Course Title: SLE SEMINAR
Department Code: 999
Course Number: 091
Units: 9
Introduction

This syllabus contains the academic calendar of the Program in Structured Liberal Education, the weekly reading assignments, lectures, discussions, films, etc. In this way it can guide you in preparing for the work of the Program. By studying it earlier rather than later, you can pace your work to ensure proper preparation for seminar participation. You will be able to prepare the particular problem and text well in advance of the week they are scheduled for discussion.

The syllabus also contains another feature which deserves your close attention: the "Topic Questions" and the "Textual Questions" listed under each week. These questions are intended to stimulate your thinking about the topic or text which they concern. They do not require specific answers, nor will they appear on an examination. They may not necessarily be used during the discussion. They are meant, rather, to illustrate the kinds of questions you should be asking yourself about the topics and the texts. You should think about them not only because they may be valuable and relevant in and of themselves, but also because they are a means to learn how to generate questions. After all, a question that is asked, and the way in which it is asked, is as important as the answer that is provided.
REQUIRED TEXTS

Aeschylus, The Oresteia. R. Lattimore (tr.) Chicago.
Aristotle, Politics. Sinclair (tr.). Penguin Classics.
Euripides, Ten Plays. Hadas and McLean (trs.). Bantam.
Homer, The Odyssey. Lattimore (tr.). University of Chicago.
Homer, The Odyssey. Fitzgerald (tr.). Anchor.

Early Greek Science: Thales to Aristotle. Norton.
Pollitt, J.J., Art and Experience in Classical Greece. Cambridge Univ. Press.
Sophocles, Sophocles One (Oedipus and Antigone). University of Chicago Press.
Strunk and White, Elements of Style. MacMillan.

RECOMMENDED TEXTS

COURSE REQUIREMENTS

In addition to participation in scheduled SLE activities, the formal requirements of the program include four written papers and a final examination.

Paper Assignments

TOPIC #1 -- Due Monday, October 8 at 5:00 p.m. (Week III)

At the end of the Meno (100a-b), Socrates suggests that men might be able to acquire virtue only by divine dispensation, without taking thought, but neither by nature nor by teaching. The only exception might be that some statesmen could create another like himself who would be a "solid reality among shadows." Do you think this conclusion is a logical outcome of the arguments Socrates has presented earlier in the dialogue in his conversations with Meno, the slave boy, and Anytus? What light do these conversations shed on the meaning of the conclusion and the question of whether virtue can be taught?

TOPIC #2 -- Due Monday October 22 at 5:00 P.M. (Week V)

The Odyssey is more than a study of a great hero having adventures on his way home from the Trojan War to reclaim his family and kingdom. It also presents in poetic form, complex ideas about the human condition that can be analyzed as thematic oppositions: men vs. women, youth vs. age, human civilization (culture) vs. physical nature, human beings vs. the gods, and reason vs. emotion. Write an essay showing how one or more of these themes, as they are developed in the Odyssey, illustrate what it means to be a human being in Homer's world.

TOPIC #3-- Due Monday, November 12 at 5:00 p.m. (Week VIII)

The tension of Greek tragedy often arises from a conflict between two principles of moral action, such as: family loyalty vs. the state, respect for the gods vs. political order, etc. Choose two plays we have read and analyze how the moral conflicts in them are shaped by the dramatic devices of the playwrights: the use of recurring imagery, the role of the chorus, and the development of character.

TOPIC #4-- Due Monday, December 3 at 5:00 P.M. (Week XI)

Which is more attractive to you: the Platonic view of justice and the good society or the Aristotelian? Write an essay comparing the two philosophies and explain why your chosen point of view is more reasonable. Be careful not to oversimplify the view that you criticize.
SLE STYLE SHEET

1. Papers are due at 5 p.m. on the date stated in the syllabus. You should turn in three copies of each paper: one (and only one) should be put in Jon Reider's box in the Main Lounge outside his office; the other two should be given to your tutor, who will keep one and return the other to you with comments. Consistent lateness will be penalized.

2. Papers should be typed, double-spaced, with 1½ inch margins on all sides to allow for readers' comments. The suggested lengths given in the syllabus are suggestions; you should neither pad nor fail to develop your ideas fully in order to meet the proper length. Use your judgment.

3. Papers should be stapled together, not paper clipped. Do not use plastic folders since they come apart easily.

4. Papers should have a title page which includes the following information: 1) title; in the lower right, listed in order, 2) your name, 3) your tutor's name, 4) your discussion leader's name, 5) the date, 6) the number of the paper assignment.

5. Correct spelling, punctuation, and typing are essential and will be taken into account in grading. On questions of grammar, punctuation, and usage Strunk and White's Elements of Style should be consulted. Chapter Two, especially the sections on Needless words and the passive voice, is important. Read it every week; absorb it into your soul.

6. The SLE staff is not interested in your mastery of proper footnote form at this time. We want you to spend your time on thinking and writing, not typing. Therefore, when dealing with sources, you may use this simple shortcut: if you are using a primary source such as Plato or Homer, put the work and the standard line number (not the page number in your edition) immediately after the quotation, in parentheses. For example: As Plato says, "When is a square round?" (Meno, 66c).

If you are citing a secondary source such as Jaeger or Pollitt, give the author and the page number after the reference. For example: Jaeger concludes that "Socrates was very smart." (Jaeger, p. 101).

7. If you do not use any sources other than assigned readings, you do not need a bibliography. However, if you do use additional sources, you should list them at the end of your paper in proper form, including the date and place of publication. For the first two quarters, you should not need to use any additional sources. We are more interested at this stage in your own thinking, not your ability to do library research or summarize the work of other scholars. Of course, you are free to consult any materials you choose, and we will gladly recommend extra reading if you are interested.

8. If you learn to use the text editing features of LOTS (the computer), you may have the computer print out the copies of your paper. Some students have found that this saves time and energy in the long run. However, the computer is often crowded and sometimes breaks down when you need to use it. It is risky to depend on it. Overcrowding and breakdowns are not acceptable excuses for late papers. Similarly, the unavailability of Xerox copiers or of an adequate supply of nickels at 4:45 P.M. on any given Monday are unacceptable excuses.
RECOMMENDED LECTURE SERIES

The lectures listed below are highly recommended for students who have the time and inclination to attend them. Although they are intended primarily for students in the Western Culture course, SLE students are welcome. Many of the topics deal with and enhance SLE material; the lectures on Rome and Christianity will be particularly helpful for the Winter Quarter.

ANCIENT ART  (Given by Prof. Raubitschek, Classics Dept., Tuesdays 1:15-3:00, Annenberg Aud., Cummings Art Building).

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<th>Date</th>
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<td>October 2</td>
<td>9</td>
<td>The Orient and Greece</td>
<td>- Geography and Topography</td>
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<td>October 9</td>
<td>16</td>
<td>The Greek Theater</td>
<td>- Building, Setting, Performance</td>
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<td>October 23</td>
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<td>The Parthenon</td>
<td>- The Building Program of Pericles</td>
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<td>November 6</td>
<td>30</td>
<td>Alexander and the Art of His Time</td>
<td>- Sculpture, Relief, Mosaic</td>
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<td>November 6</td>
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<td>The Roman World</td>
<td>- Rome's Expansion Shown Geographically</td>
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<td>September 13</td>
<td>13</td>
<td>Augustan Art</td>
<td>- Caesareum-Forum, Reliefs, Coins</td>
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<td>September 20</td>
<td>20</td>
<td>Roman Portraits</td>
<td>- Hellenistic, Republican, Imperial</td>
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<td>September 27</td>
<td>27</td>
<td>Imperial Art and Architecture</td>
<td>- Arches, Columns, Basilica, Baths</td>
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<td>December 4</td>
<td>4</td>
<td>Roman Painting and Mosaics</td>
<td>- Pompeii, Herculaneum, Stabiae, North Africa, Asia Minor, Cyprus.</td>
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WESTERN CULTURE CORE LECTURES  (Given by various faculty members, Thursdays 10-11:00, Annenberg Aud.).

Note: Lectures will be on tape at the Meyer Library.

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<td>September 27</td>
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<td>The Ancient Near East</td>
<td>(Prof. Good, Religious Studies)</td>
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<td>October 4</td>
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<td>Homer</td>
<td>(Prof. Edwards, Classics)</td>
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<td>October 11</td>
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<td>Greek Theater</td>
<td>(Sander Goldberg, Classics)</td>
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<td>October 18</td>
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<td>The Intellectual Revolution</td>
<td>(David Lupher, Classics)</td>
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<td>October 25</td>
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<td>Plato</td>
<td>(Prof. Mothershead, Philosophy)</td>
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<td>November 1</td>
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<td>Aristotle: Scientist</td>
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<td>Virgil</td>
<td>(Edward Spofford, Classics)</td>
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<td>November 15</td>
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<td>What is Roman About Western Law?</td>
<td>(Prof. Merryman, Law).</td>
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<td>November 29</td>
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<td>Early Christianity</td>
<td>(Prof. Nicols, Classics).</td>
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<td>December 6</td>
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<td>Augustine's City of God</td>
<td>(Kathleen Namphy, English)</td>
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TOPIC: What is Reason?

SCHEDULE: Wed 9:00 Philosophy 5A lecture, Room 268 (Located in Engineering Corner). "Introduction to Western Philosophy", Prof. Moravcsik


SLE Plenary Session- "Intro. to Logic", Arvin Levine

7:00 Film: Black Orpheus, Main Lounge, Flo Mo

Thu 3:15 Discussion Sections

Film: Orphee

Fri 9:00 Philosophy 5A Lecture, Room 268. Prof. Moravcsik, "Introduction II".

Week-end Writing tutorial to be arranged at mutual convenience of student and tutor.

REQUIRED READING


Hamilton, Edith, "The Story of Orpheus" (copied selection)

Homer, The Odyssey. (Start Reading).

The Iliad (Books 1, 6, 9, 18)

TOPIC QUESTIONS

1. What kind of discipline do education and learning require? Does the act of educating imply inequality of some kind? How can this inequality be justified in an egalitarian society? Must one know something that the other does not in order for education to take place?

2. What is being "taught" in the process of educating and learning? Does this process have an "objective"?

3. How are education and training related? What is the difference between them? At what point in one's life does "education", as opposed to "training" begin?

4. How much is "experience" part of the process of education? In order to truly know something, must you see it, feel it, live through it, or in some other way experience it?

5. How is education related to socialization?

6. Does education depend on buildings, courses, degrees, homework, and grades? Does education have any prerequisites?

7. How important is the desire to learn in the process of education?

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8. Can education be separated from the culture which is doing the educating? (In Greek, the word paideia means both education and culture.) If not, how does this affect what gets taught in any society?

9. Who controls education in patriarchal society? How does this control determine the kind of "education" or "culture" that is transmitted and the way in which they are transmitted?

TEXTUAL QUESTIONS

Meno

1. What exactly does the slave-boy learn? (Not simply how to construct a square double in area to a given square.) What does Meno learn? What does the reader learn?

2. Why is a mathematical example so fitting to Socrates' purpose? Is mathematical knowledge different from other kinds of knowledge? Does mathematical truth have anything to do with virtue?

3. What is the role of Socrates in the dialogue? In what senses is he a teacher?

4. What is the difference between true knowledge and true opinion as grounds for making choices in life? How is the discussion of this difference related to the question, "what is virtue?"

5. Without success in defining virtue, Socrates proposes to examine the "hypothesis": if virtue is knowledge, it can be taught. What is the result of this investigation? Why is the question, "Can virtue be taught?" so important to Socrates?

6. What is the "paradox of enquiry?" (80 d,e) Is Socrates' doctrine of recollection a convincing answer to the paradox? Is it the only answer? How would an experimental scientist answer this paradox? How would a historian?

7. What is the political content of the dialogue? Why is Anytus brought in?
WEEK II: 2-5 OCTOBER

TOPIC: myth

SCHEDULE:

Mon 9:00 Philosophy 5A lecture, room 268. "Homer", Prof. Moravcsik.
3:15 Plenary Session The Odyssey. Bella Zweig.
7:00 Plenary Session, Greek History: "How do we know what we know?" Jon Reider & Bella Zweig.
9:00 Philosophy 5A Lecture, room 268. "Homer"
3:15 Discussion Sections
7:00 Writing tutorials
Thu 3:15 Discussion Sections
7:00 Film: Trojan Women
9:00 Philosophy 5A lecture, room 268 "Homer"

REQUIRED READING
Robinson, Helias. Ch.1-4
Homer, The Odyssey (finish reading)
Euripides, Trojan Women.

RECOMMENDED READING
Dodds, The Greeks and the Irrational, ch. 1

TOPIC QUESTIONS

1. What is a "mythic" world? Is life in such a world different from life in a "non-mythic" world? Is any world in which man is controlled by supernatural forces a "mythic" world? What does it mean to be free or responsible in such a world? In fact, can man be free and responsible in such a world?

2. In a world dominated by myth, what does it mean to be rational or reasonable? Is there a distinction between rational and reasonable? Is there a difference between rational and irrational behavior?

3. What is the relationship of nature to culture? How is the real "physical" world portrayed in Homer? How does this differ from other (modern, later Greek) ideas about nature? Is it proper to call this earlier view scientific in any sense? Does it pose any problems for modern science?

4. What kind of literature is The Odyssey? How is epic poetry different from other kinds? Why would this kind of poetry develop earlier than other kinds?

(cont'd next page)
5. What is the function of a myth within society? E.g., consider Helen as the symbol for the start of the Trojan War. What attitudes toward the feminine and toward women does this myth reflect? How does the myth shape and determine those attitudes?

TEXTUAL QUESTIONS

The Odyssey

1. What is education in The Odyssey? How do Telemachus and Odysseus learn? Why are journeys so important to both of them? How are the differences in their journeys related to the differences in what they learn?

2. What is the significance of each of the unusual adventures--Lotus Eaters, Scylla and Charybdis, Sirens, Circe, etc.,--Odysseus has? What does each of these show about the development of character?

3. What is the nature of justice in The Odyssey? Why is revenge so important? What does this say about social values? Where do these values derive from?

4. What kind of society is depicted in The Odyssey? What are this culture's ideas about wealth, social class, family, the individual, government?

5. How do people think in The Odyssey? Why are dreams so important?

6. What kind of hero is Odysseus? Should heroes lie?

7. How are the gods important in this world? To what extent do they control or influence human destiny? How can one be a hero in a world run by gods?

8. Is The Odyssey meant to be realistic? How believable are the characters and situations?

9. Why did Homer become the Greek national poet, and his poems the basis for Greek education in later centuries, although both the feudal warrior culture and the traditional belief in the Olympian gods had largely disappeared by that time?

10. What is the significance of all the female characters in The Odyssey? What is the nature of their relationship to Odysseus? How do they help him? What does he learn from them? How do their presence and influence affect the nature of the hero? Could The Odyssey have been written by a female? Why or why not?

11. Do you think female-male relationships are equal in The Odyssey? How is Penelope a match for Odysseus?

12. What is the nature of mother-son, father-son, wife-husband relationships in The Odyssey?
WEEK III: 8-12 October

TOPIC: Myth

SCHEDULE:

Mon 5:00 Paper #1 due.
Tue 3:15 Plenary Session-"Myth", Prof. Mancall
7:00 Plenary Session-"Hesiod and Homer as Myths", Prof. Davis
Wed 3:15 Discussion Sections
7:00 Tutorials
Thu 3:15 Discussion sections
7:00 Film: Medea

REQUIRED READING

The Bible, Genesis, ch. I-II, v.9
Hesiod, Theogony
Euripides, Medea

TOPIC QUESTIONS

1. How does a myth work? How do we analyze it? What are the constituent parts, and how are they related to each other?

2. How do myth and reason differ? Does reason "make sense" in a way that myth does not? Does the distinction perhaps not hold at all?

3. How does mythological thinking enter human affairs? Are there contemporary myths which justify institutions and ways of life?

4. What is the function of a "creation myth" in the attempt to "rationalize" human life and institutions?

TEXTUAL QUESTIONS

Genesis

1. How many "creations" are there in Genesis? In what sense are they "creations"? What is the significance of the biblical "creation" for modern historical thought? for scientific thought?

2. How many worlds are described in Genesis? Are they just so many worlds, or are they logically related to each other? If the latter, can you identify the logical structure of the relationship?

3. What is the function of the serpent in the story of Adam and Eve? Are there other figures or situations that belong in the same logical category as the serpent?

4. Will you be struck dead by lightning if you don't believe in the literal truth of Genesis?

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5. What is the significance of all the "begats" in Genesis? Do they contribute to the story? Are they necessary for it? Do they have any non-narrative significance? Was you begat?

6. Who are the mythmakers in any society? in our society?

7. In Greek and other Near Eastern religions the snake is a positive symbol usually associated with worship of a powerful female deity. With this background what would be the purpose of the writers of the Genesis myth in changing the symbolism from positive to negative? How is this associated with the view of woman as all eve(II)?

Hesiod

1. How does Hesiod relate human nature and physical nature? Why is the development of the universe described in terms of human generations?

2. What is the significance of Zeus' victory? What kind of ruler is he? What does the world of gods tell us about the world of men?

3. What is the significance of the male-female polarities in Hesiod's cosmology? What different roles do the female gods play?

4. What is the logic of Hesiod's cosmology? Is his thought "rational" in some sense? How does he think?

Medea

1. What is the structure of Euripides' version of the Medea story? What are the key episodes? What is the story about? How does Pasolini (the director of the film) change the "original" version? What is the new focus? Was this present in Euripides' version? Is it still the same myth, or a different one? What is Pasolini trying to say to a modern audience?

2. What does Euripides' play tell us about women in Greek society? What kind of statement is the dramatist making about Greek society through his portrayal of women? Why does Medea act as she does? Do her actions imply anything about the nature of women's roles in Greek society?
WEEK IV: 15-19 October

TOPIC: Early Drama and the Pre-Socratics

SCHEDULE:  
Tue 3:15 Plenary Session- "Aeschylus", Bella Zweig  
4:15 Plenary Session- "The Pre-Socratics", Prof. Goheen  
7:00 Lecture- "Euripides and Greek Theater Production", Bella Zweig  
3:15 Discussion Sections  
7:00 Writing Tutorials  
Thu 3:15 Discussion Sections  
7:00 Film: Electra

REQUIRED READING
Aeschylus, Oresteia  
Nahm, "Heraclitus". *(copied selections)*  
Euripides, Electra, The Bacchae  
Lloyd, Early Greek Science, chs. 1-4  
Pollitt, Art and Experience, chs. 1-2

RECOMMENDED READING
Jaeger, Paideia, Book I, ch 9; Book II, ch 1.

TOPIC QUESTIONS
1. Why is drama, not epic, the "literature" of the new democratic society?
2. What are the artists' relations to their material and their audiences?
3. Why do the dramatists use mythology as a subject matter? Why not plays about everyday life? How much of the mythology is original? Does it matter if the playwright changes something in the original story?
4. Why the trilogy form? What kind of overall shape does it provide? For example, what is the logic of the plot of the Oresteia? Is suspense important?
5. Does a modern audience respond to the "tragedy" the way a classical Athenian audience would? What parts of the story retain their impact even if one doesn't believe in the gods?
6. What kind of vehicle for the expression of ideas is drama? Is it a suitable way to present philosophical truths, make political propaganda, inspire religious devotion? Could it be dangerous in any way?
7. How important are the implied religious surroundings of the drama, the festivals at which they were presented? How does this differ from the
view of drama as either entertainment or cultural enrichment?

8. Why should anyone be led to believe that change is unreal? Is there anything in Greek drama which would lead to this view?

9. Is what is "real" something one can know?

10. How does philosophy develop? What are its initial questions? Is it related to religion? If so, how? Is it trying to answer religious questions in a different way?

11. Are myth and reason opposed to each other in this period? Is this opposition necessary? Could myth and reason be reconciled?

12. Does philosophy at this stage have any political implications? Why do social life and politics seem to be secondary subjects at this point?

13. Does one read "myth" and philosophy differently?

14. What do you imagine would be the social conditions that would lead someone to begin to think philosophically? Why did this phenomenon develop where and when it did?

15. Since women are known to have been fairly sequestered in Greek society, what is the significance of all the strong female characters in the drama? How does the vision of the dramatists transcend the actuality of Greek life?

TEXTUAL QUESTIONS

Aeschylus

1. How much of human action is meaningful in Aeschylus? Compare Aeschylus with Homer. How do people make choices? How rational are they? Why must they suffer in order to learn?

2. What is Zeus' justice? Is justice an abstract law or a god? How would Aeschylus criticize Homer's conception of justice as revenge? How different is this "justice" at the end of the trilogy from the beginning? Has the nature of the Erinyes and their relationship to Zeus changed during the course of the trilogy? If so, how?

3. How does the possibility for justice change in the second play? Why is the third play a trial? What kind of trial is it? Is the "just" solution in the Oresteia preferable to that in The Odyssey? What has changed? Why is the trial fought on sexual and generational grounds? What do you think of Athena's reason for voting the way she does? Are the Erinyes getting a fair deal? Is justice being served and/or achieved?

4. How has the portrayal of the gods changed? Why are the gods involved in the solution? Why is Athena's solution better than Apollo's? How does it reflect the relationship of human society to nature?

5. How has the concept of the hero changed? Why is Orestes so unimportant in the last play? Why is it set in Athens?

6. How do the images of light and darkness, snakes, nets, etc., change
throughout the three plays? Is there an aesthetic logic to these changes?

**Pollitt**

1. How can a work of art be said to impose an "order on chaos"? According to Pollitt, what are the values embodied in Archaic sculpture, and how are these evident? Why should an event such as the Persian Wars alter the style of artistic production? How does a change in style indicate a shifting concern with more general issues?

2. What was the "oriental" influence on classical sculpture and design? How did the Greeks react to this influence? What is "mannerism"? What social conditions might motivate such a return to an earlier style?

3. The archaic period sees a rise of Gorgons and other monstrous female figures in the art. Similarly, after the Persian Wars artistic subjects of Greeks fighting the Amazons or Centaurs (half-men, half-horse beasts) proliferate. How do these subjects represent the imposing of "order on chaos"? Whose order is being imposed?

**Heraclitus**

1. How does Heraclitus distinguish his thought from Homer's and Hesiod's?

2. Why did early Greek science start from cosmology and not direct observation? Why do both Xenophanes and Heraclitus combine scientific theories with religious and ethical ones?

3. How does Heraclitus' concept of law or logic (logos) differ from the traditional idea of fate? How does his idea of justice relate to the natural order?

4. Is "fire" natural or divine for Heraclitus? How far is he really separated from Hesiod's thinking?

5. Compare Heraclitus' view of opposites with Hesiod's. Why is everything based on change and contradiction for him? Does he find this principle to be a source of social criticism?

6. What does "the way up and the way down are one and the same" mean?
WEEK V: 22-26 OCTOBER

TOPIC: Knowledge and Justice in the Fifth Century

SCHEDULE: Mon 9:00 Philosophy 5A lecture, "Thucydides", room 268.
5:00 Paper #2 due.
3:15 Plenary Session- "Sophocles", Bella Zweig.
4:15 Plenary Session- "Democritus", Profs. Goheen and Yearian
7:00 Film: Antigone
9:00 Philosophy 5A lecture, "Plato I", room 268
3:15 Discussion Sections
7:00 Writing tutorials
3:15 Discussion Sections
7:00 Plenary Session- "Archeology: The Structure of Inference", Jon Reider.

REQUIRED READING
Sophocles, Oedipus the King, Antigone
Nahm, "Democritus" (copied selections).
Pollitt, Art and Experience, chs. 3-4
Robinson, Hellas, chs. 7-8
Thucydides, Peloponnesian Wars (copied selections)

RECOMMENDED READING
Dodds, Greeks and the Irrational, chs. 2-3

TOPIC QUESTIONS
1. What has changed in the way Sophocles presents myth, the gods, the chorus, female characters and human psychology? What has happened to the old concept of the hero? (Compare Oedipus and Odysseus) Why are there fewer characters?

2. What are the limiting conditions that support the possibility of tragedy? When does tragedy become impossible? What conditions in Athens brought this about?

3. What parallels can you draw between classical tragedy and pre-Socratic philosophy? Could one argue that they show a similar development away from the Homeric tradition? What differences are there?

4. How do the plastic arts (architecture and sculpture) reflect some of the same social
changes that tragedy and philosophy reflect?

5. How does Sophocles reflect the changing political atmosphere that Thucydides describes? How might his plays about mythical subjects be critical of late Athenian democracy?

6. Similarly, how does Democritus as a physicist reflect the materialistic, this-worldly attitude of Athens?

TEXTUAL QUESTIONS

Sophocles and Euripides

1. What differences result from the abandonment of the trilogy form?

2. Are the characters portrayed more realistically than in Aeschylus and Homer? How is their human aspect affected by actions of the gods, fate, etc.? What is the new relationship between mortals and gods?

3. Are these tragedies more "tragic" than Aeschylus? Do they seem more modern? What makes them so? What are the elements of tragedy?

4. How is society conceived in these plays? How are the society and its ruler related? What do the plague and the exodus of the women represent? How stable is normal society? What can disturb it, and how can this be overcome?

5. How do characters know things in these plays? Why do the blind see more clearly than the sighted? Do people have to understand Dionysus through rational means? Why is reason limited?

6. How do people act when they have incomplete knowledge? Why are Oedipus and Pentheus destroyed? What kind of heroes are they? Compare them with Orestes and Odysseus. Is Oedipus really destroyed? Why are Sophocles and Euripides less confident about human nature than Aeschylus?

7. Are the gods just? Is this a relevant question any more? How much of human action is reasonable, subject to choice? If people can't be fully rational, how can they be good? Who is responsible for justice, mortals or gods?

8. What kind of gods are Apollo and Dionysus? What kind of religion is Dionysian? Are there modern equivalents? Are Sophocles and Euripides attacking the traditional anthropomorphic belief in the Homeric gods? How is their critique different from that of the pre-Socratic philosophers?

Democritus

1. How do atoms and the void work? What causes motion and changes? How does the universe come into being? Why does nothing occur at random?

2. How accurate is sense perception? What can be substituted for it?

3. What kind of ethics and what concept of human nature come out of materialistic theory? Where are the gods now?

4. What kinds of modern philosophical and political thought might have been
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Pollitt

1. How important are the religious surroundings of pediment sculpture? What was the intended effect of richly adorned civic buildings? How did Pericles (and others) use myth and legend on the Acropolis? Why should heritage be so important?

2. How can the axiom of Protagoras, "the human is the measure of all things", be used to explain the subtle variation in the design of the Parthenon? Why was proportion of utmost importance?
WEEK VI - 29 OCTOBER- 2 NOVEMBER

TOPIC: Rational Man and Universal Order

SCHEDULE:

Mon 9:00 Philosophy 5A lecture, "Plato II", room 268.

Tue 3:15 Plenary Session - "Plato's Philosophy: Applications to Political Thought". Prof. Goheen & Jon Reider.

Films: The Death of Socrates and The Drinking Party.

Wed 9:00 Philosophy 5A lecture, Room 268. "Plato III".

Discussion Sections

Writing Tutorial

Thu 3:15 Discussion Sections

7:00 Film: Iphigenia

Fri 9:00 Philosophy 5A lecture "Plato IV", room 268.

REQUIRED READING

Plato, Republic, Books I-III; Apology, Crito, Symposium

Euripides, Iphigenia in Aulis

Robinson, Hellas. ch. 9.

RECOMMENDED READING

Dodds, Greeks and the Irrational, ch.7.


TOPIC QUESTIONS

1. What is the function of dialogue in the process of education?

2. What assumptions are necessary for the criticism of established institutions and practice?

3. Does a majority vote establish what is right?

4. Is the individual ever above the law?

5. Is justice a matter of convention and established practice, or is there a "higher" justice? If there is, how can it be known?

6. Must laws and social institutions depend on theological beliefs?

7. Can human institutions be made wholly "rational"? And, if so, what would this mean for human feeling, criticism, and love?
TEXTUAL QUESTIONS

Republic, Book I

1. What is Socrates' criticism of Cephalus and Polymarchus? Is he convincing? How is Thrasy machus' argument more sophisticated? How does Socrates argue that the "stronger" can err in judgment? What role does the analogy of the ruler and the skilled craftsman play? What does this say about the "stronger"?

2. Why does Plato hint that Socrates is descending into the Underworld at the very beginning? Is The Republic a journey? To where?

3. What is the dramatic structure of Book I? Why are these characters speaking in this order? Is Socrates convincing? Does he "win"?

Republic, Book II

1. How is Book II the real beginning of the defense of justice by Socrates? What is essential to justice? How do man's basic needs justify this view? How do Glaucon and Adimantus develop the earlier arguments of Thrasy machus?

2. Why does society need a new kind of person, a just person? Why is justice not natural, but has to be taught and learned?

3. What does "founding a city in speech" mean? Is The Republic only the second best society? Why does Socrates take so much trouble to describe only the second best?

Republic, Book III

1. What is wrong with traditional education? Why does it cause injustice?

2. Why does Socrates criticize Homer? Is he right that the gods sometimes provide bad examples and should not be used as models in education? Doesn't Odysseus, for example, lie for good reasons?

3. Why does Socrates condemn laughter, art, and poetry? Does this conflict with his appreciation for beauty expressed in the Symposium? Why is imitation bad?

4. What is "music"? Why is it good while poetry is bad?

The Symposium

1. What is the relationship between each speaker's ideas and his social role? Why are Socrates' ideas appropriate to a philosopher?

2. What is the significance of the sequence of speeches? How do they build on each other? How does Socrates use the ideas presented earlier? What does he criticize in Agathon's discussion of love?

3. Why does Socrates alone attribute his ideas to someone else? Why to Diotima? Why not a conventional god like Zeus?

4. How does Socrates connect beauty and love? Is this a "natural" connection? How does Socrates know these things? Is it through recollection?

5. Why does this dialogue occur at a symposium or banquet? What is the purpose of the occasion, and how does the conversation fit in with it? Is it important that some of the guests are Socrates' lovers?
6. How does Diotima reach the astonishing conclusion that love is desire for the everlasting possession of the good? Does this make any sense?

7. What does Diotima mean in her account of the "ascent" from the love of an individual to "beauty itself"? How can one be in love with an idea?

8. What are the implications of Diotima's doctrine for education? What is the role of "irrational" factors in education?

9. What is the meaning of the Alcibiades-Socrates episode at the end? Is there any relation between Socrates' behavior and Diotima's conception of love? How does the final scene relate to the elevated speeches preceding it? In what sense is the Symposium a drama?

10. Why is Socrates' ultimate mentor a woman? (Notice too that she is a hetaira, that class of independent, unmarried, and often powerful women in Greece). How does Diotima's and Socrates' relationship reflect on the total male homosexuality of the banquet and the myths?

Plato and Socrates

1. What has happened in Athens to make Socrates' philosophy possible? How do his works reflect this?

2. What makes his thought more "dangerous" to Athens than that of the pre-Socratics?

3. How has Plato used ideas from earlier writers? Has Homer influenced him? His drama?

4. Does Plato seem interested in the physical world? Is his thought conducive to the development of some kind of science?

Apology

1. Is Socrates' defense a good one? Is he being honest? If you were his defense lawyer, would you change anything? Does his ironic tone help?

2. Did Socrates really do anything wrong? Did he disobey the gods or corrupt the young? What would he consider a just solution?

3. Is Socrates what you expect a philosopher to be? Does a city (or state) have any legitimate reasons for wanting to silence a philosopher?

4. How does Socrates see death? Is this different from earlier views, such as Homer's or the dramatists'? What cultural changes do these differences reveal?

5. What does Socrates think about the gods and their role in human lives?

Crito

1. What is the ideal relationship between the individual and the state? How can Socrates justify himself in the Apology and yet insist on obeying the laws in the Crito? Is he inconsistent? How does Socrates see the law? What rights and obligations does a citizen have? How does this differ from a modern American conception? What would Socrates think of the Bill of Rights, or a civil rights demonstration?

2. What is Socrates' view of the relationship between thought and action? Once
you really know something, don't you have to act on it? What keeps Socrates from escaping? Would he escape if he were younger?

3. How would you construct a counter-argument to Socrates, to convince him to flee? Can you accept his premise about not doing evil to protect yourself from it and still justify escaping?

4. Is Crito just a yes-man? Does he have any role? How does this work as an example of the dialogue form? What does the dialogue do that a straight expository piece does not?
WEEK VII: 5-9 NOVEMBER

TOPIC: Political Reality and the World of Ideas

SCHEDULE:  
Mon 9:00 Philosophy 5A lecture, "Plato V", Room 268.  
3:15 Plenary Session - "Interpreting The Republic", Jon Reider  
7:00 Plenary Session - "The Concept of Nature", Peter Pesic.  
9:00 Philosophy 5A lecture, "Plato VI", Room 268  
3:15 Discussion Sections  
7:00 Writing Tutorials  
3:15 Discussion Sections  
7:00 Dramatic Reading: Lysistrata, Bella Zweig  
9:00 Philosophy 5A lecture, "Plato VII", Room 268.

REQUIRED READING

Plato, Republic, Books IV-X  
Lloyd, Early Greek Science, chs. 5-6

AN EXERCISE IN ETHICAL REASONING

Plato justifies infanticide in Republic V, 460 cff.  
Can you reconstruct Plato's argument for infanticide? What are his basic assumptions? Are they valid?

The following is a contemporary argument for abortion and infanticide:

i. One can have a right to X only if one is capable of desiring X.  
ii. One can be capable of desiring X only if one is capable of thinking (having a concept) of X.  
iii. Therefore, one can have a right to life only if one is capable of having a concept of life.  
iv. What in discussions on abortion is called "life" is being a continuing subject of experiences and other mental states.  
v. Therefore, one can have a right to life only if one is capable of having the concept of being a continuing subject of experiences and other mental states.  
vi. Fetuses and infants are not capable of having (a concept as complex as) the concept of being a continuing subject of experiences and other mental states.  
vii. Therefore, fetuses and infants do not have a right to life.

How would you criticize it? If you think it is valid, give your reasons. If you think it is invalid, explain why.

(Taken from an article in the Journal of Philosophy, Vol. LXXIV, No.3, pp.161-162)

TOPIC QUESTIONS

1. Are we free to define political terms, such as justice, as we choose?
TOPIC QUESTIONS CONT'D

2. Is it possible to prove that a political theory is true?

3. What political principles, if any, could be advocated as self-evident intuitively true?

4. How does one construct a good political argument? Are there examples in The Republic?

5. Has education any connection with politics? With indoctrination? With myth?

6. What assumptions underlie Plato's argument for communism? Are these assumptions valid?

TEXTUAL QUESTIONS

Republic, Book IV

1. What are the three basic virtues? Is wisdom confined to one class? If so, how can it characterize a whole society?

2. Does this complete the idea of justice? What is still missing?

3. Is this a new view compared with ideas of justice already treated in this course?

Republic, Book V

1. Why does Socrates want women to be educated? How does this differ from traditional Greek practice?

2. How would society survive if the family were destroyed? Is Socrates radical in his views by the standards of Athenian society?

Republic, Books VI–VII

1. What is Plato's purpose in the first part of Book VI? Who are the Sophists? If they were philosophers, why does Plato relate them to the "multitude"? What was their role in Greek political life in the 5th Century? Review Socrates' defense against the charge of corrupting the young in the Apology. How does this relate to his view of the Sophists?

2. How does Plato distinguish between opinion and knowledge? How does the "divided line" clarify this in terms of the objects of knowledge? What is dialectic for? What is the purpose of the cave allegory? In what sense could this be taken as the center of The Republic? Is it a myth?

Republic, Book VIII

1. How do good states differ from bad ones? What causes good ones to degenerate? Why can't bad ones improve just as easily?

2. How does Socrates' description of democracy differ from the standard one? Why is tyranny even worse? How does his view of democracy reflect recent Athenian history?
TEXTUAL QUESTIONS CONT'D

Republic, Book IX

1. What does tyranny depend on?

2. What aspects of human beings are irrational? Is the irrational evil? Can it be eradicated? If it is so durable, how can Socrates be serious about thinking about an ideal state?

Republic, Book X

1. Why does The Republic end with a myth? Why is Plato so critical of many traditional myths? What is different about this one? How can myth express "truth"? Is his rejection of imitation a basis for criticizing poetry? Is it acceptable? How does it compare with his argument in Book III?

2. What is the structure of The Republic as a complete work? Why is it framed by the argument of Book I and the myth of Book X. Why is Book VI in the middle? Is the rest symmetrical? How? What purpose does it serve?

3. Is The Republic really a description of an ideal government, or is it something else?

The following questions also relate to the text of The Republic, but they approach the material from a different point of view.

The Individual and Society

1. What makes the "republic" good? What values does it attempt to realize?

2. From whose point of view is it good? the guardians? the warriors? the artisans? the slaves?

3. Is the good society a stable society, or does the good society necessarily entail change?

Human Nature

1. Is human nature fixed or variable? Is Plato consistent on this point?

2. How does Plato argue that riches and poverty corrupt and produce bad workmen?

3. What assumptions about human motivation underlie the community of women and children? What motivational factors does Plato fail to consider? What is basically wrong about Plato's "community of women"?

4. Is Plato consistent in the view that competence is hereditary?

Knowledge

1. Is Socrates' view of wisdom in The Republic the same as in the Apology?

2. What makes a city wise? How is knowledge of guarding different from knowledge of carpentry?

3. Why does the ideal city need legislation of commerce? What is assumed in saying that wise people will easily find for themselves most of the legislation required?
Justice

1. What is Plato's conception of justice? How does "minding one's own business" relate to this concept?

2. What are the implications of the idea that injustice is a kind of quarrel among the three elements of the soul, a rebellion of the lower against the highest? Is this a valid way of regarding the human soul and human activity?

3. What are some alternative conceptions of justice? Why doesn't Plato deal with an egalitarian conception of justice?

Education

1. Why is education so important in The Republic? Is myth part of it, or is it completely "rational"?

2. How is it determined that "the use of falsehood and deception is for the benefit of the ruled"? Can a lover of truth tell noble lies?

3. What is the difference between indoctrination and education? between education and training? Is some freedom necessary for education?
WEEK VIII: 12-16 NOVEMBER

TOPIC: PHILOSOPHY AND PHYSICAL SCIENCE

SCHEDULE:  
Mon 9:00 Philosophy 5A lecture, "Aristotle I", room 268.  
   Paper #3 Due  
Tue 3:15 Plenary Session- "Aristotle's Philosophy", Prof. Goheen.  
   Plenary Session- "Euclid's Elements", Dean Halsey Royden  
Wed 9:00 Philosophy 5A lecture,, "Aristotle II", Room 268  
   Plenary Session- "Aristotle's Physics", Prof. Yearian  
   Discussion Sections  
  7:00 Writing tutorials  
Thu 3:15 Discussion Sections  
   Plenary Session- "Greek Music", Peter Pesic  
Fri 9:00 Philosophy 5A lecture, "Aristotle III", room 268.

REQUIRED READING

Aristotle, On The Heavens, Book II (copied selection)  
   Ethics, Book I,II,III (ch.1-5), V.  
Lloyd, Early Greek Science, chs. 7-9  
   Aristotle, chs. 1-5, 7-8, 10.

TOPIC QUESTIONS

1. Do causal connections in physical matters also operate in social events?  
2. Are social "laws" similar to natural laws?  
3. How do economic and other "material" factors function in the explanation of social and political events?  
4. How does the "ideal state" relate to nature's ends?  
5. Are all natural and political events causally determined?  
6. Why are sciences distinct one from the other?  
7. What is wrong with a "materialistic" explanation of events?  
8. What empirical evidence could one cite to prove that the earth is the center of the universe?  
9. In what ways is the "scientific" approach a narrowing of human vision?
TEXTUAL QUESTIONS

Ethics
1. What does Aristotle mean by "happiness"?
2. People differ about what the good life is; how does Aristotle resolve these differences?
3. What does Aristotle think is wrong with Plato's doctrine of the good?
4. Why does Aristotle think that there "... is not some common element answering to one Idea"?
5. What does Aristotle mean when he says, "happiness, then, is something final and self-sufficient, and is the end of action"?
6. Why, on Aristotle's account, is happiness not equivalent to pleasure?
7. What does Aristotle mean by the irrational part of the soul?

On The Heavens, Book II
1. Why does Aristotle think that the earth is at the center of the cosmos? What basic principle supports this claim? How does his conception of the four elements enter this argument?
2. Why does he argue that the earth is stationary and spherical? How do his conceptions of natural motion and the four causes enter this argument?
3. Does Aristotle offer any empirical evidence that the earth is spherical, i.e., evidence that is independent of his basic assumed principle? What does he mean by "constrained" or "unnatural" motion?
4. What does Aristotle's theory of the universe show about his reasoning process? Is it consistent with the theory of deductive reasoning? Is his theory an advance on earlier cosmological theories? What kinds of constraints does his reasoning process impose?
WEEK IX: 20-24 NOVEMBER

TOPIC: Foundations of Knowledge

SCHEDULE: Mon 9:00 Philosophy 5A lecture, "Aristotle IV", Room 268.

3:15 Plenary Session- "Aristotle's Psychology", Prof. Goheen
7:00 Plenary Session- "Greek Art"
9:00 Philosophy 5A lecture, "Aristotle V", Room 268

Thu Fri THANKSGIVING RECESS

REQUIRED READING

Aristotle, Physics, Book II (in Introduction to Aristotle).
Physics, Book III, ch.1-3 (in copied selections)

Lloyd, Aristotle, chs. 6,9.

Aristotle, On The Soul, Book III

TOPIC QUESTIONS

1. Is sense perception a source of knowledge?
2. Does theory (science) attain absolute truth?
3. Is all knowledge relative to time and place?
4. Why is the "soul" important in knowing truth? for Plato? for Aristotle?
5. Is "dialectics" a useful method for attaining knowledge?

TEXTUAL QUESTIONS

Physics, Book II

1. What does Aristotle mean by nature? How does he distinguish between products of art and products of nature? Why is it that things that have a nature are "Substance"? Is the "material substrate" the nature of a thing or a substance? Which has the more important function in a substance, matter or form? How does Aristotle's account of nature differ from Plato's?

2. How does mathematics differ from physics? What is the difference between studying a curve and a "snub nose"? How does Aristotle's idea that geometrical forms are related to physical bodies differ from Plato's concept of Forms (and geometry)?

3. What are the four causes, and how does Aristotle account for chance? Is everything in nature casually determined? How does he distinguish simple necessity (mechanical cause and effect) from the type of causation usually found in nature?

4. How does the notion of final cause differ from Plato's forms and the source
of motion? Does the final cause have a soul-like function? Why is the material cause not always a sufficient explanation? What kind of evidence does Aristotle cite to reject material cause as an explanation for a typical natural event?

5. What purpose does Aristotle's theory of a final cause or Plato's theory of ideas serve? How do they compare to the Judeo-Christian conception of "God"? Do human beings need these kinds of theories in order to live?

On The Soul

1. How does Aristotle relate perception to knowledge, in contrast to Plato's view? Why is Aristotle considered more empirical than Plato? How does Aristotle relate abstract knowledge to perception of particular things? How does this relate to his theory of constitutions or drama? Are the "Forms" in these various areas of thought strictly theoretical or scientific?
WEEK X: 26-30 November

TOPIC: Politics

**SCHEDULE:**
- Mon 9:00 Philosophy 5A lecture, "Aristotle VI", Room 268
- Tue 3:15 Plenary Session- "Aristotle's Politics", Jon Reider
  - Plenary Session- "A Marxist Approach to Greek Culture", Prof. Mancall.
- Wed 3:15 Discussion Sections
- Thu 3:15 Discussion Sections

  Lecture- "Greek Music", Peter Pesic

**REQUIRED READING**

Aristotle, Politics, Book I, II chs.1-6, III chs.1-13, IV chs. 1-13,
  " V, VII chs. 1-3.

**RECOMMENDED READING**

Lloyd, Aristotle, ch. 11.


**TOPIC QUESTIONS**

1. How does Aristotle's approach to politics resemble his approach to other subjects including the natural sciences and ethics?

2. What does it mean to say the "politics is a practical science rather than a theoretical one"? Is this distinction still valid?

3. How does Aristotle's description of the best possible state compare with a modern bourgeois democracy?

4. What assumptions about human relationships are inherent in patriarchal society?

**TEXTUAL QUESTIONS**

1. How does Aristotle study states?

2. Why is unity of a state not a desirable aim? Why does he reject Plato's communism of wives and children? of property? Is he correct in saying that Plato denies happiness even to the guardians? How is his concept of happiness different from Plato's? How would Plato respond to these criticisms?


4. What is "constitutional government"? Is this an ideal government? If not, why does he espouse it?

5. How important are economic conditions for government? How did Plato treat these? Is it fair to call Aristotle an economic determinist?
6. What are the three parts of government, and how do they function in different forms of states? How does tyranny differ from aristocratic government?

7. How do revolutions come about? Could a good government be overthrown by revolution?

8. What functions does the "middle class" serve? Is it different from our own idea of a middle class?

WEEK XI: 4-8 DECEMBER

TOPIC: Metaphysics and Poetry

SCHEDULE:  
Moon 5:00 *** Paper #4 Due ***

Tue 3:15 Plenary Session- "Aristotle's Poetics", Prof. Davis.


Plenary Session- "Greek Erotic Art", Prof. Mancall

Wed 3:15 Discussion Sections

Thu 3:15 Summary, Questions, Review

REQUIRED READING

Aristotle, Metaphysics, Book XII

Aristotle, Poetics


RECOMMENDED READING

Dodds, The Greeks and the Irrational, ch. 8.

Pollitt, Art and Experience in Classical Greece, ch. 5

TOPIC QUESTIONS

1. Why is the function of "form" in nature?

2. Why must there be a final cause of all material motion? How can what is "unmoved" move?

3. What analogy underlies the idea that the universe has a purpose?

4. How can a theory of art be interpreted in terms of a thinker's more general views?

5. How is art related to a notion of the "good"?

6. Is metaphysics poetry? Is poetry metaphysics?

7. What is the meaning of imitation? What does the artist imitate?

8. How is artistic endeavor distinguished from science and ethics?

9. What is the function of "form" in art?

10. Is poetry related to myth?

TEXTUAL QUESTIONS

1. How do Aristotle and Plato differ in their use of the word imitation,
specifically in "art imitates nature"? Why would Aristotle reject Plato's idea that art is "twice removed" from reality? Are Plato and Aristotle's evaluations of art related to their conceptions of the emotions' place in human behavior? How is the effect of poetry in purging the emotions related to the understanding of poetry?

2. In Aristotle's view, what distinguishes a work of art from ethical or scientific endeavors? Why does Aristotle say that poetry is more philosophical than history? What does Aristotle mean by his notion that drama expresses a "probable universal"?

3. To what does Aristotle attribute the origin of poetry? How is drama related to learning? Does Aristotle consider that art is primarily concerned with the teaching of truths? How would Plato feel about this? Why does Aristotle use his general distinctions between matter and form, body and soul as a basis for his conception of art?

4. How does Aristotle distinguish between epic, tragedy, and comedy? Why does Aristotle consider tragedy superior to both comedy and epic? Is Aristotle's ethical doctrine of the "mean" involved in the delineation of the noble character in tragedy? in comedy? What is the function of "reversal" and "recognition" in tragedy? What forms of plot in tragedy should be avoided and why? How, together with other forms of the drama, is the purging of the emotions accomplished?

5. To what extent are Aristotle's views of tragedy applicable to the plays studied earlier in this course? Are Aristotle's comments on the discoveries in The Odyssey, Libation Bearers, and Oedipus Rex convincing to you?

6. When the hero is led to disaster by some hereditary flaw, does this violate a sense of justice and equity in the world? Or, does tragedy present some "higher order" of justice in portraying the "consequences, necessary or probable, of the antecedents"?

Metaphysics, Book XII

1. How does Aristotle complete his metaphysical system? How does the "unmoved mover" explain various types of motion, from the spheres to human action? How does "form" function in these processes? What function did it serve in other areas of his thought?
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Burns, A.R., Pericles and Athens. (New York: Collier, 1948)


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*Burnet, J., Early Greek Philosophy. (Cleveland: Meridian, 1930)


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*Clagett, M., Greek Science in Antiquity. (New York: Collier, 1955)


HOMER


TRAGEDIANS


COMEDY


SOCRATES


Winspear, A.D., Who Was Socrates? (New York: Russell & Russell)


PLATO


(* Available in paperback editions).