

## Plato on Aesthetic Persuasion and *Erōs* Viewed from the Mute Presence of Isocrates in the *Phaedrus*

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At the opening, Phaedrus is charmed with *alogon kalon* of a speech on *erōs* written by Lysias. Taking naïve pride in letters is tantamount to the guise of knowledge. The act of writing itself is not dishonorable, but how to write well (258d7) should be argued.

Plato's introduction of Lysias into the dialogue aims at a representation of enchantment with eloquent oratory. Lysias' *paignion* which possesses sufficient charm to infatuate Phaedrus, seems to faithfully reflect his style. However, 'Lysianic features suggest rather imitation, of which Plato was a master.' (Yunis) When imitated, this piece can make a better contribution to the criticism of Isocrates because the discourse of praise and blame is more central to Isocrates than to Lysias.

Although the palinode is organized as a proof, Socrates perceives it as sufficient to generate belief. Phaedrus is surprised at the eloquence of the palinode without close examination of its content. These will prove that the effect of the proof still remains persuasion. Socrates himself only succeeds in presenting the rhetoric and the dialectic without demonstrating the difference between the two arts. In order to help transform persuasion into proof, he tries to contrast the dialectic with the rhetoric. Socrates' initial question, 'how to write well?' relates the issue of beauty to the adverb that qualifies the act of exercising *logoi*. Even when making skillful use of the fixed mode of exercising *logoi*, one cannot beautify *logos*. 'Well' in the phrase 'how to write well' refers neither to the manner of the act nor to the objects of the act, because what should be done is causally expressed by the actor. Vulgar rhetoric is enthusiastic about clever details to present the fine appearance of *logos*.

The question is whether Plato has a definite plan in the *Phaedrus* to create his own rhetoric independent of dialectic. In order to settle the issue, we should take into consideration the following points.

1. Knowledge of the nature of soul can be found using dialectic procedures.
2. Plato gives an account of philosophical rhetoric in bare outline.
3. The use of the term 'rhetoric' diminishes and disappears by the end of the dialogue.
4. At the conclusion, Plato describes the rhetorical use of language expressly by the phrase 'making use of dialectic'.

The scientific rhetoric seems to become reabsorbed into the dialectic. Devoid of dialectic, Isocrates' philosophy as rhetoric remains a certain philosophy.

When the words are written in the soul with *epistēmē*, *logos* is given to the self and to beauty. The self with the inner *logos* is the achievement of self-knowledge. Beauty with *logos* ceases to be *alogon kalon*. *Logos* in soul as distinct from ensouled *logos* enables proof-based persuasion, the basis of a generation of philo-sophy.