New evidence for the completeness of the *Cleitophon* from Plato’s musical symbolism

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**Abstract.** The evidence and arguments for a system of musical symbols in Plato’s dialogues presented in Kennedy’s 2011 *The Musical Structure of Plato’s Dialogues* is here extended by showing that the *Cleitophon* has the same structure. Although this short dialogue is often thought a mere fragment and incomplete, it is shown here that it contains the complete musical structure and so is complete. This settles a long-standing, scholarly debate.

**Keywords.** Plato; *Cleitophon*; music; symbolism; allegory.

The *Cleitophon*, a short study of philosophical protreptics, was included in ancient editions of the Platonic corpus. Since it is only five Stephanus pages long, it has, as S.R. Slings’ Cambridge commentary shows, often been considered an unfinished fragment or abandoned draft, in part because the dialogue ends abruptly after a sharp and unanswered attack upon Socrates.¹ The recognition that Plato’s genuine dialogues all contain a series of symbols representing a musical scale makes it possible to settle this long-standing question in Plato studies. This essay aims to establish that the *Cleitophon* contains the same twelve-note scale that organizes all of Plato’s genuine dialogues and is thus complete.

The evidence for Plato’s musical symbolism was first reported in *Apeiron* and then expanded many times in *The Musical Structure of...*

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