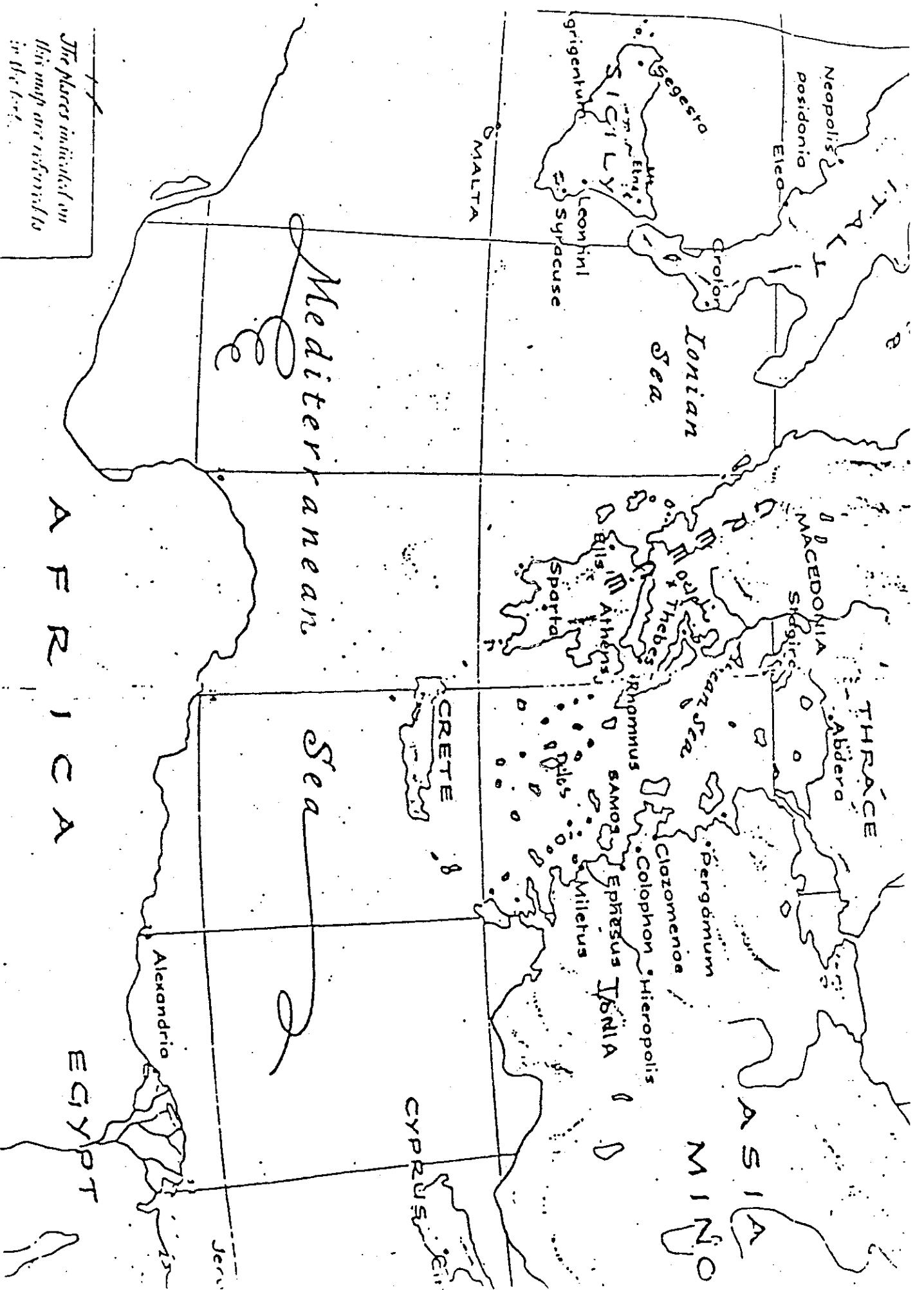


The places indicated on
this map are referred to
in the text.



GREEK CIVILIZATION

- 1400-1100 B.C. End of Minoan civilization of Crete [c. 1400 B.C.]
Period of Emergence Trojan War [c. 1200 B.C.]
Dorian invasion [c. 1200 B.C.]
End of Mycenaean civilization [c. 1100 B.C.]
- 1100-800 B.C. Homer composed the *Iliad* and the *Odyssey*; Hesiod composed the *Theogony*
Dark Age Foundations of Greek civilization were being established
- 800-500 B.C. First Olympic Games held [776 B.C.]
Formative Age or Ionic Age city states flourished [Miletus, Sparta, Athens, etc.] [c. 700-500 B.C.]
rational thought, medicine, science: Thales, Hippocrates, Pythagoras
art, poetry, literature: Sappho in Lesbos
Spartan military dictatorship and Athenian democracy evolved
Solon reformed Athenian democracy [594-593 B.C.]
- 500-300 B.C. Persian invasion repulsed [490-480 B.C.]
Classical Age or Age of Pericles Pericles reformed Athenian democracy
Classical art, architecture; philosophy: Socrates, Plato, Aristotle
historians and playwrights: Thucydides, Sophocles, Aeschylus, Aristophanes, etc.
Peloponnesian War [431-404 B.C.]
- 400-30 B.C. Philip, Alexander the Great and his conquests [336-323 B.C.]
Hellenistic Era Alexandria, Hellenistic science: Euclid, Hipparchus, Aristarchus, Galen, etc.
Ptolemaic Egypt [323-30 B.C.]
Cleopatra [69-30 B.C.]

ROMAN CIVILIZATION

- 800 B.C. Founding of Rome
- 700-500 B.C. Etruscans dominated Rome
- 509-264 B.C. Etruscans and their last king, Tarquin the Proud, expelled [509 B.C.]
Early Republic Roman Republic established
patricians and plebeians; Senate, magistrates, consuls, pro-consuls, peoples' tribunes
Rome established control over Italian peninsula; granted two types of citizenship
- 265-27 B.C. Punic Wars [264-146 B.C.]
Late Republic Rome conquered Carthage, Greece, Macedonia, Syria, Egypt, Spain, Gaul [146-73 B.C.]
latifundia estates; slavery; slave rebellions
civil wars and political turmoil in Rome [c. 133-31 B.C.]
political reforms of Gracchus Brothers [Tiberius and Gaius]
Triumvirates: Cicero, Pompey, Julius Caesar
Julius Caesar ended Republic [49 B.C.] and was assassinated [44 B.C.]
- 27 B.C.-284 A.D. Octavian [Caesar Augustus] began empire [27 B.C.]
Early Empire [also Pax Romana] birth of Jesus Christ [c. 4 B.C.]
era of Tiberius, Caligula, Claudius, and Nero [14-68 A.D.]
great fire in Rome and persecution of Christians [64 A.D.]
Roman destruction of Jerusalem [70 A.D.]
era of Nerva, Trajan Hadrian, Antonius Pius, Marcus Aurelius [96-180 A.D.]
citizenship extended to new frontiers, religious crisis, political decay
- 284-406 A.D. Emperor Diocletian revived imperial system [284-305 A.D.]
Late Empire Emperor Constantine built Constantinople, converted to Christianity [312-317 A.D.]
Emperor Theodosius I made Christianity the state religion [379-395 A.D.]
invasion of the Roman world by nomad/barbarians began [406 A.D.]

- 13:73 the thumos inside my inward breast
drives me all the harder to carry
on the war and the fighting.
- 2:45 (Athena) kindled the strength in
each man's kradie to take the battle
without respite and keep on fighting.
- 7:120 The hero spoke like this and bent the
phrenes of his brother...
- 19:307 I beg of you, if any dear companion
will listen to me, stop urging me
to satisfy the etor in me with food,
since this sorrow has come upon me.
- 22:296 And Hektor knew the truth in his phrenes,...
- 18:344
(Odyssey) ...but the ker within him was pondering
other thoughts.
- 21:389 Zeus heard it from... Olympos and was
amused in his etor...

(from the Lattimore translations; all trans-
lations are from this source unless hereafter
noted by an * (asterisk) which will indicate
my translation. In the Lattimore quotations
I have interpolated the Greek when appropriate.)

These "centers" of the Homeric person are spoken about as though
they were separate entities and indeed they were. The gods acted
through the centers in order to communicate with Homeric man. Dodds
refers to this process as "psychic intervention,"

"...objectifying emotional drives," treating
them as not-self, must have opened the door wide
to the religious idea of psychic intervention,
which is often said to operate, not directly on
man himself, but on his thumos....

[II, 116-153]

his bad thoughts and no longer remembers his troubles: the gifts of these goddesses instantly divert the mind.

Daughters of Zeus, I greet you; add passion to my song, and tell of the sacred race of gods who are forever, descended from Earth and starry Sky, from dark Night, and from salty Sea. Tell how in the beginning the gods and the earth came into being, as well as the rivers, the limitless sea with its raging surges, the shining stars, and the broad sky above¹—also how they divided the estate and distributed privileges among themselves, and how they first established themselves in the folds of Mount Olympus. Relate these things to me, Muses whose home is Olympus, from the beginning: tell me which of them first came into being.

[II, 116-153]

First of all, the Void² came into being, next broad-bosomed Earth, the solid and eternal home of all;³ and Eros [Desire], the most beautiful of the immortal gods, who in every man and every god softens the sinews and overpowers the prudent purpose of the mind. Out of Void came Darkness and black Night, and out of Night came Light and Day, her children conceived after union in love with Darkness. Earth first produced starry Sky, equal in size with herself, to cover her on all sides.⁴ Next she produced the tall mountains, the pleasant haunts of the gods,⁵ and also gave birth to the barren waters, sea with its raging surges—all this without the passion of love. Thereafter she lay with Sky and gave birth to Ocean with its

¹ Omitting line 111, which is interpolated from line 46: "Also the gods who are descended from them and from whom all blessings flow."

² The Greek word is *Chaos*; but this has a misleading connotation in English.

³ Omitting lines 118-19: "the immortals who live on the peaks of snowy Olympus, and gloomy Tartarus in a hole underneath the highways of the earth."

⁴ Omitting line 128, which is interpolated from line 117: "to be the solid and eternal home of the blessed gods."

⁵ Omitting line 130: "the Nymphs who live in the wooded mountains."

[III, 154-210]

THE THEOGONY

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deep current, Coeus and Crius and Hyperion and Iapetus; Thea and Rhea and Themis [Law] and Mnemosyne [Memory]; also golden-crowned Phoebé and lovely Tethys. After these came cunning Cronus, the youngest and boldest of her children; and he grew to hate the father who had begotten him.

Earth also gave birth to the violent Cyclopes—Thunderer, Lightning, and bold Flash—who made and gave to Zeus the thunder and the lightning-bolt. They were like the gods in all respects except that a single eye stood in the middle of their foreheads,¹⁰ and their strength and power and skill were in their hands.

There were also born to Earth and Sky three more children, big, strong, and horrible, Cottus and Briareus and Gyges. This unruly brood had a hundred monstrous hands sprouting from their shoulders, and fifty heads on top of their shoulders growing from their sturdy bodies. They had monstrous strength to match their huge size

[III, 154-210]

Of all the children born of Earth and Sky these were the boldest, and their father hated them from the beginning. As each of them was about to be born, Sky would not let them reach the light of day; instead he hid them all away in the bowels of Mother Earth. Sky took pleasure in doing this evil thing. In spite of her enormous size, Earth felt the strain within her and groaned. Finally she thought of an evil and cunning stratagem. She instantly produced a new metal, gray steel, and made a huge sickle. Then she laid the matter before her children; the anguish in her heart made her speak boldly: "My children, you have a savage father; if you will listen to me, we may be able to take vengeance for his evil outrage: he was the one who started using violence."

This was what she said; but all the children were gripped

¹⁰ Omitting lines 144-45, which are an interpolation expanding line 143: "and they were named Cyclopes because they had a single round eye set in their foreheads."

by fear, and not one of them spoke a word. Then great Cronus, the cunning trickster, took courage and answered his good mother with these words: "Mother, I am willing to undertake and carry through your plan. I have no respect for our infamous father, since he was the one who started using violence."

This was what he said, and enormous Earth was very pleased. She hid him in ambush and put in his hands the sickle with jagged teeth, and instructed him fully in her plot. Huge Sky came drawing night behind him and desiring to make love; he lay on top of Earth stretched all over her. Then from his ambush his son reached out with his left hand and with his right took the huge sickle with its long jagged teeth and quickly sheared the organs from his own father and threw them away, backward over his shoulder. But that was not the end of them. The drops of blood that spurted from them were all taken in by Mother Earth, and in the course of the revolving years she gave birth to the powerful Erinyes (Spirits of Vengeance) and the huge Giants with shining armor and long spears.¹¹ As for the organs themselves, for a long time they drifted round the sea just as they were when Cronus cut them off with the steel edge and threw them from the land into the waves of the ocean; then white foam issued from the divine flesh, and in the foam a girl began to grow. First she came near to holy Cythera, then reached Cyprus, the land surrounded by sea. There she stepped out, a goddess, tender and beautiful, and round her slender feet the green grass shot up. She is called Aphrodite by gods and men,¹² because she grew in the froth, and also Cythera, because she came near to Cythera, and the Cyprian, because she was born in watery Cyprus.¹³ Eros [Desire] and beautiful Passion were her attend-

¹¹ Omitting line 187: "and the Nymphs who on the limitless earth are called ash-trees."

¹² Omitting line 196: "also the foam-born goddess and Cythera crowned with beauty."

¹³ Omitting line 200: "also the sex-loving, because she appeared from the sexual organs."

ants both at her birth and at her first going to join the family of the gods. The rights and privileges assigned to her from the beginning and recognized by men and gods are these: to preside over the whispers and smiles and tricks which girls employ, and the sweet delight and tenderness of love.

Great Father Sky called his children the Titans, because of his feud with them: he said that they blindly had tightened the noose and had done a savage thing for which they would have to pay in time to come.

[IV, 211-336]

Night gave birth to hateful Destruction and the black Specter and Death; she also bore Sleep and the race of Dreams—all these the dark goddess Night bore without sleeping with any male. Next she gave birth to Blame and painful Grief,¹⁴ and also the Fates and the pitiless Specters of Vengeance: it is these goddesses who keep account of the transgressions of men and of gods, and they never let their terrible anger end till they have brought punishment down on the head of the transgressor. Deadly Night also bore Retribution to plague men, then Deceit and Love and accursed Old Age and stubborn Strife.

Hateful Strife gave birth to painful Distress and Distraction and Famine and tearful Sorrow; also Wars and Battles and Murders and Slaughters; also Feuds and Lying Words and Angry Words; also Lawlessness and Madness—two sisters that go together—and the Oath, which, sworn with willful falsehood, brings utter destruction on men.¹⁵

Sea produced Nereus, who never lies and is always true. He was his eldest child, and is called the Old Man of the Sea

¹⁴ Omitting lines 215-16: "and the Hesperian nymphs who guard the beautiful golden apples and the trees which bear that fruit on the further shore of great Ocean."

¹⁵ Omitting lines 218-19, which are interpolated from lines 905-06: "Clotho and Lachesis and Atropus, who distribute good and evil among mankind at birth."

¹⁶ See the Catalogue of the Children of Night, Appendix, page 78.

Herakleitos "the Obscure" - fl. ca. 500 B.C.

Selected Fragments

17. The majority of people do not notice the things they meet with, nor do they know them when they have learned about them, but they merely imagine they do so.
123. The true nature of things loves to hide itself.
45. You could not find the boundaries of the soul, whatever paths you go down; such is the depth of its being (logos).

Fire, Flux and Strife

30. This cosmos (world-order), the same for all, no one of gods or men has made, but it always was and is and shall be: an ever-living fire, kindling in measures and going out in measures.
84. In changing it is at rest.
12. Upon those who are stepping into the same rivers different and again different waters flow.
80. One must know that war is common, and strife is justice, and all things come to pass by strife and necessity.
110. It is not better for people to get all they want.

Interdependence of Opposites

50. Having heard not me but the Logos, it is wise to agree that all things are one.
10. Connexions: things whole and not whole, something brought together and brought apart, something in tune and out of tune: from all things a unity, and from unity all things.
51. People do not understand how what is being brought apart comes together with itself: there is a "back-stretched connexion" as with the bow or the lyre.
48. The name of the bow (bios) is life, but its work is death.
103. In a circle beginning and end are common.
60. The way up, the way down: one and the same.
67. God is: day and night, winter and summer; war and peace, satiety and hunger.
102. To God all things are beautiful and just, but men have supposed some things just and some unjust.

Opposites and Perspectives

111. It is disease that makes health pleasant and good, hunger satiety, weariness rest.
58. Doctors, who cut and burn, complain that they receive no worthy fee; but they produce the same effect as the disease!
61. The sea is the most pure and the most polluted water: for fishes it is drinkable and salutary, but for people it is undrinkable and deadly.
13. Pigs delight in mud rather than in clean water.
9. Asses would choose straw rather than gold.

Life and Death

62. Immortals are mortals, mortals are immortals; for the former live the death of the latter, and would die their life.
88. As one and the same thing there exists in us living and dead, the waking and the sleeping, young and old: for these things having changed round are those, and those things having changed round are these.
26. Man in the night kindles a light for himself, though his vision is extinguished; though alive, he touches the dead, while sleeping; though awake, he touches the sleeper.
21. What we see when awake is death, and what we see when asleep is life.
27. When people die there awaits them what they neither expect nor even imagine.
64. A bolt of lightning steers all things.
41. To be wise is one thing: to know the intelligence by which all things are steered through all ways.
1. Of this Logos, real as it is, people always prove to be uncomprehending, both before they have heard it and even after they have heard it; for, although all things come to pass in accordance with this Logos, people behave as if inexperienced each time they experience either speech or deeds -- whereas I, for my part, explain such words and things taking apart each of them according to its true nature and then showing how it is; as for the rest of the people they remain unaware of what they do after they wake up, just as they forget what they do while asleep.

Parmenides . . . was a pupil of Xenophanes. Theophrastus, in his *Epicure*, says that he was a pupil of Anaximander. As a matter of fact, though he was a pupil of Xenophanes as well, he did not follow him. He also associated, according to Sotion, with Ameinias the Pythagorean who, though a poor man, was noble and good. It was Ameinias whom he followed, and on his death Parmenides (who was himself of a good family and very wealthy) built a shrine to him. And it was by Ameinias, not Xenophanes, that Parmenides was converted to the contemplative life.

Even in this passage there seems to be some doubt as to the influence of Xenophanes; but the influence of Anaximander and of Pythagoreanism is amply borne out by the fragments of Parmenides' book.

PARMENIDES' PROLOGUE

This book, written in hexameters, is divided into two parts, preceded by a kind of prologue. The prologue seems to have come down to us in its entirety:

6.3 The mores that draw me as far as my heart would go escorted me, when the goddesses who were driving set me on the renowned road that leads through all cities the man who knows. Along that I was borne, for along it the wise horses drew at full stretch the chariot, and maidens led the way. The axle, urged round by the whirling wheels at either end, thrilled in its sockets and glowed, as the daughters of the sun, leaving the house of night and pushing the walls from their heads with their hands, hastened to escort me towards the light.

There are the gates of the ways of night and day, enclosed by a lintel and a threshold of stone; and these, high in the ether, are fitted with great doors, and avenging Justice holds the keys which control these ways. The maidens entreated her with gentle words, and wisely persuaded her to thrust back quickly the bolts of the gate. The leaves of the door, swinging back, made a yawning gap as the brazen plates on either side turned in their sockets. Straight through them, along the broad way, the maidens guided mares and chariot, and the goddess received me kindly, and oking my right hand in hers spoke these words to me:

"Welcome, youth, who come attended by immortal choristean and mares which bear you on your journey to our dwelling. For it is no evil fate that has set you to travel on this road, far from the beaten paths of men, but right and justice. It is meet that you learn

all things — both the unshakable heart of well-rounded truth and the opinions of mortals in which there is no true belief. But these, too, you must learn completely, seeing that appearances have to be acceptable, since they parade everything."

The tone of this prologue is quite unlike anything we have met with in the early philosophers. To find its like we must look further back — to Hesiod's *Theogony*, which also opens with a kind of prologue. In this prologue Hesiod tells us how he received instruction from the Muses:

6.4 They taught their lovely song to Hesiod one day, tending his flocks on Helicon, the holy hill. This was the tale they told me first, the Muses of Olympus, born of Zeus who bears the aegis. "Wild shepherd, wretched things of shame, like ballies of mankind, we have the power to make the false seem true in stories; we have the power, if so we wish, to utter truth as well." Thus spoke the maidens, glib of tongue, born of Zeus, the aegis bearer. To me they gave a scepter, a shoot of sturdy laurel, a marvel they had plucked. They breathed a voice divine into my mouth, that I might tell of what the future holds and what the past. And they bade me sing the blessed race of gods who live forever.

Parmenides, too, claims to have been instructed by a goddess, and the journey which he describes in 6.3 takes place against the background of the *Theogony*; for it originates in "the dreadful house of black-robed Night," and leads upward into the light, high into the upper air where stand the gates of night and day described by Hesiod in 1.7. Beyond them lies the realm of light and the goddess who is to instruct him in the truth.

PLATO'S TRIPARTITE SOUL

Book IV, 439,d,e & 441 (page 239 & 241)

<u>CLASSES OF SOCIETY</u>	<u>OBJECTS PURSUED</u>	<u>PARTS OF SOUL</u>	<u>PARTS OF BODY</u>
Philosophers	wisdom	rational-reflective (<u>logistikon</u>)	head
military	power honour fame	spirited (<u>thumoeides</u>)	chest
business	pleasure (money)	appetitive (<u>epithumetikon</u>)	lower abdomen

DRAMATIC STRUCTURE OF THE SYMPOSIUM

Levels:

1. Around 385 B.C. Plato writes the dialogue in which he says that
2. 15 years earlier Apollodorus was talking to a friend and said that
3. 2 days before He (Apollodorus) had been telling Glaucon that
4. Aristodemus had told him (Apollodorus) that
5. around 416 B.C. a drinking party at which Sokrates, in a main speech, recounted a conversation he had had sometime previously with a priestess Diotima--that carries the central message of the dialogue

Theory of Forms

Plato has a special name for such concepts: forms or ideas. But how do such concepts give us true knowledge? What is their relation to the concrete objects of perception? How many such concepts are there? How can we know them? How can we prove that they are eternally true? In asking these questions we have come face-to-face with Plato's famous theory of ideas or forms—his most creative and influential philosophical contribution and the central theme of his entire philosophy. Since we have crossed over into the intelligible world, whose objects are the forms, let us pause now before ascending to the highest levels of the divided line and examine the Platonic theory of forms.

For Plato, concepts such as the concept of a circle, a triangle, beauty, justice, as well as the concepts that make up our everyday vocabulary, such as house, yellow, man, have two crucial functions: The first of these functions is that they make it possible for us to know the actual world of things as well as the objects of mathematics, the sciences, and philosophy. Their second function is that they enable us to evaluate and criticize all these objects.

First, how do abstract concepts enable us to have knowledge of all objects, the objects both of the visible world, and of the intelligible world? Plato's point is that to think or to communicate at all requires the use of concepts. Concepts are the means by which the universe is made intelligible. The simplest statement—"there is a man"—uses the concept man. "there is an apple," uses the concept apple. Each concept, such as man or apple, refers to the qualities which a group of particular things—every Tom, Dick, and Harry, or every McIntosh and Baldwin—share. And it is only because we all know what qualities the concept man refers to that we are able to talk about a particular man, John Jones. But if there were not an objective, universal, and immutable set of qualities which the concept man designates, and if instead each person had a purely personal opinion as to the qualities which the concept man refers to, communication would be impossible. We would never know what anyone else meant when he or she used the word man—it could be what someone else would call a toad. (Here we can see that Plato's complex theory of forms is derived from Socrates's simple theory of universally true definitions.)

Now we can define an *idea* or *form* for Plato: Forms are the eternal and immutable, absolutely true definitions of concepts. The form triangle is the set of all those qualities which define the concept triangle. These are also the common qualities shared by the entire class of particular triangles, that is, by all the particular triangles that ever have been or will be constructed (for example, the quality that the sum of the internal angles of a triangle equals 180 degrees). The objective, universal, and immutable qualities which define our concepts such as justice, or man, are what Plato means by a form. He sometimes speaks of the forms as essences, meaning that they constitute the essence or essential qualities of particular things.)

We can now understand that the *forms* or *ideas* (both words are used in the translation of the Greek word *idea*) are not mere ideas for Plato, they are not subjective, they are not merely mental entities confined to human minds. By "idea" we ordinarily mean any particular thing we think of, something within consciousness, or something private to my mind. But Plato's views of forms or ideas run completely counter to the bias of the person on the level of belief, who thinks that only what is visible and tangible is real. Plato's view is just the contrary of this. The forms are no mere ideas or mental entities for Plato. Of all the components that make up reality, the forms have the greatest claim to reality, are the most real. The forms are real, independently existing entities; they are eternal, immutable, intelligible objects in the intelligible world. They are the essential substance of any object, of whatever is real enough to be known on any level. Actual particular things of the visible world are *knowable* only insofar as we can name or identify them by a form, as a man or an apple, that is, as members of a class of things which share the same form, the same set of defining qualities. Particular things, such as men or apples, are *real* only to the extent that they measure up to, copy, partake of, or embody the eternal reality and truth of the form.

Plato's philosophy uses the metaphor of shadow and substance over and over again, as we have seen. Concrete, particular, changing objects are the shadow; the forms are the substance. Moreover, Plato specifies the shadow-substance relation of the things of the visible world to the forms of the intelligible world by referring to the concrete objects of the visible world as imperfect "copies" of the forms which they "partake" of.

We can see now how it is that the forms make true knowledge possible. As we have already discovered, *true knowledge* must meet two requirements: (1) *it must be immutable, unchanging, and unchangeable*; and (2) *it must be about what is real*. Knowledge based upon sense perception at the level of belief was, we found out, neither unchanging, because of its insecurity, nor about the real, since it was knowledge about the flux. By contrast, knowledge based upon the forms will be immutable and unchanging, since the forms are immutable. And it will be knowledge of the real, since the forms constitute true reality.

And now briefly to examine the second function of the forms, their evaluative and critical function. The pure and eternal forms establish the objective, universal, and immutable qualities which define our concepts. By the same token they establish standards or ideals by which to evaluate the world of things. In the world of flux, things are always in a state of change, they are coming into existence or passing away, and the qualities of a form—for example, apple—are very imperfectly copied in a concrete, worm-holed, rotting apple. Similarly, no actual lines that we can draw will meet the standard of the form equality: no two lines in the visible world are perfectly equal. Nothing in the visible world is ever perfect in its kind—only the pure, intelligible, immutable forms which establish the qualities defining the specific concepts—man, justice, circle—are perfect. As we shall see, Plato will make his most striking use of the evaluative or normative function of the forms with regard to the ethical and political forms of goodness and justice. Whereas to most of us, as to the Sophists, the concept of justice is relative, in Plato's theory of forms the form of justice is, like all other forms, immutable and eternal. Would any contemporary political party or political philosophy accept this?

And now to return to the ladder of knowledge. The third level of knowledge is, as we have already seen, the level of rational understanding or intellect. Plato is here describing the kind of knowledge which characterizes mathematics and natural sciences. The objects of the mathematician's knowledge are forms, such as forms of triangles, circles, and other mathematical objects. These forms are known by the mathematician's rational understanding or intellect, and they are objective, universal, and immutable. These forms are unchanging and eternal. These forms do not vary with the

changes of the visible world. They are not relative to the city in which triangles or circles are thought about, nor are they relative to the kind of personality which is thinking about them. Whatever city a Sophist might travel to or from, and whatever his personality or the personality of his client, π is a constant and the area of a circle is still and always πr^2 .

But the mathematician's knowledge has deficiencies. It is still tied to the visible world by its use of diagrams in the proofs of geometry, the well-known figures like angles, triangles, circles, parallelograms. A second limitation of knowledge at this level is that it does not examine or prove its own assumptions and thus remains hypothetical, or conditioned, rather than being unconditional—based upon first principles which are proven to be true. A third limitation is that the various mathematical forms are uncoordinated, their relation to one another or to other forms is unexamined. Like mathematics, natural sciences have as their objects the forms with which these sciences are concerned, e.g., the forms of air, water, animals, stars. And although the natural sciences, like mathematics, lie above the main division between knowledge and opinion, on the divided line of knowledge, and provide knowledge of the forms, both mathematics and science are limited in three respects: (1) they rest upon unexamined first principles; (2) they are tied to instances, particulars, examples, from the visible world; and (3) they are piecemeal, fragmentary, since they fail to show the coordination of the forms which are their objects.

Reason

We ascend now to reason, the fourth and highest level of knowledge. On this level the mind uses the method of dialectic, which in this context means the science which studies the forms. "We place dialectic," Plato says, "on top of our other studies like a coping-stone. . . . no other study could rightly be put above this." (*Republic*, 534c.) Dialectic is the crowning science of all sciences. Here the true philosopher has come into his own realm. He moves toward knowledge of the forms by the activity of his reason and through the use of dialectic as his method, the method of analyzing the essences or forms of all things in the universe, and seeing their relationship to one another.

In the dialogue called the *Symposium* Plato shows that the

philosopher moves toward the eternal forms out of the power of Eros, love, desire, which leads him from the love of a beautiful body to the love of all beautiful things, and then to the love of the beauty of the mind as greater than the beauty of the body. "Drawing towards and contemplating the vast sea of beauty. . . . at last the vision is revealed to him of a single science, which is the science of beauty everywhere." So in the *Republic* the philosopher uses dialectic to take up the unfinished task of the third level and (1) establishes true first principles for mathematics and the sciences, (2) without employing diagrams or particular things from the visible world, (3) dialectic coordinates the forms and unifies fragmentary, isolated, unrelated sciences and mathematics into a single totality.

Dialectic identifies the entire range and variety of forms— from forms of artifacts such as beds and chairs; lowly things such as apples and dogs; relations such as equality and similarity; values such as beauty and goodness and justice. By the power of dialectic the philosopher not only identifies all these forms and establishes their truth, but also moves toward organizing the forms into a single structured order of truth and value. The forms tend to constitute a hierarchical structure, a pyramid, from the many least universal to the few most universal, from the most concrete to the most abstract; from the forms of inanimate physical things to the Idea of the Good.

How is this knowledge possible? How does the philosopher attain the knowledge which dialectic yields? The philosopher's ascent is made possible by the love of truth, which enables him finally to reach the highest reality, the supreme form, the Idea of the Good, the ultimate aim of the soul. The Idea of the Good is the end or fulfillment or purpose for which all things exist, and thus it alone gives intelligibility, truth, and goodness to all the other forms, which are dependent upon it, and it alone provides their coordination and unity. Seen in the light of the Idea of the Good, the plurality of the many forms becomes the unity of total reality.

Plato compares the Idea of the Good to the sun. As the light of the sun makes the concrete things of the world visible and is the source of their life, growth, and value so the Idea of the Good gives truth which makes the forms intelligible and is the source of their being and goodness. Plato says of the Idea of the Good that it is "The universal author of all

things beautiful and right, parent of light and of the lord of light in this world, and the source of truth and reason in the other." And again he says, "The good is not essence but far exceeds essence in dignity and power."

In the Idea of the Good, Plato has given expression to a vision of an absolute source of truth and goodness. The Idea of the Good is the source of the intelligibility, truth, and value of all the other ideas or forms; the Idea of the Good is the source of the world's moral purpose. With the ascent to the Idea of the Good, to an absolute one of truth and goodness, Plato prepared the way for the Christian God. Like the God of Christianity, the Idea of the Good is the supreme value, it is the source of all other value. The Idea of the Good is Plato's conception of the absolute, the perfect principle of all reality, truth, and value. For two thousand years, when Christians thought of God they envisioned the divided line and the ascent out of the cave through the power of reason and the power of love to Plato's Idea of the Good.

BEAUTY

The Form of Beauty

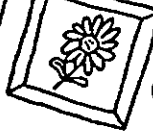


BEAUTY

The Concept of Beauty



Individual Beautiful Entities



Imitations of Beautiful Entities
(paintings, photos, reflections, shadows)

THE AXIAL PERIOD

Unknown authors of the Vedas	before 1000 B.C.
Moses	1250 B.C.
Unknown authors of the Upanishads	800-600 B.C.
The Hebrew Prophets	800-400 B.C.
Confucius	551-479 B.C.
Zoroaster	c. 660 B.C.
Lao-Tze	c. 604-517 B.C.
Mahavira	599-527 B.C.
Gautama Buddha	560-480 B.C.
Socrates	470-399 B.C.
Plato	428-348 B.C.
Jesus	4 B.C.-29 A.D.
Mani	216-277 A.D.
Mohammed	570-632 A.D.

Study questions for the Greek phase of Philosophy 100

1. What are the major differences between the Greek "pre-philosophical" world view (shared by many other cultures in their beginnings) and our modern perspective on the world?
2. What important ideas from Herakleitos are incorporated in Socrates/Plato's philosophy, and how are they used?
3. What ideas from the Pythagorean tradition impressed Plato, and were adopted by him?
4. What are the two phases of the Socratic method? What are the primary features and aims of each phase, and how might these be confused with the practices of the Sophists?
5. Explain what Socrates means when he says (in the Phaedo) that to live the philosophical life is to practise dying and to prepare for death.
6. Characterize Plato's distinction between the sensible realm and the intelligible realm and the relationship between them.
7. How is Plato's theory of Ideas related to the theory of recollection (reminiscence)?
8. Characterize briefly the four kinds of divine madness praised by Socrates in the Phaedrus (244-5, 265).
9. What are the three ways of achieving immortality described in the Symposium, and with what parts of the soul are they related?
10. Describe the stages in the soul's ascent towards absolute beauty in the Symposium.

Philosophical vocabulary (You will be asked to give brief definitions of several of these)

spirit maieutic participation vs observation monotheism vs polytheism

matter aporetic dualism vs monism idealism vs materialism

mana apology absolutism vs relativism immanence vs transcendence

(universe as) organism vs mechanism causal vs teleological
(explanation)

* * * * *

~~XXXXXXXXXX~~ -- TAKE HOME ESSAYS

~~XXXXXXXXXX~~ 5. All essays must be double-spaced, word-processed, and free from grammatical and spelling errors.

Make sure you copy your selected question in its entirety at the top of your first page. Your answers should be specific, detailed, developed, and clearly written. Give examples and reasons to support your answers. Refer to and cite the texts. Organization and clarity of expression are essential for getting full credit.

Group 1 -- Answer one question only. (5 Points)

1. Discuss in detail how Homer and Hesiod are representative of the Primitive World View with respect to the essential characteristics of the worldview and why Thales represents a departure from this worldview. Why should we take Thales' statement "The nature of things is water" seriously with respect to the characteristics of the Primitive Worldview? Discuss in detail how Thales represents a departure from the Primitive Worldview and how he still remains influenced by it.
2. Explain this fragment of Herakleitos in light of his general philosophy: "This world-order [*cosmos*] did none of the gods or men make, but it always was and is and shall be: an everliving fire, kindling in measures and going out in measures." Relate this fragment to other fragments discussed in class, especially "god is day and night, winter and summer, war and peace, satiety and hunger."

Group 2 -- Answer any question. (10 Points)

1. Discuss in detail the influence of the philosophy of Herakleitos and Parmenides on Plato's philosophy. In your discussion, pay special attention to Plato's Theory of Forms and the nature of the soul. Incorporate the influence of Pythagoras's philosophy into your discussion. Make sure you direct your reader to the relevant passages in the texts in support of your thesis.
2. What is the significance of Parmenides' mode of expression in the "Prologue" to the *Way of Truth* and the *Way of Opinion*? Make sure your answer to this question is placed within the context of Parmenides' epistemology and metaphysics. Next, connect the imagery of Parmenides's poem with Plato's "Allegory of the Cave." Conclude your discussion by relating in detail the imagery in both works to Plato's Theory of Forms.
3. Discuss in detail Plato's conception of the soul. In your discussion, show how the soul develops from the Homeric notion through the Presocratic sense to Plato's conception. How is Plato's conception different from his predecessors? In what curious way does it retain some semblance of the Homeric notion?

Group 3 -- Answer one question only. (10 Points)

1. Discuss how Sokrates' teleological inquiry relates and has significance to the discussion of "soul" and how this type of inquiry leads Sokrates and Plato to oppose the teachings of the sophists so much. Include in your discussion what Sokrates means by "The unexamined life is not worth living." Make sure you place this famous quote into the wider Socratic/Platonic context and conclude why you think this quote is so historically significant.
2. Discuss how *anamnesis* is related to the Socratic Method why it is so philosophically crucial to Plato's Theory of Forms. Relate your discussion to the soul's ascent in the *Symposium*. Pay special attention to Plato's Theory of Forms and his philosophy of the soul and body in your essay.

SUMMARIZING

To become an effective critical reader and successful academic writer, you need to develop the ability to summarize materials accurately and succinctly. You cannot be sure you fully understand the ideas of others unless you are able to express these ideas in your own words. Thus, when you make a written summary of an article that you have read, you, in effect, *write to learn* ideas and concepts. Sometimes the next step after summarizing ideas from sources is to synthesize these ideas with your own as you *learn to write* academic research papers (of course, such material summarized from sources must be properly documented). To summarize a reading, you should follow these steps:

1. Read the article more than once to allow the totality of the material to impress itself in your mind. Each time you read, underline or highlight the main ideas and important details and annotate the text by recording in the margin your reactions and any short explanations, questions, arguments, points of comparison, etc. While reading the text, think about the purpose of the text: what did the author intend to do? what are the ideas that he/she wanted to convey? what is the impact on the reader supposed to be?
2. After reading the text, write in your own words in outline form the main ideas and details that you have underlined or highlighted. Add additional information from the notes that you have made in the margins, if appropriate.
3. Examine the outline of main ideas and determine what the author's thesis (central idea) is. You may also have found the thesis statement in the text. Write the thesis in your own words at the top of your outline.
4. Check your outline with the text to see whether you have included all the main ideas in the same order as they are presented in the text and whether the progression of ideas is coherent.
5. Write the first draft of your summary following your outline. Be sure that you are writing in your own words. If you want to quote the author, use quotations marks, but quotation should be held to a minimum (only two to three sentences or short expressions) in a summary of this length. The first sentence should introduce the text by mentioning the author's full name, the full title of the reading, and the type of material (article, chapter, excerpt); the second sentence should be your paraphrase of the thesis. Your statement of the main ideas and major support for them should follow.
6. Reread the first draft of your summary to ensure that it is accurate and comprehensive in stating all the main ideas of the text. A summary should be strictly objective. It should not contain any of your own ideas or interpretations. It should also be concise (no more than one page in length); therefore, you will have to make each sentence serve a specific function in the summary. Your summary should be coherent; it should make sense to someone who has not read the original article. Finally the summary must be independent of the text. The thesis and all the main ideas must be stated in your own words with the exception of direct quotation.
7. Revise for grammar, punctuation, spelling, and style.

ESSAY EXAMS*

Writing in-class essays for exams, tests, and quizzes is slightly different from out-of-class assignments. First, you only have a limited amount of time. You must make every minute count. Second, your instructors already know the subject; they are trying to determine whether you know it. You must demonstrate clearly that you do. Here are some specific guidelines for writing essay answers.

1. Be aware of the time. If you have only one question to answer in an hour's time, fine. If you must answer three questions in the same amount of time, divide your time and keep an eye on the clock.

2. Know what is required for the answer. If you do not respond directly to the instruction or question (if you answer some question that was not asked), you put yourself at a disadvantage. Here is a list of key verbs and meanings commonly found in essay instructions:

I. Verbs Asking for Everything

Comment: To explain, illustrate, or criticize the meaning or significance of a subject.

Describe: to give either a detailed or a graphic account of a subject. E.g. Describe France on the eve of the revolution; describe Conrad's Heart of Darkness.

Discuss: To investigate a subject by argument, going into its pros and cons. E.g. Discuss the impact of missionary society on traditional Hawaiian culture.

Review: To survey and examine critically a subject; either summary, analysis, or criticism.

II. Verbs Asking for Main Ideas

Analyze: To break the subject up into the main ideas which compose it.

Enumerate: To present a numbered list of the main ideas composing the whole of the subject.

List: Same as enumerate.

Tabulate: To organize the main ideas into a scheme of headings such as a table of contents, but sometimes to form into a table.

Trace: To follow the development or history of your subject from the point of its origin. Where appropriate, describe the causes of an event. E.g. Trace the discovery of AIDS in the U.S.

Summarize: To make a brief, concise account of the main ideas of a theme, concept, principle, development or procedures, omitting details and examples, usually without comment or criticism.

Outline: To summarize in a series of headings and subheadings (theme, main ideas, supporting and subordinate ideas)--often a two-stage outline omitting detail. Sometimes used in the sense of "sketch" or "describe." E.g. Outline the events that brought the U.S. into WWI.

III. Verbs Asking for Certain Specific Characteristics or Certain Limited Facts

Compare: To show the similarities and differences of two or more subjects. E.g. Compare the U.S. and Confederate Constitutions.
Contrast: To show the differences of two or more subjects.
Define: To give the meaning of a word by fitting it into a general category and then distinguishing it from closely related subjects; sometimes developed by examples and illustrations.
Demonstrate: To prove or explain by use of examples or evidence
Diagram: To describe with graphs, sketches, etc.
Explain: To account for by clearly stating and interpreting the details around a thing to make clear its character, causes, results, reasons, implications, etc. E.g. Explain the reasons for the notion of penetrance in population genetics.
Formulate: To define in the form of a systematic statement.
Illustrate: To clarify by giving examples, comparisons, analogies or by giving figures or diagrams.
Prove: To demonstrate validity by test, reasoning, or evidence.
Relate: To establish the connection between one thing and another. Note this does not mean compare, so if you are asked to relate the American and French revolutions, you are not to compare them but to show how one influences the other.

IV. Verbs Asking for Your Supported Opinion

Choose: Generally, make a choice between one of several interpretations, explanations, etc.
Criticize: Give your judgement on the merit of a theory or opinion or on the truth of facts by discussing their source and background or on the truth, value, or goodness of a thing. Note criticize does not mean "attack angrily."
Evaluate: To appraise or estimate the worth, value, usefulness, truth, goodness, etc. of something--to some extent on the basis of personal opinion. E.g. Evaluate the role of Disraeli in forming the modern Conservative Party.
Interpret: To explain the meaning or significance of something to make it clear and explicit and to evaluate it in terms of your own knowledge.
Justify: To give good grounds for your decisions or conclusions (sometimes, your instructor's decisions or conclusions), or the statement made in the question. E.g. Justify Henry Clay's interpretation of the Constitution.
Select: See choose.

3. Plan. Make a list or brief outline of all the points you can think of. Make decisions about the best organization of your points - the most important information first, the details and specifics after.

4. In writing the essay answer, PROVE IMMEDIATELY that you know the material. Do NOT write an introduction to the topic (your instructor already knows the topic). Begin your answer with a thesis statement which presents the topic and the general idea of your answer. Do NOT treat the essay question as the first sentence of your answer; make your answer self-contained so that someone could read it without reading the essay question, and understand.

5. After you give your answer, support it with additional points and details, and examples for each. Be as specific as possible, and be as well-organized as possible.

6. Write legibly and neatly (remember that instructors may be bored and tired reading all those answers - do not make your instructor struggle with messy or cramped handwriting too!) Leave enough time to PROOFREAD. Check spelling, punctuation, and sentence structure. Be sure that you have said exactly what you meant.

What should you do if you do not know the answer?

(This is undoubtedly a rare event, but just in case...)

1. Do not panic and do not leave the question blank.
2. Brainstorm for a few minutes, review class discussions, readings in the textbooks, lectures, etc. Make notes on anything and everything that might be possibly related to the question. Include information and ideas that come from other classes or from your own experience. Then pick out the points that can be related to the question.
3. Organize these points well and provide examples (even if you must make them up) if possible.
4. Hope for partial credit. This will be better than nothing.

*Adapted from Cowan & Cowan. Writing, 1980, and Adelstein & Pival, The Writing Commitment, 1984; and "Exam-Taking Hints: Verbs of Essay Problems." Learning Resources Center, Leeward Community College.