

The Meadow

*A Journal of Philosophy, Religion
Mysticism and allied Arts*



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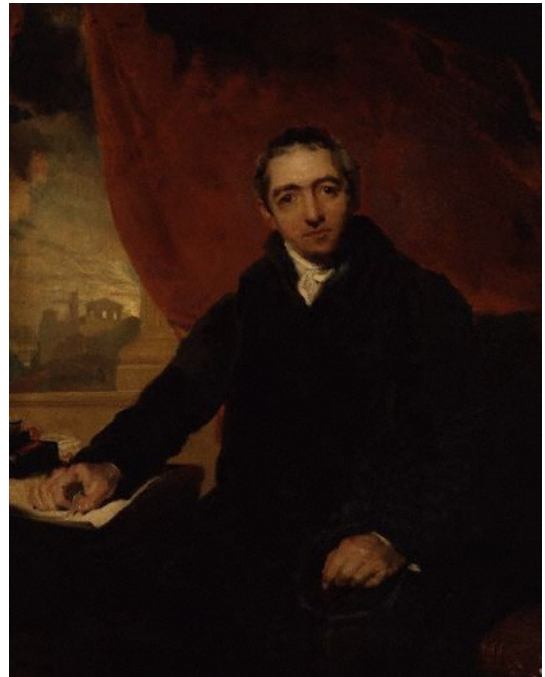
The Journal of
The Prometheus Trust

Editorial

Guy Wyndham-Jones

This is the first edition of the Prometheus Trust's internet journal, *The Meadow*, and a few words are necessary to give our readers an idea of the general aims, background and inspiration of this new venture.

As a registered educational charity the Prometheus Trust was established to promote the deeper understanding of mankind's philosophies, religions, sciences and arts. For several years the trustees have been concentrating their energies upon the Thomas Taylor Series - the republication of all the writings of Thomas Taylor, the heroic servant of the ancient tradition. The reason for this direction is a belief that the Trust's primary aim is best served by bringing to today's students of beauty and truth the great stream of wisdom which was carefully nurtured by the mystical sages of the old Mediterranean civilization. This wisdom underlies so much of what is best in the west, and its neglect has given rise to much of what is worst in the west; it is a wisdom which is the true counterpart to the mystical teachings of the east and its re-establishment is vital at a time when the economic strength of the west is tending to impose its superficial values upon cultures around the world.



The ancient tradition offered to those students who were willing to pursue its inner discipline a path to the liberation of the soul from its mundane confines and, at the same time, armed them with the power to bring to the mundane world an echo of the beauties of the world invisible to the senses. It was a tradition which was wholistic in the best sense of the word - it integrated philosophy, religion, art and science, and provided a contemplative path which gave due attention to the duties the rational being has to his or her environment, both inner and outer.

The wisdom of the west rested foursquare upon the sublime doctrine of The One and The Gods: it recognized in reverential silence The One and worshipped The Gods, which were known to be the first unfoldings into light of The One. Along with this great truth came the understanding of the true nature of human beings - that they are souls with an inborn nobility, and an unbreakable link to the Gods, and the truth that they deliver to the universe. The system of the ancient sages - Orpheus, Pythagoras, Socrates, Plato, Plotinus, Iamblichus, Proclus, amongst many others - sought to arouse the latent powers of its adherents so that they themselves became conscious participants in the great providential rays of light that emanate from the Gods. It was a system that gave the deepest respect to the teaching of great men and women, but required its students to become self-sufficient as regards human leaders, deeming the Gods to be the only true leaders of souls.

In the rise of an authoritarian church in the early centuries of the common era, these fundamental tenets of the ancient tradition were suppressed, to the long-term detriment of the peoples of the world. But since the human soul always desires the good it is impossible for any political system, secular or religious, to destroy entirely the impulse of men and women towards their proper happiness. It is in the service of this impulse that *The Meadow* is launched.

Each human soul has a memory - perhaps clear, perhaps dim - of a place in which she beheld the life of the Gods, and, because of this memory, seeks to regain that place in which true being and eternal life are met. Indeed it is the nature of the soul to carry within herself a undying image of her home and it is this to which Socrates (in the *Phaedrus*) refers when he says, "From a Meadow of this kind, that which is best in the soul receives convenient nutriment; and from this the nature of the wing is nourished, by which the soul is enabled to ascend." Proclus, commenting on this passage, wrote "The Meadow is the prolific power of life, and of all-various reasons; it is the comprehension of the first efficient causes of life, and is the cause of the variety, and generation of forms. For the meadows also which are here are productive of all-various forms and reasons, and bear water which is the symbol of vivification."

Thus our journal, to be known as *The Meadow*, is for the benefit and enjoyment of all lovers of wisdom and friends of truth, from whatever disciplines or backgrounds they come, and whether they deem themselves to be proficient or beginners in the spheres of philosophy, religion, and mysticism. For essentially, as its title indicates, it is for the nourishment of souls. Hence, as souls are nourished, in the first place, by a certain goodness, wisdom, and beauty, these principles are to be the guiding characteristics for any and all of the inclusions in the journal, together with the leaders to these principles, viz. faith, truth, and love.

In our first issue we have a fascinating range of articles and we are confident that the newcomer and the student of many years standing will find something of interest: Don Skilling's simple analysis of causes is most accessible and requires no previous reading in philosophy, while I W Cleeve's *Scholia on Eros* should stimulate the true academic. Above all we hope that these articles will bring out the philosopher in you, and we will add, as the weeks go by, any suitable letters received in response to the articles. Why not bookmark *The Meadow* and come back every now and again to see what we have added?

We expect to produce new editions of *The Meadow* at the spring and autumn equinoxes and invite contributions from any who feel so inclined. Contributions may be in written form, such as dissertations, poetry, hymns, myths, prayers, etc. or may be visual, such as drawings, paintings, photographs, diagrams, or a mixture of both. *The Meadow* is intended to enrich, enliven, and enlighten all who produce and peruse it, and to assist in the liberation of the human soul from the false limitations of material life, now and in the future: as editor it is this general aim that I will use as my criterion. All communications, whether intended for publication or not, will be welcomed.



Causes and Sufficient Reasons

Donald Skilling

You will hardly find one among the profounder sort of scientific minds without peculiar religious feelings of his own.... His religious feeling takes the form of rapturous amazement at the harmony of the natural law.... This feeling is the guiding principle of his life and work. It is without question akin to that which has possessed the religious geniuses of all ages. Albert Einstein.

A pure response to the world around us is that of a child who seeks to know it more deeply and to enjoy it more completely. It is a response called from our hearts and minds by changes that happen around us. Sunshine, wind and rain, plants growing, people coming and going, nothing remains the same forever. We are surrounded by continuous change.

It may be that a little detail attracts and holds our attention and stimulates interest, a rhythm or a pattern that hints at order and relationships which were previously unknown, or it may be a glimpse of the grand design, an intuition of universal harmony. The door to knowledge and understanding is always open. If we ignore it we act against human nature. Passing through it we are lead inevitably to ask such fundamental questions as: Where does it all begin? How did it happen? Is there any purpose, or is it all a result of chance?

Philosophers try to answer these questions. Some spend their time thinking about the meaning of words, others are more interested in morality, but most philosophers respond to the great ideas that attract every awakened mind and are the subject matter of eminent artists in every discipline. When looking at an important idea philosophers ask fundamental questions - Why? What? Who? and How? Why was such a thing done? Who did it? What did they do? And How was it done? They are searching to find causes and to show how events are connected with each other. Sometimes they look for causes in the past; sometimes they look for hidden causes, as the psychiatrist does in human activities.

The German philosopher Leibnitz emphasised this search for causes when he described philosophy as "the science of sufficient reasons".

Let us remember that this universe is one great system. The word "universe" means that. Philosophy is not reserved as an academic study, although some academics are quite good at it. We look to practical philosophy that it may help us to gain the wisdom to live together as a human family. Some of us believe this is quite a good idea. When we try to achieve harmony in human relationships the fundamental questions spoken of above arise quite naturally. Whoever seeks answers, enters the realm of philosophy, it is the natural home of the mind. Truly, philosophy is a love of wisdom. Only the foolish despise it.

So let us now take a closer look at causes, for they are rarely simple. If they were there would be quite obvious and "sufficient reasons" for everything we do, and fewer problems to solve. Nevertheless, causes can be examined under four headings, moving from how they begin until their completed result, which is a movement in time or priority.

For general interest I have chosen to look first at the causes of Michelangelo's paintings in the Sistine chapel:

A. The First Cause, sometimes called the Final is the purpose or intention that initiates action. In this case it is the reason for the paintings. The Pope had the intention to decorate the Sistine chapel. For obvious reasons he chose not to do this himself but to employ an efficient artist.

B. Then there is the idea to be expressed in the work. This is called the Intrinsic and Formal Cause, formal because it is this form which is going to be embodied. The Formal Cause of these paintings is drawn from mythology, philosophy, and the Old Testament. The paintings portray the Creation, a Chronicle of Humankind, and the Last Judgement. Michelangelo said that he created,

not with his hands but with his mind. He then took the forms in his mind, which may be called the prototypes, and efficiently reproduced them in the paintings. This form may be understood as "the vision of the artist" and is the Formal Cause.

C. The Efficient Cause is the person doing the work. As the painter, Michelangelo is the Efficient Cause because he takes the form that exists in his mind, the vision that he has, and expresses it in the material. If it is done well then it is completed efficiently.

D. The stuff used to make the work is called the Material Cause. In the Sistine Chapel the Material Cause is the walls, the pigments, and other materials which Michelangelo used to produce the painting.

In the decoration of the chapel, the materials used could have been applied by any artist, skilfully or clumsily. But the forms created in Michelangelo's mind, were his alone, and of such transcendent spirituality that they shine through the work, unimpeded by any mannerism or personal idiosyncrasy of the artist, or any inadequacy of technique.

Thus there are four causes that can be traced quite easily, these are the Final, Formal, Efficient, and Material causes. Since the analysis of causes may be unfamiliar to many readers let us look at another, more abstract example to illustrate them. Education is a suitable subject, for we all have to learn.

A. The Final cause of an education is for the sake of the individual. It is to enable the student to become a mature person.

B. The Formal cause is the idea of a mature human being. This will include:

- a) the spiritual, psychological and physical identity;
- b) relationships arising from these, e.g. our physical identity with the physical world, and our psychological identity with other souls;
- c) the powers and sensitivity of mind, heart, and will;
- d) appropriate language, thinking and other skills which are necessary for any person to live a rich life within their own culture, and enable them to identify with those ideas and ideals held to be elevating and true to the character of a mature human being by the most enlightened members of humanity.

C. The Efficient cause is the teacher, who guides the student and possesses the vision, knowledge, and skills to present and discuss, in a manner suited to the student, information and experiences which embody the lessons of life.

D. The Material cause, in this case, is not physical matter but the mind, heart and will of every student, as they learn and live.

"Material" cause is used, not because the powers of the soul -mind, heart, and will - are composed of physical material but to emphasise the important quality of receptivity which is characteristic of the fourth - Material - cause. Matter receives form and has a natural tendency to express perfectly any form which "informs" it. In a normal psychological condition our minds are receptive to ideas and we are informed by them, for we are actually hungering for new forms. This hunger is not merely for fresh knowledge of the same kind or at the same "level", for this does not bring new forms but greater detail. It is a hunger for increased consciousness, for the light of higher ideas to shine within our minds and upon our present knowledge and thus to reveal causes. This brings us to another distinction that has to be made. It is quite clear that the material used by a sculptor, builder or painter has its own qualities, - in each case it is already "informed" with the qualities that make it a suitable medium to be used. It is therefore expressing quite naturally its own form as a material. Any form imposed upon natural material by a human artist has to take account of the nature of the material, its stoniness or wooden qualities that are its own natural form. Although it is quite possible to make a sculpture in ice cream or other impermanent material, a sculptor usually uses a comparatively static material. But the material used by a landscape artist is not static. It has the dynamic quality of the natural world, which changes quite rapidly in comparison with stone or iron. Time and change are therefore important factors to be considered by

the artist - the efficient cause. In the art of teaching this factor has to be acknowledged by a teacher, for ideas take time to mature in the mind.

Education is based upon a great truth: when a mind is informed with real ideas (as the formal cause), they are so powerful that their expression follows quite naturally in the life of an individual. In this true life of ideas "educated" from the soul, the forms have dynamic qualities which influence all other psychological relationships and tend to form and reform the character of a student of any age.

The paints used by a painter, the sculptor's stone, and the clay used by a potter take on the form held in the efficient artist's mind and by doing so become an expression of that form.

The idea is an abstract blueprint to which the artist refers as his criterion of excellence during his work. An artist "informs" the material with the idea. The final product is therefore a vehicle and a symbol of the idea.

The idea still remains as an abstract reality in the mind of the artist, even when the material example is destroyed.

If an artist is inefficient for any reason, perhaps because untrained or inexperienced, or the idea has only a vague form in an artist's mind, then the matter will be badly informed. In this case the work will still be symbolic, but it will symbolise a poorly formed idea badly executed. Therefore it will be artistically impoverished.

So far as education is concerned, any passivity, which is implied in being receptive to information, ceases as soon as the student's mind is actively engaged. Active and receptive states alternate rapidly as fresh information is received and integrated within the mental model. Of course memory and emotions influence this process but it is not appropriate to discuss them here.

These four causes are significant. In the study of philosophy and in our own lives they are an important key to knowledge, understanding, and wisdom. To think about them even in quite ordinary affairs, like cooking or being a parent, will give us fresh insights for they reveal the art in human activities, not least the art of a more productive and harmonious life.

First, or Final cause.... the purpose.Why?

Formal cause.....the idea or form.....What?

Efficient cause.....the executor, artist, or instrument.....Who?

Material cause.....the materials, patient, or ingredients.....How?

Our scientific knowledge about the world, its minerals, vegetation and animal life, about the universe and ourselves, often comes from looking at the final result, the physical presence of the subject. In many quests for truth we are therefore beginning at the end, where the light of truth is embodied and sometimes eclipsed by the material cause.

Here is one more example for you to do, just for fun!

It is your purpose to cross a river.

You will need a bridge or a boat. Decide on your formal cause.

Will you make it yourself or get a builder? Decide on your efficient cause.

What materials will you use, and where will you have it made? If it is a boat, have it made on the bank where you are!

Now cross the river and the first cause is the final cause.

As you have probably noticed, it is often necessary to break down the causes into other chains or series of causes. For example, the boatbuilder will have a much clearer idea of the form of a suitable boat in his mind than the traveller may have so he accepts the first cause and contributes to the formal cause as well as being the efficient cause. To get results and to solve problems it is useful to remember these causes. If you consider the universe itself, or your own self, in terms of the four causes it is very enlightening.

A Note on the Chariot of Zeus

I W Cleeve

But the first of The Twelve Leaders (i.e. The Liberated Gods)^C, is said by Socrates to drive a Winged Chariot (πτηνπον αρμα)^C in The Heavens. How therefore, can he who is connected with The *Kosmos*, and who approximates to The Gods in The Heavens, be considered as the same with him (i.e. The Demiurgos)^C who is exempt from all [Kosmic Natures,]^T and who abides, as Timaeus says, in his own accustomed manner?



(Proclos, *Theol. Plat.* VI, Ch. 19 tr. Taylor)

The CHARIOT (arma) of LIBERATED ZEUS

ο μεν μηγας ηγεμων εν ουρανω Ζευς, ελαυνων πτηνον αρμα, πρωτος πορευεται, διακοσμων παντα και επιμελουμενος · (*Phaedr.* 246e)

"Now The Great Leader in Heaven, Zeus, driving a Winged Chariot, goes first, arranging all things and caring for all things." (Fowler, Loeb 36)

αρμα does not merely mean a *chariot*, but a complete equipage, including the horses (*LSJ*⁹[1996] s.v., as an *organised and disciplined unity* - in fact, αρμα is a Pythagorean word for 'Unity' (*ibid.* s.v. III).

It especially signifies a *war-chariot*, but is also used for a *racing-chariot*, and even just for the team of horses yoked to either. (*ibid.* s.v. I., I.3)

It should be noted that Liberated Zeus leads an *army* of Gods and Daimons, an organised group *united* to a single purpose and way of Life, and so rides in a *war-chariot*.

The Contrast between The Divine CHARIOT (αρμα) of ZEUS and The IRRATIONAL VEHICLE (οχημα-πνευμα) of Human SOULS

αρμα is opposite to ochma (*LSJ*⁹ [1996], s.v. I), which is the term used for the Irrational Vehicle or *Pneuma* (Οχημα-Πνευμα) of the Human Soul in the *Timaeus* (41E). In the myth of the *Phaedrus*, it is 'heated' by the Inspiration of Intelligible Beauty, and so is energised to grow it Wings.

(See the Scholia on EROS-3.REF, Ann. 6: "The HEAT of INTELLECTUAL FIRE and The WINGS of The *Dry* SOUL".) - This scholia is to be found later in this issue.

In exoteric terms οχημα signifies a vehicle drawn by mules (*ibid.*). What a powerful image this creates: on the one hand there is the sleek, light, rapid *war-chariot* (arma) of Zeus; on the other a *mule-cart* (οχημα) dragged by an ill-matched and inharmonious pair of mules - each of them born of ill-matched parents - as the Vehicle of a Human Soul.

αρμα is also opposite to armamaxa (*ibid.*), a covered carriage, generally luxuriously appointed, and used by women and Persian notables, e.g. the Persian ambassadors to Susa. (*ibid.* s.v. αρμαμαξα); for, esoterically, the αρμα is not a vehicle of the Senses, but of the vaulting purpose of Reason and Intellect.

Note: Superscript C indicates interpretation by the author; superscript T indicates expansion by the translator, T Taylor.

From Caveman to Contemplative

Tim Addey

A paper presented to the Millennium Trust Conference - "Revealing the Sacred" Grove House, Sellindge, Kent, 1999

One of the best known passages of in Plato's writings is that of 'Plato's Cave' at the beginning of the seventh book of the *Republic* [VII, 514a ff.]: but perhaps its profundities are worth exploring again because, I believe, it provides a key to the philosophic life, which is also the happy and creative life.

We must begin by reclaiming the word 'philosophy' since it has been belittled by misuse in the west over many centuries, so that for most seekers of living spiritual truths and beauties the word means nothing more than a series of arid arguments on semantic issues. But when Pythagoras first introduced *philosophy* to the Greek language it denoted a nobility and a greatness of aspiration to which many great men and women have gladly given their lives. The word, of course, means 'love of wisdom' and because wisdom is a Goddess, it denotes the love of the mortal for the immortal. It led Maximus Tyrius to write [dis. vi; TTS vol. VI, p. 71.] these delightful words in praise of true philosophy and its destiny: "But to what shall I compare the spectacles of a philosopher? to a clear dream by Zeus, circularly borne along in all directions; in which, indeed, the body does not move, but the soul travels round the whole earth, from earth ascends to heaven, passes over every sea, flies through every region of the air, runs in conjunction with the sun, revolves with the moon, is carried round with the choir of the other stars, and nearly governs and arranges the universe, in conjunction with Zeus! O blessed journey, beautiful visions, and true dreams!" We will consider a little later why the philosopher who has made progress in his love of wisdom does indeed "nearly govern and arrange the universe."

To return, however, to the Cave of the *Republic* in which Socrates describes prisoners chained to a bench in such a way as to limit their sight to the wall furthest from the cave's entrance. On this wall appear a procession of shadows caused by a series of objects being carried along a walled path behind the prisoners and which lies between them and a fire. The objects - artificial representations - are numerous and of many different species of things. Since the prisoners have known nothing but the procession of flickering shadows they know no greater reality and cleverest amongst them are able to make the most erudite analysis of these shadows: many win prizes for the remarkable ability to predict which shadow will follow which.

From this strange prison one man escapes, and turning to explore what has lain behind him during his imprisonment, sees first the procession of actual objects, then the fire: this is enough to cause him considerable confusion and some hurt to his eyes, and perhaps he would have sat down again had it not been that someone took hold of him and forced him beyond the fire into the light of day, beyond the cave. Here he saw living objects - the originals of which the procession in the cave had been copies. Due to the enfeebled nature of his eyes, unable to endure bright lights after a lifetime in the darkness of a cave, he must first accustom his sight by a gradual series of increasingly bright objects: at first he can only look at shadows, then at images of things reflected in water, and finally the real things. Once he has a clear vision of the upper world his last task is to look to the heavens themselves, to see celestial lights, more beautiful than the things of the earth. Once again this is to be accomplished by degrees: at first he can behold only the heavens at night when the light of the stars dance their perfect rhythms, but finally, as his eyes adapt, he is able to look upon the sun and is able to recognise the truth that it is this single dazzling object which is the source and governor of all things.

The former prisoner returns to the cave to tell his wonderful news to his erstwhile companions, but such is the condition of his eyes, now used to the full light of the sun, that the darkness of the cave makes him stumble and appear the most benighted of fools: the chained prisoners at best laugh at

him and at worst become enraged at his ravings, promising that if they are able to loosen their chains a little they will kill the madman.

Now to many this allegory delivers a simple message: that our present condition is one of shadowy unreality, and that the enlightened life awaits us if we are able to free ourselves from our chains and find our way to the upper world. This is certainly an important part of Plato's message to his readers, but a part only. If we only read Plato himself it is easy to miss the rest of the message; it is the great philosopher-mystics of late antiquity who give us the key to the allegory's subtlety.

Proclus, perhaps the last great flowering of western antiquity's wisdom, gives us in relatively clear language the metaphysical pattern which is implicit within the writings of Plato and his immediate followers. It is this metaphysical scheme which we must have if we are to follow every step of Socrates' escaping prisoner. Briefly, the scheme of the universe can be analyzed, according to Proclus, into six conditions or orders of being [note 1]:

Firstly *unconditioned being*, or "authentic reality" an eternal and therefore immutable world of pure causes. This world is derived from and ruled by the intelligible Gods.

Secondly *being conditioned or clothed in life*, again eternal but especially characterised by a dynamic quality which 'pushes,' as it were, stable being into a procession of archetypal ideas. Derived from and ruled by the intelligible-intellectual Gods.

Thirdly *being and life conditioned or clothed in intellect*; this, too, is eternal and carries the causal and dynamic qualities of the first two worlds further outwards: its own particular characteristic is creativity and ordered thought. Derived from and ruled by the Intellectual Gods.

Because of this characteristic creativity three further worlds, or conditions of being are projected by the powers of the intellectual world: the **fourth** world is that of *being-life-intellect conditioned or clothed in the individuating actions of soul*. The world of soul, while at its highest touching tri-une world of being-life-intellect, is the first projected order, and its quality of activity necessarily involves some contact with the processions of time. (Plotinus defines time, by the way, as the 'measure of the soul's activity.') Derived from and ruled by the Supermundane Gods.

The **fifth** condition is that of *being-life-intellect acted upon by soul and given the conditioning and clothing of the appetencies, laws and forms of nature*; this world is central to the projected or manifested cosmos, and, therefore, its leading characteristic is that of generative dynamism. Derived from and ruled by the Liberated Gods.

The **sixth** and final condition of being is the world of matter: or more properly *matter upon which the five previous worlds' causes are impressed, so that being-life-intellect-soul-nature are clothed in matter*. Derived from and ruled by the Mundane Gods.

You will see that at each succeeding lower level the simplicity of the higher become more and more complex, until in the material or mundane order everything is a complex entity wrapped in many layers and is, therefore, difficult to understand.

But Proclus also says [note 2] that one thing, and one thing only, is higher than Being Itself - and that is Unity. So above these six orders is a super-order of Unity and Unities, which we may call the order of God, and the Gods. Each order descending from the super order of unity down to the mundane order of material existences is diminished in power and beauty: thus the highest order is that in which the greatest power, the deepest beauties, the fullest truths reside. It is worth noting that although each of the six orders is derived from the various choirs of Gods, the Gods themselves are not a part of these orders, because they are above being: although we come to know them through their characteristic qualities of being, life, intellect, soul, nature and body, the Gods are part of the super-order of unity and are not themselves bounded by these qualities.

Now let us return to the Cave, and see if the different conditions of being are implied in the ever higher perceptions of the freed prisoner:

Starting at the lowest level, the shadows on the cave wall have the least reality - they are as close to nothingnesses as it is possible for discernable things to be: we will see as we rise with our prisoner how these shadows are the final result of a series of different levels of reality. While the prisoners look at the wall with its dancing shadows they are almost entirely ignorant, and are not able to see themselves, so that the terrible ignorance which is self-ignorance is their lot: this is the state of each of us when our perception is only of materiality.

Now when the prisoner first turns around he sees the statues, furniture and other objects which are being carried along the walled path: these are the representations of higher things. The forms in nature, which continually give rise to actual physical lives and things, are distant echoes of the archetypal ideas of the second order (that of Life). They are in continual movement and still have a high degree of illusiveness about them - Plato says this walled path is like the "hedges in the stage of mountebanks on which they exhibit their wonderful tricks."

Beyond the procession of objects is the fire which allows the cave to be a habitable place - a place with a degree of reality and light: the cave without fire would be in utter darkness, and any procession would go undetected. The fire represents the order of soul - each soul being a microcosm of the great sun which the prisoner has not yet glimpsed. The *Tim  us* explicitly says that the purpose of souls is to vivify and order the manifested cosmos, which was so often symbolised by the ancients as a cave.

Now when our former prisoner has been led to the upper world Socrates says "And, first of all, he would most easily perceive shadows, afterwards the images of men and of other things in water, and after that the things themselves." The prisoner, then, is at first obliged to look at shadows again - but this time they are shadows of real things, rather than artificial copies. The third (intellectual) order is a perfect reproduction of the two higher orders and the three great intellectual gods of the Greek Pantheon - Cronos, Rhea and Zeus - are, respectively Intellectual Being, Intellectual Life, and Intellect itself.

The next step is to look at the images of real things reflected in water: the archetypal ideas of the second order of being are the images of the unconditioned beings of the first order. Socrates uses the theme of water here, I think, to indicate the living quality of this vision, for water is the great life-giving element.

Finally the prisoner is able to see the "things themselves" - in other words the authentic and unconditioned eternal beings of the first order.

This might be the end of the increasing brilliant vision of the former prisoner, but Socrates adds to his joys the contemplation of the heavens: first the lesser lights of the night, and finally the vision of the day-star from which the prisoner, now enlightened in every sense, understands all other things have arisen.

The last phase of the Cave story is that in which the prisoner voluntarily descends again for the sake of the remaining enchained men in the cave: and this reconciles two apparently conflicting theories identified in Plato's writings: that the destiny of the soul is to flee the material and rise to a perpetual contemplation of the beauties of the celestial realms (cf. the *Ph  drus* 250a); and that the destiny of the soul is to vivify and order the Cosmos (cf. the *Tim  us* 41c). The voluntary prisoner, whose eyes are now filled with the dazzling vision of the Sun, of the heavenly bodies and of 'real being' descends again taking with him this vision: for to contemplate real being and that which generates real being is to become active in a new sense. Actions are either accomplished when the attention is turned outwards and downwards or when turned inwards and upwards: in the first case the resulting activity is one of process, but in the second case the activity verges into the essential creativity of the Gods who, in the words of Proclus [note 3], "led and perfect all things in a

silent path by their very being." The best analogy we have to this essential creativity is to consider the way in which the sun as the centre of the solar system controls the orbits of the various planets by remaining still within the centre: the very mass of the sun allows it to govern its satellites without the expenditure of energy. It is this form of activity which enabled Maximus Tyrius to claim that we will "nearly govern and arrange the universe in conjunction with Zeus." This we may say then: the contemplative life is the most truly active life, for our actions become creative only insofar as they arise from real contemplation. Our task then - to spiritualise the mundane realm under the guidance of the Divine powers - is not incompatible with the flight from material concerns to the orb of light, the homeland of our exiled souls.

What turns our attention inward? Plotinus wrote a passage in his *Enneads* (VI, v, 7) which refers to the verses of Homer in the first book of the *Iliad* (Il. I, 199) in which Athene takes hold of Achilles' hair and jerks his head around so that he sees her "with eyes blazing" in order to prevent the hero from killing Agamemnon; Plotinus' words are: "Were one able to be spun around, either by his own effort or through the good fortune of being yanked by Athena herself, he will find himself face to face with the god, with himself, and with the universe. He will not at first perceive what he sees as the universe, but when he finds that he is unable to locate and define himself and his limits, then, abandoning the definition of himself as something separate from the entire One, he will enter the total universe without making a single move, but by remaining there, where the universe has its foundations."

Let me repeat that last phrase: without making a single move. It is the cultivation of stillness which is the exercise of the cathartic virtues, and the reaping of the rewards of stillness in the exercise of the theoretic virtues which Plato hints at in the *Phaedo* where Socrates says: "Those who are conversant with philosophy in a proper manner, seem to have concealed from others that the whole of their study is nothing else than how to die and be dead." As Olympiodorus says in his commentary [III, i] on this passage "to die differs from to be dead. For the cathartic philosopher dies in consequence of meditating death; but the theoretic philosopher is dead, in consequence of being separated from the passions." The passions - those things external to the essential unity of the soul and which cause the soul to be moved - always arise when she identifies with the worlds which are lower than her own proper order; it is the movement of the soul involved with the world which prevent her from reaching the stillness of contemplation. Passions are the result of appetites, which we have already defined as being an intrinsic part of the order of nature, or that order which is immediately below that of the soul.

The path of philosophy is the stripping away of the clothes of real being: anything can be the starting point of our journey inwards - Blake's grain of sand or flower, for example - and then the process of simplification must take over: this is not the material which surrounds it; this is not the natural laws which give it definition; this is not the soul which gave it movement; this is not the intellect which ordered it; this is not the life which impelled it outwards; this is that which IS. When we have arrived at the purest being we may then, if the Gods are willing, press beyond the final veil and find the unity which is the root of being: the Nirvana state, if you like, in which even being itself is revealed as a dream. Each level of being experienced is a new level of perception, for although Proclus says [in *Parmen.*] that things are known not according to their own quality but according to the quality of the knower, the power of the soul is to be self-creative: therefore as each level is reached so in some fashion the nature of the soul is changed. From this point of view we are what we think. This is the reason why Aristotle says that man is created by God and man - in other words man is started by God but finished by his own powers.

When this simplification is finished we are no longer beholding separate beauties, but Beauty herself. And the divine priestess, Diotima, when directing Socrates to this final vision says [note 4]: ". . . what effect, think you, would the sight of beauty itself have upon a man, were he to see it pure and genuine, not corrupted and stained all over with the mixture of flesh, and colours, and much

more of like perishing and fading trash; but were able to view that divine essence, the beautiful itself, in its own simplicity of form? Think you that the life of such a man would be contemptible or mean; of the man who always directed his eye toward the right object, who looked always at real beauty, and was conversant with it continually? Perceive you not, said she, that in beholding the beautiful with that eye, with which alone it is possible to behold it, thus, and thus only, could a man ever attain to generate, not the images or semblances of virtue, as not having his intimate commerce with an image or a semblance; but virtue true, real, and substantial, from the converse and embraces of that which is real and true. Thus begetting true virtue, and bringing her up till she is grown mature, he would become a favourite of the Gods; and at length would be, if any man ever be, himself one of the immortals."

This vision of the Beautiful, the ultimate object of all love, is the continual test of the philosopher who pursues truth: all truth is beautiful, and no one who ever gazed upon a great truth has come away from it without feeling quickened by it. Speaking personally I use this as the most certain check whenever I think I have discovered a new truth: the question is always "is this idea beautiful?"

The removal of the accretions with which the universe surrounds pure being is not a process of deadening negation but rather, if we follow Diotima's path of Eros, an affirmation and love of the real. Proclus, in his commentary on the Parmenides [note 5], says of this approach: "But our intention in pursuing these mysteries is no other than by the logical energies of our reason to arrive at the simple intellection of beings, and by these to excite the divine one resident in the depths of our essence, or rather which presides over our essence, that we may perceive the simple and incomprehensible one. For after, through discursive energies and intellections, we have properly denied of the first principle all conditions peculiar to beings, there will be some danger, lest, deceived by imagination after numerous negations, we should think that we have arrived either at nothing, or at something slender and vain, indeterminate, formless, and confused; unless we are careful in proportion as we advance in negations to excite by a certain amatorial affection the divine vigour of our unity; trusting that by this means we may enjoy divine unity, when we have dismissed the motion of reason and the multiplicity of intelligence, and tend through unity alone to The One Itself, and through love to the supreme and ineffable good."

Our highest destiny is, then, to come into the presence of the One and the Good. But a word of caution here, for in a culture which is still largely conditioned by the monotheism which grew in the place of the ancient world's theology of 'the One and the Gods' it is easy to dismiss the cultivation of the Gods as being unnecessary. The Chaldean oracles [note 6] tell us that a disordered approach to divinity is worthless, perhaps dangerous: the path to the ineffable One is through his first progeny, the Gods, the divine unities who unfold into light that which is forever hidden in the One alone. The worship of the Gods is the most certain source of inspiration, as the art, architecture, literature, and philosophy of Ancient Greece testify. The former prisoner, nearing the perfect vision of the Sun, has as a final step, the survey of the night sky - and only those who have been trapped all their lives in light polluting modern cities will be ignorant of the joy which such a vision affords the soul.

Let me end with another quote from Proclus [note 7]; one that I feel ranks among the finest in all the world's scriptures. In it Proclus calls us to the highest state of contemplation, that of The One, which he says is 'hidden in the intelligible Gods' or those Gods who govern the highest realm of pure being:

"Let us now therefore, if ever, abandon multiform knowledge, exterminate from ourselves all the variety of life, and in perfect quiet approach near to the cause of all things. For this purpose, let not only opinion and phantasy be at rest, nor the passions alone which impede our anagogic impulse to the first, be at peace; but let the air be still, and the universe itself be still. And let all things extend us with a tranquil power to communion with the ineffable. Let us also, standing there, having

transcended the intelligible (if we contain any thing of this kind,) and with nearly closed eyes adoring as it were the rising sun, since it is not lawful for any being whatever intently to behold him - let us survey the sun whence the light of the intelligible Gods proceeds, emerging, as the poets say, from the bosom of the ocean; and again from this divine tranquillity descending into intellect, and from intellect, employing the reasonings of the soul, let us relate to ourselves what the natures are from which, in this progression, we shall consider the first God as exempt. And let us as it were celebrate him, not as establishing the earth and the heavens, nor as giving subsistence to souls, and the generations of all animals; for he produced these indeed, but among the last of things; but, prior to these, let us celebrate him as unfolding into light the whole intelligible and intellectual genus of Gods, together with all the supermundane and mundane divinities - as the God of all Gods, the unity of all unities, and beyond the first adyta, - as more ineffable than all silence, and more unknown than all essence, - as holy among the holies, and concealed in the intelligible Gods."

NOTES

1 For a fuller explanation of these six orders see p. 247 of Thomas Taylor Series *Works of Plato* vol. III (TTS XI), note 101; and for a more modern exposition see chapter 3 of L Siovanes' *Proclus, Neoplatonic Philosophy and Science*.

2 See propositions 1- 6 of Proclus *Elements of Theology* (TTS vol. I).

3 Proclus' *Theology of Plato* I, 14, TTS vol. VIII,

4 *The Banquet* 212a

5 See p. 34 of the Thomas Taylor Series *Works of Plato* vol. IV (TTS XII).

6 "Divinity is never so much turned away from man, and never so much sends him novel paths, as when we make our ascent to the most divine of speculations, or works, in a confused and disordered manner, and as it adds, with unhallowed lips, or unbathed feet. For of those, who are thus negligent, the progressions are imperfect, the impulses are vain, and the paths are blind." TTS vol. VII, p. 49.

7 Proclus' *Theology of Plato* II, 11, TTS vol. VIII, p.166

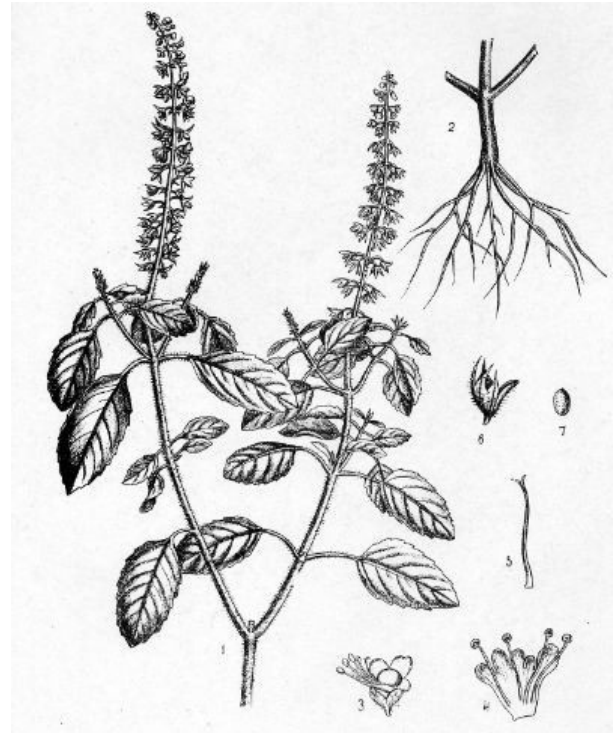
The Holy Herb Basil

Carl Ploss

In Traditional Chinese Medicine the wood element corresponds - through a system of non-linear causality or harmonies - to the organ liver, the sense organ eye, the color green, the season spring, the planet Jupiter, the emotion anger and the virtue kindness. Perhaps no plant better illustrates the wood element in its tender green benevolence than the Basil plant, *Ocimum basilicum seu sanctum* (labiateae), also known in India as Tulasi or Tulsi.

The leaves of basil are large, toothed, oval, pointed, bright green, with a fresh scent which Lesley Bremness (*The Complete Book of Herbs*, 1988) compares mildly with clove. The stems are hairy, finely ridged, the small whitish flowers appearing in late summer are complete, hence self-pollinating. There are purple, O.b. *Purpurescens* and lemony scented, O.B. *Citrodorum* varieties as well as a compact O.b. *Minimum* bush variety.

Well known for its use in Italian cuisine, such as one of the two key ingredients (with garlic) in pesto, or simply laid over fresh tomato slices with mozzarella and olive oil. In both these uses the carminative and mucolytic properties of basil make it a good resolver of cheeses, while its restorative, anti-depressant, and genitourinary tonifying qualities (*The Energetics of Western Herbs*, Peter Holms, 1989) make its presence in any sauce more than just delicious. Steeped in wine basil is especially tonifying, infused it aids digestion, in aromatherapy it allays mental fatigue. Gaspart Bauhin (1560) wrote that "this herb with its fine scent quickens the brain and heart, and restores the vital spirits." Wilhelm Ryff (1582) claimed that it awakened "joy and courage." That it should awaken courage corresponds to its usefulness in treating lung conditions, where the essential oil has been found to act better in lung infections than Thyme.



The story is told that Basil was found growing around Christ's tomb after the resurrection. This is a kind of meeting of the herbs, for the women bearing myrrh and spices - to embalm the fallen savior - find not a corpse to preserve but instead an empty tomb and fresh basil. This makes basil a symbol of the new life, the regenerated nature, and in that sense *Ocimum sanctum* grows in the garden of paradise regained and ushers in a return to Eden, neutralizing the forbidden fruit, just as the resurrection nullifies the fall. Hence, some Greek Orthodox churches use basil to prepare holy water, which becomes the Jordan for those that are cleansed of sin.

The spiritual uses of basil are even more elaborately practiced by the devotees of Krishna, the dark lord of Vrindavan, the primeval forest where he and his foremost lover/devotee Radha carried on their pastimes. Every morning a potted Basil or Tulsi is brought into the temple, where she is supplicated as a pure devotee of Krishna, is offered the vedic worship of puja and ritually watered by those in attendance. Tulasi-devi is said to be the "expansion" of Srimati Vrinda-devi, the

Vrindavan gopi in charge of arranging the details of Radha and Krishna's play. Srila Prabhupada writes, "she decides which flowers will bloom, which birds will sing, which breezes will blow, which food will be served, which games will be played, which musical instruments will be played. ("The Art of Caring for Srimati Tulasi Devi", Isanah devi dasi). She has profound love for the divine but always stays in Vrindavan, hence when the Tulasi-devi is brought into the temple, the pure devotee enters the primeval forest and experiences the bliss of fruitful devotion. At the same time the slender Tulsi, whose early growth needs supports and whose lifespan does not usually exceed five years, "never goes back to Godhead, for she is always with Godhead." Hence when the leaves die, the trunk and branches are carved into beads worn constantly next to the skin by the worshipful. In touching the wood, the devotee touches divinity.

Most Christians and especially the most westernized of Christians (whether American, Korean, Chinese, or Indian) would say that through faith they reclaim their original prelapsarian wholeness, but in practice lack the worshipful means or liturgy to directly experience or "realize" this truth. On that issue, when Jesuits went to India and then to China in the 1600's one of the controversies that emerged from their missionary work was the question whether God's grace completely suffused heaven or whether it had to remain centered in the Godhead. The question of paradise having a similar form requires the transcendental logic whereby the divine potency of God may render a place holy without diminution. Omnipotent omnipresence not only allows but demands such paradox. The difference between a paradise and heaven, however, is that the blessed inhabitants of paradise, (unlike in heaven where hunger does not exist) are fed from the nourishment of the garden, which should not be taken to mean that everything is edible, like a chocolate city or a mountain of bread, but that the garden produces by its naturally holy process sufficient and pleasing nourishment. If this be the case, then, the inhabitants of paradise must choose what nourishes and what does not. There will be a certain knowledge, then, necessary for living in paradise, for we can expect in paradise the full range of natural process with the visible and apparent oppositions life and death, origination and decay, nourishment and purgation. Hence food and its opposite, poison, should exist in paradise. And the newly re-entering by redemption from the Fall, these joyous ones also will have said to them just as was said to Adam, this plant suits you and this other does not. Eat not of this one, for this paradise in which you can thrive, in which you are literally designed to thrive, contains by the decree of the blessed and all-good creator a fruit which will kill you. Can we not also expect lions and tigers in paradise? Beetles, scorpions, snakes? The newly regenerate should not be so giddy by the act of redemption through faith that they imagine that they have been ushered not into paradise but into heaven itself. To confuse paradise and heaven makes us act like idiots, if not demons.

The obvious truth is that we may inhabit paradise whenever we choose to accept its terms, that we enjoy perfectible powers of discernment and that teachers and teachings are part of nature's benevolence. Mistakes are also possible, but not in their possibility unholy. To insist on a world in which mistakes are impossible, in which only edible and beneficial plants and animals surround us, where we need no discernment and can act thoughtlessly without dire consequence, this is in fact by its unnaturalness a recipe for hell, for on the edges and borders of this subparadise will be found pent-up or abandoned substances of inconceivable toxicity. If we take it in mind to improve on paradise so that we can enjoy a realm of thoughtless indulgence then we in our vanity create something much worse, a realm where even attentive choice will not be enough.

The holiness of basil does not imply the identical holiness of all plants. It happens by its nature to be especially good for humans, extremely conducive to qualities of alertness, potency, and capable assimilation. Those who use Basil to prepare holy water or who offer with Tulsi leaves food to Krishna involve themselves in the manifest will of heaven that in the space between heaven and earth there be a realm where the virtues that preside over human destiny may be realized. To the knowing Basil in her slender form and short life realizes profound goodness and offers unceasing praise to God.

Scholia on Eros

I W Cleeve

Note: Footnotes (which are given at the end of the article) are marked by an asterisk followed by a number. Annotations are marked thus {ann. x} where x denotes the number of the annotation. Words in < > brackets have been inserted by the author in order to clarify the translations. Additions in other brackets are added by the author when the brackets are followed by a C, by Thomas Taylor when followed by a T, by Westerink - W, by Majercik - M, or Shaw - S. Line numbers when in texts are indicated by being inserted within a pair of tildes (e.g. ~32~)

From:— Proklos, *In Alc.I*, 30-34; tr. O'Neill [The Hague 1965].

The Order of EROS

Now let our examination of these matters pertaining to the consideration of style proceed thus far, but thenceforward turning to the actual investigation of the subject-matter, let us consider how far (EROS-)Love is appropriate to the present discussion.

As the individual natures of different Gods have revealed themselves as differing,
 some Producing *1 The *Universe* and constituting the Form of Beings and their orderly arrangement,
 others Bestowers *2 of Life and Generators of its various kinds,
 others Guardians *3 ever maintaining *undefiled* the Unchangeable Order and indissoluble coherence of things,
 others again in charge of some other function and preserving The *Universe* through the *communication* of themselves,

The Order of EROS Proceeds from PHANES as The CAUSE of BEAUTY, and is Converted to PHANES

so also the Whole Order of (EROS-)Love is for all Beings the cause of *reversion* to The Divine Beauty (i.e. PHANES)^C,
 on the one hand elevating to, uniting with and establishing in It (i.e. The Divine Beauty)^C all that is Secondary, and
 on the other filling therefrom what lies subsequent to itself (i.e. The Divine Beauty)^C and radiating the communications of Divine Light that proceed from it.

Doubtless for this reason the account in the *Banquet* *4 called (EROS-)Love “a Mighty Spirit” (i.e. Great Daimon)^C, as primarily displaying in itself this Power of *Intermediacy*, since *5 there is a *medium* between everything that reverts and the Cause of Reversion and Object of Appetency (i.e. Desire)^C to Secondary Beings.

The Order of EROS: The INTELLIGIBLE, HYPERKOSMIC, LIBERATED, KOSMIC, and DAIMONIC Subsistences of EROS

~31~ The Whole Series *6 of (EROS-)Love, then, produced from The Cause of Beauty (i.e. PHANES)^C, gathers all things towards it, recalls them to participation therein, and has set up a procession *midway* between the Object of Love and the Beings elevated through (EROS-)Love;

for this reason it has pre-established in itself the pattern of the Whole Order of Spirits (i.e. Daimons)^C, possessing that intermediacy among The Gods that the Spirits [Daimons]^C have been allotted “between” the affairs of “Gods and Mortals”. *7

Since the Whole Series of (EROS-)Love *8 subsists among The Gods according to this individual (*median*)^C nature, let us perceive its One-like and Hidden Summit ineffably established among the very First Orders of The Gods {Ann. 1} and united to the most Primary *Intelligible Beauty* (i.e. PHANES)^C apart from all Beings;

let us consider thoroughly its *intermediate* procession that shines forth in The (HYPERKOSMIC)^C GODS that precede The World (i.e. The *Kosmos*)^C, manifesting itself first of all intelligently (i.e. Intellectually)^C,

in the second rank possessing an Authoritative character (in The LIBERATED GODS)^C,

and at the end of the whole orderly arrangement unconditionally established (in The KOSMIC GODS)^C above all the intra-mundane (i.e. prior to that which is in The *Kosmos*)^C; {Ann. 2}

again let us observe its third descent, splitting up into manifold divisions in regard to the World (i.e. The *Kosmos*)^C, producing from itself many Orders and functions and distributing them among the different portions of The *Universe*. {Ann. 3}

EROS as The MONAD of The ANGELS, DAIMONS, and HEROES in The KOSMOS

After the Unitary and Primary Principle of (EROS-)Love ~32~ and the triple and self-perfecting substance (i.e. Essence)^C {Ann. 4} thereof appears the manifold mass of Loves (i.e. Eros-Daimons)^C,
 whence the choirs of Angels *9 are filled with their share of (EROS-)Love,
 the bands (i.e. herds)^C of Spirits [Daimons]^C through the *fullness* imparted by this God (EROS)^C accompany The (KOSMIC ?)^C GODS in their ascent to *Intelligible Beauty*,
 the armies of Heroes revel with the Spirits [Daimons]^C and Angels because of their share in The Beautiful, {Ann. 5}
 and practically everything is aroused, re-kindled and warmed around “the Effluence of (Intelligible)^C Beauty”. *10
 {Ann. 6}

EROS in The Ascent and Descent of Human SOULS — AMATORY INSPIRATION and The PROVIDENTIAL Care of SOULS

Furthermore, men’s Souls receive a share of such (Amatory)^C Inspiration, through intimacy with The God (EROS)^C are moved*11 with regard to The Beautiful, and descend*12 to the region of *coming-to-be* (i.e. Sublunary Generation)^C for the benefit of less perfect Souls and out of *forethought* for those in need of Salvation.

For The Gods and their followers (i.e. Angels, Daimons, Heroes, & Divine Souls)^C “abiding in their own characters” *13 benefit and turn back to themselves all that is secondary,
 and men’s Souls descending*14 and laying hold on process imitate the Providence of The Gods, which has the Form of Goodness.

As, then, other Souls established according to another God visit without defilement the region of Mortals and the Souls that move about therein, — some help the less perfect through Prophecy, ~33~ others through Mystic Rites and others through Divine Medicine — so also the Souls that have chosen the Life of (EROS-)Love are moved by The God (i.e. EROS)^C who is the “Guardian of Beautiful Youths” *15 to the care of Noble Natures, and from Apparent Beauty they are elevated to The Divine (Beauty)^C, taking up with them their darlings, and turning both themselves and their beloved towards Beauty Itself.

This is just what Divine (EROS-)Love primarily accomplishes in The INTELLIGIBLE World, both uniting itself to the Object of Love (i.e. PHANES {Ann. 7})^C, and elevating to it what shares in the influence that emanates from it and implanting in all a *single bond* and *one indissoluble friendship* with each other and with Essential Beauty. {Ann. 8}

Now the Souls that are possessed by (EROS-)Love and share in the Inspiration therefrom, using Apparent Beauty with Vehicle (i.e. *Augoeides*)^C *16 undefiled, are turned towards *Intelligible Beauty* and set that end to their Activity; “kindling a light” *17 for less perfect Souls they elevate these also to The Divine and *dance* with them about The One Source of All Beauty (i.e. PHANES/EROS PROTOGONOS)^C.

The INSTINCT of EROS in Human NATURE — MATERIAL UGLINESS

Those, again, that have fallen away from the Gift of (EROS-)Love on account of bad nourishment, but have been allotted a *loving nature* and fall upon the *images* of what is Beautiful on account of ignorance of True Beauty, embrace Material and individual examples ~34~ of Beauty and are distraught at these, “unaware of the experience they have undergone”; *18 they withdraw from all that is Divine and are carried down to the Godless and obscure element of Matter; though seeming to hasten towards union with The Beautiful like the Souls that are *Perfect Lovers*, yet, unawares, instead of union they tend towards the dispersion of their life and “the Sea of Dissimilarity”, *19 and instead of The True and Really Existent Beauty are united with Ugliness Itself and the shapelessness (i.e. formlessness)^C of Matter.

For where is it possible for Material things to pass through*20 each other,
 or where is Apparent Beauty pure and unadulterated, when it is commingled with Matter and filled to the full with underlying shapelessness?

(Proklos, *In Alc.I.*, 30-34; tr. O’Neill [The Hague 1965], 18-22)

Annotations

Annotation 1

The Divine Orders of The Ideal World: The INTELLIGIBLE GODS, The INTELLIGIBLE-INTELLECTUAL GODS, and The INTELLECTUAL GODS.

Annotation 2

The Subsistence of EROS PROTOGONOS in PHANES PROTOGONOS — EROS as The LOVING BOND and MEDIUM between All Things

PHANES PROTOGONOS is The All-in-One, the Unity of *potential* Multiplicity — *from* PHANES All *proceeds*, and to PHANES All *returns*. Thus, as *Difference* emerges from the *Sameness* of PHANES, this 'Most Beautiful of INTELLIGIBLES' is characterised by *Sameness* and *Difference* — as is EROS. And as Proklos (*Theol. Plat.* V, 30) says:

“Moreover, *Sameness* and *Difference*, are in the extremity of INTELLIGIBLES. For whence does *Multitude* originate, but from *Difference*? And whence is the communion of Parts with Wholes, and the hyparxis of things which are divided in each other derived but from *Sameness*?”

Proklos (*In Alc.* I, 53) points out that “The Intelligibles, on account of their *Unutterable* Union, have no need of the *mediation* of EROS”, for they are bound together in *Sameness*, being One with each other. Nonetheless, there EROS subsists Intelligibly, not as a *Medium*, but in itself, for all *media* comprehend the extremes of which they are the *media*. It is EROS who establishes “the communion of Parts with Wholes”, and of inferiors to superiors and vice versa (*ibid.*). In fact it is EROS who *binds* everything to everything else, into a Wholeness of *Loving* Parts; and because of this Proklos (*In Tim.* III, 156A, see below) calls EROS “the Unifying Cause of Wholes”.

All things *yearn* for Beauty and for The GOOD — a *Desire* which *is* EROS.

And that *Desire* for The Beautiful in PHANES is for The GOOD — for there is nothing more Beautiful than The GOOD. And the EROS-Love of The GOOD draws All inexorably towards it — for EROS *Loves* all things into One.

And there is nothing more *unitive* than The ONE — for, because of The ONE, EROS draws all things into Unity.

And this Unity is *First Most Beautifully Intelligible* in PHANES PROTOGONOS, within whom the Multiplicity that *will be* subsists in Unity — within which All Things Love Each Other, as Each Other, as One.

Thus:

“The Paternal Self-Begotten Intellect (i.e. PHANES)^C understanding his own works, disseminated in all things, the *bond* of (EROS-)Love heavy with Fire.” (*Chald. Oracl.* 39)

As Iamblichos (*De Myst.*, 58-9) says:

“There is, therefore, One Common Indivisible Bond (i.e. EROS)^C of them according to Intellectual Energies; and there is also this Bond according to the common participations of Forms, since there is nothing which intercepts these, nor any thing which comes between them.

For indeed, an Immaterial and Incorporeal Essence itself, being neither separated by places, nor by subjects, nor defined by the divisible circumscriptions of Parts, immediately concurs, and is connascent with *Sameness*.

The progression also, from, and the regression of all things to, The ONE, and the entire domination of The ONE, congregates the communion of The KOSMIC GODS with The Gods that pre-exist in The INTELLIGIBLE World.

~59~ Farther still, the Intellectual conversion of Secondary to Primary Natures, and the gift of the *same* Essence and Power imparted by The Primary to The Secondary Gods, connects the synod of them in *indissoluble union*. For in things of different Essences, such as Soul and Body, and also in those of a dissimilar species, such as Material Forms, and those which are in any other way separated from each other, the connascent adventitious union is derived from Supernal Causes, and is lost in certain definite periods of Time.

But by how much the higher we ascend, and elevate ourselves to the *Sameness* both in Form and Essence, of First Natures, and proceed from Parts to Wholes, by so much the more shall we discover the Union which has an Eternal existence, and survey The Essence (i.e. PHANES)^C, which has a precedaneous and more principal subsistence, and possesses about, and in itself, *Difference* and *Multitude*.” *21 (tr. Taylor)

Thus EROS subsists with PHANES, wherein he is called EROS PROTAGONOS as being the *medium* between The ONE AND GOOD prior to him and The *All* which is posterior.

EROS is *The Medium*, for *Love* is the *bond* of all things everywhere. Thus EROS is the Monad of Daimons, for, in The *Kosmos*, Daimons are the *intermediaries* between all things.

PHANES too is a *Medium* between The Inintelligible and Occult and The Intelligible and comprehensible — and symbolically, he has the *duality* of The Androgyne.

EROS and The Elevation of The SOUL to Divine BEAUTY and PHANES — The Epithet PROTOGONOS and The Identity of EROS and PHANES

It should be remembered that PHANES PROTOGONOS = EROS PROTOGONOS.

Proklos (*In Alc.* I, 33), discussing how Souls inspired by EROS elevate themselves and the object of their Love, adds that:

“This is just what Divine (EROS-)Love primarily accomplishes in The INTELLIGIBLE World, both uniting itself to the Object of Love (i.e. PHANES)^C, and elevating to it what shares in the influence that emanates from it and implanting in all a *single bond* and *one indissoluble friendship* with each other and with Essential Beauty.

Now the Souls that are possessed by (EROS-)Love and share in the Inspiration therefrom, using Apparent Beauty with Vehicle (i.e. *Augoeides*) (*16) undefiled, are turned towards *Intelligible Beauty* and set that end to

their Activity; “kindling a light” *22 for less perfect Souls they elevate these also to The Divine and *dance* with them about The One Source of All Beauty (i.e. PHANES/EROS PROTOGONOS)^C.” (tr. O’Neill)

PHANES is EROS PROTOGONOS as The Object of All Love. Thus EROS unites all those who *love* with Himself and with The All That Is Loved as Himself — for, being the *medium* between the extremes of Lover and Loved, he comprehends both within Himself.



PHANES-EROS.

Bas-relief. Second Century A.D.
Moderna Museum.
Photo Soprintendenza.

Annotation 3

The Subsistence of EROS in The DEMIURGOS — PHANES and The “BOND of LOVE”

As EROS subsists with PHANES, who is comprehended in The DEMIURGOS, so EROS must also subsist in The DEMIURGOS; for otherwise The *Kosmos* would be without its ‘Bond of Love’. *Ch. Or.* 39 (ap. Procl., *In Tim.*, II, 54, 5-16 = Kr. p. 36; tr. Majercik) is almost explicit:

‘But this greatest and most perfect *Bond* which The Father (i.e. ZEUS)^C everywhere throws around The World (i.e. The *Kosmos*)^C . . . the *Oracles* have called the *Bond of Love*, heavy with Fire:

“For after he thought his works, The *Self-Generated* Paternal Intellect (i.e. PHANES)^C sowed the *Bond of (EROS-)Love*, heavy with Fire, into all things.”

And the *Oracles* add the reason for this:

“In order that The All might continue to *Love* for an infinite time and the things *woven* by the Intellectual Light of The Father (i.e. The DEMIURGOS)^C might not collapse.”

Because of this (EROS-)Love, all things are suited to one another:

“With this (EROS-)Love, the elements of The World (i.e. The *Kosmos*)^C remain on course.”

And again, in *Ch. Or.* 42 (ap. Procl., *In Parm.*, 769, 7-12, Co.² = Kr. p. 24):

‘(The Intelligible Ideas)^M are separated and compounded at the same time (according to the oracle)
 “by the *Bond of wondrous* (EROS-)Love, which leapt first from Intellect (i.e. PHANES)^C, clothing his
Bonded Fire with the Fire (of Intellect [ZEUS]^C)^M in order to mingle the Source Craters while offering
 the Flower of his Fire.”

To call EROS “The Unifying Cause of Wholes” as Proklos (*In Tim.* III, 155A, cf. Ann. above) does, just after he has cited *Ch. Or.* 39, is to equate EROS with PHANES as PROTOGONOS. He continues immediately with:

“The DEMIURGOS however, likewise possesses in himself the Cause of EROS. For he is “METIS
 The First Generator, and much-pleasing (EROS-)Love” (*Orphic.* fr. 123, 11). Hence he is very properly the
 cause of *friendship* and *concord* to his fabrications.

And perhaps looking to this Pherecydes (fr. 3d) said, that ZEUS when he was about to fabricate, was changed
 into (EROS-)Love. Because however, he constituted The *Kosmos* from contraries, he led it to *concord* and
friendship, and disseminated in all things Sameness and Union which pervade through Wholes.” (tr. Taylor.)

Annotation 4

The *Intellectually Intelligible Essence* of The Ideal World: see Annotation 1 above.

Annotation 5

The Characteristic Qualities of The DAIMONIC Triad: ANGELS–DAIMONS–HEROES

Summarised from Proklos, *In Tim.* V, 289F-290B = 3,165, the characteristics the three categories of Daimons are:

- Angels* — correspond to Being, and PHANES;
 show forth the hidden Essence of The Gods;
 are *essentially* Intellectual and interpret The Demiurgic *Intellect* to Secondary Natures.
- Daimons* — correspond to Infinite Life, and *progression*;
 have a Multiform nature;
 accord with The Demiurgic Providence of Wholes;
 govern *Nature*;
 complete The Order of The *Kosmos*.
- Heroes* — correspond to Intellect, and *conversion*;
Purify, *invigorate*, and *elevate* the Life of Souls.

In his n. 64 O'Neill quotes the whole passage which is appended here:

~3,165~ “If likewise it is requisite that The Whole *Kosmos* should be perfect, it is ~290A~ necessary that
 together with the Divine Genera we should conceive that the Daimonic Order was generated prior to our Souls,
 (which Plato shortly after constitutes,)† and which receives a triple division, viz. into Angels, Daimons
 properly so called, and Heroes.

For the whole of this Order fills up the middle space between Gods and Men; because there is an All-Perfect
 separation or interval between our concerns, and those of The Gods. For the latter are Eternal, but the former
 are frail and Mortal. And the former indeed are satisfied with the enjoyment of Intellect in Energy partially; but
 the latter ascend into Total Intellects Themselves (i.e. The Gods)^C.

On this account, there is a Triad which conjoins our concerns with The Gods, and which proceeds analogous to
 the Three Principle Causes of things; though Plato is accustomed to call the whole of this Triad Daimonic.

For the Angelic is analogous to Being, or The Intelligible (i.e. PHANES)^C, which is first unfolded into light from
 the ineffable and occult Fountain of Beings (i.e. The ONE BEING)^C. Hence also it unfolds The Gods
 Themselves, and announces that which is *occult* in their Essence.

But the Daimonic is analogous to Infinite Life. On which account it *proceeds* every where, according ~B~ to
 many Orders, and is of a multiform nature.

And the Heroic is analogous to Intellect and *conversion*. Hence also, it is the inspective guardian of
purification, and is the supplier of a magnificent and *elevated life*.*23

Father still, the Angelic indeed proceeds according to the Intellectual Life of The DEMIURGOS. Hence it also is
essentially Intellectual, and interprets and transmits a Divine Intellect to Secondary Natures.

But the Daimonic proceeds according to The Demiurgic Providence of Wholes, governs *Nature*, and rightly
 gives completion to the Order of The Whole *Kosmos*.

And the Heroic again, proceeds according to the *convertive* Providence of these. Hence, this Genus likewise, is
 elevated, raises Souls on high, and is the cause of a grand and vigorous Energy.”

(Proklos, *In Tim.* V, 289F-290B = 3,165; tr. Taylor)

Annotation 6

The HEAT of INTELLECTUAL FIRE and The WINGS of The Dry SOUL

In his n. 65, O'Neill refers to the *Phaedrus* 251B:

~B~ "But, in consequence of surveying this Beautiful Object [Intelligible Beauty]^C, he experiences a mutation in his *feelings*, a perspiration and unaccustomed *heat*,*24 such as horror produces. For, receiving the *influx of Beauty* (του καλλους την απορροην)^C through his *Eyes*, he becomes *hot*, and this irrigates the nature of his *Wings* (η του πτερου φυσις)^C; but when *heated*, whatever belongs to the germinating of his *Pinions* liquefies, and which formerly being compressed through hardness restrained the vigour of their shoots.

But an *influx* (επιρρυσεισης)^C of nutriment taking place, the quill of the *Wing* swells, and endeavours to burst forth, *through the Whole Form of the Soul* (υπο παν το της ψυχης ειδος)^X: for the Whole was ~C~ formerly *winged* (πτερωτη)^C. The Whole (ολη)^C, therefore, in this case, becomes fervid, and leaps upward." (tr. Taylor)

In his n. 3 Taylor expresses the opinion that:

"Heat here signifies the Anagogic Power of the Soul, or that Power which elevates her to Intelligibles."

It would seem that 'heat' represents the Energy produced in the *Pneuma* as a reaction to the Sensible perception of Intelligible Beauty for — in the references to the Senses: *feelings*, *heat*, and so on — the *Wings* are indicated to be Natural Powers of EROS in the Soul.

This *heat* produces 'dryness' in the Soul, for Fire dissolves the other Elements into itself (*25). This 'dryness' is a consequence of "influx of Beauty", first through the Senses and then through the perception of Intelligible Beauty.

Through the Senses we see beautiful things, the Beauty in them being an Image of *Intelligible Beauty* Itself. Our Imagination holds and enhances this Image while our Reason examines it, for we are driven by EROS to get closer to its Reality. What information our Reason provides we use to expand our understanding of why the Image of Beauty is beautiful, and even of the Reality of *Beauty Itself*.

When the Imagination constructs a *reasonably* accurate Image of the Reality of The *Beauty* in the Beauty we perceive the Intellectual Inspiration of *Beauty Itself* 'flows' into the Soul, originally through the Eyes of Sense, but now through the Eye of the Soul.

The Fire of *Intelligible Beauty* 'heats' the Soul — metaphorically *vaporising* the 'Wateryness' of the Soul — and the Soul becomes *dry*.

As Herakleitos says (Wheelwright, Fr. 44; Diels 12; Bywaters 41, 42):

[και] ψυχαι δε απο των υγρων αναθυμινονται.
Souls are *vaporised* from what is *moist*.

And (Wheelwright, Fr. 46; Diels 118; Bywaters 75):

αυη ψυχη σοφωτατη και αριστη.
A *dry* Soul is wisest and best.

Note the word αναθυμινονται (*vaporised*) in Fr. 44. The Soul is 'de-Thymified' (see below, where *Cratylus* 419D-420B is cited). Intellectual Fire transmutes the Watery Images of the Senses into the Rational Ideas of Air. The domination of the *Pneuma*, together with the *passive materialism* of the Thymos (the Emotional Power of the *Pneuma*), is vanquished by the Rational Soul, which in turn is elevated to the Vision of *Intelligible Beauty*.

And in Fr. 46, the Soul, *dried* by the Fire of Intellect, is said to be the wisest and the noblest (αριστη), motivated as it is by the purest conceptions of *Beauty* to which it can attain.

As Proklos says in one of the remaining fragments of his Commentary on The Chaldaean Oracles:

"The Angelic Order in a characteristic way leads Souls upward to the Celestial region, "appearing about the Soul", according to the Oracle, i.e., illuminating it thoroughly, and causing it to be full of undefiled Fire, which imparts to it an immutable and tranquil Order and Power, through or by which it is not rushed into *material disorder*, but is united with the light of Divine Things: this, further, retains it in its native place (i.e. 'the Celestial region')^C, and causes it to be unmixed with Matter, elevating the spirit [*Pneuma*]^C by *heat* and raising it On High by means of the *anagogic life*. For the *heating of the spirit* [*Pneuma*]^C is the *imparting of Life*." (Tr.)

(In *Ch. Or.* I. tr. T. M. Johnston
in *Iamblichus: The Exhortation to Philosophy* [Grand Rapids 1988], 123)

The WINGS of The SOUL as The NATURAL POWERS of EROS in The SOUL and The "Flow" of LOVE

Let us return to the *Wings* themselves.

These *Wings* — presumably the two Horses of the Soul, or closely associated with them — are energised and nourished by the "influx of Beauty" which *flows* in through the Eyes. Beauty is the only Intelligible Idea capable of perception by the Senses, so it is fitting that the beginning of the Soul's *ascent* should begin here.

As Proklos (In *Crat.* 16) says:

"... one Name shadows forth many things, as ερως [EROS]^C, *Love*, both from ρωμη, *strength*, and from πτερον, *a wing*, manifests different things." (tr. Taylor)

It is the Soul's *love* of Beauty which *energises* EROS. For, whatever else, the *Wings* are the Energies of EROS. Beauty awakens Love, Love awakens EROS, and EROS awakens the Soul.

So, by means of the Energy of the *Wings* we may *fly* up to the Vision of Intellectual Reality.

And again (*In Crat.* 9) he says:

“... in the *Phaedrus* [252C], Plato calls the Love which is participated by Mortals *flying*, but that which is impalpable and Divine *winged*, through the Essence and the Energy of the God conspiring into one; . . .” (tr. Taylor)

But first the appreciation of Apparent Beauty must *flow* into the Soul. An “*influx of Beauty* which *flows* in through the Eyes” energises Souls who *long* for the Vision of Intelligible Beauty Itself. In a Soul thus Inspired, ‘the Essence and the Energy of the God conspiring into one’ in the One of the Soul.

This ‘*flow*’ is the *flow* of (EROS-)Love, for Love *flows* between the Lover and the Object of Love.

In the *Cratylus* [419D-420B] Plato explains the essential identity of *loving* and *flowing* through the words themselves:

“Nor is there any difficulty about επιθυμία (*desire*), ~E~ for this name was evidently given to the Power that goes (ιουσα) into the Soul (θυμος, i.e. the *Emotional Power* of the *Pneuma*, see above, where Herakleitos Fr. 44 is cited)^C.

And θυμος has its name from the *raging* (θυρις) and boiling (ζεσεως)^C of the Soul (ψυχης)^C.

The name ιμερος (*longing*) was given to the *stream* (ρους) which most draws the Soul; for because it *flows* (ρει)^C with a *rush* (ιμενος) and with a *desire* (εφιμενος)^C for things ~420A~ and thus draws the Soul on through the *impulse of its flowing* (εσιν τες ροης)^C, all this Power gives it the name of ιμερος.

(Text Omitted)

And Ερως (*Love*) is so called because it *flows in* (εσπει) from without, and this *flowing* (ροη)^C is not inherent in him who has it, ~B~ but is introduced through the *Eyes*; for this reason it was in ancient times called εσπος from εσπειν — for we used to employ *omicron* (ο)^C instead of *omega* (ω)^C — but now it is called ερως through the change of *omicron* to *omega*.”

(tr. Fowler, Loeb)

EPITHYMIA and THYMOS in The DESIRE and LOVE of BEAUTY — EROS and HIMEROS

Thus the Senses first perceive the “*influx of Beauty*” which comes into the *Pneuma* as the Energy of Epithymia, the *Appetant Desire* for the Object of Love: this Desire is for Apparent Beauty, on one extreme for The *Kosmos* (as a Body), on the other for some Animal Body or inanimate object.

This Desire (Epithymia) *agitates* (“a mutation in his *feelings*, a perspiration and unaccustomed *heat*”, qv. above) the *Emotional Power* of the *Pneuma* (the Thymos), and through this, stirs the Imagination with *longing* (ιμερος) for the Object of Love.

Thus, “through the *Eyes*” the Lover becomes Inspired by EROS to approach Intelligible Beauty, and make himself One with Intelligible Beauty Itself.

THYMOS and EPITHYMIA — The EMOTIONS and EMOTIONAL DESIRE

θυμος is difficult to translate accurately, for much depends on context, and on the individual point of view of the translator.

Two examples of the text (*Crat.* 419DE) referred to illustrate the difficulty:

“But neither is it difficult to discover the meaning of επιθυμία, *desire*: ~E~ for it evinces a power proceeding (ιουσα)^C to θυμος, *anger*. But θυμος, *anger*, derives its appellation from θυσεως, and ζεσεως, *raging* and *ardour*.” (tr. Taylor)

And:

“Nor is there any difficulty about επιθυμία (*desire*), ~E~ for this name was evidently given to the Power that goes (ιουσα) into the *Soul* (τον θυμον). And θυμος has its name from the *raging* (θυρις) and boiling (ζεσεως)^C of the Soul.” (tr. Fowler, Loeb 167)

In this context θυμοφς cannot mean *anger*. It is parallel in meaning with the Hebrew word n^oph^esh and expresses the personality of an individual with reference to his *emotional life*, and thus of the individual reaction to experiences which any particular individual may have. In this way it tends to *characterise* the individual.

Fowler (Loeb ed.) translates τον θυμον as ‘the Soul’, but this is not accurate, and it is not what Plato wants us to understand. True, it is often used as ‘Soul’, where the sense conveys a concept of Human individuality, but in such cases it would be better to use words like: *feeling, imagination, passion, mind, temper, appetite, spirit, courage*, etc. (*LSJ*⁹ [1996] s.v. II.). It is also used in opposition to επιθυμία and λογισμος (*ibid.*).

θυμος therefore, is a quality or condition of the *Pneuma*, or Irrational Vehicle of the Soul, but not the *Pneuma* itself, and certainly not the Soul.

θυμος is the **POWER** of Επιθυμία — Επιθυμία is the **ENERGY** of The θυμος

The θυμος is essentially *passive*, and reacts to what ever impinges upon it. Thus, when επιθυμία flows into the θυμος, it motivates the θυμος to *desire*. Perhaps we should say that επιθυμία is the *desire*, but θυμος is that which is affected by *desire*, and which expresses it in terms of *raging* (θυσεως) and *ardour* (ζεσεως) or any other expression of strong *emotion*.

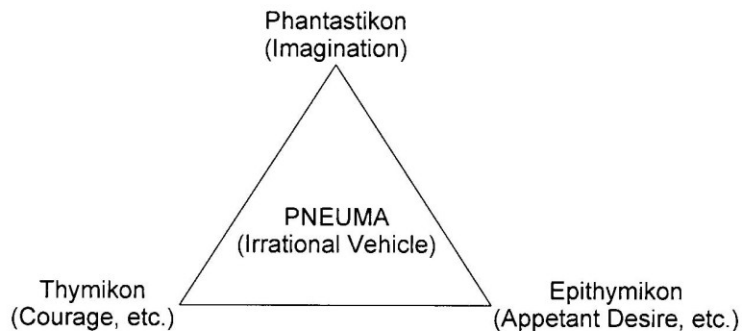
θυμος is the Power of the Επιθυμία — Επιθυμία is the Energy of the θυμος.

The THYMOS is More RATIONAL than EPITHYMIA

... εγγυτερω γαρ εστιν ο θυμος ημων ηπερ η επιθυμία.

“... for our Spirited Appetite (ο θυμος)^C is nearer <to Reason> than our Sense Appetite (η επιθυμία)^C.”
(Procl., *In Alcib.* I, 139; tr. O’Neill)

Both the Thymikon and the Epithymikon are qualities of the Irrational Vehicle or *Pneuma*. Their relationship with each other may be indicated by the following diagram.



The *Epithymikon* proceeds away from the Rational Soul, whereas the *Thymos*, though Irrational in itself, is converted to the Rational Soul, and is thus more proximate to it.

The *Epithymikon* and the *Thymikon* affect each other, but in Souls of a greater Rational Power (*Logistikon*), the *Thymos* is less readily disturbed by the influence of Epithymia, and is thus more stable.

Annotation 7

PHANES is EROS PROTOGONOS as The Object of All Love. Thus EROS unites all those who *love* with Himself and with The All That Is Loved as Himself — for, being the *medium* between the extremes of Lover and Loved, he comprehends both within Himself.

Annotation 8

See above, Ann. 2: “The Subsistence of EROS PROTOGONOS in PHANES PROTOGONOS — EROS as The LOVING BOND and MEDIUM between All Things”;

Ann. 3: “The Subsistence of EROS in The DEMIURGOS — PHANES and The “BOND of LOVE””.

Footnotes

1 (from *Proklos, In Alc.* O’Neil p.19) cf. *El. Theol.* prop. 157 & note on props. 151-9, esp. p. 138, 7 - 9; “every producing cause presides over the bestowal of form upon things composite, the assignment of their stations, and their numerical distinction as individuals.

2 (op. cit.) cf. *El. Theol.* prop. 155 & note; cp. notes on 68, 5 & 52, 8.

3 (op. cit.) cf. *ibid.*, prop. 154 & note, prop. 156 & note.

4 (op. cit.) cf. *Symposium* 202d

5 (op. cit.) Reading υπαοντος μεσου (NMR). The addition of γαρ in MR seems all attempt to indicate that παντος . . . μεσου is a distinct causal clause in the genitive absolute.

6 (op. cit.) cf. *El. Theol.* p. 25, 5: “A Series or Order is a Unity, in that the entire sequence derives from the Monad its declension into plurality.” (Dodds). cf. also notes on prop. 21, p. 208

7 (op. cit.) cf. *Symposium* 202D-E.

8 (op. cit.) Here, and in the following lines cp. *El. Theol.* prop. 148 “Every Divine Order has an internal unity of threefold origin, from its highest, its mean, and its last term.” cf. also the notes on p. 52 of the text.

9 (op. cit. p.20) For the division of Intermediate Beings into Angels, Spirits [Daimon]^C and Heroes and the origin of the doctrine cf. *El. Theol.* p. 295; and for a more specific description of their particular functions cf. esp. Procl. *in Tim.* III p. 165, 11-166, 3: . .

. “For this reason there is also a Triad which unites us to The Gods, which proceeds on an analogy with the Three Original Causes, although Plato is accustomed to call the whole of it Spirit [Daimonic]^C. ‘the division of Angels preserves an analogy with The First Intelligible that appears from the ineffable and hidden spring of Reality, and therefore it manifests The Gods and proclaims their secret identity. The division of Spirits [Daimons]^C preserves an analogy with unbounded Life, therefore proceeds everywhere in multiple ranks and assumes many forms and shapes. the division of Heroes preserves an analogy with Intellect and reversion, and therefore it presides over purification and bestows a life of great achievement and exaltation. Further, the division of Angels proceeds by way of the Intelligent Life of The DEMIURGOS, and therefore it is itself Essentially Intelligent; it interprets and transmits The Divine Mind to Secondary Beings. The division of Spirits [Daimons]^C proceeds by way of the Providence of The DEMIURGOS for The *Universe*: it regulates the Nature and rightly compliments the division of the whole world (i.e. The *Kosmos*)^C. The division of Heroes proceeds by way of Reflexive Forethought for all these things: therefore this kind is exalted, elevates Souls and imparts Vigour. Such being these I three kinds, they are attached to The Gods, the first kind (to The SUPERCELESTIAL (or LIBERATED)^C GODS, the second) to The CELESTIAL (GODS)^C, and the latter to the Overseers of Process and there is about each God his own appropriate numbers of Angels, Heroes and Spirits [Daimons]^C . . . cf. also Procl. in *Crat.* p. 75, 9-79, 19 Pasquali, and Hans Lewy op. cit. cap. V “Chaldaean Demonology”.

- 10 (op. cit.) cf. *Phaedrus* 251b
- 11 (op. cit.) cp. Plot. VI, 7, 22, 8-10: “Then the Soul receiving into itself the Effluence from (The GOOD) is stirred, dances wildly and is filled with frenzy and becomes Love [EROS]^C.”
- 12 (op. cit. p. 21) For the noble purpose of the Soul’s *descent* cp. Plot. I, 1, 12, 21-8: *ibid.* IV, 3, 17 and Porph. *De Abst.* IV, 18 ad init
- 13 (op. cit.) cf. *Timaeus* 42E
- 14 (op. cit.) cf. *El. Theol.* prop. 206; “Every particular Soul can *descend* into Temporal process and *ascend* from process to Being an infinite number of times” and notes, where Professor Dodds refers Procl. in *Tim.* III p. 324, 4-7: “We must ask this very question from the beginning, why the Soul *descends* into Bodies. Because it wishes to imitate the Providential Activity of The Gods, and on this account it lays aside Contemplation and proceeds to Birth.”
- 15 (op. cit.) cf. *Phaedrus* 265C
- 16 (op. cit.) Vehicle (i.e. *Augoeides*)^C: i.e. a first holy, immediately informed by the Soul. cf. *El. Theol.* props. 196, 207-9 & notes pp. 304-9, also Appendix II p. 313-21 for a description of the origins and development of this doctrine. cf. further: *Réflexions sur l’ OXHEMA dans les Eléments de Théologie de Proclus*, par Mr. Jean Trouillard, in *Rev. des Études Grecques* Vol. 70, no. 329-30, 1957; Lewy op. cit. c. III sect. I “The vehicle of the Soul” and notes 6, 7, 26-7, 30.
- 17 (op. cit.) cf. *Timaeus* 39B
- 18 (op. cit. p. 22) cf. *Phaedrus* 250A
- 19 (op. cit.) cf. *Statesman* 273D
- 20 (op. cit.) There is no communication between one Material thing and another, but the Immaterial can communicate itself to the Material (e.g. The Creator of The *Universe* Procl. in *Tim.* I p. 365, 26-366, 7 the work of Divine Providence in this dialogue p. 54, 10, and of spiritual illumination p. 80, 10). Interpenetration of Bodies was a Stoic tenet (cf. SVF II 467 etc.)
- 21 The nature of The ONE, as it is all-receptive, and all-productive (πανδεχης και παντοφους) exhibits in Itself a certain representation and indication of multitude; for It is all things prior to all. (Taylor is wrong here, for these remarks do not refer to The ONE, but to PHANES. See above in this Annotation.)
- 22 cf. *Timaeus* 39B.
- 23 For η ψυχης in this place, it is necessary to read υψηλης.
- 24 Heat here signifies the Anagogic Power of the Soul, or that Power which elevates her to Intelligibles.
- 25 Simp. ap. Procl. *On Aristotle On The Heavens* III, 289b-300a, in Taylor, *Essays and Fragments of Proclus* [Frome 1999], 162-70.



Letter

Sir,

Don Skilling's article on causes is an excellent introduction to the necessary study of causes. The article seems to follow Aristotle's writings in the *Metaphysics* (I, ch. 3) although strictly speaking Aristotle uses the word "essence" where the article uses "form" as the second of the four causes - presumably this is because Donald is following Thomas Taylor's note to this section which says "By essence Aristotle means form, for everything is that which it is though form."

There is, however, a further refinement to this analysis taught by the later Platonist of the Athenian Academy. It is a development which, I think, helps the philosopher understand why things arise in their particularity. Proclus (in *Tim.* I, 263, 20-30) and following him Olympiodorus (in *Gorgiam.* V, 1-31) give six causes, adding to the material, efficient, formal and final the causes they call "paradigmatic" and "instrumental."

The instrumental cause is relatively easy to see: a potter making two otherwise identical cups, using a kiln to fire the first but only the heat of the sun to bake the second produces two different cups, even though he has used the same clay and pattern to fashion them. The instrument used by the efficient cause, then, changes the resultant effect. In Aristotle's four causes we might include the instrumental as part of the efficient cause (because it acts as an extension of the efficient maker) or as part of the material cause (because it might be considered a part of the material with which the maker works) but it seems to be worth a category of its own.

The addition of the paradigmatic is, I think, more problematic: what is the difference between formal cause and paradigmatic? Let us return to the potter - what idea does he hold in his mind before he makes his cup? He must certainly hold a universal pattern of "cup" - that is to say, a shape which will provide an enclosed space for the containment of liquid. But he must also have a particular form in mind in order to produce his particular type of cup: this will include the particular capacity, shape, decoration, handle and so on, of his proposed cup. Thus what Aristotle calls essence and Donald calls form is revealed to be twofold, the universal and the particular, or what the later Platonists call paradigmatic (*paradeigmatikon*) and form (*eidetikon*).

Of the six causes, three are true causes (the final, paradigmatic and efficient) while the other three are accessories, being dependant upon the first three for their efficacy. See Lucas Siorvanes' book *Proclus, Neoplatonic Philosophy and Science* (Yale UP. 1996) for a fuller discussion of this fascinating development.

Yours, John B