that poets who imitate prose style will automatically write bad, ‘prosaic’ poems. It is only the best prose that poetry should resemble: ‘one cannot be wrong to regard as beautiful those poems that resemble beautiful prose’.

I will try to illuminate my interpretation of Dionysius’ views on poetic prose by pointing to another passage from Dionysius’ work. In the treatise On Thucydides, Dionysius remarks that Herodotus ‘made his prose style resemble the finest poetry’.

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112 Comp. 26.138,3-5: οὐκ ἄν ἐμαρτύνοι τις τὰ μὲν ἔοικότα τῷ καλῶς λόγῳ ποιήματα καλὰ ἠγούμενος.
113 Thuc. 23.360,12-17.
‘This historian [Herodotus] was far superior to the rest in his choice of words, his composition and his varied use of figures of speech; and he made his prose style resemble the finest poetry by its persuasiveness, its charm and its utterly delightful effect.’

Just as in Comp. 25, the subject of this passage is prose that resembles ‘the best poetry’ (τῇ κρατίστῃ ποιήσει). Whereas in many other passages Dionysius considers the ‘poetic’ as something negative, the comment on Herodotus’ poetic prose is clearly positive. How should we interpret this passage? To begin with, we should observe that the three qualities of Herodotus that Dionysius praises here are πείθο (persuasiveness), χάρτες (elegance) and ἡδονή (charm). These qualities are not restricted to poetic writing; what they have in common is that they all seem to refer to the effects that a text has on its audience. Further, we should pay attention to the context of Dionysius’ remarks on Herodotus. Before he comments on the superiority of Herodotus, Dionysius discusses the predecessors of this historian. He points out that the stylistic writing of the earlier historians contains all the so-called essential virtues (ἄνογκαία ἀρεταί) of style, namely purity of language, clarity, and brevity. The ancillary or additional virtues (ἐπίθετοι ἀρεταί), however, such as sublimity, dignity, intensity, charm, persuasiveness, and the ability to arouse emotion (πάθος) are sparsely found in the works of early historians. Herodotus stands out precisely because he adopts not only the essential, but also the additional qualities.

Dionysius’ system of essential and additional virtues was a rather late development in the history of rhetoric. Aristotle had recognised only one real ἀρετή λέξεως (virtue of style), which consisted first and foremost in perspicuity (τὸ σαφές), by which the orator can make his meaning clear. It is highly probable that his successor Theophrastus listed four virtues, namely purity of language, lucidity, appropriateness and ornament, while the Stoic philosophers added a fifth virtue, brevity (συντομία). Dionysius’ system, which distinguishes between a group of essential and a group of

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114 For the system of essential and additional virtues, see esp. Pomp. 3.239,5-240,16 and Thuc. 22.358,19-23. For an analysis of Dionysius’ system, see Meerwaldt (1920) and Bonner (1939) 16-19. For ancient texts, see also Cicero, Part. 31, Brutus 261, De oratore 3.52.

115 See section 6.4: Aristotle claims that virtue of style is ‘to be clear (...) and neither mean nor overly dignified, but appropriate.’

116 For the history of the virtues of style, see Innes (1985) 255-263.
additional virtues, may or may not have been his own invention.\textsuperscript{117} In any case, it clearly illustrates the differences between him and Aristotle. Dionysius’ essential virtues more or less correspond to Aristotle’s demand for lucidity: their aim is to give a clear and intelligible presentation of ideas. The additional virtues, however, aim to produce more artistic effects, which may move or delight the audience: thus, an author like Herodotus does not only write in a clear style, but he also pleases his audience with his elegance and charm. And this is exactly the reason that his prose ‘resembles the finest poetry’.\textsuperscript{118}

A similar case is found in the Letter to Pompeius, where Dionysius remarks that he would not be ashamed to call the works of Herodotus and Thucydides ποιήσεις.\textsuperscript{119} Fornaro offers a very complicated explanation of this passage, which I do not accept.\textsuperscript{120} She thinks that Dionysius here uses the term ποιήσεις in the way that the Hellenistic scholar Neoptolemus of Parium used it, namely in the sense of a poem \textit{qua} ‘thematic unity’ as opposed to ποίημα (the poem \textit{qua} form and style).\textsuperscript{121} According to this interpretation, Dionysius would have used the word ποιήσεις in order to make clear that Herodotus and Thucydides composed works that were organised like the \textit{Iliad}, in which the unifying plot holds a complex structure together. However, I do not see how Dionysius could be speaking of the unity of narrative: in the context of the passage, Dionysius explicitly discusses the expression (ό λεκτικός τόπος), not the subject matter (ό πραγματικός τόπος) of the two historians.\textsuperscript{122} Further, Dionysius nowhere else follows Neoptolemus’ distinctions of ποίημα and ποιήσεις.\textsuperscript{123} Instead, I

\textsuperscript{117} Cf. Bonner (1939) 19.
\textsuperscript{118} In his introduction to the Loeb translation of ‘Longinus’, Russell (1995) 153 compares ‘the sublime’ (τό ὑψος) to Dionysius’ ‘additional virtues’: both add a certain ‘tone of writing’ to the necessary requirements of style that are already present.
\textsuperscript{119} \textit{Pomp.} 3.240,17.
\textsuperscript{120} Fornaro (1997a) 228-229.
\textsuperscript{121} Fornaro (1997a) 228-229: ‘Dionisio ha presente, credo, la distinzione tra ποίημα e ποιήσεις, che troviamo in Neottolemo di Pario secondo la testimonianza del V libro della \textit{Poetica} filodemea. (...) Nel dire che le opere di Erodoto e Tucidide sono due ποιήσεις Dionisio vuole appunto sottolineare la loro complessità narrativa, per la quale, come l’\textit{Iliade}, varie unità tematiche vengono fuse in un’unica opera.’ Neoptolemus distinguished between ποίημα, which includes only the σύνθεσις τῆς λέξεως, and ποιήσεις, which covers the ‘theme’ (ὑπόθεσις). On this distinction, which very roughly corresponds to the difference between ‘form’ and ‘plot’, see Greenberg (1961), Asmis (1992b) and Porter (1995b).
\textsuperscript{122} \textit{Pomp.} 3.239,1-240,22.
\textsuperscript{123} See Porter (1995b) 146: ‘Dionysius of Halicarnassus is innocent of Neoptolemus’ jargon. He favors \textit{poema} over \textit{poesis}, in the sense of “poem” or “work,” most likely for the same reasons that the term \textit{poema} received preferred status in Neoptolemus, namely its proximity to \textit{poema} as “verse of poetry” and as concrete workmanship, the standard meaning of \textit{poema} in criticism. By contrast, \textit{poesis} (singular) in Dionysius usually stands for “poetry” generally. Dionysius, in other words, reverts to the standard meaning of Neoptolemus’ terms, even if he shares his biases (at least in his \textit{De compositione verborum}).’ See also Greenberg (1961) 267: ‘Horace, and the critics after him, Dionysius, Demetrius [sic], Pseudo-Longinus, Plutarch, all knew the work of the three centuries after Aristotle, but did not employ these terms in their technical sense.’
would suggest another interpretation. I think that we can explain Dionysius’ qualification of the works of Herodotus and Thucydides as ποιήσεις in the same way as the characterisation of Herodotus’ poetic prose style in Thuc. 23: in the context of both passages, Dionysius discusses the virtues of style. In the letter to Pompeius, he states that Thucydides is more successful in the qualities whose effects include force (σείγων) and intensity (τόνων), while Herodotus is better in applying the qualities that excite pleasure (ἡδονήν), persuasion (πειθό) and delight (τέρψιν). The latter list strikingly corresponds to Dionysius’ characterisation of Herodotus’ poetic prose in Thuc. 23: the only difference is that τέρψις has now taken the place of χάριτες. Having listed the stylistic qualities of Herodotus and Thucydides, Dionysius decides that ‘the poetic works of both are beautiful’. We may conclude that it is again the aesthetic effects of stylistic writing that make the historical works similar to ‘poems’. It seems that we are now in a better position to understand Dionysius’ ambiguous attitude towards poetic prose. On the one hand, there are those passages where Dionysius focuses on the clarity and lucidity of prose texts: in these passages, he agrees with Aristotle and objects to the ‘poetic’ use of obscure words, figures of speech, obscure constructions, and excessive prose rhythm. On the other hand, there are passages where Dionysius concentrates on the artistic effects of texts. In these passages, Dionysius suggests that prose texts should be like good poems: that is, they should aim at producing an aesthetic impact on the reader or listener.

The latter attitude, which emphasises the aesthetic rather than the intellectual aspects of texts, particularly characterises the treatise On Composition. I think that the scope of this treatise explains to a large extent why Dionysius focuses on the similarities rather than on the differences between prose and poetry. Clarity and lucidity, which are important virtues for Dionysius in the treatises On the Ancient Orators, are pushed into the background, because σύνθεσις is, at least for Dionysius, mainly concerned with the achievement of pleasing and powerful effects. For Dionysius, the two aims of composition are beauty (τὸ καλὸν) and attractiveness (ἡ ηδονή). In discussing the four means of composition, he emphasises that ‘the ear (ἀκοὴ) delights’ in melody, rhythm, variety and appropriateness. These sources of successful

124 Pomp. 3.240,3-8.
125 Pomp. 3.240,16-17.
126 Cf. Breitenbach (1911).
127 Besides, it should be pointed out that, according to Dionysius, composition (σύνθεσις) is only one part in the field of expression (λέξεως), which, in its turn, is only one aspect of discourse (λόγος). Therefore, in his treatise On Composition, Dionysius does not deal with the arrangement of thoughts (νοηματο), nor does he give an independent discussion of the selection of words (ἐκλογή ὄνοματων). This limitation of the subject of On Composition partly explains the differences between this work and Aristotle’s Rhetoric.
composition excite pleasure, and we are all enchanted (κηλούμεθα) by them: this can also clearly be seen in the performance of music, which, Dionysius tells us, differs from public oratory ‘only in degree, not in kind’.  

Where Aristotle’s orator aims to persuade by presenting his meaning in a clear and lucid style, Dionysius’ orator (at least in On Composition) is like a musician: he aims to enchant his audience by the beauty and charm of his σόνθεσις. These differences explain the fact that Aristotle focuses on the dissimilarities between prose and poetry, while Dionysius (in this work) emphasises the similarities between prose and poetry. The focus on aesthetic quality as the central aim of all literature makes the formal differences between prose and poetry less interesting. But it is only at a later stage of the education process that a student may be allowed to experiment with the composition of poetic prose. Like Aristotle, Dionysius warns his students against the dangers of poetic diction and composition: the risks of prose rhythm and poetic periphrasis are highlighted in most of his works, as we have seen. At the end of his work On Composition, however, Dionysius has sufficiently prepared his pupils, who have now finally reached the level that is required for the composition of poetic prose. Beginning students should be careful to avoid poetic language, since prose style should — in Aristotelian terms — be clear (σαφῆ) and neither mean (ταπεινή) nor overly dignified (ὑπὲρ τὸ ἄξιωμα). Only students who reach the final chapters of On Composition are ready to follow the good example of Demosthenes: they can be initiated into the mysteries of poetic prose.

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128 Comp. 11.39,17-40,16, esp. Comp. 11.40,11-16: ‘In oratory, too, the words involve melody, rhythm, variety, and appropriateness; so that, in this case also, the ear delights in the melodies, is fascinated by the rhythms, welcomes the variations, and craves always what is in keeping with the occasion. The distinction between oratory and music is simply one of degree (ἡ δὲ διαλλαγή κατὰ τὸ μᾶλλον καὶ ἡττον).’ See also section 6.2. On Dionysius’ aesthetic approach to oratory and his views on the politikos logos as a ‘kind of music’, see Goudriaan (1989) 536-565, who relates these ideas to Plato’s aesthetic views on music in the Republic and the Nomoi. Goudriaan (1989) 561 points out that Dionysius’ four means of composition can also be found in Plato’s account of the epic ῥήτωρ in Rep. 3.396ff. We should, however, not ignore the differences between this passage and Comp. 10-20: Plato is discussing a speaker in verses (not an orator), and, more importantly, he strongly objects to variations (μεταβολαί, 397b, 399c), which are so important to Dionysius. Goudriaan’s view that there is a relation between Plato’s epic ῥήτωρ and Dionysius’ ‘musical politikos logos’ is therefore not in all respects convincing.

129 The difference between Aristotle and Dionysius becomes also clear in the theory of styles. Aristotle (Rh. 1404b3-4) emphasises that style should be neither mean (ταπεινή) nor overly dignified (ὑπὲρ τὸ ἄξιωμα). Thus, he focuses on the bad aspects of the extremes. Dionysius, on the other hand, recognises the positive aspects of the two extremes, and develops a system of three types of style: see section 5.2. The middle style is still the best one, but it makes use of elements from the two extremes. Cf. Bonner (1938) 262-263: ‘Aristotle had argued, “Avoid the vice”; Dionysius adds, “And select the virtue” inherent in the two extremes.’
In *Comp.* 25, rhythm is the starting point for the writing of prose that resembles beautiful poems. However, the focus on rhythm should not obscure the fact that there are also other factors that contribute to the poetic effects of a prose text. The final aim of the process is not to write rhythmical (or metrical) prose as such, but to achieve the same enchanting effects that good poems have on the listener.

6.6. Prose-writers as ‘poets’: Dionysius and the kritikoi

In earlier parts of this study, I have already drawn attention to the connections between Dionysius and the Hellenistic critics who are quoted in Philodemus’ *On Poems.* It is now possible to add another observation to the results of previous comparisons: the aesthetic approach to the art of composition in *De compositione,* with its appreciation of poetic prose, may well be related to the views of the kritikoi. These critics denied the relevance of content and choice of words to the merit of poetry and argued that the only thing that matters in poetry is σύνθεσις (composition) and the sound that ‘supervenes’ upon it. We recall that, like Dionysius (and Cicero), the critics stressed the role of the ear (ἀκοή) in the judgement of texts. One of the most radical kritikoi was Heracleodorus, who claimed that ‘we need not understand poetry to be enthralled by it’. According to Janko’s reconstruction, he expressed the view that not only content and words, but also metre is irrelevant to poetry. In a badly preserved fragment, Philodemus seems to say that his intermediate source Crates of Mallos reports that Heracleodorus and the other critics called those writers ‘who achieve perfection’ (τούς ἀκριβῶτας) ‘poets’, so that the works of Demosthenes, Xenophon and Herodotus should actually be called poems. Philodemus ridicules this suggestion, and he concludes that Crates either must have misunderstood the kritikoi or must have been completely mad. I doubt that Dionysius would find Heracleodorus’ statement as ridiculous as Philodemus finds it: the view that qualitative prose is in fact ‘poetry’ seems to anticipate the ideas that we have encountered in some passages of Dionysius’ works.

Heracleodorus’ statement on the ‘poetry’ of Herodotus and other prose writers reminds us of Dionysius’ evaluation of Herodotus in his *On Thucydides.* But it is

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130 See *Comp.* 25.124.12-21.
131 See sections 1.5, 3.2, 4.3.1 and 6.2.
133 The idea of irrational judgement through the ear is found in the fragments of the kritikoi and the works of Dionysius and Cicero: see section 4.3.2.
especially in his work *On Composition* that Dionysius seems to have been influenced by the ideas of critics like Heracleodorus. Concerning the subject of poetic prose, one could say that Heracleodorus and Dionysius somehow seem to draw the same conclusion on the basis of two opposite approaches: while Dionysius extends the use of metres (be it incomplete ones) from the field of poetry to that of prose, Heracleodorus denies the relevance of metre to the merit of poetry, claiming that some prose-writers are poets, because they ‘achieve perfection’. Both Heracleodorus and Dionysius focus on the pleasing and delightful effects of composition: it is these effects that make prose ‘poetic’, so that prose authors can be called poets. For both critics, the central concern is the aesthetic quality of literature, and in this perspective, the formal differences between prose and poetry become minor details. Earlier in this chapter (section 6.2), we have seen that Dionysius frequently speaks of the magical effect of rhythmical and musical prose. I have then suggested that, although Dionysius refers to Aristotle’s treatment of prose style in the third book of the *Rhetoric*, his ideas on poetic style in *On Composition* are more indebted to the Hellenistic *kritikoi*, who claim that enchantment of the ear is the central aim of poetry. We may now conclude that our analysis of the ideas in *On Composition* 25 has confirmed that Dionysius’ appreciation of prose that borrows the aesthetic effects of beautiful poetry is indeed related to the ideas of Heracleodorus and his colleagues.\(^\text{137}\)

Now, the interesting consequence of the views of Dionysius and Heracleodorus is that \(\pi\sigma\iota\mu\sigma\varsigma\) and \(\pi\omicron\eta\mu\alpha\) (‘poetry’) become terms that can be used in two different ways.\(^\text{138}\) On the one hand, ‘poetry’ still designates a text in verses, with a certain special vocabulary and licence. On the other hand, ‘poetry’ gets a new meaning: it becomes the general term that covers all literature which is characterised by aesthetic quality. The latter use of the term ‘poetry’ explains Dionysius’ characterisation of Herodotus’ work, and Heracleodorus’ evaluation of some prose-writers.

In his book *Criticism in Antiquity*, Donald Russell remarks that most ancient critics ‘took a rather naïve view’ of the differentia of poetry, since verse remained an

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\(^\text{137}\) Another interesting case is the *kritikos* Pausimachus, who is reported to have held that ‘it is the task of neither poets nor prose-writers to write in accord with truth (...), one should aim to enthrall the many.’ (Janko [2000] 168 on Philodemus, *On Poems* 1 fr. 49 Janko.)

\(^\text{138}\) I cannot extensively deal with the problem of the ancient technical uses of \(\pi\omicron\eta\mu\alpha\) and \(\pi\omicron\sigma\iota\mu\sigma\varsigma\). We can roughly distinguish between a traditional and a technical use of the terms. Most critics and rhetoricians use \(\pi\omicron\sigma\iota\mu\sigma\varsigma\) as ‘the act of composing poetry, the product of such composing, and poetry itself in almost any vague and nebulous sense’ (Greenberg [1961] 267), and \(\pi\omicron\eta\mu\alpha\) as ‘the product of poetic composition, again in a vague and general way’ (Greenberg [1961] 267). Neoptolemus of Parium, however, claimed that \(\pi\omicron\sigma\iota\mu\sigma\varsigma\) is closely related to the *plot* (\(\upsilon\theta\sigma\varsigma\varsigma\)), while \(\pi\omicron\eta\mu\alpha\) only includes the verbal arrangement: see esp. Porter (1995b). *Pace* Fornaro (1997a) 228–229, Dionysius was not influenced by the ideas of Neoptolemus: see Porter (1995b) 146 and my section 6.5.
essential characteristic of poetry. Although this analysis may be true in a general sense, it does not do justice to the more complicated views on prose and poetry of critics like Dionysius. In my view, the fact that prose-writers are called ‘poets’ is more than a ‘hyperbole’ (as Russell calls it). Although the ‘poetic’ is indeed traditionally associated with metre, Dionysius and other critics also use the term in a more subtle way: in the latter case, the ‘poetic’ refers to the aesthetic character of composition, which has an enchanting effect on the audience.

The fact that Dionysius goes much further in the appreciation of this kind of poetic prose than most rhetoricians seems to be the consequence of his focus on σύνθεσις, which he shares with the critics of poetry. However, traces of the same ideas are not entirely absent from the works of other rhetoricians. ‘Demetrius’ for example argues that the historian Ctesias may be called a poet, because he is a craftsman of vividness (ἐναργεῖας δημιουργίας). Vividness has, as Demetrius tells us, an emotional impact (πάθος). Thus, Ctesias’ prose seems to be poetic because his texts have a compelling effect on his audience. And we may add that Dionysius includes vividness among his additional virtues of style.


140 ‘Demetrius’, Eloc. 215: Καὶ ὅλως δὲ ὁ ποιητὴς οὗτος (ποιητὴν γὰρ ἄν) αὐτὸν καλοίν τις εἰκότως ἐναργεῖος δημιουργίας ἑστιν ἐν τῇ γραφῇ συμπάσχῃ. ‘Altogether, this poet (for Ctesias may reasonably be called a poet) is an artist in vividness throughout his writings.’ (Translation Innes.)

141 See Pomp. 3.239,14-16: ἐναργεῖα is the first of the ancillary qualities. Cf. Bonner (1939) 19.

142 See section 6.4 and cf. Nassal (1910) 43-54.

143 Janko (2000) 361 n. 3. It should be said, however, that the fact that ‘one can easily turn his [Cicero’s] words back into Greek’ (as Janko claims and subsequently demonstrates) is not a proof of Cicero’s dependence on Greek sources.

144 Cicero, Orator 67: Itaque video visum esse nonnullis Platonis et Democriti locutionem, etsi absit a versu, tamen, quod incitatius feratur et clarissimis verborum luminibus utatur, potius poema putandum quam comorum poetarum, apud quos, nisi quod versiculi sunt, nihil est aliud cotidiani dissimile sermonis. (Translation Hubbell.) Again, the poetic aspect of Plato and Democritus is the artistic effect of a text, caused by prose rhythm, ‘which can be measured by the ear’ (quod sub aurium mensuram aliquam cadit). In the same work (Orator 162), Cicero refers to the ear as judge of sounds and rhythms: see section 4.3.2.
6.7. Conclusion

In the final chapters of his work *On Composition*, Dionysius of Halicarnassus is primarily concerned with beautiful prose and beautiful poetry. Charm (ηδονή) and beauty (καλόν) are the two aims of composition, both in prose and in poetry. Thus, in the work *On Composition*, the aesthetic quality of literature is more important than the formal distinction between prose and poetry. Of course, Dionysius does not deny that there are differences between prose and poetry: it is not appropriate for prose to be *in metre* or *in rhythm*, but it should only appear metrical or rhythmical. Like Aristotle, Dionysius constantly warns his students that they should avoid the excesses of writers like Gorgias, who make *too much* use of poetic devices such as periphrasis, figures, and rhythm. In some cases, however, especially in *On Composition*, Dionysius focuses on the aesthetic effects of literature in general. This point of view makes it desirable to emphasise the similarities rather than the differences between prose and poetry: the central distinction between aesthetically pleasing literature on the one hand and bad literature on the other obscures the relatively unimportant differences between prose and poetry. It seems that Dionysius thought that only experienced students were ready to learn the secrets of poetic prose.

The final chapters of *On Composition* put, as it were, the crown on Dionysius’ lessons in composition theory. His views on prose, poetry, and poetic prose have proven to be an interesting chapter in the history of rhetorical and poetical theory. We have seen that Dionysius combines elements from metrical, musical, poetical and rhetorical theory in order to introduce his readers to the aesthetic aims of composition and to the methods by which they will achieve these aims. Where the preceding chapters traced the grammatical and philosophical elements in Dionysius’ rhetorical theory, the present chapter has clearly brought out the cooperation between the various disciplines that study the aesthetic use of language. With this conclusion, our ‘initiation rites of style’ have come to an end. We may now safely turn to the last chapter of this study, which will be concerned with Dionysius’ most important instrument of assessing the quality and characteristics of texts written in prose and poetry, namely the method of metathesis.
CHAPTER 7. REWRITING THE CLASSICS.

DIONYSIUS AND THE METHOD OF METATHESIS

I cannot rewrite what is perfect.
(W.A. Mozart in Amadeus, Peter Shaffer / Milos Forman)

7.1. Introduction

In the fourth chapter of his work On Composition, Dionysius of Halicarnassus compares the subject of this treatise (σύνθεσις) to the Homeric goddess Athena. Just as Athena makes the same Odysseus appear now in one form, now in another, so composition, taking the same words, makes the ideas (τὰ νοὴματα) appear at one time ‘unlovely, mean and beggarly’, and at another time ‘sublime, rich and beautiful’. This elegant comparison, which illustrates the power of composition, also offers an instructive background to one of the most interesting aspects of Dionysius’ rhetorical works, namely his method of metathesis (μετάθεσις). The re-arrangement of texts, which changes their character just as Athena can change the form of Odysseus, is one of the three methods of literary criticism of which Dionysius makes use, besides the analysis of longer text fragments and the comparison (σύγκρισις) of two or more authors. The method of metathesis can be considered a language experiment intended to demonstrate the merits and defects, or more generally the particularities of a text.

1 This chapter has been published in a slightly different form as De Jonge (2005b).
2 Comp. 4.19,18-20,10.
3 On the various applications of the term ‘metathesis’ in ancient grammar and rhetoric, see Schindel (1993) 113. In this chapter, the word ‘metathesis’ refers to the technique of rewriting a given text, whether in prose or poetry, in order to make a comparison between the first and second version, thereby pointing to certain virtues, faults or particularities in the style of the original. Dionysius of Halicarnassus usually refers to this technique with the verb μετατάθημα (‘to change’, ‘to transpose’, ‘to place differently’), but he also uses other verbs, such as ἀλλάττω (‘to change’, ‘to alter’) and other compound verbs with μετα-, including μετασκίνεω (‘to change’, ‘to change places’), μεταπίπτω (‘to undergo a change’) and μετατροπήμιζω (‘to change the form’).
4 The standard work on Dionysius’ critical methods is that of Bonner (1939), who has shown that Dionysius’ use of these methods became increasingly sophisticated in the course of his career. Although Bonner points to some interesting cases of the rewriting method, he does not give a systematic analysis of Dionysius’ use of metathesis. A detailed study is lacking, although many scholars have observed the importance of the metathesis procedure in Dionysius’ rhetorical works. See Rhys Roberts (1901) 11-12, Rhys Roberts (1910) 30-31, Grube (1965) 196 and 224, Damon (1991) 50-52, Classen (1994) 338-347, Bottai (1999b) 141-146, Spina (1999), 125-127, and Pernot (2000) 182. On metathesis in the rhetorical tradition, see Spina (2004) and Grimaldi (2004), who quotes a number of examples from ‘Demetrius’, Dionysius and Hermogenes.
5 A modern example of the method of metathesis can be found in Denniston (1952) 7, who intends to prove the power of the first sentence of Herodotus’ Histories by changing the order of the first five words: ‘Put the first five words in any other order, and the thing is ruined.’ The formulation of this analysis, which clearly echoes the story about the opening words of Plato’s Republic (see below), resembles the conclusions that Dionysius derives from rewriting Homer or Herodotus in order to prove
In the preceding chapters of this study, I have examined Dionysius’ ideas on language and the integration of theories from different language disciplines that is characteristic of his rhetorical works. In this chapter, I will not deal with explicit theories on language; but the method of metathesis is a linguistic method, which is closely related to Dionysius’ theories on style, syntax and composition. We have already encountered one example of metathesis in the discussion of Dionysius’ views on natural style (see section 5.2). We will now more closely examine the rewriting method, which forms an integral part of Dionysius’ linguistic knowledge.

Dionysius’ use of metathesis seems to belong to a tradition of ancient ‘language experiments’. Early examples of the rewriting of texts can be found in Plato and Aristotle. An interesting case is Socrates’ criticism of the ‘Midas epigram’ in Plato’s *Phaedrus*.\(^6\) In that passage, Socrates states that a rearrangement of the verses of Midas’ poem would not affect its quality, which proves that it is a bad poem. Although Plato does not use the word *metathesis*, it is clear that Socrates is thinking of rearrangement as a test of the quality of a text. The idea is that it would be impossible to change the order of the elements of a good poem or a good speech.\(^7\) Another early example of the rewriting of texts is Socrates’ metathesis of the opening of the *Iliad* into prose, which shows how Homer would have spoken himself, if he had not impersonated Chryses.\(^8\) Dionysius himself refers to the famous story about the writing-tablet on which Plato wrote down various arrangements of the opening words of the *Republic*.\(^9\) In Aristotle, we find the first instances of *metathesis* as a didactic method, employed to point out the difference between deliberative and epideictic rhetoric, and the difference between loan words and standard terms.\(^10\) Like Dionysius, ‘Demetrius’ and, less frequently, ‘Longinus’ and Cicero employ *metathesis* to illustrate the virtues or faults of a text.\(^11\) There is also an interesting connection between the critical method of metathesis and the preliminary rewriting exercises that were part of the educational system (see section 7.3.2).

\(^6\) Plato, *Phdr.* 264d.
\(^11\) Janko (2000) 227 n. 2 lists all the instances of metathesis in ‘Demetrius’, *On Style*. See also Damon (1991) 52 n. 100. ‘Longinus’ employs metathesis e.g. in *Subl.* 39.4 and 40.2-3 (where the procedure is left to the reader). Cicero uses the same method in *Orator* 81, 214-215 and 232-233. Similar to the rhetoricians’ method of metathesis is the technique of μετάληψις (paraphrasing) that is employed by the grammarian Apollonius Dyscolus; see Sluiter (1990) 111-117.
Special attention should be paid to the so-called kritikoi who appear in Philodemus’ On Poems (see section 1.5). The possibility or impossibility of metathesis played an important role in the exciting debate between Philodemus and his opponents (the kritikoi) on the criteria for good poetry. The kritikoi used metathesis to prove that the quality of poetry does not depend on content or words, but only on word order and the sound that ‘supervenes’ upon it. The reasoning of these critics seems to have been that if the composition of a verse is changed, to ἰδιον (the distinguishing feature) of poetry, that is the euphony that supervenes on the composition, will be lost, although the meaning and the words have not changed. Philodemus, however, objected that if the composition is altered, the meaning of a verse will change as well.

In this chapter, I will focus on the use of metathesis by Dionysius of Halicarnassus. I will argue that, in the rhetorical works of this author, metathesis is a very useful and versatile method, which he applies in order to point out the virtues, faults or particularities of certain original texts. Metathesis enables Dionysius and his readers to compare such an original text with a new formulation of the same thought. Therefore, it is an important didactic instrument for Dionysius, whose aim it is to teach his audience to write in a clear and pleasing style.

7.2. Metathesis in Philodemus’ On Poems and in Dionysius’ On Composition

While modern scholars have paid due attention to the views of Philodemus and his opponents on metathesis, they seem to underestimate the usefulness of Dionysius’ language experiments. Although Bonner has already shown how important Dionysius’ rewritings are with regard to his critical method, these language experiments have been the target of criticism in more recent publications. When discussing Dionysius’

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12 On the discussion between Philodemus and his opponents about the possibility or impossibility of metathesis, see Armstrong (1995) and Oberhelman & Armstrong (1995).
16 Bonner (1939), 92-93: ‘It has already been observed that the method of recasting an author’s remark in order to bring home a criticism is among the most satisfactory methods of critical exposition, and one which calls for most exertion on the part of the critic.’ Apart from Greenberg (1958), who thinks that the kritikoi in Philodemus were more successful in their application of metathesis than Dionysius, other scholars have criticized Dionysius’ method as well. Gabba (1991) 66 remarks that Dionysius’ ‘stylistic criticism of Thucydides brings him to the point of daring [my italics, CCdJ] to rewrite the text of Thucydides in a fuller and more normal style’. With regard to Dionysius’ recasting of Thucydides 3.81ff., Usher (1974) 458 remarks that ‘[s]ome modern students might prefer Dionysius’
method of metathesis, modern scholars usually refer to an article by Greenberg (1958), who treated ‘metathesis as an instrument in the criticism of poetry’. Greenberg holds the view that the kritikoi who are cited by Philodemus were much more successful in their application of metathesis than Dionysius. He draws this conclusion after having discussed only one instance of this method from Dionysius’ works, namely the rewriting of some verses from the *Iliad in Comp. 4.*

Homer, *Iliad* 12.433-435:

άλλ’ ἔχεν ὡστε τάλαντα γυνῆ χερνήτις ἀληθής.

η τε στοθμόν ἔχουσα καὶ εἰρινόν ἀμφίς ἀνέλκει

ισάζουσα’, ἵνα παισίν ἄεικέα μισθόν ἀροῖτο.

‘Firmly they stayed like the scales in the hands of a labouring woman
Carefully holding the balancing arm and weighing the wool
Poising it level, to earn for her children a beggarly pittance.’

Dionysius’ metathesis:

άλλ’ ἔχεν ὡστε τάλαντα γυνῆ χερνήτις τάλαντ’ ἀληθῆς.

η τε εἰρινόν ἀμφί καὶ στοθμόν ἔχουσ’ ἀνέλκει

ισάζουσ’, ἵν’ ἄεικέα παισίν ἀροῖτο μισθόν.

‘They stayed firmly like the scales in the labouring woman’s hands
As she carefully held the balancing arm aloft and weighed the wool,
Level-poised, that her children might a beggarly pittance receive.’

Homer, *Iliad* 13.392-393:

ὁς ὁ πρόσθ’ ὕππων καὶ δίφρου κεῖτο τανυσθείς.

βεβρυχώς, κόνιος δεδραγμένος αἰματοέσσης.

‘So there outstretched was he lying, his steeds and his chariot before,
Groaning, convulsively clutching the dust that was red with his gore.’

Dionysius’ metathesis:

ὁς ὁ πρόσθ’ ὕππων καὶ δίφρου κεῖτο τανυσθείς.

αἰματοέσσης κόνιος δεδραγμένος, βεβρυχώς.

‘So there outstretched was he lying, his steeds and his chariot before,
At the dust that was red with his gore clutching convulsively, groaning.’

In order to prove the power of composition, Dionysius changes not only the word order, but also the metre of the Homeric verses. He changes the dactylic hexameters from *Iliad* 12 into so-called ‘prosodiacs’, which Dionysius compares to the ‘Priapean’ or ‘ithyphallic’ lines of Euphorion. The hexameters from *Iliad* 13 he rewrites in ‘Ionic tetrameters’, which he compares to the effeminate lines of the Hellenistic poet Sotades. In linking specific metres with a specific ethos, Dionysius is in line with

version, but if they were to do so they would be seen to share his incomplete understanding of Thucydides’ view of history.’

\[\text{Comp. 4.15.3-16.6; Comp. 4.16.7-18.3. On this metathesis, see also Bottai (1999b) 143-145.}\]
other ancient critics.\(^{18}\) He concludes that ‘when the choice of words remains unchanged and only the arrangement is altered, the rhythm and the metre is changed, and with it the structure, the complexion, the character, the feeling and the general effectiveness of the lines.’\(^{19}\) Greenberg opposes this technique of rewriting to the metathesis practiced by the critics who appear in Philodemus’ On Poems. He points to a fragment of this work that Janko (2000) has attributed to the critic Heracleodorus. In this fragment, the importance of word order (and the supervening sound) is proven by a rearrangement (metathesis) of Iliad 16.112-114, which preserves the dactylic hexameter of the original:\(^{20}\)

Homer, Iliad 16.112-114:
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έσπετε νῦν μοι Μοῦσαι Ὀλύμπια δόματ’ ἐχοῦσαι,
όπως δὴ πρῶτον πῦρ ἐμπέσε νυσίν Ἀχαίοιν.
”Εκτωρ Ἀιάντος δόρυ μείλινον ἄγχι παραστάς
πλῆς’ ...
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Heracleodorus’ metathesis:\(^{21}\)
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έσπετε Μοῦσαι Ὀλύμπια δόματα νῦν μοι ἐχοῦσαι.
όπως πρῶτον δὴ νυσίν πῦρ ἐμπέσε’ Ἀχαίοιν.
Αἰάντος δόρυ μείλινον ’Εκτωρ <ἄγχι παραστάς>
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\(^{18}\) Cf. the ‘effeminate’ rhythm that, according to ‘Demetrius’, Eloc. 189 characterises the Sotadean metathesis of a Homeric verse.

\(^{19}\) Comp. 4.17-6-14: ἐδυνάμης δ’ ἂν ἐτι πολλὰς ἱδέας μέτρων καὶ διαφόρους εἰς τὸν ἡρωϊκὸν ἐμπιπτούσας στίγμα ἐπιδεικνύει, τὸ δ’ αὐτὸ καὶ τοῖς ἄλλοις ὄλγου δεῖ πάσις συμβηθής μέτρως τε καὶ ρυθμίζως ἀποφαινέων, εἰς τὴν τὸν μὲν ἐκλογὴν τῶν ὄνομάτων τῆς αὐτῆς μενοῦσης, τῆς δὲ συνθέσεως μόνης μεταπεπούσης τὰ τὰ μέτρα μεταρρυθμίζονται καὶ συμμετεπτέπτεν αὐτοῖς τὸ σχήματα, τὰ χρωματα, τὰ ἤθη, τὰ πάθη, τὴν ὅλην τῶν ποιημάτων ἀξίωσιν. ‘I could illustrate many further different types of metre, all falling under the category of the heroic line, and showing that the same thing is true of almost all the other metres and rhythms — that when the choice of words remains unchanged and only the arrangement is altered, the rhythm and the metre is changed, and with it the structure, the complexion, the character, the feeling and the general effectiveness of the lines.’ Isocrates, Evagoras 11 already refers to the possibility of metathesis as an instrument to prove the power of metre: ἢν γὰρ τις τῶν ποιημάτων τῶν εὐδοκιμοῦντων τὰ μὲν ὄνόματα καὶ τὰς διανοίας καταλίπῃ, τὸ δὲ μέτρον διαλύῃ, φαντάσται πολὺ καταδείκτηρα τῆς δόξης ἢς νῦν ἔχομεν περὶ αὐτῶν. ‘... if you destroy the metre of the most popular poetry, leaving words and ideas as they are, the poems will appear much inferior to their present renown.’ (Translation Grube [1965] 43.)


\(^{21}\) Because Heracleodorus merely changes the word order of Homer’s lines, there is no uncertainty about the exact words that are to be read in the papyrus text. For this reason, I leave out the critical signs of the papyrus edition, for which I refer to Janko (2000) 226.
'Tell me now, Muses, who have dwellings on Olympus, how first fire was flung upon the ships of the Achaenians. Hector came near to Ajax and smote his ashen spear (...).'

We should observe, though, that Heracleodorus’ hexameters contain serious errors. The normal caesura (the *penthemimeral* caesura after the fifth verse-element or the *trochaic caesura* after the first short of the sixth verse-element) is lacking in lines one and three.²² Of Homer’s hexameters without caesura, most have word-end after the fourth marked element, which Heracleodorus’ verses do not have either.²³ Besides, the distribution of information is very strange. After he has compared the use of metathesis by Dionysius, who changes the metre of the original, and the *kritikoi*, who preserve dactylic hexameters (deficient as they may be), Greenberg draws the following conclusion:²⁴ ‘Comparison of relevant passages from Philodemus’ treatise shows that the device of metathesis has not been employed with full rigor by Dionysius, that metathesis was employed more often by ancient critics than might be supposed from Dionysius’ account, and that these critics derived conclusions from the device which were more sweeping than those of Dionysius.’²⁵

We could wonder, however, whether such a conclusion, based on one instance of Dionysian metathesis, is justified. First, Greenberg pays no attention to Dionysius’ many metatheses of prose, which fall outside the scope of his article.²⁶ Second, he seems to ignore that Dionysius’ language experiments have a much wider application than those of the *kritikoi* who are discussed by Philodemus. I do not agree with Greenberg that the conclusions that the *kritikoi* derived from the method of metathesis were in general more ‘sweeping’ than those of Dionysius.²⁷ For, as I intend to point

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²⁴ Greenberg (1958) 262.
²⁵ In fact, Dionysius nowhere says that other critics did not employ the method of metathesis. Besides, when Greenberg (1958) 265-6 states that ‘Dionysius is demonstrating in effect the efficacy of the meter rather than the primacy of synthesis’, he seems to forget that for Dionysius σύνθεσις is far more than word order alone, and that rhythm is in fact one of the many aspects that comprise the Dionysian concept of σύνθεσις (see section 1.6). Dionysius does not say that he is discussing the importance of word order, but of composition in general. Therefore, it seems to me that his metathesis of the verses from *Iliad* 12 and 13 is not as unsatisfactory as Greenberg thinks.
²⁶ Greenberg (1958) 265 n. 11 correctly states that ‘[u]nlike poetic metathesis, not all prosaic metatheses are bad.’ In other words, whereas the metathesis of a line of poetry is always presented as inferior to the original, the rewriting of a prose text can be presented as surpassing the original in quality. See section 7.3.1.
²⁷ Greenberg (1958) 262.
out, Dionysius’ rearrangements have many more purposes than just to establish the
general importance of composition. His method of metathesis is a versatile
instrument, which he uses to point to specific merits, defects or particularities of
classical texts, in order to teach his readers how to write convincingly.

7.3. The versatility of Dionysius’ method of metathesis

When discussing Dionysius’ language experiments, it seems useful to distinguish
between three categories of metatheses. First, the rewritings that claim to surpass the
quality of the original text, by the correction of certain alleged faults (section 7.3.1).
Second, the rewritings that are inferior to the original, thus proving the virtues of that
original text (section 7.3.2). Third, the rewritings that are of equal value to the original
text, illustrating alternative compositions that are neither better nor worse than the
original (section 7.3.3). I will discuss a few examples of each category.

7.3.1. Metatheses correcting alleged faults of the original

The majority of Dionysius’ rearrangements belong to the first group: they bring out
stylistic defects in the original. In his early works, Dionysius uses this first type of
metathesis exclusively, and it remains the most common technique in his later works,
such as the Second Letter to Ammaeus, in which Dionysius illustrates his criticism of
the style of Thucydides. In most cases, the rewritings of this type prove the
artificiality and ‘unnaturalness’ of a certain passage: the original texts are criticised
because they contain hyperbaton, anacolutha, obscure words, complex constructions,
long-windedness, redundancy, periphrases, grammatical irregularities, unclear figures,
or ‘theatrical’ parallelisms. Dionysius removes these defects and rewrites the passage
in everyday language, or, as we have already seen, in the style of ‘those who construct
the expression in conformity with common usage’ (see sections 4.4.2 and 5.2).

In On Demosthenes 18-19, Dionysius intends to show that the style of Isocrates is not
perfect, and contains serious deficiencies, in particular long-windedness by the use of

28 Damon (1991) 51-2, who focuses on the evaluative aspect of the method, seems to make a distinction
between only two groups: ‘The majority (33) of the rewritten sentences point out stylistic faults in the
original by providing simple, unambiguous and otherwise unobjectionable renderings of the same idea.
(...) Ten of the metatheses, however, are intended to show that by changing the word arrangement in a
passage of good writing one can either produce a different style of equal acceptability, or destroy its
effectiveness altogether.’ It seems useful, however, to distinguish between the rewritings that are
inferior to the original version on the one hand, and the rewritings that are of equal value on the other
hand. Hidber (1996) 66 ignores the metatheses that provide alternatives of equal quality.

29 Amm. II 11.430,18-20: for the Greek text, see section 4.4.2. Cf. Damon (1991) 52.
repetitions, lack of compactness and the inappropriate use of soft-sounding words.\textsuperscript{30}

The way in which Dionysius introduces his metathesis of a passage from Isocrates’ \textit{On the Peace} is characteristic of his application of the rewriting method, in that he explicitly involves the reader in his analysis:\textsuperscript{31}

\begin{quote}
εί δὲ ἥρθος ἐπιλογίζομαι ταύτην ἄγω καὶ ἔστιν ἐν ταύταις ταῖς ἀρεταῖς ἐνδεικτεροῖς ὁ ἀνήρ, πάρεστι τῷ βουλομένῳ σκοπεῖν ἐπὶ τῆς ἀρτίως παρατεθείσης λέξεως ποιομένῳ τὴν ἐξέτασιν.
\end{quote}

‘Whether my argument is sound and Isocrates is inferior in these qualities, any reader can judge for himself by examining the passage which I have just quoted.’

Dionysius then rewrites a sentence of Isocrates’ \textit{On the Peace}, ‘making one period out of two’: he simplifies the original, in order to make it ‘more compact’ (συντομωτέραν) and ‘more elegant’ (χαριστέραν):\textsuperscript{32}

\begin{tabular}{ll}
\textbf{Isocrates, \textit{On the Peace} 41:} & \textbf{Dionysius’ metathesis:} \\
Τίς γάρ ἂν ἄλλοθεν ἐπελθὼν καὶ μὴ συνδιεφθαρμένος ἡμῖν ἄλλ’ ἐξαίφνης ἐπιστάτας τοῖς γιγνομένοις οὐκ ἂν μαίνεσθαι καὶ παραφρονεῖν ἡμᾶς νομίσειν; οἱ φιλοτιμοῦμεθα μὲν ἐπὶ τοῖς τῶν προγόνων ἔργοις καὶ τὴν πόλιν ἐκ τῶν τότε πραξθέντων ἐγκομιάζειν αξιοῦμεν, οὐδέν δὲ τῶν αὐτῶν ἐκείνοις πράττομεν ἀλλὰ πᾶν τοῦναντίον. & τίς γάρ ἂν ἄλλοθεν ἐπελθὼν οὐκ ἂν μαίνεσθαι νομίσειν ἡμᾶς, οἱ φιλοτιμοῦμεθα μὲν ἐπὶ τοῖς τῶν προγόνων ἔργοις, οὐδὲν δὲ τῶν αὐτῶν ἐκείνοις πράττομεν; \\
\end{tabular}

‘What stranger, coming from abroad and suddenly finding himself embroiled in our affairs before having the time to become corrupted by our depravity, would not think us insane, when we glory in the deeds of our ancestors, but act in no way like them?’

\begin{flushright}
\textsuperscript{30} Dem. 18.166,5-8. \textsuperscript{31} Dem. 19.167,14-17. \textsuperscript{32} Dem. 19.167,14-168,12. On this passage, see also Bonner (1939) 69-70.
\end{flushright}
In this case, Dionysius has merely shortened the original passage, leaving out all repetitions and ornaments. He objects to the presence of παραπληρώματα (‘filler words’) in Isocrates’ text, ‘which are unnecessary and make the expression more inflated and the period more ornate’. All amplifications in Isocrates’ sentence, three of which start with καί (namely καί μή ... γιγνομένοις, καὶ παραφρονεῖν καὶ τὴν πόλιν ... ἄξιοῦμεν), one with ἀλλά (namely ἀλλά πᾶν τούναντιον), have been removed. He has, however, also changed the word order of ἡμᾶς νομίσειν into νομίσειν ἡμᾶς, probably in order to avoid the ugly hiatus of μαίνεσθαι ἡμᾶς. In the subsequent passage, Dionysius goes on rewriting Isocrates, not only shortening the original, but also changing certain words and simplifying periphrastic formulas. Thus, in On the Peace 42 (below) he rewrites τὰς πόλεις τὰς Ἑλληνίδας (‘the Greek cities’) as τὴν Ἑλλάδα (‘Greece’) and in On the Peace 43 he changes τῶν κατ’ ἐκείνον τὸν χρόνον γενομένων (‘the men who lived in that time’) into τῶν προγόνων (‘our ancestors’).

Isocrates, On the Peace 42:
κάκεινοι μὲν ἐλευθερούντες τὰς πόλεις τὰς Ἑλληνίδας καὶ βοηθοῦντες αὐτάς τῆς ἡγεμονίας ἡξιώθησαν, ἡμεῖς δὲ [καὶ] καταδουλούμενοι καὶ τάννυστι τοῖς τότε πράττοντες ἅγανακτοῦμεν, εἰ μὴ τὴν αὐτὴν τιμήν ἐκείνοις ἔξομεν.

‘They liberated the cities of Greece and came to their aid, while we try to enslave them, doing the opposite of what they did at that time, and then feel aggrieved when we are not honoured to be as they were.’

Dionysius’ metathesis:
κάκεινοι μὲν ἐλευθερούντες τὴν Ἑλλάδα καὶ σοφοῖς ἐπὶ τὴν ἡγεμονίαν προῆλθον, ἡμεῖς δὲ καταδουλούμενοι καὶ διοιλλύμενοι ἄγανακτοῦμεν, εἰ μὴ τῶν ἵσων τευξόμεθα.

‘They attained to the leadership of Greece by freeing her and saving her, while we, who are trying to enslave and destroy her, are aggrieved that we are not to be accorded equal honour.’

Isocrates, On the Peace 43:
οἱ τοσοῦτον ἀπολεξεύμεθα καὶ ταῖς διανοίασις καὶ τοῖς ἔργοις τῶν κατ’ ἐκείνον τὸν χρόνον γενομένων, ὅσον οἱ μὲν ὑπὲρ τῆς τῶν Ἑλλήνων ἐλευθερίας τὴν τε πατρίδα τὴν εὐαυτῶν ἐκλιπεῖν ἐτόλμησαν καὶ μαχόμενοι καὶ ναυμαχοῦντες τοὺς βαρβάρους ἐνίκησαν, ...

Dionysius’ metathesis:
οἱ τοσοῦτον χείρως ἐσμέν τῶν προγόνων, ὅσον οἱ μὲν ὑπὲρ τὸ σῶσαι τοὺς Ἑλλήνας τὴν τε πατρίδα τὴν εὐαυτῶν ἐξέλισσαν καὶ μαχόμενοι πρὸς τοὺς βαρβάρους ἐνίκησαν, ...

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33 Dem. 19.168,8-12: παραπληρώματα ... οὐκ ἀναγκαῖαν ἔχοντα χώραν, ἀ ποιεὶ τὴν ἐρμηνείαν ἀμετροτέραν, τὴν δὲ περίοδον κυμοτέραν. On the concept of παραπληρώματα, see section 4.3.2.
34 Dem. 19.168,12-169,11.
‘We who fall so far short of the men of those times in both our deeds and our aspirations that, whereas they had the courage to leave their country in order to save Greece, and fighting on both land and sea conquered the barbarians, (...)’

‘We who are so much worse than our ancestors that, whereas they, in order to save the Greeks, abandoned their country, and fighting the barbarians conquered them, (...)’

Dionysius seems to object in particular to rhetorical pleonasms; so he interprets the expression τάναντία τοῖς τότε πράττοντες (‘doing the opposite of what they did at that time’) as διολλόντες (‘destroying’), thus clarifying the antithesis with βοηθοῦντες (or σώζοντες, which he uses instead of βοηθοῦντες, possibly in order to avoid assonance of βοηθοῦντες with ἔλευθεροῦντες). He also changes μαχόμενοι καὶ ναυμαχοῦντες (‘fighting on both land and sea’) into the simple μαχόμενοι (‘fighting’). Besides, Dionysius rewrites some of Isocrates’ synthetic expressions in an analytical way, which seems to be characteristic of later Greek. So he resolves the verb ἧξιόθησαν into a preposition and a verb, namely ἐπὶ ... προῆλθον, and he changes the perfect ἀπολελείμμεθα into χείρος ἐσμὲν, leaving out the pleonastic καὶ τοῖς διανοίᾳ καὶ τοῖς ἔργοις (‘in both our deeds and our aspirations’).35 Dionysius also changes the arrangement of clauses: in his version, πρὸς τοὺς βαρβάρους belongs to μαχόμενοι, whereas Isocrates’ τοὺς βαρβάρους is the object of ἐνίκησαν. This change is probably suggested by the disappearance of καὶ ναυμαχοῦντες. In many cases we may disagree with Dionysius, for some of his changes do not preserve the exact meaning of the original. ‘The cities of Greece’, for example, are not identical with ‘Greece’, and Isocrates’ addition of ναυμαχοῦντες (‘even on the sea’) is surely not a useless one.

A constant theme in Dionysius’ discussions of the passages that he tries to correct is the idea that one should avoid obscurity. Lucidity (σαφῆνεως) and the use of standard, ordinary words (κόρια ὄνοματα) are qualities that Dionysius holds in constant regard, from his early essays (especially On Lysias) onwards.36 The view that poetic language and periphrasis should be avoided seems to be central to the metatheses of the first type. Apart from Isocrates, Thucydides is an important target for Dionysius’ criticism of obscure language. In his treatise On Thucydides, he constantly criticises the style of Thucydides, some of whose passages ‘cannot be understood without a linguistic explanation’ (see section 4.4.1).37 Dionysius illustrates his remarks by offering a clearer version of Thuc. 3.82, removing strange words, periphrases and figures of

35 See Sicking & Stork (1996) 121 on the disappearance of the synthetic perfect in later Greek.
36 See Lys. 2-4.
37 Thuc. 51.410,15-17.
speech, ‘which have the appearance of solecisms’ (see also section 5.2).\(^{38}\) We have seen that Dionysius puts forwards similar objections to Thucydides’ style in the Second Letter to Ammaeus, where he focuses on grammatical irregularities in the use of the parts of speech (section 4.4.2).\(^{39}\) Again, the rewriting of several passages from Thucydides serves to illustrate the ways in which one could avoid obscurity and artificiality.

### 7.3.2. Metatheses bringing out virtues of the original

The second type of metathesis, which is intended to bring out the virtues of an original text, is only found in On Composition.\(^{40}\) We have already observed that the purpose of Dionysius’ rewriting of the lines from Iliad 12 and 13 in Comp. 4 (section 7.2) was to prove that composition in general is more important and powerful than the selection of words. Apart from establishing the primacy of σύνθεσις in general, however, the second type of metathesis can also point to particular virtues of certain texts. The virtues that Dionysius analyses in this way are (1) the euphonious effects of certain letters or combinations of letters, (2) the effects of certain rhythms, and (3) the proper arrangement and length of certain clauses. I will give one example of each of these subtypes.

In his discussion of μετασκευή, the third ἔργον of composition (see section 4.3.1), Dionysius shows that the addition of one letter can make a composition more charming (or, rather, that the omission of one letter can make it less euphonious). Here, as in other cases (see below) Dionysius presents his own metathesis as the standard version, from which the original text deviates. At the beginning of his On the Crown, Demosthenes has written τοῦτον ἀγώνα instead of τοῦτον τὸν ἀγώνα, which would be the standard expression.\(^{41}\)

<table>
<thead>
<tr>
<th>Demosthenes, On the Crown 1:</th>
<th>Dionysius’ metathesis:</th>
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<tr>
<td>εἰς τοῦτον τὸν ἀγώνα</td>
<td>εἰς τοῦτον τὸν ἀγώνα</td>
</tr>
<tr>
<td>‘to the trial here’</td>
<td>‘to this trial’</td>
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\(^{38}\) Thuc. 28-33. See esp. Thuc. 29.373.23: τὰς τῶν σχηματισμῶν πλοκὰς σολοικωφανείς, ‘combinations of constructions that make the impression of solecism’. Thuc. 33.381.6-7: σχήματα, ὅπε ἔνια σολοικισμῶν παρέχεται δόξαν, ‘figures, some of which provide the appearance of solecisms’.

\(^{39}\) Amm. II 8-15.

\(^{40}\) Bonner (1939) 76-7 remarks that in Comp. ‘the method of recasting is used in a novel and most convincing manner.’

\(^{41}\) Comp. 6.29,19-30,1. Dionysius classifies τοῦτον as a pronoun: see sections 3.6.3 and 5.3.6.
Although Dionysius does not explain why Demosthenes' version is more harmonious than his metathesis, we can easily supply his argument from other chapters of On Composition: according to Dionysius, the combination of the semivowel (ημιφωνον) ν and the voiceless (αφωνον) τ produces a dissonant effect.\(^{42}\) Therefore, the addition of the ι, between the ν and the τ, has made the composition more euphonious.\(^{43}\) When applying the three activities (ἐργα) of composition to the level of clauses, Dionysius shows that, in a chapter of his speech Against Leptines, Demosthenes has made his composition charming, by paying more attention to the rhythmical quality (ἐυρυθμία) than to the explicitness (ἀκριβεία) of his clauses.\(^{44}\)

Demosthenes, Against Leptines 2:

εγώ δ’ οτι μεν τινὸν κατηγοροῦντα πάντας ἀφαιρεῖσθαι τὴν ἀτέλειαν τῶν ἁδίκων ἑστίν, ἑάσω.

‘As for me, the fact that it is a case of injustice that, when someone is accusing certain individuals, he tries to deprive all of exemption, I shall pass over.’

Dionysius’ metathesis:

ἐγώ δ’ οτι μεν τινὸν κατηγοροῦντα άς ούκ ἐπιτηδειον ἔχειν τὴν ἀτέλειαν πάντας ἀφαιρεῖσθαι και τοὺς δικαίους αύνθης τυχόντας τῶν ἁδίκων ἑστίν, ἑάσω.

‘As for me, the fact that it is a case of injustice that, when someone is accusing certain individuals of being unfit for exemption, he tries to deprive all of exemption, even those who receive it by right, I shall pass over.’

Although Dionysius tells us that the rhythm makes the original text preferable to the rewritten version, he is not explicit about the precise character of that rhythm. It is interesting, however, that he describes his own metathesis as the αὐτοτελή (complete, self-sufficient) version: here we have his recurring idea of a basic, natural form of language, in which each sentence is complete in itself (see section 5.2).\(^{45}\) Authors can deviate from this basic form by shortening or expanding their clauses. The term αὐτοτελής (having its own τέλος, ending) points to the idea that a clause embraces a

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42 Cf. Comp. 22.104,14-105,13 where Dionysius discusses the dissonance of the combinations -ν θ- and -ν τ- in Pindar’s ομφάλον θυώντα and παιδαίδαλον τ’ ευκλέ’ ἄγοράν: with regard to the latter case, Dionysius actually says that the removal of the τ (which would also involve a change of metre) would make the composition more euphonious. See Vaahtera (1997) 593, where all the combinations of a ημιφωνον and an αφωνον in the texts discussed by Dionysius are counted. According to Vaahtera, the texts of Isocrates that are quoted by Dionysius contain 41 combinations of words ending on -ν and words beginning with τ-, which is far more than the passages by other authors. Isocrates, however, belongs to the smooth composition type, so in fact he should have fewest of these combinations. This fact seems to support Vaahtera’s conclusion that Dionysius’ theory is not fully consistent with the reality of the texts that he used.

43 Dionysius may also object to the stamping repetition ‘TON TON’.

44 Comp. 9.35,7-16.

45 On Dionysius’ views on natural configuration of language, see also Schenkeveld (1983) 90-92.
complete thought and is, therefore, independent. Thus, Dionysius assumes that we can isolate a basic, grammatically complete sense-structure, on which supplements can be added or from which items can be removed. The remarkable consequence of this view is that Dionysius describes Demosthenes’ original sentence as the adaptation of his own version: according to Dionysius, the two first clauses have been ‘shortened’ (μεμείοταται) by Demosthenes. This kind of what we would regard as turning things around appears in many of his discussions of metathesis; Dionysius often presents his own rearrangement as the natural or standard version, from which the original text deviates (see also section 5.2).

Earlier in the discussion of clause composition (Comp. 7-9), Dionysius’ metathesis of a sentence from Thucydides proves the importance of the proper arrangement of κολα (clauses):

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**Thucydides 3.57.4:**

υμεῖς τε ὁ Λακεδαιμόνιοι ἠ μόνη ἐλπίς,
δέδιμεν, μὴ ὦ βέβαιοι ήτε.

**Dionysius’ metathesis:**

υμεῖς τε, ὁ Λακεδαιμόνιοι, δέδιμεν μὴ ὦ
βέβαιοι ἦτε, ἡ μόνη ἐλπίς.

‘And we fear, men of Sparta, lest you, our only hope, may fail in resolution.’

In the metathesis of this paragraph from the speech of the Plataeans, the shift of the words ἠ μόνη ἐλπίς removes the charm (χαρίς) and feeling (πάθος) of the original. We could add that Dionysius’ change does not make the sentence more understandable.

As has been pointed out by Damon, Dionysius is less explicit about the precise nature of the virtues that his metatheses prove than about the defects that he corrects. I think that there are at least two explanations for this habit: on the one hand, we may

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46 On the idea that a colon indicates the conclusion of a thought, see ‘Demetrius’, Eloc. 2, with the remarks by Schenkeveld (1964) 23-25 and Innes (1994) 36-53. The word συντελής was also important for the Stoic philosophers, who introduced the notion of συντελής διάνοια, ‘a complete, independent thought’, which is the closest definition of a sentence in ancient linguistics: see Schenkeveld (1999) 184.

47 Comp. 7.31-5-17. On this case of metathesis, see also Bonner (1939) 76 and Bottai (1999b) 145.

48 The original is ‘a very felicitously’ (χοριντος) composed sentence, ‘full of feeling’ (μεστῆ πάθους).

49 Dionysius may be thinking that ‘you who are our only hope’ is logically last as providing the cause for the fear: ‘Longinus’, Subl. 22.2 discusses a hyperbaton in Herodotus 6.11, where the historian is said to have inverted the natural order of words by putting the reason (αίτια) on the first place.

50 Damon (1991) 52: ‘(...) all Dionysius does is label the various stylistic characters, never putting his finger on that wherein the character lies. (...) Metathesis, then, though an eminently satisfactory means of locating a passage’s faults, is not used by Dionysius to explain its virtues in any but the most general terms.’
point to the didactic nature of Dionysius’ literary analysis; on the other hand, we should take into account Dionysius’ views on the so-called ἀλογος αἴσθησις, the instinctive feeling that enables any person to appreciate and judge a work of art.

First, we should consider the pedagogical character of Dionysius’ work *On Composition*, to which the instances of the second type of metathesis are confined (see section 1.3). It is true that in all his treatises, literary criticism is subservient to the actual production of texts: in that sense, all his critical works have an educational purpose. However, the treatise *On Composition* is in particular characterised by a didactic approach. In this work, Dionysius intends to instruct his pupil Rufus Metilius and other young boys who are beginning to take up the study of civil oratory.\(^{51}\) The person of the addressee and the intended audience in general clearly involve a specific presentation of Dionysius’ ideas. This might explain why he uses the second type of metathesis (bringing out virtues of the original text) only in *On Composition*, and not in the works dedicated to his friends and colleagues.\(^{52}\) It may be significant that the methodological treatise of ‘Demetrius’ *On Style*, which clearly has a didactic character, applies the technique of illustrating the quality (rather than the faults) of a text very frequently: this type of metathesis is apparently more appropriate to a practical handbook for students than to literary treatises dedicated to competent ‘scholars’.\(^{53}\) The intended audience of *On Composition* might also explain the fact that Dionysius is not always explicit on the virtues that his metatheses bring out: instead of analysing the exact causes of the supreme quality of the original text that he rewrites, Dionysius often invites his readers (or pupils) to draw their own conclusions on the basis of his metathesis. He asks, for example: ‘Would the sentence have been composed with the same elegance as in the form in which it was actually written?’ (*Comp.* 8.32,21-22). Such repeated didactic questions are absent from the treatises that are addressed to Ammaeus, Pompeius Geminus, and Quintus Aelius Tubero, where Dionysius seems to have in mind an audience of scholars rather than pupils (see section 1.3). The didactic aspect of the rewriting technique in *On Composition* is also indicated by the cases in which Dionysius does not carry out the metathesis, but leaves it to the reader. In *Comp.* 3, for example, Dionysius invites the reader to put the method of metathesis into practice, if he wants to see that the quality of Herodotus’ story about ‘Gyges and Candaules’ is not due to the selection of words, but to the composition.\(^{54}\)

\(^{51}\) *Comp.* 1.4,3-5. See section 1.3.

\(^{52}\) On the addressees of Dionysius’ rhetorical works, see section 1.4. On the intended audience of his works, see section 1.3.

\(^{53}\) On the didactic nature of ‘Demetrius’, *On Style*, see Schenkeveld (1964) 22. For the use of metathesis in that work, see Damon (1991) 52 n. 100.

\(^{54}\) *Comp.* 3.14,16-18.
That there is no grand or striking word in the present passage, anyone who wishes will discover by changing nothing but the arrangement.

Evidently, Dionysius supposes that his readers are used to the technique of rewriting texts, and he is even confident that they can employ the method of metathesis themselves.\(^{55}\) We can explain this by pointing to the importance of the *paraphrases* in the ‘preliminary training exercises’ (*progymnasmata*) that were part of the educational system of Dionysius’ time.\(^{56}\) In his treatise on *progymnasmata*, Theon defines paraphrase as ‘changing the form of expression while keeping the thoughts’.\(^{57}\) He distinguishes four types of *paraphrasis*, namely variation in syntax, by addition, by subtraction and by substitution: these are the four categories of change that we also encountered in Dionysius’ discussion of *metaskeuē* and in Caecilius’ theory of figures (section 4.3.1). Dionysius’ readers were certainly used to the rewriting of texts because of their daily exercises at school. Therefore, he could assume that his audience was familiar with his technique of metathesis.\(^{58}\)

However, the didactic character of his works does not offer the complete explanation for the fact that Dionysius is almost never explicit about the virtues of the texts that his metatheses prove. The second aspect that has to be taken into account here is the irrational, instinctive criterion (τὸ ἀλογον τῆς διανοίας κριτήριον), which is, besides the rational criterion (τὸ λογικὸν κριτήριον), one of the two faculties by which literature is judged.\(^{59}\) According to Dionysius, everyone has an instinctive feeling (ἀλογος αἰσθησις), on which one can rely to judge literature. It seems that Dionysius therefore supposes that the virtues that his metatheses prove are self-evident and do not need a lengthy explanation. In many cases, the rearrangement is directly followed by a rhetorical question, in which Dionysius makes it clear that he expects everyone to agree with him that the original text is better than his own version: ‘When the clauses

\(^{55}\) A similar procedure can be found in ‘Longinus’, *Subl.* 40.2-3: a metathesis of Euripides, *HF* 1245 (a verse consisting of simple words), would prove that ‘Euripides is a poet of word arrangement more than of ideas’.


\(^{57}\) See Kennedy (2000) 51-52.

\(^{58}\) Similarly, the grammarian Apollonius Dyscolus supposes that his audience is familiar with his method of *metαληψiς* (paraphrasing): see Sluiter (1990) 111-117.

are arranged in this way, does the same charm still remain, or the same feeling? No one would say so.\textsuperscript{60}

7.3.3. Metatheses illustrating alternative compositions or particularities

The third type of metathesis produces a text that is neither preferable nor inferior to the original, but offers an alternative that can exist beside the original. This type is only found in Dionysius’ later writings. This may be explained by the fact that in \textit{On Composition} and \textit{On Demosthenes} Dionysius develops a theory of different valid composition types (χαρακτήρες τῆς συνθέσεως or ἀρμονίαι: see section 4.3.2), whereas in his earlier works he uses the theory of antithetical good and bad qualities (ἀρεταὶ λέξεως), which sharply distinguish good and bad versions of a text (see section 6.5).\textsuperscript{61} The metathesis illustrating alternative compositions seems to be a more original approach than the other two types of rewriting, which I have dealt with before. The use of this metathesis also corresponds to the more aesthetic approach and the generally more detailed analysis that set Dionysius’ later works apart from his earlier writings. Within the third type of metathesis, we can distinguish between three subtypes: (1) conversions of the Ionic dialect, (2) metatheses pointing out differences between various styles of composition and (3) metatheses illustrating the poetical character of clauses in a prose text.

First, we can place in this category those cases where Dionysius changes the Ionic of Herodotus into the Attic dialect. According to Usher, Dionysius was forced to do this, because in the Ionic dialect, Herodotus could never be a satisfactory model.\textsuperscript{62} However, there seems to be a second reason why Dionysius converts the dialect of Herodotus. In \textit{Comp.} 3, Dionysius quotes the famous story of ‘Gyges and Candaules’ in the Attic dialect.\textsuperscript{63} As he explains himself, Dionysius changes the Ionic into Attic ‘in order that no one may imagine that the passage owes its attractiveness to the dialect’.\textsuperscript{64} In other words, Dionysius wants us to believe that the charm of the story is due to the composition, and not to the Ionic dialect. Therefore, he has to show that the

\textsuperscript{60} Comp. 7.31,16-17: ἄρ’ ἐπὶ μὲνει τοῦτον τὸν τρόπον ἡμοσµένων τῶν κόλαχον ἢ αὐτῆς χάρις ἢ τὸ αὐτὸ πάθος; οὗτος δὲ εἶπον.

\textsuperscript{61} On the evolution of Dionysius’ doctrine, see Bonner (1939) and Lebel (1973).

\textsuperscript{62} Usher (1974) 398-9 n. 1 (on the rewriting of Herodotus 7.8 in \textit{Dem.} 41.220,223,4): ‘Herodotus was something of an embarrassment to Dionysius (…).’ Dionysius did not have the same problem with Homer, because Homer was considered the model of all dialects, including Attic: see Pseudo-Plutarch, \textit{De Homero} 8-13. Cf. Hillgruber (1994) 114ff. For writing prose, Attic was the model, but for poetry the dialect depended on genre requirements. Therefore, Dionysius quotes not only Homer, but also Sappho and Pindar in their own dialect.

\textsuperscript{63} On the many different rewritings of the story of ‘Gyges and Candaules’ in the rhetorical tradition, see Spina (1999).

\textsuperscript{64} Comp. 3.12,18-13,2: ἵνα δὲ μὴ τὶς ὑπολόβῃ τὴν διάλεκτον ἐναι τῆς ήδονῆς αἰτίαν τῇ λέξει.
passage preserves its pleasing form when rewritten in the Attic dialect. It remains remarkable, however, that it does not seem to bother Dionysius that, together with the dialect, he also changes the sounds of the original text, in spite of the fact that euphony is such an important aspect of συνθέσεως.

In a few cases, Dionysius rewrites a passage in order to show the differences between various composition styles. The most interesting example of this subtype is his dual metathesis of Herodotus 1.6 in *Comp.* 4. The first rearrangement is in the style of Thucydides, the second is that of Hegesias, the archetypal style of Asiatic perversity:

Herodotus 1.6:

Κροίσος ἦν Λυδὸς μὲν γένος, παῖς δ' Ἀλυάττου, τύραννος δ' ἐθνὸν τῶν ἐντὸς Ἀλυσίων θανάτου· ὡς σάραν ἄθλον μεταξὺ Σύρων τε καὶ Παρθαλαγγῶν εἷς τὸν Ἐδεξεινὸν καλούμενον πόντον.

Dionysius’ metathesis, the style of Thucydides:

Κροίσος ἦν υἱὸς μὲν Ἀλυάττου, γένος δ' Λυδὸς, τύραννος δ' τῶν ἐντὸς Ἀλυσίων ποταμοῦ· ὡς ἀπὸ μεταξὺ Σύρων καὶ Παρθαλαγγῶν εἷς τὸν Ἐδεξεινὸν καλούμενον πόντον ἐκδίδασι πρὸς βορεάν ἄνεμον.

Dionysius’ metathesis, the style of Hegesias:

Ἀλυάττος μὲν υἱὸς ἦν Κροίσος, γένος δ' Ἀλυάττου, τύραννος δ' τῶν ἐντὸς Ἀλυσίων ποταμοῦ· ὡς ἀπὸ μεταξὺ Σύρων καὶ Παρθαλαγγῶν εἷς τὸν Ἐδεξεινὸν καλούμενον πόντον ἐξίησιν ἄνεμον ἐς τὸν καλούμενον πόντον Εὔξεινον.

‘Croesus was a Lydian by birth and the son of Alyattes. He was king of the nations on this side of the river Halys, which flows from the south between Syria and Paphlagonia and discharges itself into the sea to the north, which is called the Euxine.’

Dionysius describes the original version as ‘leisurely’ (ἠπαγωγικὸν) and ‘history-like’ (ἱστορικὸν), the second as ‘straightforward’ or ‘systematic’ (ὁρθὸν) and ‘forensic’ (ἐναγώνιον). The third version, in the style of Hegesias, is ‘precious’ (μικρόκομψον),

65 Apart from the metathesis of Herodotus 1.6 in *Comp.* 4 (below), there is the rewriting of a verse by Pindar in *Comp.* 22.105.2-13, which illustrates the difference between the austere and the smooth composition type by removing the dissonant combination -ν τ-. ‘Demetrius’, *Eloc.* 296-298 uses this type of metathesis to illustrate the differences between styles that are specific to individual authors, such as Aristippus, Xenophon, Aeschines and Plato.

66 *Comp.* 4.18.4-19.18. On this metathesis, see also Bottai (1999b) 145-146.
‘degenerate’ (ἄγεννές) and ‘effeminate’ (μαλθακόν). There is much to say on these rewritings, but I can here only briefly comment on some aspects. The reason why the Thucydidean version is described as ὀρθὸν is probably that it has a more systematic way of distributing its information than the original. In ‘outward expansion’, ‘Thucydides’ first deals with Croesus’ family, then his Lydian birth and finally his kingship; likewise, the relative clause flows together with the river Halys, beginning in the south (ἀπὸ μεσημβρίας) and ending in the north (πρὸς βορέαν ἀνεμον). Dionysius has also altered some words.67 For example, he has observed that παῖς is more common in Herodotus, whereas Thucydides and Hегesias would rather use νίος.68 In the composition of this version, I think that we can observe some characteristics of the austere σύνθεσις, the composition type to which Thucydides belongs, according to Dionysius (see section 4.3.2).69 The displacement of Λυδός breaks the parallelism between Λυδός, παῖς (νίος) and τύραννος, and creates anastrophe. In the Thucydidean version, there are also more clashes of consonants and semivowels at word boundaries, such as μεσημβρίας ρέων and ρέων μεταξὺ. Next, the postponement of ἐθνῶν creates a hiatus between ποταμοῦ and ἐθνῶν. Hiatus and clashes of consonants or semivowels are typical of the austere composition as Dionysius conceives it.70 Further, instead of eight, there are now twelve words between the relative pronoun ὦς and the verb ἐκδίδοσι (ἐξησι), a hyperbaton which also appears to suit the σύνθεσις αὐστηρά.71

Finally, the removal of the word τε from τε καί might be explained by the fact that the austere composition contains fewer σύνδεσμοι than the smooth composition.72 As I have pointed out before (section 4.3.2), Dionysius’ austere composition, which is characterised as ὀλιγοσύνθεσις (‘containing few connectives’), might be related to Aristotle’s λέξις ὀγκονιστικὴ (the style of on oral speech), which employs asyndeton. Although the removal of τε from τε καί in the first metathesis of Herodotus 1.6 does of course not produce asyndeton, Dionysius may have been guided by the idea that his

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67 In fact, Dionysius had said that he would not change the words, but only the composition: μενότων μὲν τῶν ὀνομάτων, ἀλλατομένης δὲ τῆς συνθέσεως (Comp. 4.18,5-6).
68 See LSJ s.v. νίος. The change of παῖς into νίος may also be explained by the fact that the latter word is more familiar in later Greek: ‘Demetrius’, Eloc. 11 (on period-theory) makes the same change in his metathesis of Demostenes, Lept. 1.
69 See Comp. 22.98,11 and Comp. 22.106,15-111,17. On the three composition types (σύνθεσις αὐστηρά, γλαμφρά and εὐκρατος or κοινή), which should not be confused with the three ‘styles’, see further Pohl (1968) and Donati (1986) 42-63.
70 See Dem. 38.210,14ff. and Comp. 22.96,13-14: ἀπέχειν τε ἀπ’ ἀλλήλων τὰ μόρια διαστάσεως ἀξιολόγους αἰσθητοῖς χρόνοις διερήσεις. ‘The parts shall be at considerable distances from one another, separated by perceptible intervals.’
71 The austere composition type is in many cases ὑπεροπτικὴ τῆς ἀκολουθίας (‘neglecting grammatical sequence’): Comp. 22.98,2-3. See section 5.2.
72 Comp. 22.98,1-2; cf. Dem. 29.213,6ff. See section 4.3.2. For the term σύνδεσμος, see section 3.6.4.
austere composition, just like Aristotle’s λέξις ἀγωνιστική, avoids the use of many connectives. And we may notice that Aristotle’s views on the use of asyndeton in the ‘agonistic’ style fit well into Dionysius’ description of the Thucydidean version as ‘forensic’ (ἐνεργωνικόν). An alternative explanation of the removal of τε is that the Thucydidean composition favours a clash between -ν κ- (Σύρων και) to the combination -ν τ- (Σύρων τε). However, both clashes (-ν τ- and -ν κ-) are described as ‘rough and dissonant’.73 the interrupted continuity of speech between these letters produces a harsh effect, which is at home in the austere composition type. It may be interesting to add that Usher attributes to Dionysius a ‘great partiality’ for the particle τε, which might be explained as an aspect of his archaising tendency.74

Dionysius’ second metathesis of Herodotus 1.6 is a clear example of a defective style, which pays no attention to the systematic distribution of information.75 The opening with the genitive Ἀλυάττου is strange, the position of μὲν after Ἀλυάττου puts the reader on the wrong track, the word τὸραννος is concealed at an unnatural place, and the congruent pair βορέαν and ἄνεμον have been separated. This metathesis is associated with the ‘Asianic’ style, to which the Atticist Dionysius strongly objects.76

There remains one subtype of metathesis to be discussed, namely the rewriting of passages from prose texts in order to illustrate their poetical character. We find these rewritings in the Comp. 25, which deals with the question how prose can be made to resemble a beautiful poem (see chapter 6). By adding one or two words to a certain

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73 Cf. Vaahtera (1997) 589. For the dissonant effect of the clash -ν τ-, see Comp. 22.105,27 (on Pindar’s πανδαισίλιον τ’ εὐκλέ ἀρωμέ). For the clash -ν κ-, see Comp. 22.108,18-109,13 (on Thucydides’ Πελοποννησίων και).
75 One could argue that this second metathesis, being inferior to the original, should be treated under the second category (metatheses bringing out virtues of the original). The Thucydidean metathesis, however, is not presented as inferior to the original. Dionysius’ purpose in this passage is to show the various ways in which one idea can be expressed, rather than to prove the quality of Herodotus’ version. I have therefore chosen to deal with both the Thucydidean and the Asiatic metathesis in the third category (metatheses illustrating alternative compositions).
76 On Hegesias and his alleged corrupt style, see Swain (1996) 22. See also section 1.2. A third metathesis of Herodotus 1.6 can be found in Hermogenes, On Types of Style 1.3 (p. 230 Rabe). According to Hermogenes, Herodotus’ original sentence is a model of purity (καθόροτης), which would be lost if the sentence started with a genitive absolute subordinate construction: Κροίσου ὄντος Λυδοῦ μὲν γένος, πατιδός δὲ Ἀλυάττεω, τυράννον δὲ ἐθνῶν τῶν ἐντὸς Ἀλλος ποταμὸ ... ‘Since Croesus was a Lydian by birth, and since he was the son of Alyattes, and since he ruled those nations on this side of the Halys River (...).’ (Translation Wooten [1987]). In Caecilius of Caleacte fr. 76a Ofenloch (Epitome Alexandri III p. 39,12 Spengel), Herodotus 1.6 is rewritten in order to make it clear that the part on the river Halys is a παρεμβολή (parenthesis): ἦδοντο γὰρ οὕτως ἔχειν ὁ λόγος 'τὸραννος δὲ ἐθνῶν τῶν ἐντὸς Ἀλλος ποταμὸ, ο τοσού ο ὅ Κροίσος. ‘For the sentence could also be like this: “As king of the nations on this side of the Halys river, this Croesus (...).”’ ‘Demetrius’, Eloc. 45-46 rewrites a comparable sentence from Thucydides 2.102, in which the course of the river Achelous is described.
clause of Demosthenes, Dionysius shows that this clause almost corresponds to a trimeter, tetramer or pentameter. In the following instances of metathesis, Dionysius completes two iambic trimeters by adding τινα to the first, and ἐν μέρει to the second clause:77

Demosthenes, Against Aristocrates 1:  
προάγειν ἐμαυτὸν εἰς ἀπέχθειαν  
‘expose myself to his hostility’

Dionysius’ metathesis:  
προάγειν ἐμαυτὸν εἰς ἀπέχθειαν τινα  
‘expose myself to some hostility of his’

Demosthenes, Against Aristocrates 1:  
ἀποστερηθῆναι πάλιν αὐτῆς  
‘and once again be taken from you’

Dionysius’ metathesis:  
ἀποστερηθῆναι πάλιν αὐτῆς ἐν μέρει  
‘and once again be taken from you in return’

We should not assume, of course, that Dionysius really suggests changing the original texts in these cases. Rather, he is proving that, in many cases, Demosthenes’ prose texts resemble poetry. His writings are not actually ‘in rhythm’ (ἐρυθμον) or ‘in metre’ (ἐμιτρον), but they appear rhythmical (εὐρυθμον) and metrical (εὐμετρον), which is to be preferred.78 they are poetical though not actually a poem (see section 6.1).79 By completing the latent metres in Demosthenes’ text, Dionysius simply intends to prove that the poetical ways of expression are there.

7.4. Conclusion

Having shown the many different ways in which Dionysius applies his method of metathesis, I hope to have made clear that this technique is more useful and successful than is supposed by Greenberg (1958), whose article on this subject is the standard work of reference for modern scholars who discuss metathesis.

Although Dionysius’ rewritings resemble that of Heracleodorus and the kritikoi in some instances, they serve other purposes besides that of establishing the importance of composition. Analysing prose as well as poetry, Dionysius employs metathesis not only to show that composition (σύνθεσις) in general is more important than choice of words (ἐκλογή), but also (1) to correct the artificiality of certain passages, thus showing ways to avoid ‘unnatural’ composition, (2) to trace specific effects of sound, rhythm and clause arrangement, and (3) to illustrate the differences between various styles of composition, or to point to the poetical character of prose texts. The method

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77 Comp. 25.128,14-18; Comp. 25.129,16-20.
78 Comp. 25.124,10-125,7.
79 Comp. 25.125,6-7.
of metathesis thus offers a versatile instrument enabling Dionysius to isolate and highlight characteristics of a given text under one aspect, while leaving other aspects unaffected. Dionysius’ method of rewriting is closely related to the theories on language, linguistics and literature that we have examined in the previous chapters. In the analysis of style, Dionysius’ grammatical theories on syntax and his method of metathesis closely cooperate, as we have seen in sections 4.4.2 and 5.2. By adopting a grammatical framework on the one hand and the method of rewriting on the other, Dionysius is able to trace specific characteristics of stylistic composition. Further, we have seen that Dionysius’ use of metathesis departs from the idea that there is a natural form of expression that underlies all utterances, and to which deviating constructions and figures can be reduced. This idea corresponds to the views on natural syntax and word order that I have discussed in chapter 5.

Dionysius’ language experiments are in no way theoretical exercises. They have a very practical aim, namely to teach the reader how to write in a correct and convincing style. In accordance with the principles of Atticism and classicism, classical literature is taken as the model for new writing; the method of metathesis shows the merits, defects and particularities of the classical examples. Metathesis offers Dionysius and his audience the opportunity to compare two formulations of the same thought, and, as Dionysius himself has observed, ‘the best method of assessment is the comparative.’

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80 For the relation between μίμησις and μετάθεσις, see the contribution of M. Hurst to the discussion of Flashar (1979) 109.

81 Pomp. 1.224.9-10: κράτιστος ἐλέγχου τρόπος ὁ κατὰ σύγκρισιν γιγνόμενος. See also section 1.4. Dionysius here refers to the method of comparing two or more authors, not to the method of metathesis. The essence of metathesis, however, is also that it enables Dionysius and his readers to compare the original text with a new phrasing of the same idea. In that sense, μετάθεσις is also a form of σύγκρισις.
In this study, I have examined the ideas on language, linguistics, and literature that we find in the works of Dionysius of Halicarnassus. We have seen that Dionysius is a man of wide interests, who combines theories and methods from various ancient language disciplines, integrating them into a coherent programme of rhetorical instruction. On the one hand, Dionysius is not afraid of technical theories that he finds in the works of philosophers, philologists, grammarians, critics of poetry, metrical and musical theorists. He adopts ideas from all these disciplines and makes use of them. On the other hand, Dionysius does not forget the practical purposes of his own works. His rhetorical treatises aim to instruct the audience (mainly consisting of future orators) in the techniques of rhetorical writing, in particular in the art of stylistic composition. Therefore, Dionysius does not want to lose himself in the technical details of grammatical, metrical or philosophical theories. He only discusses those theories from other disciplines that can be helpful for his practical purposes. This balanced approach has consequences for our interpretation of Dionysius’ works: Dionysius is not a grammarian or a philosopher, and we should not interpret his treatises as grammatical or philosophical works. On the other hand, Dionysius’ practical purposes should not mislead us either: his learning is impressive, and he seems to be well informed: Dionysius studied innumerable works of earlier scholars and he seems to have increased his linguistic knowledge during his period in Rome, where he was in contact with various Greek and Roman intellectuals. For the study of the history of linguistics, Dionysius’ works are valuable for two reasons. First, since Dionysius reflects so many theories from various disciplines, he is an important source of information about the ideas that constituted the linguistic knowledge of intellectuals at the end of the first century BC, a period from which, apart from Dionysius’ works, only fragments of linguistic works survive. Second, his integration of ideas from different scholarly contexts perfectly illustrates the close connections between rhetoric, grammar, philosophy, and other ancient language disciplines. I will summarise the most important results of this study.

In chapter 2, I examined some of the more general ideas on language that we find in Dionysius’ works. Like many other ancient scholars, Dionysius believes that language is characterised by a hierarchical structure. Letters, syllables, words (parts of speech), clauses, periods and discourse (λόγος) are the different levels of language in which Dionysius is interested. He uses the term στοιχεῖα not only for letters, but also for the parts of speech. But unlike the Stoics, who call the parts of speech στοιχεῖα λόγου (elements of speech), Dionysius refers to them as στοιχεῖα λέξεως (elements of
diction), thus combining a philosophical idea with a stylistic interest. Although his works focus on formal aspects of expression, Dionysius does not ignore the importance of meaning behind words. Perspicuity is one of Dionysius’ main concerns, which implies that he is also interested in the clear expression of thoughts. There are many different ways in which one can express the same idea, but Dionysius implicitly assumes that there is one natural formulation to which the more figured expressions could be reduced. The distinction between τὸ σημαίνον (form) and τὸ σημαινόμενον corresponds to Stoic terminology, but Dionysius may also have adopted these terms from grammatical works. Dionysius’ views on Latin as a dialect of Greek should be understood as part of his efforts to present the Romans as descendants from the Greeks. We have seen that this theory, which has political dimensions, is found in the works of various grammarians of the first century BC, notably Philoxenus and Varro. The danger of reading too much into Dionysius’ works has been illustrated by an examination of his alleged philosophy of language. I have pointed out that the three passages in which Dionysius seems to make a remark on the relations between words and things should be interpreted within their rhetorical context: Dionysius’ statements do not reveal any explicit view on the natural or conventional relationship between ὄνοματα and πρᾶγματα. Dionysius’ reference to Plato’s Cratylus in a discussion of mimetic words is typical of his approach: Dionysius mentions Plato’s dialogue as a text in which the mimetic quality of certain words is discussed, but this does not imply that he agrees with the philosophical view of any of the characters in the dialogue.

Chapters 3-5 were mainly concerned with the grammatical parts of speech. Together, these chapters have illuminated the connections between grammar, philosophy and rhetorical theory in Dionysius’ works. In chapter 3, I focused on the grammatical theory itself. Dionysius’ works contribute to our knowledge of the development of grammatical theory in the period between Aristarchus and Apollonius Dyscolus. The grammatical theories that we find in Dionysius (which presumably reflect the theories of contemporary grammarians like Tryphon) combine elements from Alexandrian philology on the one hand and Stoic philosophy on the other. The Stoic aspects include the distinction between proper and appellative noun, the terms ὁρθᾶ and ὑπτία (active and passive) and the distinction between ὁρθά and ἐγκλινόμενα (indicatives and other moods). Dionysius is the first extant author who uses the term ἐγκλίσεις for the verbal moods; the term ἐπίρημα (adverb) is first attested in Dionysius and Tryphon, who were contemporaries in Augustan Rome. I have argued that we should not attribute to Dionysius a ‘system’ of word classes. He is not interested in the exact number of the μόρια λόγου, but only in their role as building
blocks for composition. Dionysius’ references to the curriculum of grammar schools are highly important because they inform us about grammatical teaching in the first century BC. Because he clearly expects that his audience will recognise his description of ‘how we learn to read’, we should reject the claims of those modern scholars who argue that Dionysius’ characterisation is unrealistic.

In chapter 4, we saw that Dionysius effectively applies the grammatical theory of the parts of speech to his theory of stylistic composition. Dionysius’ history of the theory of the parts of speech, which is characterised by an internal approach to the history of linguistics, introduces the μόρια λόγου as the building blocks for composition. Dionysius makes use of these units for his composition theory and for his stylistic analyses. The concept of μόρια λόγου as the elements of style leads to the analogy of text as architecture. His ideas on σύνθεσις that should please ‘the ear’ show the influence of the Hellenistic critics of poetry (the kritikoi). It seems that these critics used the theory of the parts of speech for similar purposes as Dionysius. The theory of the three composition types brings grammatical, musical and rhetorical theory together. The different χαρακτήρες συνθέσεως are characterised by, among other things, their use of σύνθεσις and ἔρθος. In the Second Letter to Ammaeus, Dionysius closely analyses the style of Thucydides by pointing to his deviating use of the parts of speech. Here, we have encountered some interesting ideas on syntactic construction. Dionysius’ grammatical notes on Thucydides may be partly based on an Alexandrian commentary. But there are also interesting similarities between Dionysius’ observations and the theory of figures that survives in the fragments of Caecilius of Caleacte.

Chapter 5 was concerned with Dionysius’ views on natural style, syntax and word order. We saw that in the works of the middle and later periods Dionysius adopts a grammatical framework that enables him to analyse the characteristics of ‘natural’ and ‘unnatural’ style in a more efficient way than in his early works. Dionysius’ use of the terms ὀκολούθια and ὁ κατάλληλος λόγος marks an important development in the history of syntax: these terms, which seem to be absent (as far as we can judge) from the works of the grammarian Tryphon (active in the same period as Dionysius) were to become the central concepts in Apollonius Dyscolus’ Syntax. For Dionysius, natural style is characterised by regular syntax and word order, which is supposed to be typical of everyday language: Dionysius’ rhetorical works are deeply influenced by the contrast between φύσις and τέχνη. In On Composition 5, however, Dionysius adopts a different concept of φύσις: in his experiment concerning natural word order, he argues that the parts of speech should be arranged according to the logical order of
substance, accident, etc. I have argued that the Stoic theory of categories lies behind Dionysius’ ideas in the passage on natural word order. Because of the aesthetic interests and the grammatical terms that do not fit with the Stoic theory of the μέρη λόγου, we should not assume that Dionysius borrowed the entire experiment from Chrysippus. I have suggested that Dionysius combined Stoic theories on the logical order of the parts of speech with his own interest in σύνθεσις. The passage on natural word order functions as a foil in the treatise On Composition, which is primarily concerned with aesthetic effects on the basis of musical means such as rhythm and euphony.

In chapter 6, we turned from grammar and philosophy to poetical, metrical and musical theory. I argued that Dionysius’ discussion of poetic prose in On Composition 25 aims to bring all literature together under the heading of aesthetic composition. His ideas on the magical character of poetic prose correspond to the views of the kritikoi in Philodemus, which are also reflected in ‘Longinus’, On the Sublime. In most of his works, Dionysius closely follows Aristotle’s precepts on the difference between the styles of prose and poetry. In On Composition, however, Dionysius focuses on the aesthetic aims of beautiful literary writing: this approach leads him to blur the boundaries between prose and poetry. It is significant that the discussion of the relations between prose and poetry concludes Dionysius’ work On Composition: the writing of poetic prose is a subject that is for the ‘initiated’: it completes Dionysius’ detailed instructions on stylistic composition. Because oratory is ultimately ‘a kind of music’ for Dionysius, it is understandable that his views in the work On Composition largely correspond to those of musical and poetical critics.

The method of metathesis is closely related to Dionysius’ views on language. In chapter 7, I discussed the various different ways in which Dionysius applies this useful method. By rewriting classical texts, Dionysius is able to analyse the exact qualities, defects and particularities of a given text. It forms an important tool in the pedagogical process: metathesis enables Dionysius to show which stylistic aspects of the writing of different models should be imitated or avoided. Thus, metathesis and μίμησις, a central concept in Dionysius’ works, are closely connected.

This study has clearly shown that Dionysius does not merely refer to ideas from earlier and contemporary scholars, but also brings them together in a coherent system of rhetorical teaching. In each of the chapters Dionysius’ practical purposes have become manifest. Throughout his rhetorical works, Dionysius’ main concern is to instruct his audience on the writing of effective texts, which should be based on the
eclectic imitation of classical examples. The many different ideas on language and linguistics that he brings together all contribute to the success of both his analysis of classical models and his instructions for future writing. Dionysius of Halicarnassus was after all not a ‘kleine Seele’, but an intelligent scholar who studied a large number of literary and scholarly works from earlier times; he acquired an impressive knowledge of linguistic theories, not only from his reading but also from his contacts with the intellectuals in Augustan Rome, and he effectively integrated these theories into a practical programme of rhetoric.
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Diocles: see Tyrannion.


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SAMENVATTING

Dionysius van Halicarnassus was aan het eind van de eerste eeuw v. Chr. actief te Rome. Hij schreef niet alleen een geschiedenis van Rome (*Antiquitates Romanae*), maar ook een groot aantal retorische traktaten, brieven en essays. Als retor is Dionysius voornamelijk geïnteresseerd in de stijl van de klassieke redenaars, maar ook in die van geschiedschrijvers en dichters. Hij is van mening dat zijn leerlingen, redenaars *in spe*, de teksten uit de klassieke periode van de Griekse literatuur nauwkeurig moeten bestuderen en evalueren, om vervolgens over te nemen wat daarin navolging verdient. Dionysius’ ideeën worden gekenmerkt door classicisme: hij gelooft dat Augusteïsch Rome een wedergeboorte van het klassieke Athene is. Daarom dient men de voorafgaande Hellenistische periode en haar schaamteloze retorica te verachten, en een voorbeeld te nemen aan de klassieke werken van Lysias, Isocrates en Demosthenes; dit geldt niet alleen voor de vorm van hun redevoeringen, maar ook voor hun gedachten: van het lezen van Isocrates wordt men een beter mens.

Moderne geleerden hebben Dionysius’ belezenheid altijd erkend: Dionysius is steeds beschouwd als een waardevolle bron voor de ideeën van eerdere geleerden die hij citeert, bijvoorbeeld Theophrastus, Chrysippus en Aristozenus. Helaas heeft men zich tot diep in de twintigste eeuw echter te veel beperkt tot *Quellenforschung*, waarbij de gedachte in veel gevallen was dat Dionysius niets anders deed dan zijn bronnen overschrijven zonder daaraan zelf iets waardevols toe te voegen. In de recente literatuur is er gelukkig meer aandacht voor Dionysius’ eigen ideeën, evenals voor de eenheid van zijn werk. Aan deze benadering, die de Griekse retor meer recht doet dan de traditionele interpretatie van zijn werken, wil dit proefschrift een bijdrage leveren.

Deze dissertatie, die Dionysius’ ideeën over taal, taalkunde, en literatuur onderzoekt, heeft een tweeledig doel. Allereerst hoopt deze studie onze kennis te vergroten van de opvattingen over taal die aan het eind van de eerste eeuw v. Chr. circeuiderden. Uit deze periode zijn slechts zeer weinig fragmenten van grammaticale en filologische teksten bewaard gebleven: de werken van grammatici als Tyrannion, Asclepiades en Tryphon (allen actief in de eerste eeuw v. Chr.) zijn grotendeels verloren gegaan. De retorische werken van Dionysius van Halicarnassus, die voor zijn eigen doel gebruik maakt van taalkundige theorieën, vormen daarom een waardevol corpus dat ons informeert over de ontwikkeling van de taalkunde in de periode tussen Aristarchus (tweede eeuw v. Chr.) en Apollonius Dyscolus (tweede eeuw n. Chr.). Bestudering van Dionysius’ ideeën over taal draagt met andere woorden bij aan onze kennis van de geschiedenis van de taalkunde in een periode waarin de grammatica zich als
zelfstandige discipline losmaakte van de filologie en filosofie. Een tweede doel van deze studie is het belichten van de samenhang tussen de verschillende antieke taaldisciplines: Dionysius maakt gebruik van ideeën die ontwikkeld werden in de filosofie, filologie, technische grammatica, muziektheorie, metriek, retorica en literatuurkritiek. De moderne neiging om disciplines van elkaar te scheiden heeft ertoe geleid dat men te weinig oog heeft gehad voor de enge verbindingen tussen deze disciplines in de antieke wereld. In het algemeen geldt dat de antieke taaldisciplines nauw met elkaar samenhangen, aangezien er veel contacten waren tussen filosofen, filologen, grammatici, retoren, en vertegenwoordigers van andere disciplines (sommige geleerden vertegenwoordigden verschillende disciplines tegelijk). Voor de retorische werken van Dionysius van Halicarnassus geldt in het bijzonder dat ze slechts te begrijpen zijn wanneer men hun multidisciplinaire karakter in overweging neemt. Deze dissertatie laat zien op welke manier Dionysius theorieën uit verschillende disciplines tot een coherent programma van retorisch onderwijs heeft verbonden.

In twee opzichten verschilt de methode die in deze dissertatie gevolgd wordt van die van de meer traditionele interpretaties van Dionysius van Halicarnassus. Ten eerste kiest deze studie een zogenaamde externe benadering van Dionysius’ theorieën: het is niet in de eerste plaats de bedoeling Dionysius te interpreteren om een antwoord op actuele moderne vragen te vinden: geleerden die voor deze laatste (interne) benadering kiezen hebben veelal de neiging tot hineininterpretieren van hun eigen ideeën: door een veronachtzaming van de historische context van de relevante teksten kan deze aanpak leiden tot een ontoooreikend begrip van antieke opvattingen. In deze studie wordt dan ook zoveel mogelijk geprobeerd de ideeën van Dionysius binnen hun eigen retorische (en historische) context te interpreteren. Een centraal uitgangspunt hierbij is dat Dionysius met zijn ideeën primair een praktisch retorisch doel dient en daarom niet moet worden geïnterpreteerd alsof hij een filosoof of grammaticus is. Ten tweede neemt deze studie afstand van de traditionele Quellenforschung. Hoewel het duidelijk is dat Dionysius een groot aantal filosofische, filologische en retorische werken gekend en gebruikt heeft, is het weinig zinvol allerlei passages uit zijn werken toe te wijzen aan veronderstelde (niet overgeleverde) bronnen die hij geraadpleegd of zelfs gekopieerd zou hebben. Niet alleen negeert deze traditionele benadering het feit dat veel opvattingen tot een algemeen intellectueel discours behoorden en dus niet per se teruggaan op een specifieke ‘bron’, maar bovendien miskent zij de originaliteit en eenheid van het werk van Dionysius van Halicarnassus.
De inleiding van deze dissertatie (hoofdstuk 1) bespreekt een aantal aspecten van Dionysius’ leven en werken die relevant zijn voor een onderzoek naar zijn ideeën over taal(kunde) en literatuur. Zowel in zijn Antiquitates Romanae als in zijn retorische werken presenteert Dionysius Rome, het politieke en culturele centrum van de Grieks-Romeinse wereld waarvan hij deel is, als een renaissance van klassiek Griekenland. Het begrip mimēsis (eclectische ‘imitatie’ van de beste aspecten van een voorbeeld) staat niet alleen centraal in zijn geschiedenis van Rome maar ook in zijn retorische werken. Zoals de Romeinen een voorbeeld dienen te nemen aan de oorspronkelijke Griekse stichters en eerste bewoners van hun stad, zo moeten Dionysius’ leerlingen de teksten van de klassieke Griekse literatuur (in het bijzonder de redenaars) als model voor hun eigen welsprekendheid nemen. Hoewel de exacte chronologie van Dionysius’ retorische werken omstreden is, kan men een duidelijke verdeling maken tussen werken van een vroege periode (Over Lysias, Over Isocrates, Over Isaeus), een middenperiode (Over Demosthenes, Over compositie, Brief aan Pompeius) en een late periode (Over Thucydides, Tweede brief aan Ammaeus, Over Dinarchus). De relatieve datering van Over imitatie en de Eerste brief aan Ammaeus is onzeker. Het is aannemelijk dat Dionysius zijn kennis van de technische grammatica heeft verworven toen hij enige tijd in Rome verbleef. In vier van zijn werken maakt hij gebruik van grammaticale theorieën, namelijk in Over Demosthenes, Over compositie, Over Thucydides en de Tweede brief aan Ammaeus. Hoewel sommige van deze werken wel beschouwd worden als literatuurkritiek, dienen zij uiteindelijk allemaal een praktisch retorisch doel, dat duidelijk naar voren komt uit Dionysius’ didactische aanpak.

Van groot belang voor een goed begrip van Dionysius’ ideeën is erkenning van zijn rol in het ‘netwerk’ van intellectuelen in Augusteïsch Rome. Met Dionysius kwam een groot aantal andere intellectuelen uit alle hoeken van de Grieks-Romeinse wereld naar Rome, waar zij intensieve contacten onderhielden. Dionysius noemt zelf enkele Grieken en Romeinen met wie hij in contact stond; de belangrijkste naam die hij noemt is ongetwijfeld die van de retor Caecilius van Caleacte, die met Dionysius het Griekse Atticisme vertegenwoordigt. Naast de adressaten die hij bij name noemt zal Dionysius veel andere intellectuelen gekend hebben. Retoren, grammatici, filosofen, dichters en andere intellectuelen wisselden hun ideeën uit en beïnvloedden elkaar in hoge mate. Vele grammatici kwamen in de eerste eeuw v. Chr. naar Rome, onder wie Tyrannion, Philoxenus en vermoedelijk Asclepiades. Tryphon en Diocles (de jongere Tyrannion) waren tijdgenoten van Dionysius in Rome onder Augustus.

In zijn retorische werken incorporeert Dionysius gedachten uit verschillende disciplines. Van Aristoteles, Theophrastus, Isocrates, de Stoa, Aristoxenus en de
Alexandrijnse filologen is de invloed in het bijzonder duidelijk aanwijsbaar. De invloed van de Hellenistische *kritikoi*, een groep critici die over de criteria voor goede poëzie debatteerde en in het bijzonder aandacht had voor het belang van *synthesis* (compositie) is onderbelicht gebleven in eerdere interpretaties van Dionysius. In deze studie worden vele parallellen tussen de ideeën van de *kritikoi* (die we kennen uit Philodemus’ werk *Over gedichten*) en de opvattingen van Dionysius besproken: relevant zijn vooral hun ideeën over het oor als het criterium voor de esthetische kwaliteit van literatuur, de karakterisering van prozaschrijvers als dichters en hun belangstelling voor compositie. Dionysius’ multidisciplinaire aanpak blijkt nergens zo duidelijk als in zijn werk *Over compositie*, waarin retorica, grammatica, (Stoïsche) filosofie, muziektheorie en poëtische theorie op een effectieve manier tot een eenheid worden gesmeed. Al deze disciplines staan in dienst van Dionysius’ instructies over het effectief componeren van een tekst vanuit woorden of rededelen (*ta moria tou logou*, kôla en perioden.

Hoofdstuk 2 brengt enkele meer algemene ideeën over taal van Dionysius bijeen. Een essentieel idee van Dionysius is de voorstelling van taal als een hiërarchisch systeem. Volgens deze opvatting is taal een systeem van verschillende niveaus (letters, syllaben, rededelen, kôla en perioden); de eenheden van het ene niveau zijn de bouwstenen (elementen) van het volgende niveau. Ofschoon Dionysius zich concentreert op de formele aspecten van taal (in het bijzonder de welluidendheid van formuleringen), verliest hij de relatie tussen taal, denken en werkelijkheid niet uit het oog. Helderheid is voor Dionysius de belangrijkste stijlkwaliteit: de nauwkeurige verwoording van gedachten krijgt dan ook wel degelijk zijn aandacht. Het onderscheid tussen vorm (*sêmainon*) en betekenis (*sêmainomenon*) speelt een rol in zijn stilistische analyses en herschrijvingstechniek. Dionysius’ ideeën over Latijn als een dialect van het Grieks zijn nauw verbonden met zijn opvatting dat Rome oorspronkelijk een Griekse stad was. Deze theorie over het Latijn, die we eveneens vinden bij Philoxenus en Varro, moet wellicht in verband worden gebracht met politieke pogingen de integratie tussen Grieken en Romeinen in de Grieks-Romeinse wereld te bevorderen. Het slot van hoofdstuk 2 bespreekt een drietal passages uit Dionysius’ werk *Over compositie*. Moderne geleerden hebben gemeend dat er een inconsistentie bestaat tussen Dionysius’ veronderstelde taalfilosofische ideeën in deze drie passages: in een van deze passages (Comp. 16) zou Dionysius een Stoïsche opvatting over de natuurlijke juistheid van namen verwoorden, terwijl hij elders (Comp. 18) op grond van een Aristotelische bron zou pleiten voor de conventionele relatie tussen woorden en dingen. Een derde passage (Comp. 3) zou zelfs intern inconsistent zijn als gevolg van een verwarring van Stoïsche en Aristotelische
Samenvatting

bronnen. Een nauwkeurige analyse van deze passages in hun retorische context toont echter aan dat er geen sprake is van taalfilosofie en evenmin van een inconsistentie in Dionysius’ theorieën over onomata (woorden). Uit de analyse van deze drie passages blijkt het belang van een contextuele benadering van Dionysius’ ideeën. Dionysius is geen slaafse kopiist, maar een intelligent leraar in de welsprekendheid, wiens gedachten in de context van zijn retorische instructies moeten worden geïnterpreteerd.

Hoofdstukken 3, 4 en 5 concentreren zich op de samenhang tussen grammatica en retorica in Dionysius’ werken. Hoofdstuk 3 onderzoekt de leer van de rededelen (ta moria tou logou) zoals die bij Dionysius voorkomt. De leer van de rededelen vormt het hart van de antieke technische grammatica. Door alle passages waarin Dionysius gebruik maakt van deze theorie te analyseren en te combineren kan men als het ware een ars grammatica uit de eerste eeuw v. Chr. reconstrueren. Men moet dan wel beseffen dat Dionysius uiteindelijk niet geïnteresseerd is in de details van de technische grammatica, en deze alleen vermeldt voorzover hij er voor zijn eigen doel gebruik van kan maken. Dionysius onderscheidt in totaal negen woordsoorten: onoma (‘eigennaam’), proségoria (‘soortnaam’), rhêma (‘werkwoord’), metochê (‘participium’), arthron (‘lidwoord’), antonomasia (‘voornaamwoord’), prothesis (‘voorzetsel’), syndesmos (‘conjunctie’) en epirhêma (‘bijwoord’) (er is geen exacte correspondentie tussen de Griekse en de Nederlandse termen). Het is echter niet juist Dionysius een ‘systeem’ van negen woordsoorten toe te schrijven. Dionysius’ terminologie toont de invloed van zowel Alexandrijnse filologen als Stoïsche filosofen. Daarnaast worden bepaalde aspecten van zijn rededelenleer bepaald door zijn retorische perspectief. Zo prefereert hij de term moria logou (en moria lexeôs) boven de traditioneel filosofische term merê logou, die later ook gebruikelijk werd in de grammatica, vermoedelijk omdat deze laatste term binnen de retorica reeds gereserveerd was voor de delen van een redevoering. Stoïsche elementen in Dionysius’ rededelenleer zijn het onderscheid tussen eigennaam en soortnaam, het gebruik van de termen ortha (actief) en huptia (passief), en de aanduiding van de modi als ptôseis rhêmatikai (‘werkwoordelijke naamvallen’). Voor het overige sluit Dionysius zich aan bij de terminologie die we kennen van Aristarchus, maar zijn gebruik van de termen epirhêma (bijwoord) en enkliseis (modi) reflecteert recente ontwikkelingen in de geschiedenis van de grammatica in de eerste eeuw v. Chr. Ondanks beweringen van moderne commentatoren verdienen Dionysius’ beschrijvingen van het grammaticale curriculum (Comp. 25 en Dem. 52) serieuze aandacht, aangezien de context impliceert dat hierin de actuele stand van zaken in het onderwijs besproken wordt. Wanneer we ten slotte Dionysius’ plaats in de geschiedenis van de grammatica beschouwen, moeten we concluderen dat in zijn

Wanneer men Dionysius van Halicarnassus’ leer van de rededelen reconstrueert als grammaticale theorie, doet men hem in feite tekort. Dionysius is geen grammaticus maar een retor. Daarom wordt in hoofdstuk 4 besproken op welke manieren Dionysius voor zijn eigen doelen gebruik maakt van de grammatica. Dionysius is vooral in de moria logou (rededelen) geïnteresseerd omdat zij de bouwstenen (elementen) voor de compositie van een tekst zijn. Men kan drie rollen onderscheiden waarin Dionysius gebruik maakt van de rededelenleer. (1) Als historicus van de taalkunde geeft Dionysius een overzicht (Comp. 2) van de eerdere denkers die verschillende aantallen rededelen hebben onderscheiden. Deze passage kan beschouwd worden als de oudste overgeleverde geschiedenis van de taalkunde in het westen. Dionysius’ benadering van de geschiedenis van de taalkunde is typisch voor de manier waarop historici van de grammatica hun vak tot laat in de twintigste eeuw hebben beoefend: Dionysius onderzoekt niet de verschillende contexten waarin Aristoteles, Stoïcijnen en grammatici ‘rededelen’, ‘delen van de uitdrukking’ en ‘woordsoorten’ onderscheidden en heeft daardoor geen oog voor de verschillen tussen deze eenheden. De aanpak van Dionysius en zijn Romeinse collega Quintilianus, die een soortgelijke geschiedenis van de taalkunde geeft, is wel zeer invloedrijk geweest. (2) Als retor geeft Dionysius de rededelen een belangrijke plaats in zijn compositietheorie: de moria logou zijn de centrale bouwstenen waaruit de architectuur van een tekst wordt opgebouwd. Het architecturale karakter van synthesis (compositie) speelt een belangrijke rol in Dionysius’ onderscheid tussen drie compositietypen (Comp. 21-24), waarin we invloed niet alleen van grammaticale maar ook van poëtische en muzikale theorieën terugvinden. Zo wordt het soepele compositietype gekenmerkt door een continuïteit (synecheia, een term uit de muziektheorie) van klanken die mede voortkomt uit het gebruik van verbindingwoorden (syndesmoi) en lidwoorden (arthra). De stugge compositie daarentegen is als een constructie van ongepolijste natuurstenen waartussen het cement (de verbindingen) ontbreekt. (3) Als literatuurcriticus gebruikt Dionysius de leer van de rededelen om de stijl van Thucydides te analyseren. De manier waarop Thucydides woorden met elkaar construeert maakt dat zijn stijl
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obscur wordt en minder geschikt is voor imitatie. Deze opvatting huldigt Dionysius vooral in de Tweede brief aan Ammaeus, die duidelijke overeenkomsten vertoont met de scholia op Thucydides. Het is aannemelijk dat Dionysius een commentaar op Thucydides gekend heeft (hij meent immers dat de geschiedschrijver niet zonder grammaticale uitleg te begrijpen is), maar hij kan zelf ook invloed hebben uitgeoefend op latere filologen. De samenhang tussen filologie en retorica is dus enigszins complex. Het verdient aandacht dat Dionysius in zijn bespreking van Thucydides gebruik maakt van enkele syntactische concepten (katallêlos, ‘congruent’, akolouthia, ‘logische volgorde’, ‘regelmatig’) die het belangrijke werk van Apollonius Dyscolus’ Syntaxis voorafschaduwen.

In hoofdstuk 5 worden Dionysius’ ideeën over natuurlijke stijl, syntaxis en woordvolgorde besproken. Hier blijkt de nauwe samenhang tussen retorica, grammatica en filosofie nog duidelijker dan in de voorafgaande hoofdstukken. De tegenstelling tussen ‘natuur’ en ‘kunst’ (physis en technê) speelt een essentiële rol in Dionysius’ oeuvre. We kunnen een onderscheid maken tussen twee verschillende concepten van het ‘natuurlijke’. Aan de ene kant noemt Dionysius die stijl natuurlijk die de omgangstaal van gewone mensen nabootst. Lysias is hiervan het beste voorbeeld, terwijl auteurs als Thucydides en in veel gevallen Plato en Isocrates een gekunstelde manier van formuleren kiezen. Maar Dionysius zich in zijn vroege werken beperkt tot het benoemen van de ene stijl als ‘natuurlijk’ en de andere stijl als ‘gekunsteld’, ontwikkelt hij in zijn latere werken een grammaticaal apparaat van begrippen waarmee hij de oorzaken van onnatuurlijke compositie nauwkeuriger kan benoemen. Hij maakt zo dus een efficiënt gebruik van syntactische theorieën voor de analyse van stijl. Daarnaast brengt hij de methode van de herschrijving (metathesis) in de praktijk, die hem in staat stelt ‘onnatuurlijke’ en ‘natuurlijke’ composities met elkaar te vergelijken. Aan de andere kant is er een passage (Comp. 5) waarin Dionysius een meer filosofisch concept van physis (natuur) hanteert. In deze passage test Dionysius of een natuurlijke woordvolgorde altijd tot elegante en mooie compositie leidt. Volgens de natuur zouden naamwoorden vooraf moeten gaan aan werkwoorden, werkwoorden aan bijwoorden, zelfstandige aan bijvoeglijke naamwoorden, soortnamen aan eigennamen, voornaamwoorden aan soortnamen, indicatief aan andere modi en finiete werkwoordsvormen aan infinitivi. Hoewel Dionysius slechts in twee gevallen de redenen voor deze veronderstelde ‘natuurlijke’ woordvolgorde noemt, is de filosofische achtergrond van de andere regels wel te reconstrueren. Het blijkt dat de Stoïsche leer van de categorieën ten grondslag ligt aan Dionysius’ concept van natuurlijke woordvolgorde in Over compositie 5. De volgorde van de Stoïsche categorieën (substantie, gemeenschappelijke kwaliteit, individuele
kwaliteit, toestand, relatieve toestand) bepaalt hier kennelijk de volgorde van de rededelen (voornaamwoord, soortnaam, eigennaam, werkwoord). Het is niet aannemelijk dat Dionysius de gehele passage uit een Stoïcische bron heeft overgenomen, maar het is goed mogelijk dat Dionysius’ ideeën in dit hoofdstuk beïnvloed zijn door de werken van Chrysippus die hij eerder in het werk Over compositie noemt.

In hoofdstuk 6 worden Dionysius’ opvattingen over proza en poëzie onderzocht. In het algemeen volgt Dionysius Aristoteles’ ideeën over de verschillen tussen de stijl van proza en de stijl van poëzie: proza moet helder blijven en heeft daarom minder vrijheid dan poëzie. Aan het eind van zijn werk Over compositie stelt Dionysius echter de vraag hoe proza kan lijken op goede poëzie, en poëzie op goed proza. De schijnbare discrepantie tussen Dionysius’ normale weerzin tegen poëtisch proza enerzijds en zijn vraag naar de gelijkenis tussen proza en poëzie in Comp. 25-26 anderzijds kan worden verklaard door aan te nemen dat Dionysius zich in het traktaat Over compositie concentreert op de esthetische doelen van mooie literatuur in het algemeen. Deze benadering maakt dat Dionysius’ opvattingen, die de magische werking van poëtisch proza beklemtonen, dichter bij die van de Hellenistische kritikoi en bij ‘Longinus’ komen te staan dan bij die van Aristoteles. Uiteindelijk is welpekelijk voor Dionysius ‘een soort muziek’. Het is waarschijnlijk significant dat Dionysius het onderwerp van poëtisch proza aanroert aan het slot van zijn werk Over compositie: op dat punt is de leerling klaar de initiatieriten van het werkelijk poëtische en magische schrijven te ondergaan.

De methode van de herschrijving (metathesis) staat centraal in hoofdstuk 7. Dionysius herschrijft klassieke teksten om de kwaliteiten, tekortkomingen of bijzonderheden van deze teksten te analyseren. Op deze manier kan hij laten zien welke aspecten van de klassieke voorbeelden men zou moeten overnemen of vermijden. Door middel van metathesis toont Dionysius bijvoorbeeld aan hoe men gekunstelde compositie kan vermijden, wat de effecten van welluidendheid en ritme zijn (deze effecten kan men immers teniet doen door de compositie te verpesten) en op welke plaatsen bepaalde poëtische formules in een tekst verborgen zitten. Metathesis is bij Dionysius dan ook een veelzijdig instrument, dan men in de secundaire literatuur ten onrechte heeft geminacht.

Als geheel maakt deze studie duidelijk dat Dionysius van Halicarnassus niet moet worden beschouwd als een ‘kleine Seele’ (Schwartz), ‘arme[r] Geselle’ (Wilamowitz) of als behorend tot de ‘blöden Stubengelehrten’ (Norden). Dionysius combineert een
grote belezenheid met de praktische doelstelling van een leraar in de retorica. Steeds is zijn bedoeling zijn publiek te onderwijzen in het effectief en elegant componeren van teksten. Alle disciplines die hij gebruikt (grammatica, retorica en filosofie, maar ook muzikale en poëtische theorieën) staan in dienst van zijn praktische retorische doel. Dionysius is dan ook niet alleen een onmisbare bron voor onze kennis van de taalkundige theorieën in de eerste eeuw v. Chr., maar ook een fascinerend voorbeeld van de samenhang tussen antieke taaldisciplines. Dionysius, die ontelbare eerdere literaire en theoretische werken bestudeerde en in contact stond met vele Griekse en Romeinse geleerden van zijn tijd, integreerde alle gedachten die hij nuttig vond en bracht ze samen tot een effectief programma van retorische instructie.
