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## **Dionysius and Quintilian: Imitation and emulation in Greek and Latin literary criticism**

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# STELLINGEN

behorend bij het proefschrift van Adriana Maria Schippers

*Dionysius and Quintilian*

*Imitation and Emulation in Greek and Latin Literary Criticism*

## I

Like its philosophical counterpart, the rhetorical notion of imitation in both Greek and Latin criticism has reality as its object, but studies it, unlike its philosophical counterpart, through the lenses of exemplary classical authors (cf. this dissertation, p. 3).

## II

An important difference between Dionysius of Halicarnassus' and Quintilian's understanding of imitation and emulation is that Dionysius conceives of μίμησις and ζῆλος as two inseparably connected, simultaneously active and equally valuable stages within the process of rhetorical imitation, whereas Quintilian considers *imitatio* and *aemulatio* to be distinct, successive and non-equivalent stages, the former coinciding with basic, the latter with advanced rhetorical learning (cf. this dissertation, esp. p. 59).

## III

A current modern connotation of imitation, i.e. slavishly copying a model, bears traces of Quintilian's conception of *imitatio* as a merely mechanical and repetitive device (cf. this dissertation, section 2.3.1).

## IV

The middle voice participle ἐκματτομένη (Dion. Hal. *Imit.* fr. III U-R = 2 Aujac = 2 Battisti) has an active and transitive semantic value, and as such implies subject-affectedness (cf. this dissertation, p. 26).

(Contra: T. Whitmarsh (2013), p. 279-280)

## V

The scholion to Aristotle's *Rhetoric* 1.11, 1371b6 in the margin of codex *Parisinus Graecus* 1741 (A) is so strongly connected with mimetic ideas and conceptualisations in Dionysius' works, that it should be taken to refer to a lost passage from Dionysius of Halicarnassus' *On Imitation* and, hence, deserves to be included as a testimony in future text editions of the fragments and epitome of this treatise (cf. this dissertation, section 3.3.3).

## VI

Dionysius of Halicarnassus' story of the ugly farmer (Dion. Hal. *Imit.* 1.2, ed. Aujac) attests to the widespread ancient belief in the medical theory of maternal impression, which encapsulates the idea that visual or mental observations of a pregnant woman may result in a direct imprint on the embryo in her womb.

## VII

An important difference between Cicero's and Dionysius' versions of the story of the painter Zeuxis (Cic. *Inv. rhet.* 2.1-3; Dion. Hal. *Imit.* 1.4, ed. Aujac) is that Cicero presents Zeuxis' selection of the most beautiful parts of different models as an image of his own eclectic invention of theoretical subject matter, whereas for Dionysius, this passage serves to illustrate the eclectic invention of both subject matter and style for future orators.

## VIII

Studying literary virtues defined by ancient rhetoric benefits the composition of our own lectures.

## IX

Dutch should be the language of instruction in Dutch BA, MA and ResMA programs of classics.

## X

Reception Studies are an essential part of studying classical languages, literature and culture.

## XI

Marsilio Ficino (Fic. *DA* VII, 14) changes the order of *furores* in Plato's *Phaedrus* (Pl. *Phaedr.* 243e9-245c4, 249d4-e4) on developmental grounds.

## XII

In her poem 'Apollinisch' (*De Adelaarsvarens*, 1988), Dutch classicist and poet Ida Gerhardt alludes to Plato's description of the fourth form of madness (Pl. *Phaedr.* 245b1-c4, 249d4-e4), being the divine madness to be encountered among lovers, adaptively using it as an image of poetic ecstasy.

## XIII

Arguing that Dutch organist Feike Asma did not further develop the chorale music of his teacher Jan Zwart, but imitated him almost without adding something new, is to disregard Asma's unprecedented musical zeal and harmonic expression.

(Contra: H. Trimp, interview *Reformatorsch Dagblad*, April 19, 2013: <https://www.rd.nl/muziek/harmen-trimp-koraalkunst-jan-zwart-is-gestrand-1.304197>)

## XIV

In order to be true to their original liturgical soberness, Protestant churches should avoid tapping into the richness of Catholic liturgy.

(Inspired by: A. Bodar, interview *Trouw*, April 3, 2017: <https://www.trouw.nl/home/antoine-bodar-nederlanders-hebben-een-houding-van-alles-beter-weten~a940fb49/>)