Notebook II Plato's Apology

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Plato, 
Apology II

Sustainable
1: capable of being sustained
2a: of, relating to, or being a method of harvesting or using a resource
so that the resource is not depleted or permanently damaged
2b: of, or relating to, a lifestyle involving the use of sustainable methods

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1 SUBJECT
11" x 8 1/2"
College Ruled
80 Sheets
6. acc. sing. prep. adcl part. προορίξων to have arrived at, a place, be present, to belong to

Apology

Although ζην προορίζων ἀπεξεργάζομαι 'I am staying' ὑμάς ὑμᾶς ὑμῶν καὶ εὐδοκεῖτε ὑμᾶς ὑμῶν, the genitive case ζην προορίζων ἀπεξεργάζομαι 'I am staying' ημᾶς ἑρμον' εὐδοκεῖτε ὑμᾶς ὑμῶν, the genitive case ζην προορίζων ἀπεξεργάζομαι 'I am staying' ημᾶς ἑρμον' εὐδοκεῖτε ὑμᾶς ὑμῶν, the genitive case ζην προορίζων ἀπεξεργάζομαι 'I am staying' ημᾶς ἑρμον' εὐδοκεῖτε ὑμᾶς ὑμῶν, the genitive case ζην προορίζων ἀπεξεργάζομαι 'I am staying'

6. acc. sing. ὑπεξεργάζομαι goodness, excellence

m. gen. pl. γεωργικός occupied or skilled in farming

m. gen. pl. ἀλλήλων horsemanship

Skilled at either horsemanship or farming
Apology

"Where among the citizens (τοῖς πολιτεῖοις)
is (ἐστίν) wise (ἐπιστήμης)?
in such kind of art
of men and citizenship?"

But now, since there are two men
whom do you have in (τοῖς ἐν τοῖς ἔξεστιν)
mind to be set over them? (ἐπιστήμης)
to have gotten (λαβέσθω)
to get

Plato
"Erat rear, "eppe eso, "Hou;"

"Is there anyone," I said.
"Or not?" Thradda

Apology

Plato

Oμπρ ου περ ου (Oμπρ ου περ) ου θν ςο θνς
κερούν

1st sing
pres m/p sing
occur
think

2nd sing pres
m/p subj
get

you should
be getting

for I think (σο γείω)
you have considered (ου θα σο κερούν)
looked into that (ςο θνς)
when you should be
gotting for your sons.
JUVOUΣCµ, ευ Τµν, ἤ, διήθεμεν ὃς·
social intercourse: with society; intercourse with the teacher.

οὐκ εὐκοµίσκεται· intercourses with a teacher; attendance at
his teaching; sexual intercourse (Pl. Rep. 356c, 142c)
(Pl. Leg. 833d) (Pl. Laws. Pol. 1269 b 27

p. 256 Homer: "Speech is a mighty ruler which with

the most godlike deeds." (Encomium of Helen 13)

p. 257 The comic dramatist Aristophanes shows in his

play Clouds, the skill of speaking effectively was

also seen as the ability to make the weaker

argument the stronger." (Cf. Clouds, 12 ff.

and to turn conventional morality upside down

for personal advantage.

"Our opinion of the gods and our knowledge of

men lead us to conclude that it is a general

and necessary law of nature to rule whenever

one can." (Cf. Thucydides 5.105).

Biographical material on Socrates (other than Plato or

Xenophon).

Clay, D., 'The origins of the Socratic Dialogue,' in

P. A. Vander Waerdt (ed.), The Socratic Movement

(Thrace/London: Cornell University Press, 1994),

pp. 23-47.

Giannantoni, G., Socratis et Socraticolum

Reliquiae, 9 vols. (2nd edition; Naples:

Edizioni dell'Ateneo, 1994)
While doubtless taking its origin from the conversations of the historical Socrates and continuing to use his name, developed ideas for beyond anything that Socrates conceived.

From this and other dialogues we are made very aware that Plato did not like democracy.

In a uniquely assertive passage towards the end of the dialogue, Socrates claims (541d) that he is perhaps the only Athenian who studies the true political art.

Socratic - from the Greek word meaning 'examination,' 'questioning.'

Does Socrates have a method? Yes, he does, and that method is examination through questioning.

What does not go under solving in Hippias, or elsewhere in Plato, is the validity of the method itself, which appears to deliver consistency rather than truth.

makriogonia - long speeches
protoskopos - moral exhalation

Hippias - display speech
dialographia - dialogue
elenchus - 'scouting,' 'questioning for the purposes of refutation.'

Callicles: Your arrival, Socrates, is the kind they recommend for a war or battle.

Socrates: Are you implying that, in the proverbial phrase, we are late for a feast.

"First a feast, last of a battle."

A very elegant feast too. Hippias has just finished displaying all manner of fine things to us.

Different men practice different arts in different ways, but the best men practice the best art. Hippias is one of these, and the art which he practices is the finest of them all.

"I boast myself to be." (Hippias 6.211)

Hippias: one of the claims I make is that nobody can express a given idea more concisely than I.
450b  The other arts, the knowledge appropriate to them is almost wholly concerned with manual operations and such like. There is nothing analogous in the case of oratory, which does its work and produces its effect entirely by means of speech. That is why I assert that the art of oratory is the art of speech for excellence, and I maintain that I am right.

(d) there are other arts which achieve their whole effect by speech... in many speech is the more important and is entirely responsible for the whole, business and its result. It is in this class that you place oratory, I think?

451a  If oratory is one of those arts which chiefly employ many speech, and there are other arts in the same class, try to say what is the subject about which oratory achieved its effects in speech.

(d) Which isn’t oratory one of those arts which accomplish their work and purpose entirely through speech?

But calumny accomplishes its work and purpose entirely through speech, and both oratory and calumny, and indeed even much more, are both functions of rhetoric.

p.162  What is at issue here is that special connection between a man and all his actions, between every event of his life and the spatial-temporal world.

Rabelais

But it does mean that if pearls and precious stones are good, they should be as big as possible in every situation.

This means that everything of value, everything that is valorized positively, must achieve its full potential in temporal and spatial terms; it must spread out as far as and as wide as possible, and it is necessary that everything of significant value be provided with the power to expand spatially and temporally. Likewise, everything evaluated negatively as small, pitiable, feeble and must be destroyed — and is helpless to resist this destruction.

everything that is good grows... The bad, on the contrary, does not grow but rather degenerates... but in this process its real life diminution is compensated for by a false idealization in the other world... the category of growth is one of the most basic categories in the Rabelaisian world.
In Rabelais his polemical task is fused with a more affirmative one: the re-creation of a spatially and temporally adequate world able to provide a new chronotope for a new, whole and harmonious man, and for new forms of human communication.

The essence of this method consists, first of all, in the destruction of all ordinary ties of all the habitual matrices [sorcery] of things and ideas, and the creation of unexpected matrices.

It is necessary to destroy and rebuild the entire false picture of the world, to understand better the false hierarchical links between objects and ideas, to abolish the divisive ideational strata.

On the basis of this new matrix of objects, a new picture of the world necessarily opens up—a world permeated with an internal and authentic necessity.

In presenting the more positive side of this task, Rabelais relies upon folklore and antiquity. In presenting his negative task, the foremost device is Rabelaisian laughter—directly linked to the medieval genres of the jester, rogue, and fool.

The Discoordinate Imagination

M.M. Bakhtin

Dehumanization of what had traditionally been linked, and the bringing together of that which had traditionally been kept distant and disunified, is achieved in Rabelais via the construction of series (jests) of the most varied types.

With the help of these series, Rabelais can both put together and take apart.

Gargantua and Pantagruel

It should be obvious that at the heart of grotesque Rabelaisian logic lies the logic of realistic folklore fantasy.

Rabelais is not afraid of a logic along the lines of "the melon is in the garden, but my uncle is in Kiev."

It permits him to create verbal series of objects that are in themselves reasonable, but become monstrous when linked together.

All these word-linkages, even those that seem the most absurd in terms of the objects they name, are aimed primarily at destroying the established hierarchy of values, at bringing down the high, and raising up the low, at destroying every rock and barrier of the habitual picture of the world.
A literary work's artistic unity in relationship to an actual reality is defined by its chronotope.

In the first chapter we mentioned the chronotope of encounter; in such a chronotope the temporal element predominates.

Encounters in a novel usually take place "on the road."

On the road ("the high road"), the spatial and temporal paths of the most varied people intersect at one spatial and temporal point. People who are normally kept separate by social and spatial distance can accidentally meet.

The collapse of social distance.

Time, as it were, fuses together with space and flows in it ("joining the road").

The road is especially (but not exclusively) appropriate for portraying events governed by chance.

The road passes through the ancient everyday novel of wandering, through Petronius', Suetonius', and Apuleius' Golden Ass.

The road is always one that passes through familiar territory, and not through some exotic alien world.

It is the sociohistorical heterogeneity of one's own country that is revealed and depicted.

The chronotope of threshold is the chronotope of crisis and break in life.

In this chronotope, time is essentially instantaneous; it is as if it has no duration and falls out of the normal course of biographical time.

What is the significance of all these chronotopes? What is most obvious is their meaning for narrative. They are organizing centers for the fundamental narrative events of the novel. The chronotope is the place where the knots of narrative are tied and untied.
The Dialectic Imagination
M.M. Bakhtin

That contemporaneity from which the author observes includes, first and foremost, the realm of literature.

The realm of literature and more broadly of culture (from which literature cannot be separated) constitutes the indispensable context of a literary work and of the author's position within it, outside of which it is impossible to understand either the work or the author's intentions reflected in it.

This process of assigning meaning also involves some assigning of value.

Whatever these meanings turn out to be, in order to enter our experience (which is social experience) they must take on the form of a sign that is audible and visible to us.

Without such temporal-spatial expression, even abstract thought is impossible. Consequently, every entry into the sphere of meaning is accomplished only through the gate of chronotope.

Cassirer, The Philosophy of Symbolic Forms

The text as such never appears as a dead thing... we always arrive, in the final analysis, at the human voice, which is to say we come up against the human being. But the text is always imprisoned in dead material of some sort.

We must pause briefly on the author, who is the creator of the whole, and the distinctive form of his activity.

We find the author outside the work as a human being living his own biographical life.

From what temporal and spatial point of view does the author look upon the events that he describes?
Discourse in the Novel

The principal idea of this essay is that the study of verbal art can and must overcome the divorce between an abstract "formal" approach and an equally abstract "ideological" approach. Form and content in discourse are one; once we understand that verbal discourse is a social phenomenon.

Stylistics

Stylistics is concerned not with living discourse, but with histological specimen mode from it.

The novel as a whole is a phenomenon, multiform in style and variform in speech and voice.

A stylistic analysis of the novel cannot be productive outside a profound understanding of heteroglossia, an understanding of the dialogue of languages as it exists in a given era.

What is needed is a profound understanding of each language's socio-ideological meaning and an exact knowledge of the social distribution and ordering of all the other ideological voices of the era.

The Dialogic Imagination

M.M. Bakhtin

In analysis of novel style confronts a unique difficulty in the fact that the processes of transformation (to which every language phenomenon is subject) occur at a very rapid rate of change. The process of canonization, and the process of re-accentuation...

When certain aspects of heteroglossia are incorporated into the language of a novel — for example, provincialism, characteristic professional and technical expressions, and so forth — they may serve to orchestrate authorial intentions... But other aspects of heteroglossia, analogous to the first, may, at the given moment, already lose their flavor of "belonging to another language;"

For the work is, after all, not a dead material object in the hands of an artist equipped with it; it is a living word and is therefore in all things true to itself; it may become anachronistic and comic; it may reveal its narrowness and one-sidedness, but its meaning — once realized — can never be completely extinguished.

The historical life of classic works is in fact the uninterrupted process of their social and ideological re-accentuation... such works...
have proved capable of uncovering in each era and against ever new dialogizing backgrounds ever newer aspects of meaning, their semantic content literally continues to grow, to further create out of itself.

Semantic -

philistine -

p. 263: The style of a novel is to be found in the combination of its style; the language of a novel is the system of its language.

The novel can be defined as a diversity of social speech types (sometimes even difficulty of languages) and a diversity of individual voices, artistically organized.

p. 263: Internal stratification present in every language at any given moment of its historical existence is the indispensable prerequisite for the novel as a genre.

Social diversity of speech-types (i.e., heteroglossia)

Authorial speech, the speeches of narrators, inserted genres, the speech of characters are merely those fundamental compositional units with whose help heteroglossia can enter the novel.

Morgias

Stolion - drinking song

452d. Télou ev what it is that you declare to be the greatest human good that you claim to be able to produce.

what is in truth the greatest good, which confers on everyone who possesses it not only freedom for himself but also the power of ruling his fellow-citizens.

(c) I mean the ability to convince by means of speech, a jūdy in a court of justice, members of the Council in their Chamber, those attending a meeting of the assembly, and any other gathering of citizens whatever it may be.

453a. If I understand you correctly you are saying that oratory is a maker of conviction.

(b) That won't prevent me from asking you what you believe to be the nature of the conviction produced by oratory and the subject of that conviction.

** Zeuxis. Convinced birds that his painting of grapes were real. Created the conviction in birds.**
454b. Hegias: Oratory serves, Socrates, to produce the kind of conviction needed in courts of law and other large masses of people, as I was saying just now, and the subject of this kind of conviction is right and wrong. (Justice and injustice, Socrates, knowledge or the kind which engenders belief without knowledge?)

454c. Socrates: Now which kind of conviction does oratory produce about right and wrong in courts of law and with other large masses: the kind which engenders knowledge or the kind which engenders belief without knowledge?

455a. Hegias: The kind which engenders belief, obviously.

455b. You might well be amazed, Socrates, if you knew the whole truth and realized that oratory embraces and controls almost all acts spurious of human activity.

455c. (b) I tell you that, if in any city you care to examine, an orator and a doctor had to compete before the assembly or in any other gathering for the appointment of a medical skill. But to compete for public offices, the man who could speak would be appointed if he wanted the post, and the doctor would end up no better. Similarly, if he had to compete with any other professional worker, the orator could get himself appointed against any opposition, such as the nature and power of the art of oratory, Socrates, but it should be used as with any other competitive skill.

455d. eristic
I suppose, Socrates, that like me you have had experience of many arguments, and have observed how difficult the parties find it to define exactly the subject which they have taken in hand, and to come away from their discussion mutually enlightened; what usually happens is that, as soon as they disagree and one declares the other to be mistaken or obscure in what he says, they lose their temper, and accuse one another of speaking from motives of personal spite (Eloxy) and in an endeavour to score a victory, rather than investigate the question at issue; and sometimes they part on the worst possible terms.

And what sort of man am I? I am one of those people who are glad to have their own mistakes pointed out and glad to point out the mistakes of others, but who would just as soon have the first experience as the second; in fact I consider being refuted a greater good, inasmuch as it is better to be relieved of a very bad evil oneself than to relieve another. In my opinion no worse evil can befal a man than to have a false belief about the subjects which we are now discussing.
**459b** What happens is that an ignorant person is more convincing than the expert before an equally ignorant audience. Is this what happens?

**M.N. Bakhtin**

The Dialogic Imagination

Page 243: one need only consider the neglected rhetoric, which for centuries has included artistic prose in its overview. Once we have restored rhetoric to all its ancient rights, we may adhere to the old concept of poetic discourse, relegating to "rhetorical forms" everything in non-literary prose that does not fit the Proceanian bed of traditional stylistic categories.

Page 249: The special significance of rhetorical forms for understanding the novel are equally great. The novel and artistic prose in general, has the closest genetic, family relationship to rhetorical forms.

But in this uninterrupted interrelationship, non-literary discourse preserved its own qualitative uniqueness and was never reducible to rhetorical discourse.

The novel is an artistic genre. Non-literary discourse is poetic discourse, but one that does not fit within the frame provided by the concept of poetic discourse as it now exists.

Philosophy of language, linguistics, and stylistics.

Such disciplines actually know only two
polem in the life of language. ... on the one hand, the system of a unitary language, and on the other the individual speaking this language.

We are talking taking language not as a system of abstract grammatical categories, but rather language conceived as ideologically saturated, language as a world view, even as a concrete opinion, insuring a maximum of mutual understanding in all spheres of ideological life.

**And language as an instrument for asserting political power.**

The victory of one reigning language (dialect) over the others, the supplementing of languages, their enslavement, the process of illuminating them with the entire world True Word, the incorporation of barbarians and the lower social strata into a unitary language of culture and truth, the canonization of ideological systems, philology with its methods of studying and teaching dead languages, languages that are by that very fact "ineffable," Indo-European and linguistics with its focus of attention, directed away from language plurality to a single proto-language ... But the centrifugal forces of the life of language, embodied in a "unitary language," operate in the midst of heteroglossia.

Apology

"Tēs, hē 5' ēs, " Ἐὖγας, Ἐφη, " Ο Σωκράτης, Ἐφη, Ίππος, Νέως μου."

"Yes, of course."

"And he said, "Yes, of course."

"And I told said, "Who is it, and where does he come from, and he teaches for how much?"

"Evenus," he said

"O Socrates, a Parian, for five minae."
Praeclarus at any rate

'Εξεί σου τις ἐκάθεν καὶ ἑαυτόν. Ἐξακολουθήσων
τα καὶ ἐφανείοντο ἐν εἰς ἴππεσιοι

To see:

1st sing. imperf.
m/p ind.
ἐπάφωσ
treat delicately

1st sing. imperf.
m/p ind.
καλεί
to pride oneself
in something

5th sing. pres.
act. opt.
ἐξίκ
congratulate

And

1. at any rate,

speak aloud

I would say

conceited and

treated with caution

I were to

prefer to know

those things

And I congratulated everyone

if he truly had this

skill and can teach

so harmoniously
"Ali", ὅ ἦ Ζυγκράτος, τὸν ἔτοι με ἑκατέρον

But Socrates, what is your sect?

whence

Πολεμων ἐν ἡμεῖς ἡμῶν καὶ ἔχοιμοι:

the slander

From where these did this slander against you arise?

But—indeed do not understand them, O Athenian men.

Perhaps someone of you caught in fact take up the same
Tell us, then, what it is. So that we in this matter do not speak hastily against you."

"You who have not been (in the) council of the assembly."

Apology

"Oo yip σύννομοι τε ούδεν τώv οίκουν περί ταύτα κανονισθήσεσθαι μεν."

Plato

"Пρεσβυτέρον ἐπιφήμισεν οὐδὲν κανέναν ταύτα κανονισθήσεσθαι εἴπεται.

Then talk such as this and an indictment came to be; and then

Ei μὴ ἐπιστήμον οὐδεὶς ὡς ὁ Πλάτων.

if you were not busy with something different than the many"
These things seem to me.

What thing was that made the name and the slander?

For me (what? the name and the slander?)

I shall try to show you.
Harold Nathan Todd, 1965

Helmholzworth (1854)

"If it be that you have been misrepresented like this? Surely all this talk and gossip about you would never have arisen if you had confined yourself to ordinary activities, but only if your behavior was abnormal. Tell us the explanation, if you do not wish to invent it for yourselves. This seems to me to be a reasonable request, and I will try to explain to you what is that has given me this idea not unreasonably.

B. Jowett (1852)

"Yes, Socrates, but what is the origin of these accusations which are brought against you; these must have been something strange which you have been doing? All these rumors and this talk about you would have taken even if you had been like other men; tell us then what is the cause of them, for we should be sorry to judge hastily of you." Now I repeat this as a fair challenge, and I will undertake to explain to you the reason why I am called wise and have such an evil fame.

J. G. Church (1948)

"But what was the cause of these suspicions against you? You must have been doing something different out of the ordinary. All these rumors and reports of you would have been a lie if you had not been doing something different from other men. So tell us what it is, that we may not give your verdict arbitrarily.

The Dialogic Imagination by M. M. Bakhtin

272 Heteroglossia and heteroglossic widen and deepen as long as language is alive and developing. Alongside the centrifugal forces, the centrifugal forces of language carry on their uninterrupted work. Alongside verbal-ideological centralization and unification, the uninterupted process of decentralization and disunification go forward.

Every concrete utterance of a speaking subject serves as a point where centrifugal as well as centrifugal forces are brought to bear. The process of centralization and decentralization, of unification and disunification, interest in the utterance; the utterance not only answers the requirements of its own language as an individualized embodiment of a speech act, but it answers the requirements of heteroglossia as well; it is in fact an active participant in such speed diversity.

273 Stylistics has been likewise completely deaf to dialogue. A literary work has been conceived by stylistics as if it were a hermetic and self-sufficient whole, one whose elements constitute a closed system, preserving nothing beyond themselves, no other utterances. The System comprising an artistic work was thought to be analogous with the system of language
a system that could not stand in a dialogic interrelationship with other languages.

Stylistics looks very every stylistic phenomenon into the monologic context of a given self-sufficient and hermetic utterance, impoverishing it, as it were, in the dungeon of a single context; it is not able to exchange messages with other utterances.

Unity in diversity.

The dialogic orientation of a word among other words (of all kinds and degrees of others) creates new and significant artistic potential in discourse.

But as we have already said, every extra-artistic prose discourse — in any of its forms, quotidian, rhetorical, schematic — cannot fail to be oriented toward the "already uttered," the "already known," the "common opinion," and so forth.

Only the mythical artist, who approached a virginal and as yet verbally unqualified world with the first word, could really have escaped from start to finish this dialogic inter-orientation with the alien word that occurs in the object.

《The Dialogic Imagination》
M. M. Bakhtin

Dialogue is studied merely as a compositional form in the structuring of speech.

The word is born in a dialogue as a living recondite within it; the word is shaped in dialogic interaction with an alien word that is already in the object.

But this does not exhaust the internal dialogism of the word... every word is directed toward an answer, and cannot escape the profound influence of the answering word that it anticipates.

It provokes an answer, anticipates it and structures itself in the answer's direction.

All rhetorical forms, monologic in their compositional structure, are oriented toward the listener and his answer.

The listener and his response are regularly taken into account when it comes to everyday dialogue and rhetoric.
Linguistics and the philosophy of language acknowledge only a passive understanding of discourse.

A passive understanding of linguistic meaning is not understanding at all; it is only the abstract aspect of meaning.

As soon as the speaker operates with such a passive understanding, nothing new can be introduced into his discourse.

Indeed, the purely negative demands, such as could only emerge from a passive understanding (for instance, a need for greater clarity, more persuasiveness, more vividness and so forth), leave the speaker in his own personal context.

Platonistic -

The idea of a special unitary and singular language of poetry is a typical utopian philosopheme of poetic discourse.

Nomological -

Nominalization is accomplished first of all by the specific organisms called genres. Certain features of language (lexicological, semantic, syntactic) will knot together with the intentional aim.

It is in fact not the neutral linguistic components of language being stratified and differentiated, but rather a situation in which the intentional possibilities are realized.
in specific directions, filled with specific content, they all make concrete value judgments, judgments; they hint together with specific objects and with the belief systems of certain genres of expression and points of view—peculiar to particular professions.

These languages may be treated as objects, as typifications, as local color.

Every socially significant verbal performance has the ability... to infect with its own intention certain aspects of language that had been affected by its semantic and expressive impulse... Thus, it can create slogan-words, curse-words, praise-words, and so forth.

Thus at any given moment of its historical existence, language is heteroglott from top to bottom.

Languages do not exclude each other, but rather intersect with each other in many different ways.

It might seem even, seem, that the very word “language” loses all meaning in this process—after apparently there is no single plane on which these languages might be juxtaposed to one another.

In actual fact, however, there does exist a common plane, the methodologically justifies our juxtaposing them: all the languages of heteroglossia, whatever. The principle underlying them and making each unique, are specific points of view on the world, forms for conceptualizing the world in words... As such, these languages live a real life, they struggle and evolve in an environment of social heteroglossia. Therefore they are all able to enter into the unitary plane of the novel.
"Some of you, perhaps, will think that I am joking." (1968)

And perhaps I shall seem to some of you to be joking. Harold North Fowler (1922)

They might be wise in things bigger than
their wisdom teaching (on Proverbs 3:5-
6). But what shall I say I do not know.

Memorabilia

Xenophon

1.2. 16. For my part I believe that God granted them the choice between the life they saw
advantages leading and death, they would have chosen
rather to die.

Hon. Mem.

And what shall I say I do not know.
To me, O men of Athens, on account of not one thing but through wisdom for which I have held that name.

For 1st, I expected some of you (SO Ew) to believe like children you will know (you ach I will tell you the whole truth!)

Last Days of Socrates, Taddeiwick 8358 T7 (2003)
And these men just now may have spoken too quickly and they themselves may be wise in some things that are bigger than the wisdom according to mankind, which I do say I do not have.

They might be wise in matters that are bigger than the wisdom according to mankind, which I do say I do not have.

What sort of wisdom is this then?

It is the wisdom made equal to mankind.

For being (OVT) wise for being (OVT) wise.

They might be wise in some things, too.
And he is speaking slander about mine

Te kai esti sebaloj (en epim) deko.

I don't sing

Plato

Apology

Deo ou yap s'Exwvta eivnh

En' oshas eivno yevsecai

anyone who, anything which

whichever, whichever

3rd sing, pass, act, ind.

For & indeed

I myself do not know that.

But anyone who should say so is a liar.
And you should not have caused an upload against me, Dionysus Apollo, and most I think to say (λέγει) something important (τέλειον) to you (οὐκέτα).
[216]. As a result, I became hateful to him and to many of those present; and so, as I went away, I thought to myself, "I am wiser than this man, for neither of us really knows anything fine and good, but this man thinks he knows something when he does not, whereas I, as I do not know anything, do not think I do either. I seem, then, to just this little thing to be wiser than this man at any rate, that what I do not know I do not think I know either."

Henceforth I certainly was hated by that man¹⁶⁰ and by many of you present.¹³⁰ But with respect to myself,¹³¹ I in fact went away¹³³ thinking to myself¹³¹ that I am more wise than this man.¹³² For on the one hand it is possible¹³³ neither of the two of us¹³² knew nothing at all beautiful and good,¹³²¹¹¹ but that man believes he knows what he knows not,¹³²¹¹¹ but I, on the other hand, since I in fact did not know, in no way believed. In any event,¹³³ at least in this matter,¹³³¹ I appeared to be¹³³¹ in some small way¹³³¹ more wise¹³³¹ than that man¹³³¹ in that those things I know not, in no way do I believe I know.

¹³⁰ Εὐσείων οὖν οἶκοι τὰ τοιαύτα τινὰ.
¹³¹ καὶ πολλοὶς τῶν παρόντων.
¹³² πρὸς ευσείων δὲ.
¹³³ γὰρ ἄνωθεν.
¹³⁴ οὐδὲ τις.
¹³⁵ οὐκ ὠφελοῦσιν.
¹³⁶ ἐν τούτῳ μὲν ἐν τοῖς ἄνθρωποις ἐγὼ συνειδητός εἰμι.
¹³⁷ εὐσείων μὲν γὰρ.
¹³⁸ γὰρ ἀνθρώποις.
¹³⁹ ἀλλὰ καθὼς ἠγαθότεροι εἶμι.
¹⁴⁰ Τοῦτο ἐν λιτότητι, οἷον ἀλιθείας, ἀπὸ λυπής, ἁπλός. Λιτότης εἰς τοιαύτας ἐν πραγμάτεις ἀδίστως ἀσάλευτος ἡ πραγματική καθιστά καθ' ἀλήθειαν καὶ ἀποτελεῖ τὸν κύριον ἐν πραγματικότητι τοῦ ἐν τοιαύτῃ ἠλέητου καθορισμοῦ "ἔστω μὲν ἡ αἰσθήσεως ἐπεξεργασμένη καθ' ἀθορισμοῦ καθ' ἀλήθειαν καθιστά καθ' ἀλήθειαν καθ' ἀθορισμοῦ εἰς τὴν ἀλήθειαν καθιστά καθ' ἀλήθειαν καθ' ἀθορισμοῦ. "It is possible that both of us know something beautiful and good."
Herald North Fowler (1966)

Apology

Homer has attributed to some of his heroes at the moment of dissolution the power to forsee the future; and so I too wish to utter a prophecy.

"Ομηρος οίκεν αις θυν εν καταλογη του βίου προφιλουκέα τε μελέτησεν."

"Βουλήσε δε και εγώ καταλογισμονε ελ."

Henceforth (ευεχθει) (this)

I was most certainly hated by that man (ους τουτοι εις ξηραται)

and by many as you present (κατολοις των Παροντων)

But with respect to myself (προς ευεχθει)

I in fact went away (ους απειι)

thinking to myself (εις εχει)

That I am more wise than that man (εις τοιου μεν εις δυσφωτοι εγω σοφιστεροσ εγω).

In it is, on the one hand, possible (κενασεει εις υπ).

Neither of the two gues (ημιν ευεχθει)

nothing knew anything at all beautiful and good (ουδεν Καλον Καλον Ειςδεε).

But that man believes he knows what he knows not (αλλ ουδεις μεν οιεις εις ειςειν εις ειςειν) επι τοιον εις (εις δε)

since I in fact did not know (ωσαρον ουν ουκ εις)

in no way (ουδε)

believed (οιχει).
Où γὰρ ἐμὸν Ἐρινίον ἔχων ἤτοι ἐν ἔργῳ,

καὶ εἰς ἐκκρεμοὺς ὑμῖν ὑπὲρ ἔργων

ἐνώπιον.

1st sing. past act

ind/ subj. with

I should have

expected

And, O men of Athens,
you should not have made
an uproar against me.
X̄ρησιμοῦντα γῆς ἔσο νου.

for you know

for indubitably you know Charaepheus.

Apology

Plato

Τῆς ἀνὴρ ἐνῷ, καὶ ἂν τοὺς εὐθυνοὺς τὸν Θεὸν τὸν Εὐ μεγαλείος.

1st sing. Ist said induct. God μεγαλείος

if it is indeed (wisdom)

the God at Delphi

for if my (wisdom)

I offer (present) to you

if it as indeed wisdom as a witness

is worthy

if anything is indeed wise and worthy I present to you the God at Delphi as a witness

for if indeed it is something wise
(24a) καὶ οἰκεῖ Σμύρνης Οἰκοσ τὴν Καρπεψίουν,
καὶ εἰς ἡμέρας ἑτέρους ἐκείνους ἔπηκολυτεύετο.

And you indeed, indeed I knew him. He was so violent.

he was the kind

To be or become, a thing.

he was from youth.

he came back.

from this exile with you.
Apologetic:

21a. KAI DHEPOE KAI EIS DELPHI ELEW

EPAIMINOS EIDOS Mousesotino — KAI OPEP

XISW, MIH 'EPIBEITA, OI AVROES —

And in fact
at some time or other, going
she visited to Delphi
she received a prophecy
and, just as I say,
don't make a clamor.

O men —
Apology

καὶ τούτων περὶ ὅλους ἡμῖν ἔστησεν

εὐκαίριον μεταξύτες, ἐπεὶ ἐκένως

τὸ εὐθέως ἐκεῖνον,

to accomplish

they accomplished

he as accomplished

since

since the other one

is dead

And for these things

and about these things the

brother passes off the

same with broken witness

to you, since the other

man is dead.
461c. which is just the sort of thing you care, deliberately enticing people in such a question—what do you imagine is going to admit and can't teach others the nature of light?

462b. Socrates: Well, would you rather ask or answer at this present moment? Make your choice.

Phila.: I will; you answer me, Socrates. Since you think Socrates confused about the nature of oratory, you tell me what you take oratory to be.

At a kind of knack (empiricus, experience) which produces gratification and pleasure.

462a. what I call oratory is a branch of something which certainly isn't a fine or honorable pursuit.

(b) The generic name I give it is pandering (kabareia).

EMPEOS - Under this heading I would add oratory and beauty - culture and sophistry - making four distinct branches corresponding to four distinct fields of activity.
(c) it doesn't seem to have struck him that I have not yet explained where I place stratagym among the subdivisions of panetering.

(d) In any view stratagym is a semblance of a branch of the art of politics.

Plato: Do you call it honorable or dishonorable?

Socrates: Dishonorable undoubtedly. If you insist on an answer, I would call anything that is bad dishonest.

(e) you admit the existence of body and soul?

And you would agree that there is a state of health corresponding to each of these?

And also such a thing as an unreal appearance of health?

body (σώμα) and soul (ψυχή)

I maintain that there is a condition of soul as well as body which gives the appearance of health without the reality.

Memorabilia

Xenophon

2.1.1. In other conversations I thought that he exhorted his companions to practice self-control in the matter of eating and drinking, and sexual indulgence, and sleeping, and endurance of cold and heat and toil.

2.1.2. "Others again—rabbits and sparrows, for instance—are so anxious that when they hear the cry of the female, they are carried away by desire and anticipation, throw caution to the winds and blindly into the nets. Is that not so?

2.1.3. I think you must see that the stronger have a way of making the weaker run their lot both in public and in private life, treating them like slaves.

Yes, but my plan for avoiding such treatment is this. I do not shut myself up in the four corners of a community but am a stranger in every land.

2.1.4. Slaves: Do they not shave them to keep them from immorality, lock up the stores to stop their stealing, clap fetters on them so that the can't run away and beat the laziness out of them with whips?
2.130–31. Thou dostrouse lust by many a trick, when there is no need, using them for women. Thus thou mismanest thy friends, wasting wanton by night, consuming in sleep the best hours of the day. Immortal are they, yet the outcast of the gods, and the scorn of good men.

2.131. While thy vices are young, their bodies are weak, when they come old, their souls are without sense; idle and sleek, they thrive in youth, with weathered and weary journey through old age, and their past deeds bring them shame, their present deeds dishonour.

2.133. And when comes the appointed end, they are not forgotten and dishonoured, but live on, sung and remembered for all time. O Hecacles, these son of goodly parents, if thou wilt labor earnestly in this wise, thou mayest have for thine own the most blessed happiness.
Certainly, in fact, 

not.


equill yap on aoute myx me aoute

ouk pou ou voix ou moni tis oopos viv.

ti tis is me.

small, unimportant

big, being wise

I share the knowledge

I have shared knowledge

for indeed, being wise

(yap etis aopos wiv)

for I have shared

my wisdom.

whether large or small things.

what was once, the said

affirm me to be most wise.

Apology

I heard those things

I was simply trying to understand

what the God understood meant. Once upon a time

Dane said, and sometimes which sometimes

is speaking in riddles.

1 heard

Plato

Tota yap ex fut akouos ev. synouniv

outwos tis poros legel o theos, kou

ti tis poros ouvixentew.

at some time

I well consider

I used to think

which is sometimes

speaking in riddles

once upon a time
for a long time

much time for a long time

many times

καὶ πολὺν μεν ἧπονοιν ἤπονοιν ἢ

πολε λέγει: ἐστώ το γὰρ ἢ τά 

ὅτε ἡ ἔτσι διάνοιας τε 

ἐχειν, οὕτως

ποτε ἔκειν: ἡ ἀρχὴ ὑπερήφανον ἢ 

ἔστω τοῦ ἐχειν τε 

ἔστω τοῦ ἐχειν 

without means

Sitting impreg.
det. ind.

without means

for the doubtless

it is not lying, for

it is not lawful for him.

for a long time

I was at a loss

about what was once said:

then with a start a great

deal of soil I turned

thus circus ingenuity round and round.
καὶ ἀπόφασιν τῷ χρηστῷ ὦς καὶ ἀπὸ ἑαυτοῦ ἔμε 
"οὕτως ἐμοὶ σωφρότερος ἔστω, οὐδὲν δὲν ἔμε ἐφησόμεν ὡς εἶπεν ὁ θεός.

and to give an make known the oracle reply that
"This man is more wise than me, but you did
with say well, you said it was
me."

I went

Apology
Πλάτων ἐπὶ Τάκτων σοκούντων ὀργίων

Εὖχα, ως (ἡ) Εὐκοῦς Ἐληφθεῖν

avrafe

Eλέγχειν καὶ ἴληφθειν

then

to be known for wisdom

Indeed anywhere

I should be able to refute the oracle
O μπροστινός Ἀθηναῖος, καὶ Σωκράτης·

οὕτως

O men of Athens, and having a dialogue

with him.

ἐνδοξῆ μὲν ὁδὸς ἄνθρωπος δικαίως

ἐνδοξῆ οἷος ἐλέγη τε ἔργον ἀνθρώποι

it seemed to me

this man thought

that is thought
to be wise by others.

and man men.

Apologet

ὁκοπήν ὅν σοι τὸ πολιτικὸν πρὸς ὅν ἔγα

ὁκοπήν τοιοῦτον το ἔτερον,

Exami

ὁ νῦν τῆς τῶν πολιτικῶν πρᾶξ ὅν ἐγά

εξειρρίοντος καί ἔπαθον,

Exami

Examining this man,
to say nothing of his name

but he was one of the citizens.

according to him. [with respect to]

contemplating this man,

It affected me. I was affected by it.
Apology

Then, perceiving that he was not, he thought himself wise; but he was not.

And most exceeding about himself, but it was not to be; thereupon attempting to show that he thought himself wise, but he was not.
Hamilton and Emlyn-Jones (1960)

**Apologetics**

169b I maintain that these two, body and soul, have two arts corresponding to them: that which deals with the soul I call the political art.

In the art of politics what corresponds to training is called legislation and what corresponds to medicine the administration of justice.

training and medicine (body), legislation and justice (soul).

(c) We have then these four arts, constant concerned with the highest welfare of body and soul respectively, and the pseudo-art of the panders.

being instinctively aware of this division of function though it has no accurate knowledge, divides itself also into four branches, and凡事 on the guise of each of the genuine arts, pretending to be the art which it is impersonating.

(d) The difference is that pandering pays more regard to the best interests of its object.
465a  I refuse to give the label title art to anything irrational, and if you dispute any of this I am ready to justify my position.

(b) Cookery then, I say, is the form & operation which is disguised as medicine, and in the same way, physical training has its counterfeit in beauty-culture.

(c) as beauty-culture is to physical training so is sophistry to legislation and that as cookery is to medicine so is oratory to justice. There is, I repeat, an essential difference between sophistic and orators.

466c  Alliterative -

467d  When someone performs an act as a means to an end, he wants not his act, but the object of his act.

468e  Polus: one might think that you would be glad to have the opportunity of doing what you think fitting in the city, rather than not, and that you don't feel envy, then you see a man kill or rob or imprison anyone be thinks fit justly or unjustly?

469a  It makes no difference; he enviable in either case, isn't he?

(b) Doubtless a man who is put to death wrongfully is pitiable and miserable!

Less so than the man who kills him - because the greater of all misfortunes is 6 to do wrong.

Surely it is worse to suffer wrong?

(c) I would rather suffer wrong than do wrong.

470c  I maintain that a man and a woman are happy if they are honorable and good, but miserable if they are vicious and wicked.

472a  It can easily happen that a man is overborne by the false evidence of many apparently respectable persons.

(c) if the wrongdoer isn't brought to justice, will he be happy?

My opinion is that the wrongdoer, the criminal, is miserable in any case, but more miserable if he there does not pay the penalty and suffer punishment for his crimes.
**

**173a**  Doing wrong is worse than suffering wrong.

* (b)  Truth can never be refuted.

* (d)  You frighten me with Mormo (booby woman).

- Boule (people) - Council of 500, chosen by lot for one year; fifty citizens from each of the ten Athenian tribes.

- Epistates - president.

**179a**  Socrates: My method is to call in support of my statements the evidence of a single witness. The man I am arguing with, and to take his vote alone.

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* The Golden Bough  Apuleius

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* In those regions, in the initial campaigns of the republic, I became a veteran in Attic speech. Later in Rome, as a change to the literary pursuits of the citizens there, I tackled and cultivated the native language without the guidance of a teacher, and with exasperating difficulty, the mixture of languages in fact accords with the technique of composition which I have adopted, much as a circus-rider leaps from one horse to another, for the romance on which I am embarking is adapted from the Greek.

---

* Hypata in Thessaly

---

* Whom should I spy there but my old friend Socrates? He was all sitting on the ground, only half-covered by a torn and dingy cloak, so pale as to be almost unrecognizable, and shrunken to a mere shadow, like one of fortune’s outcasts, who often beg for pennies at street corners.

---

*  Good God, Socrates, whatever is the matter? How ghastly you look! What a scandal this is! They are weeping and mourning your death at Tharsus.

---

*  Then as she was feeling sexy she took me to
Apuleius, De Deo Socratis.

Apuleius describes the place of demons in the hierarchy of rational beings as intermediate between gods and men... The first are souls within human bodies... The second have quitted human bodies to become serpents, foxes, barrows, and snakes. The third group are wholly free of bodily connections, and are endowed with special powers and special duties...

...the story of Cupid and Psyche at the heart of the romance should be read with this in mind.

10.33 That old man possessed divine foresight; he stood of Delphi pronounced him wise—eminently in wisdom. Before all other mortals. Yet was he not encompassed by the greatest defect.

1.8 "Good Lord!" I exclaim, "You certainly deserve to suffer the worst possible, if there is anything worse than your recent experience, because you put the pleasures of sex and a leather-skinned whore before your home and children.

The Golden Age.

Apuleius: and envy of a most wicked clique on the grounds that he was corrupting the youth, when in fact he was instructing and restraining them? And was he not executed by the juice of that holy Golaic plant, stamping on his fellow-citizens the stigma of enduring disgrace? For even today outstanding philosophers still prefer his name, as he did, to all others, and in the latter pursuit of happiness they swear by his name.

1.14 Because you managed to avoid death, death in your said pursuit.

My best course of action, thou, seemed to be to steal away before daybreak and take to the road.

1.18 I too had a dream in which I seemed to get my throat cut. I felt a sharp pain in my neck here, and I thought my heart was being torn out.

1.19 I have quit my native region and home, and have embraced voluntary exile.
It is possible.

neither of the two of us

knew not one thing

don't this man believe

himself to know what

he knows what

Hence I was

most certainly hated

by him and by

many of those present,

and, in regard to myself,

don't fact depart in thinking

to myself that I am

more wise than this man.
Eocks. You: Toutou xe suucrpi xevo

Aute toutou strwicrpor xevo, see (2) my
Oixe outpe oixpe xevo.

He supposed himself in that to have known — I know nothing not.

I seem (Eocks) at least to say this to be (Eocks)
at the very least (you... xe) in this matter.

Somewhat a little more wise than that man himself, in which these things (6 = 2 ind.) I know not nothing about those things.

He believed himself to have known.

Apology

216 Exiw seq, mòter oix oix kida.

Oixe oixpe.

Since I certainly know nothing not like I in fact knew.

in no way

But I, in no way supposed (6 = believed).
I believe that people undergo all that their fate decrees. My view is that you and I and the whole world experience many strange, almost impossible happenings which lose their credibility when recounted to one who was unaware of them.

Hiko

I did not believe that anything which I gazed on in the city was much what it was merely what it was, but that every single object had been transformed into a different shape by some muttered and deadly incantation.

Inscription—not what the stones, but muttered words, was destroyed by slander and calumny, but muttered words.

I thought that the stones which caused me to trip were petrified persons, that the birds which I could hear were petrified humans, that the tree enclosing the city—limit was a man who likewise sprouted a foliage, that the waters of the fountains were issuing from human bodies. I imagined that at any moment the statues and portraits would parade about, that the walls would speak, that oxen and other cattle would prophesy, that the very sky and the sun would suddenly proclaim an oracular message.
And by the Dog, men of Athens [22a]—for I must speak the truth to you—this, I dare declare, was my experience: those who had the most reputation seemed to me to be the most deficient, as I investigated at the god's behove, and others who were of less repute seemed to be superior men in the matter of being sensible. So I must relate to you my wandering, as I performed my Herculean labors, so to speak, in order that the oracle might be proved to be infallible. Harald North Talcott (1956)

And by the Dog, [22b] O Athenian men, [22c] there is need [22d] to tell you the truth. [22e] Doubtlessly, [22f] I was truly affected [22g] by a thing such as this. [22h] It seemed to me the men most exceedingly honored, [22i] lacking little [22j] to be needing the most [22k] when searching for God. [22l] But others, it seemed, thought to be low in rank [22m] were more reasonable men [22n] on account of having more sense. [22o] It might indeed be necessary [22p] to give you and example [22q] of my wanderings [22r] since there has been some suffering [22s] on account of my labors [22t] because [22u] an account of me the irrefutable prophecy came to be.

E. H. Campbell (2016)

O.K., be a Cynic!
And I was hated by God that man and many others.

Hence, henceforth, thenceforth, thence.

Apology

Evecevěv ἐτ' ἐξῆλθεν τὰ διὰ τὸν ἐκείνου
Sokouνων σοφίζεσθαι εὐγενικά καὶ τὸν τὸν κατὰ τοὺς ἐσοφεῖ.

Plato

ἐτ' ἐξῆλθεν τὰ διὰ τὸν ἐκείνου
ἦν ὁ ἐκείνου

from one man to another who was supposed to be even more wise.

Henceforth, I went (Evecevěv ... ἐξῆλθεν) from that man (Ἐκείνου) to another (Ἐτ' ἐξῆλθεν) being (thought) (supposed) (imagined) (done) (Sokouνων) to be (Evecev) even more wise (σοφίζεσθαι) and the same things (κατὰ τοὺς) seemed to happen (ἐσοφεῖ) to me. (moon)
But nevertheless
it seemed absolutely necessary
 to be absolutely necessary
 for the most part
 I was being made by the
 God to do it. Certainly
 one must go
222 Kai 'Othi Kov Kina 'O Xupheg Aganico
- Sei yap ipeis ouk eidoq lege
- C h n Ev Epiq Epiq ouc C o c o c o c o c

Im acc. ing.
such as this

And by the Dog! (angrily exclaiming a Cynic!)
To men of Athens (is, xupheg Aganico)
- For there is need to speak to you the Truth
- I was truly affected by a thing such as this.

Apology
216 okopioicov còv xprug-ìov tò lége,
- Epì xaiqivc Toùs w C (222) xákoûng
Eisèvke.

for the examining

for the examining
of what that he said
-Specifying the oracle
do all the men who
appeared to know
Διάλογος Σε δοκούντες για πολεμότερα
Επειδή κατορθούσε είναι ανήξυρος προς το

Προexcelf....Εξελ.

But otherwise

Apology

οἱ μὲν μάλιστα εὔσκεκμοις ἐπλέον

for the most part
larger, greater
more

Interpretation τῶν θεῶν
when searching for θεός

the men (οἱ) who being
the most honored (μαλίστα εὔσκεκμοις) seemed to me (Ἑδωνίδης μοι)
to be of little importance (μικρὸν δέισομαι εἰσιν) standing in need & the absent
(ὑπερσώφητον) seemed to me (Ἑδωνίδης)
taken (ἐξήλθον) of little importance (μικρὸν)
lacking little (ὀλίγον δεῖξιν)
seemed to me (Ἑδωνίδης μοι)
to be mindful of the most (ὑπερσώφητον εὔσκεκμοι)
After the politicians, I went to the poets. Of them, to those of the tragedians and to those of the dithyrambs, and to the others.

"since the irresistible prophecy came to be"
After the politicians (μετά τῶν πολιτικῶν)
I went to the poets (ποιητῶν)
— both to those of the tragedians (τῶν τραγωδιῶν)
— and to those of the elegiacs (τῶν ευρισκομένων)
— and to the old (τῶν ἀρχαίων)

[Harold North Fowles (1966)]

— αὐτοκράτορ (αὐτοκράτορος)

In accordance with their custom, fire and what were brought in, together with every variety of whip.

[The Golden Ass]

3.9 In accordance with their custom, fire and what were brought in, together with every variety of whip.

... these corpses of the slaves turned out to be three infected cases which had been slit open in various places...

3.10 At that moment the laughter which some had quietly suppressed for a short time now burst out without restraint to engulf the entire crowd.

3.11 This festival, which we regularly celebrate in public as each year comes around, in honor of Laughter, the most welcome of the gods, always over its success to some novel allusion...

(Apuleius: The Golden Ass)
3.11 The whole community has now bestowed outstanding honors on you for the pleasure you have given them; yet they have enrolled you as patron, and have declared that your be set up in bronze.

(Edgar Allan Poe)

3.15 You are now to gain acquaintance with the entire nature of our household, with the wondrous and secret spells of any mixture.

3.21 Pamphile metamorphoses into an owl.

3.22 Act me, my long-sweet, a little ointment from that same box... Bind me as your slave forever by a favor which I can never repay, and in this way ensure that I shall become a winged Cupid, drawing close to your Venus.

3.25 Lucius becomes an ass, not a bird.

And so therefore
by way of self-detection
I should myself be caught being
ignorant of them all.

Err:', 'against, in regard to, upon, after
in addition to, besides
by, e.g., by night
Certainly
I am ashamed

to have told you
O men, the truth
but still one must
mention it.

Therefore (Ouv)
Taking in hand
their poems, it
seemed to me (E8 δε με ἐσκέτα

The poems
at once, at the same time

they might say something

1st sing. impf. act and
3rd pl. pres. act

The poems
a few, a few

3rd sing. pres. act
2nd pres. act

3rd sing. pres. act
2nd pres. act
Supposing
Cross - examine

I am ashamed
to have told you
O men, the truth

but still one must
mention it.
In the image, the notes are handwritten in Greek and English, indicating a study session on Plato's Apology. The notes include phrases such as "κάτι γι' αυτόν τώρα κάθε ευθύνη μεν θαλλό" (something for this now every blame me but), "καὶ Καλά κόσμον καθέσαν ὑπὸ οὐσίας εἰ" (and well ordered the world by reality of), "δεῖ τοι εὐθύνην" (you must be responsible), and "καὶ ἅπαξ τοῦ ἦλθεν" (and all came). The text is accompanied by translations and explanations in English.

The diagram on the right side of the page includes terms such as "ἐνθυσίασθαι" (to be inspired), "ἐπιθυμέω" (to desire), "ἐπιστρέφω" (to turn back), "ἐφέσωμαι" (to grow), and "ἀποκαλύπτω" (to reveal). There are also references to "Ἀπολογία" (Apology), "Πλοτίνος" (Plato), and "εὐθύνην" (responsibility). The notes contain reflections on the concept of being inspired by the gods and the duties of an inspired person.

The handwritten text and diagrams suggest a deep engagement with the philosophical works of Plato, focusing on the role of responsibility and inspiration in human actions.