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Front Pages

WILLIAM O'MEARA

[Joseph Fletcher on Agapeic Love: An Evaluation](#)

RANKO KOZIĆ

[Philosophical plasma in Dio Chrysostom's Fourth Discourse on Kingship and Socrates' Political Testament in Alcibiades](#)

NANCY C. JONES

[Betty Shamieh's The Black Eyed: An Arab-American Woman Playwright Inverts and Subverts Orientalism](#)

THOMAS BISIANI & VITTORIA UMANI

[Geography, Infrastructure and Architecture: From the Immaterial Scenes of the Arts to the Physical Space of the American City](#)

ERNESTO CARLOS PUJAZON PATRON, CHONG CHOON WOON & JOSE DOMINGO ELIAS ARCELLES

[The Judgment of Taste and the Formalism Undertaking in the Arts](#)

Athens Journal of Humanities & Arts

Published by the Athens Institute for Education and Research (ATINER)

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- Dr. Stephen Andrew Arbury, Head, [Arts & Culture Unit](#), ATINER, Professor of Art History & Director of the RU Art Museum, Radford University, USA.

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The *Athens Journal of Humanities & Arts (AJHA)* is an Open Access quarterly double-blind peer reviewed journal and considers papers all areas of arts and humanities, including papers on history, philosophy, linguistics, language, literature, visual and performing arts. Many of the in this journal have been presented at the various conferences sponsored by the [Arts, Humanities and Education Division](#) of the Athens Institute for Education and Research (ATINER). All papers are subject to ATINER's [Publication Ethical Policy and Statement](#).

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Download the entire issue ([PDF](#))

<u>Front Pages</u>	i-xiv
<u>Joseph Fletcher on Agapeic Love: An Evaluation</u> <i>William O'Meara</i>	105
<u>Philosophical plasma in Dio Chrysostom's Fourth Discourse on Kingship and Socrates' Political Testament in Alcibiades</u> <i>Ranko Kozić</i>	119
<u>Betty Shamieh's The Black Eyed: An Arab-American Woman Playwright Inverts and Subverts Orientalism</u> <i>Nancy C. Jones</i>	155
<u>Geography, Infrastructure and Architecture: From the Immaterial Scenes of the Arts to the Physical Space of the American City</u> <i>Thomas Bisiani & Vittoria Umami</i>	171
<u>The Judgment of Taste and the Formalism Undertaking in the Arts</u> <i>Ernesto Carlos Pujazon Patron, Chong Choon Woon & Jose Domingo Elias Arcelles</i>	199

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The current issue is the second of the eleventh volume of the *Athens Journal of Humanities & Arts (AJHA)*, published by the ***Arts, Humanities and Education Division*** of ATINER.

Gregory T. Papanikos
President
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Athens Institute for Education and Research

A World Association of Academics and Researchers

15th Annual International Conference on Visual and Performing Arts 10-13 June 2024, Athens, Greece

The [Arts & Culture Unit](#) of ATINER is organizing its 15th Annual International Conference on Visual and Performing Arts, 10-13 June 2024, Athens, Greece sponsored by the [Athens Journal of Humanities & Arts](#). The aim of the conference is to bring together academics and researchers of visual and performing arts, and other related disciplines. You may participate as stream leader, presenter of one paper, chair of a session or observer. Please submit a proposal using the form available (<https://www.atiner.gr/2024/FORM-ART.doc>).

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- **Dr. Stephen Andrew Arbury**, Head, [Arts & Culture Unit](#), ATINER and Professor of Art History, Radford University, USA.
-

Important Dates

- Abstract Submission: **16 April 2024**
- Acceptance of Abstract: 4 Weeks after Submission
- Submission of Paper: **13 May 2024**

Social and Educational Program

The Social Program Emphasizes the Educational Aspect of the Academic Meetings of Atiner.

- Greek Night Entertainment (This is the official dinner of the conference)
- Athens Sightseeing: Old and New-An Educational Urban Walk
- Social Dinner
- Mycenae Visit
- Exploration of the Aegean Islands
- Delphi Visit
- Ancient Corinth and Cape Sounion

Conference Fees

Conference fees vary from 400€ to 2000€
Details can be found at: <https://www.atiner.gr/fees>



Athens Institute for Education and Research

A World Association of Academics and Researchers

9th Annual International Symposium on Religion & Theology 27-30 May 2024, Athens, Greece

The [Humanities & Education Division](#) of ATINER is organizing its **9th Annual International Symposium on Religion & Theology, 27-30 May 2024, Athens, Greece**. The aim of the conference is to bring together academics and researchers of Religion, Theology and other related disciplines. You may participate as stream leader, presenter of one paper, chair of a session or observer. Please submit a proposal using the form available (<https://www.atiner.gr/2024/FORM-REL.doc>).

Important Dates

- Abstract Submission: **16 April 2023**
- Acceptance of Abstract: 4 Weeks after Submission
- Submission of Paper: **29 April 2024**

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- **Dr. William O'Meara**, Academic Member, ATINER & Professor, Department of Philosophy and Religion, James Madison University, USA.

Social and Educational Program

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- Ancient Corinth and Cape Sounion

More information can be found here: <https://www.atiner.gr/social-program>

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Joseph Fletcher on Agapeic Love: An Evaluation

By William O'Meara*

Joseph Fletcher offers a Christian Situation Ethics when he affirms that belief in God and belief in God's agape' as the central value of ethics cannot be proven by natural reasoning but can only be held by a free action, chosen by the believer. He interprets 1 John, chapter 4: 16, especially v. 19: "We love because he first loved us," as establishing that humans only know agapeic love because they have first known and believed in God's agapeic love as revealed in the greatest love in the actions and teachings of Jesus. However, Bernard Haring a Catholic, 20th century German moral theologian, disagrees with that interpretation, noting that both Augustine and Aquinas hold that although God's creative love is first in the order of being, it is not first in the order of learning. They hold that humans first experience generous human love amongst humans before they even accept that God's creative love is first in the order of being. Also, even Karl Barth, the great Swiss Calvinist theologian, has a remarkably positive affirmation of human eros. Barth invents a new term 'humanity' in order to recognize the being of humans as "free, radically open, willing, spontaneous, joyful, cheerful and gregarious." This paper will build upon the positive analysis by Augustine and Aquinas of generous human love as first in the order of learning and upon the positive evaluation of human 'eros' and 'humanity' as suggested by Barth by developing three main divisions: (1) The paper will draw upon C.S. Lewis's distinction between need-love and gift-love and evaluate both Fletcher and Lewis himself as offering an inadequate conceptualization of human love as always tainted by need-love. (2) The paper will draw upon the moral philosophies of Aristotle and John Dewey who offer us a most positive evaluation of human love as transcending selfishness in their focus upon a person's self-actualization in something greater than the self. (3) Finally, the paper will draw upon the reflections of the theologian Gregory Baum who was influenced by the French thinker Maurice Blondel. Blondel and Baum, then, offer a different grasp of humanity and God than the extrinsicist theology offered by Joseph Fletcher and C. S. Lewis in which God swoops in upon human nature to save humans from their sins with the Gift-love from above. Following the lead of Blondel, Baum develops an "intrinsicist" grasp of human striving, not as:

that of the intellect seeking deeper truth; it is, according to Blondel, the dynamics of the will seeking ever greater self-realization through continued action. It is there, in their willing, that God is present to human beings, and it is in their actions that they say Yes to the divine presence.

Joseph Fletcher in his book, *Situation Ethics*, identifies a key presupposition of his Christian situational ethics when he argues that that there are two kinds of theological epistemology. The first is theological naturalism in which human reason can offer both rational proof of God, for example as the First Cause and

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rational proof of fundamental principles in ethics in Natural Law Ethics. In both of these cases, human reason uses self-evident principles, for example, in natural theology such as "Everything that begins to be has a cause of its beginning to be," and in natural law such as "Do good and avoid evil."¹

The second kind of theological epistemology is theological positivism in which human reason cannot prove either the existence of God or ethical commands of natural law ethics. Rather, a person posits or chooses one's fundamental belief in God and one's fundamental acceptance of God's key value by which a person's life should be lived. This positing or choosing of God and God's key value for life is not a choice against reason, that is, a choice of the absurd such as that $2 + 2 = 5$, but rather a choice that is not against reason, a choice like that of St. Anselm who held that "I believe in God in order that I may understand God." So, in ethics, the fundamental choice of value is a positing and choosing of "I believe in God's love as the key value in order that I may understand how love can direct all my practical choices in living with others and myself." Both belief in God and belief in Love as the fundamental value of one's ethical life are choices, not a conclusion of reasoning.²

Fletcher points to Hume's argument that we cannot reason from "is" statements, factual statements, to "ought" statements, statements of values we ought to pursue. People have to make a leap into their values, a choice of their values, which cannot be proven as the conclusion of some reasoning process. Fletcher emphasizes that there is no step of logical reasoning, not even a step in common sense, from facts about humans to the values by which humans ought to live. For example, it may be the fact that many, many humans desire to continue living to the value judgment that these many, many people ought to continue to live. The final answer to whether or not some people ought to continue to live depends upon the full situation in which they are living and especially upon the fundamental value of their ethical way of life. If many terrorists desire to live by wreaking havoc amongst their opponents, that desire to live does not require the practical judgment that they ought to live since their opponents' fundamental value might be some principle like love of one's own people that demands revenge against their enemies.³

However, the fundamental value of Fletcher's situational ethics is that of love in the form of *agape*:

The Johannine proposition (*I John 4: 7-11*) is not that God is *love* but that *God* is love! The Christian does not understand God in terms of love; he understands love in

1. Joseph Fletcher, *Situation Ethics: The New Morality* (Philadelphia: The Westminster Press, 1966), 46-47.

2. *Ibid*, 48-49.

3. *Ibid*, 49.

terms of God as seen in Christ. "We love because he first loved us." This obviously is a faith foundation for love.⁴

A very first evaluation of Fletcher's view of agapeic love as based on a faith foundation can be quickly found in the writings of the German thinker, Bernhard Haring, perhaps the preeminent 20th century Catholic moral theologian who taught in Rome, offers us the commentary from Augustine and Aquinas on 1 John, chapter 4: 16, especially v. 19: "We love because he first loved us."

Haring notes that Aquinas calls this love referred to in verse 19, which God first gives, the ontological priority of God's love. God's love is the creative source which enables people to live and to love. However, in the psychological priority of how we learn to love, both Augustine and Aquinas say that there must first be in our human learning some experience of true love of neighbor before we can love the invisible God. Augustine, is quite clear on this, writing:

The love of God is first in the order of precept but the love of brother is the first in the order of action. ... Love, therefore, your neighbor, and look into yourself to see where this love of neighbor comes from. There you will see God insofar as you are capable. Begin, therefore, by loving your neighbour, share your bread with the hungry, open your house to the roofless, clothe the naked and despise no one of the same human race (Augustine, Tract. XVII in Jo. Ev.6ff, PL35, 1531).^{11 11}.⁵

It is clear, then, that Haring agrees with Augustine and Aquinas that generous human love is the key analogue by which we analogously conceptualize God's generous love. The experience of generous human love is first in the human order of learning.

We can find some support for this positive view of human love, affirmed by Haring, Augustine and Aquinas, in "Eros and Agape in Karl Barth's Church Dogmatics," an article by David Clough. Clough notes that Barth does not totally oppose eros and agape and even "attributes to eros qualities he identifies with agape."⁶ Barth has a keen appreciation of eros, writing that eros is:

the sum of human fulfilment and exaltation of life, the experience, depicted and magnified with awe and rapture, of the end and beginning of all choice and volition, of being in transcendence of human being, of that which can take place in sensual or sexual (and thus in the narrower sense erotic) intoxication, but also in an inner spiritual encounter with the suprasensual and suprarational, with the incomprehensible yet present origin of all being and knowledge, in the encounter

4. Ibid.

5. Bernhard Haring, *Free and Faithful in Christ: Moral Theology for Clergy and Laity* (New York: The Crossroad Publishing Company, 1982), volume I, 427.

6. David Clough, "Eros and Agape in Karl Barth's Church Dogmatics," *International Journal of Systematic Theology* 2, no. 2 (2000): 189.

with the Godhead and union in it. Eros is humanity as daëmonism in both the lowest and the highest sense, and as such it is a kind of divinity.⁷

Barth even considers the possibility “whether what is called agape is not really a spiritualised, idealised, sublimated, and pious form of eros.”⁸ However, having raised this possibility, Barth offers a solution to the dichotomy between *eros* and *agape* by consideration of a third term, humanity, understanding it as humans being gladly with each other. Barth writes with the highest praise of the Greek appreciation of this humanity who are gladly with each other: “The Greeks with their eros – and it was no inconsiderable but a very real achievement – grasped the fact that the being of man is free, radically open, willing, spontaneous, joyful, cheerful and gregarious.”⁹

It was most surprising to this author to discover such high words of praise of *eros* by Barth, the great Swiss Calvinist theologian, but we must note that ultimately Clough’s evaluation of Barth is that Barth ultimately does support the traditional distinction and opposition between *eros* and *agape*. Since this author does not wish to give an exhaustive consideration of Barth’s writings on this topic over 20 years, I wish to be content with the possible suggestion that at times Barth’s writing could be in support of Haring, Augustine, and Aquinas on their positive evaluation of generous human love as first in the order of learning even though the creative love of God is first in the order of being.

A Fuller Evaluation of Fletcher’s positing of Love as the Key Value in Ethics

In this paper we now turn to an evaluation of Fletcher’s claim that there is no step of logical reasoning, not even a step in common sense, from facts about humans to the values by which humans ought to live. (1) We will develop a first evaluation based on C. S. Lewis’s book, *The Four Loves*. (2) We will develop a second evaluation based on an ethics of self-realization based in Aristotle’s and John Dewey’s ethics. (3) We will develop a further consideration of human morality at its best as Gift-love based on the writings of Gregory Baum.

(1) The Analysis of C. S. Lewis in *The Four Loves*

Lewis has famously reflected upon four forms of love from Greek culture and philosophy: (a) Affection (*Storge*), (b) Friendship (*Philia*), (c) Being in love (*Eros*) and (d) Charity or Gift-love (*Agape*). However, he notes that he had

7. Ibid, 191.

8. Ibid, 192.

9. Ibid.

originally intended to write upon Love by distinguishing two kinds of love, Gift-love and Need-love, and that it would be easy to write the highest words of praise for Gift-love. Despite his careful distinction of the four kinds of love, the very last chapter on Charity depends greatly upon his distinction between Gift-love and Need-love. He offers as typical examples of these two loves, the Gift-love of the parents who work hard, denying themselves for their children and grandchildren and even for further descendants, and the Need-love of the frightened young child who clings to a parent's arms for physical security and emotional comfort. In his Christian belief, Lewis notes, and surely Joseph Fletcher as a Christian moral theologian would agree, that God's Love is Gift-love, writing:

Divine Love is Gift-love. The Father gives all He is and has to the Son. The Son gives Himself back to the Father, and gives Himself to the world, and for the world to the Father, and thus gives the world (in Himself) back to the Father too.¹⁰

In evaluation of Lewis's argument that Gift-love, most especially Divine Gift-love in freely choosing to create the universe from nothing, is completely superior to the other three forms of love, it is the argument of this paper that even Lewis's own examples of *Storge* are analogues of Divine Gift-love because the beauty of natural human Gift-love is one of the highest ethical actions to which humans can aspire. Just as mere animals such as the grizzly bear mother and the mother lioness will risk their lives to preserve the life of their offspring, so also human parents can risk their lives, even lose their lives, for the sake of their offspring. As Lewis himself argues in the last chapter, God implants in humans Gift-loves such as the love of a devoted parent and the love of a devoted teacher who both can and do give, thereby exhibiting a likeness of unto God who is Pure Gift-love. It is quite clear then that Lewis understands human Gift-loves as analogues to Divine Gift-love. So, we may reasonably argue that Joseph Fletcher is wrong to say that there is no common sense step suggesting the possibility of understanding God as Divine Gift-love. We are not saying that we have offered proof of God by a deductive argument, but Lewis himself has offered us some inductive suggestions.

Despite our high praise for the human analogues of human gift-love for Divine gift-love, Lewis himself denigrates human Gift-love. Lewis holds that Divine Gift-love is completely generous for the sake of the best for the beloved whereas human Gift-love is fundamentally attracted to what is intrinsically lovable. Divine Gift-love can enable a human person "to love what is not naturally lovable: lepers, criminals, enemies, morons, the sulky, the superior and the sneering [Lewis, 119]."

I actually hesitated to quote Lewis exactly here since he has revealed his own prejudice here against morons. He has dated himself as locked in mid-20th century

10. C. S. Lewis, *The Four Loves* (New York: Houghton Mifflin Harcourt, 1991), 5.

stereotypes here. So, we may question his list of those who are naturally unlovable. Yes, there can be people today who would agree with Lewis's list of those who are naturally unlovable, but there are others today who are non-Christian who would treat lepers, criminals and even enemies with compassionate love. Lewis is surely mistaken to ignore Gandhi, Buddha, and Mencius who lived and taught an all-embracing compassion.

Furthermore, Daniel Day Williams has considered Reinhold Niebuhr's concept of agapeic love, affirming that Niebuhr makes too sharp a distinction between agapeic love which is sacrificial of the self and mutual love which affirms the good both of the other and the self. For the ultimate aim of God's outpouring of the love is the aim towards the Kingdom of God, as Williams writes:

The Kingdom of God, let us say, is not the negation of any self, but rather the fulfillment of it. Therefore, *agape* intends a good which does include the ultimate good of the self. In intention universal mutual love and sacrificial love are one, for what is intended is the mutual good of all, and where this is really intended the self is ready to sacrifice anything for that good except the good itself.¹¹

So, if the mutual good of all is threatened, a person may give oneself unto this goal even at the risk of loss of self. What might be lost or injured is the physical self, but what is gained is precisely the fulfillment of the moral-religious self so that the highest level of self-fulfillment in both agapeic love and mutual love is combined.

In support of our evaluation of C. S. Lewis and of Fletcher and in accord with the analysis of Daniel Day Williams, we may now turn our attention to the most beautiful metaphor offered in scripture for understanding Divine Gift-love. In the gospel according to Luke, Jesus affirms, "Be compassionate as your heavenly Father is compassionate" [CEB, Luke 6: 16]. As Elizabeth Johnson points out, the Aramaic root word for compassion is based upon the word for a woman's womb and means to feel for another person as if you are feeling for another as the child of your womb. And she further notes that the Hebrew scriptures show that both men and women can feel such compassion for another.¹² The compassion of God does not reach its fulfilment simply in Gift-love for the sinner since, as Johnson writes: "We are loved in order to love; gifted in order to gift; and befriended in order to turn to the world as sisters and brothers in redeeming, liberating friendship".¹³ Johnson even further agrees with:

11. Daniel Day Williams, *God's Grace and Man's Hope*: Chapter 3, "Man's Real Good." (New York: Harper & Bros, 1949), ch. 3.

12. Elizabeth Johnson, *She Who Is: The Mystery of God in Feminist Theological Discourse* (New York: Crossroads Publishing Co., 1992), 101.

13. *Ibid*, 146.

Sally McFague's analysis of the model of God as friend [which] beautifully demonstrates that friendship (*philia*) is the most free relation known to adult human beings. Presuming a side-by-sidedness in its participants, it is characterized by mutual trust and responsibility, absorption in common interests, and inclusivity toward others, which may extend even to stranger and alien. What is relevant in speaking about Spirit in this model is that friendship entails a reciprocity of relationship that exists independently of one's place in the social order, making it possible to cross boundaries of race, sex, class, and even natures. Since the Spirit not only makes human beings friends of God but herself befriends the world, she can rightly be named friend par excellence . . . supported and energized the gracious compassion and powerfully sympathy . . .¹⁴

It is important to note that this highest praise of compassion in scripture is not to be understood as something which is above and apart from human virtue. For Aristotle has argued that just as a mother can have compassion for the child of her womb and even be willing to die to save her, so also can a friend have compassion for one's friend in the friendship of the virtuous and even be willing to die to save the life of one's friend [NE, 9, 4-8]. Whereas friendship of utility and friendship of pleasure are selfish in their foundation and last only as long as the usefulness or pleasure continues, friendship of the virtuous are generous in their foundation and can be lasting. In this friendship of the virtuous, a person seeks to aid the development of true virtue in the friend just as one seeks the development of true virtue in oneself.

In the light of, first, the scriptural usage as a model for God's compassionate love of the compassionate love of the mother for her child, and second, the Aristotelian reflections on the highest virtue of compassion which would move a mother to risk her life for her child and which would also move a person of virtue to risk one's life for the sake of the friend's life, we may again affirm that there are human analogues for understanding the highest actions of God as compassionate, that is, as Gift-love. C. S. Lewis and Joseph Fletcher are wrong to say that there is no common sense basis for understanding God as Gift-love. We may agree with them that these human analogues for God's love are not a logical proof of God, but if we had no human analogues for God's Gift-love, how could we ever begin to understand God's Gift-love?

(2) Aristotle and John Dewey on Self-realization

We have seen already in this essay that Aristotle's ethics reach their highest point in his reflections upon friendship of the virtuous as going significantly beyond friendships of pleasure and utility. In this highest friendship one loves another as one loves oneself, not for any selfish reason such as for pleasure or for money, but for the sake of developing true virtue in the other as in oneself. A true

14. Ibid, 145.

friend can transcend any selfish motive or selfish advantage by being willing to give up one's life to save the other's life.

John Dewey makes a distinction between two kinds of moral action: first, conventional or customary morality in which the individual is guided by the conventional habits of one's culture, and, second, critical morality rooted in one's examined way of life. In one's examination of habits of behavior expected by society, one's reflections may affirm those habits as the reasonable way to act or affirm a new way of acting that goes beyond one's own culture to a better way of acting [Dewey, and Tufts, 38]. In this second form of moral action, the examined way of life, Dewey notes that there is an element of self-realization. For one is forming and realizing the potential of the self to be acting at the highest moral level. However, even though the moral self is being formed and realized through one's actions, the focus of the moral consciousness is not selfish in that one's glorious moral self is being realized but that something greater than the self is being developed. As Dewey writes:

For example, the patriot who dies for his country may find in that devotion his own supreme self-realization, but none the less the aim of his act is precisely that for which he performs it: the conservation of his nation. He dies for his country, not for himself. He is what he would be in dying for his country, not in dying for himself. To say that his conscious aim is self-realization is to put the cart before the horse. That his willingness to die for his country proves that his country's good is taken by him to constitute himself and his own good is true; but his aim is his country's good as constituting his self-realization, not the self-realization. . . . The problem of morality, upon the intellectual side, is the discovery of the self, in the objective end to be striven for, and then upon the overt practical side, it is the losing of the self in the endeavor for the objective realization. This is the lasting truth in the conception of self-abnegation, self-forgetfulness, disinterested [impartial] interest.¹⁵

The conscious aim of the patriot is the conservation of one's country, not the glory of being a martyr for one's country. Yes, one could become famous in the annals of one's country, but it is not the direct goal of one's moral action. One is dying for something greater than one's mere physical self, one is dying consciously for one's community, indeed, for its ideal realization. Dewey himself points out a significant comparison here with the hedonistic paradox. If a person makes one's own happiness the direct, conscious aim of one's actions, the paradox develops that one frustrates that very development of happiness that is being sought after. So also, if one makes one's self-realization the conscious aim of one's action in dying for the sake of one's country, this conscious emphasis upon the self makes one's heroic action difficult if not impossible. As Dewey writes:

15. John Dewey, and James H. Tufts, *Ethics* (New York: Henry Holt and Company, 1914), 393-394.

As there is a 'hedonistic paradox,' namely that the way to get happiness is to forget it, to devote ourselves to things and persons about us; so there is a 'moralistic' paradox, that the way to get goodness is to cease to think of it—as something separate—and to devote ourselves to the realization of the full value of the practical situations in which we find ourselves. Men can really think of their 'duty' only when they are thinking of specific things to be done; to think of Duty at large or in the abstract is one of the best ways of avoiding doing it, or of doing it in a partial and perverted way.¹⁶

It is both in the practical forgetting of self-realization as one's conscious aim and in the affirmation of the concrete solving of one's problem of one's risking one's life for the sake of another that we find proper self-realization in the highest level of moral action. Dewey's affirmation of the importance of living, not for oneself directly, but by transcending oneself, is affirmed also by Gregory Baum, who has "defended the view . . . that man's self-realization is a process in which sacrifice and self-abnegation have an essential role".¹⁷

The very nature of moral action for John Dewey and Gregory Baum requires then that ethical action not be primarily thought of as an action for the self, but as an action for something greater than the self. As Aristotle has affirmed about the compassion of the mother for her child and about the compassion of one friend for another in the friendship of virtue, moral action transcends selfishness by forgetting about the self and focusing upon something other than the self. Consequently, we may affirm that the Aristotelian and Deweyan concept of moral action suggests an analogue for C. S. Lewis's and Joseph Fletcher's concept of God's love as Gift-love. God's love in a sense may be understood as forgetting of Divine self-love in pouring love out concretely into creation itself, just as human moral action in our best understanding of moral action as not focused upon one's own self-love in self-realization but upon the development of something other than one's own self, something beyond oneself. Human moral action may be understood as Gift-love.

(3) Further Development of Moral Action as Gift-Love

The thought of Gregory Baum offers an even richer understanding of moral action at its best as Gift-love. Baum in a review of his life's work noted the profound impact of his reading of the French philosopher, Maurice Blondel, writing:

Blondel had protested against theologies that presented God as the Father in heaven, the omnipotent sovereign above history, the supreme Being external to human life, whose grace descended upon humans from above. In these theologies God is seen as

16. Ibid, 353.

17. Gregory Baum, *Man Becoming: God in Secular Experience* (New York: The Seabury Press, 1970), 155.

extrinsic to human history, intervening at times to lift people up to a higher order. Blondel named these theologies "extrinsicist."¹⁸

Blondel and Baum, then, offer a different grasp of humanity and God than the extrinsicist theology offered by Joseph Fletcher and C. S. Lewis in which God swoops in upon human nature to save humans from their sins with the Gift-love from above. Following the lead of Blondel, Baum develops an "intrinsicist" grasp of human striving, not as:

that of the intellect seeking deeper truth; it is, according to Blondel, the dynamics of the will seeking ever greater self-realization through continued action. It is there, in their willing, that God is present to human beings, and it is in their actions that they say Yes to the divine presence.¹⁹

So, we may turn with Baum to our human striving for friendship in which Baum argues that love always comes as a gift. If we thought that we could merit and earn friendship, if we submitted a list of our achievements to the person whose friendship we desired and then demanded love from the other as a reward for our efforts, there would be two negative effects: (1) we wouldn't receive love from the other as a freely given gift, and (2) in fact, we would render ourselves incapable of receiving it properly even if it were offered freely from the other because we would have thought that we had earned the love from the other. It is true that we need to work hard at being a good friend, at doing the things that friends need to do for each other, at making sacrifices for the other. But the friendship is at its best free and unmerited. Affection cannot be merited or earned.²⁰

The profound things in human life are always gifts. We may work hard at acquiring a skill, but the best levels of that skill come as a gift into our lives flowing unto others. Let us consider four examples of the experience of life as a gift:

- (a) The musician practices her skills and acquires good habits of playing the piano, but one day in a performance or competition, the spirit of music comes alive in her, and she receives the gift of music in and through her being.
- (b) The sculptor learns his skills step by step, but one day Michelangelo takes a gigantic block of marble with which others have failed and the spirit of sculpture comes alive in him, and he is more creative than he dreamed that he could be, creating *The David*.

18. Baum, *The Oil Has Not Run Dry: The Story of My Theological Pathway* (Montreal: McGill-Queens University Press, 2017), 54.

19. *Ibid.*, 55.

20. Baum, *Man Becoming: God in Secular Experience*, 1970, 128.

- (c) The quarterback learns his skills step by step, fails but relearns, and one day the spirit of quarterbacking comes alive within him in a two minute drill, no huddle offense, leading his team 80 yards to the winning touchdown. He does not praise himself at the end of game but tells how deeply indebted he is to his great linemen and his great receivers. Playing football is a gift he receives even as he practices thoroughly at it.²¹
- (d) The teacher works hard at understanding the great texts of her discipline, and she writes out her lectures carefully, reasoning out each step of argument as best she can. One day she is asked a question to which she knows that she does not know the answer. However, as she begins to reply, the spirit of philosophy comes alive in her, and she is able to answer the question surprised at her own answer. Also, she learns to let go of her carefully reasoned lectures. She reaches into her childhood, her adolescence, her love of poetry, music, and literature, and she is able to lecture from her heart and with her heart, striving to make the materials come alive in the hearts of her students. Teaching becomes the gift she receives and the gift she gives.²²

In a similar manner, the young person practices the skills of moral action, doing the good deeds of morality, thereby building the good habits of moral character, especially the general virtues of faith, hope, and generous love. She fails at times, perhaps many times, even building negative habits against those key virtues. But just as she first learned through the free gifts of faith, hope and love from others to believe in herself, hope in herself and love herself and others, she is able to relearn faith, hope, and love again from these beautiful others who believe in her and hope in her, and love her more than she does herself. Faith, hope, and love come again and again as gifts into her life. She practices these virtues faithfully, and one day she is able to give her life as a gift unto others more than she ever dreamed that she could. Morality has become the gift she receives and the gift she offers unto others.

It is best to understand the reflections of Gregory Baum on morality as occurring within the panentheistic tradition is which God and the universe are neither completely separated from each other as a distinction between supernatural and nature nor intertwined so completely that each is identical with the other as in pantheism. In a panentheistic reflection, God is present to the universe in such a way that: "God acts in the universe, then, not by determining outcomes or by knowing what will occur, but rather by making all things possible and luring the freedom of the temporal agents of the universe toward the best

21. *Ibid*, 129.

22. *Ibid*, 132.

possibility in their situations."²³ Consequently, God is always present in the human attempt to realize moral ideals with the great lure of the ideal of agapeic love and compassionate love as the best possibility to which humans are called.

As Baum summarizes himself, then, human moral behavior is not to be understood as the mere human attempt in striving to obey the natural moral laws, but as humans striving to live up to God's greatest gift of the divine lure of agapeic and compassionate love. Baum's approach here is deeply similar to the approach of John Cobb, Jr., who emphasizes both God's compassionate love and God's agapeic love.²⁴ Despite any human failures in moral behavior, agapeic love is the great ideal which is inherent in the possibilities presented by God's continuing presence in humanity in the panentheistic concept of God and nature. Baum, consequently, affirms that morality involves human transformation, transcending false self-love towards the gracious gift of self unto others as agapeic and compassionate love since "God is redemptively present in the process by which humans become more truly and ideally human."²⁵

Conclusion

Joseph Fletcher has affirmed that there is no step of logical reasoning, not even a step in common sense, from facts about humans to the values by which humans ought to live and much less any logical reasoning or common-sense step from human ethics to the concept of God as Gift-love and Compassionate-love.

We have reflected upon:

- (1) The writings of C. S. Lewis in order to find human analogues for conceptualizing God as Gift-Love, offering a common sense step towards a conceptualization of God as Gift-love. However, Lewis himself denigrates human Gift-love as attracted only to what is intrinsically valuable, but we have offered an evaluation that other major thinkers have affirmed even the love of one's enemies.

23. Thomas E. Hosinski, *Open Theology*, 2015, Volume 1 (1), "Thomas Aquinas and Alfred North Whitehead on God's Action in the World," 275.

24. John. B Cobb., Jr., "God is Compassion and Agape," in *How I Found God in Everyone and Everywhere: An Anthology of Spiritual Memoirs* (eds.) Andrew M. Davis, and Philip Clayton (New York: Monkfish, 2018).

25. Baum, *Man Becoming: God in Secular Experience*, 1970, 132. See also: "If Whitehead's metaphysics is revised to think of creativity as the divine life rather than as ultimately distinct from God, then it, too, presents God as sharing the divine life with creatures by endowing them with the creativity and freedom to create themselves on the divinely-given ground of possibility." Hosinski, 2015, 269-276.

- (2) The writings of Aristotle and John Dewey who offer a natural ethics of self-realization in which a person may offer one's life as a gift unto something greater than the self as when a mother is willing to die for her child and when a friend in the friendship of the virtuous is willing to die for one's friend. Dewey points out that it is not that one's goal is self-realization, but the realization of something greater than the self. In fact, Dewey points out that direct seeking of self-realization thwarts one's efforts in seeking a goal greater than the self in a manner quite similar to the hedonistic paradox when the direct seeking of one's happiness ruins the very pursuit of happiness. Consequently, when we understand that the ethical understanding of self-realization finds its best aim in the forgetting of the self for the sake of something greater than the self, so we find human analogues for conceptualizing God as Gift-love in human actions (a) for Aristotle, in the mother giving her life for her child, (b) for Aristotle, in a friend giving one's life for the sake of the friend, and (c) for Dewey, in a patriot risking one's life for one's country.
- (3) And, finally, the writings of Gregory Baum who has attacked the extrinsicist conceptualizing of God as "the supreme Being external to human life, whose grace descended upon humans from above" [Baum, 2017, 54]. Rather, Baum offers an intrinsicist understanding of human moral action as more than mere human moral action involved in our attempts to obey the moral law, but rather as a human participation in Divine Gift-love and Compassionate-Love.

Consequently, we can find rich suggestions in our reflections upon human morality at its best in the writings of C.S. Lewis, Daniel Day Williams, Aristotle, John Dewey, and Gregory Baum for finding common sense steps which are analogues for conceptualizing God as Gift-love.

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Philosophical *plasma* in Dio Chrysostom's Fourth Discourse on Kingship and Socrates' Political Testament in *Alcibiades*

By Ranko Kozić*

*On the basis of evidence obtained by unravelling enigmas in Dio's fourth discourse and lifting the veil of mystery surrounding some of the crucial, sophistic-related passages from the mentioned writing, we were able to arrive to a conclusion that, no matter what the so-called sophists say of the phenomenon in their attempts to disguise the essence of things, the Second Sophistic is closely connected not so much with rhetoric as with philosophy itself or, to be more precise, Socrates' political testament in the *Alcibiades*, as proved by Dio's frequent use of philosophical, or rather Socratic *plasma* in his discourses. Paradoxically enough, after careful analysis of Dio's invective against sophists, it turned out that his conception of the sophistic is basically the same as that of Isocrates, the only difference being that in the latter there was still a room for the legacy of the old sophistic, something to which Dio was fully opposed.*

Introduction

The term 'philosophical *plasma*' immediately strikes the eye as one reads the title of this study by virtue of the fact that it has not been used thus far in research on the Second Sophistic, which is why it may very easily be called into question by the biased and perhaps even the unbiased reader. At the very outset, the author sees himself obliged to give answer to the questions such as: "what the so-called philosophical *plasma* actually is" and "what made him coin the term." We will attempt to clarify the issue by proceeding in reverse order, i.e. by first giving an answer to the last question, because the stress will thus be laid on the methodological challenges the scholars confront in doing research on the Greek renaissance of the first century, ever since von Arnim's classical monograph saw the light of day some hundred and twenty years ago,¹ namely a renaissance that exercised decisive influence over the entire corpus of post-classical Greek literature.

What gave occasion to introduce the newly-coined term into the mentioned research area was the fact that the use of key terms such as *philosophos*, *sophistes* and *rhetor* by the major exponents of the Second Sophistic has not been sufficiently clarified by previous research on the subject, with the studies of the mentioned renaissance thus getting caught, time and again, in a vicious circle, as a result of which the old and the new sophistic have become closely and, sometimes, too

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1. von Arnim, *Leben und Werke des Dio von Prusa mit einer Einleitung: Sophistik, Rhetorik, Philosophie in ihrem Kampf um die Jugendbildung* (Berlin: Weidmannsche Buchhandlung, 1898). Hereinafter referred to as von Arnim, *Dio von Prusa*.

closely associated with each other.² To tell the truth, the term 'second sophistic' was itself, in a certain measure, disputable to none other than Wilhelm Schmid and Albin Lesky, the authors of the two extensive and model monographs on history of Greek literature, in so far as it is, according to the latter,³ misleading and, in the view of the former,⁴ represents a specific kind of legend with a noticeable tendency concerning Aeschines as the creator of the new sophistic, with the preliminary remark that Gerth's attitude towards the phenomenon, otherwise essentially based on Graindor's,⁵ deserves also to be quoted here, namely the attitude that there are no substantial differences between the old and the new sophistic, in so far as both phenomena were essentially characterized by a purely formal element such as rhetoric.⁶ Ironically enough, increasing evidence suggests that this was entirely the wrong approach to take to the phenomenon, as shown by the fact that the new sophistic will turn out to be, unlike the old one, essentially determined by philosophy itself, as will be demonstrated below.

2. This seems to be a result of Philostratus' enigmatic depiction of the phenomenon, as evidenced by the fact that in his *Lives of the Sophists* almost no distinction was made between the old and the new sophistic (481: ἡ δὲ μετ' ἡμῶν, ἡ οὐκ ἔσται, ἡ ἀρχαία... ἡ γὰρ, deutšran dè mēllon prosrhtšon) which, unfortunately, found its reflection in the attitude taken by Wilhelm Kroll, "Rhetorik", *RE Suppl. Bd. VII* 1039 ff. Cf. our study "ΦΙΛΟΣΟΦΗΣΑΝΤΕΣ ΕΝ ΔΟΞΗ ΤΟΥ ΣΟΦΙΣΤΕΥΣΑΙ: An Enigmatic Depiction of the Second Sophistic in Philostratus and Eunapius' *Lives of the Sophists* or What is Indeed the Mentioned Sophistic?, *Athens Journal of Philosophy* 1 (2022), 51-70 where an attempt was made to lift the veil of mystery surrounding the phenomenon as described by Philostratus. Also worth noting is K. Eshleman's study "Defining the Circle of Sophists: Philostratus and the Construction of the Second Sophistic," *Classical Philology* 103 (2008), 395-413 in so far as it represents a rare attempt to challenge established views of the new sophistic.

3. *Geschichte der griechischen Literatur* (Bern und München: Francke Verlag, 1971), 1139.

4. *Geschichte der griechischen Literatur: Die nachklassische Periode der griechischen Literatur von 100 bis 539 nach Christus* (München: C. H. Beck, 1981), 688.

5. *Un milliardaire antique, Herode Atticus et sa famille* (Cairo: Imprimerie Misr, 1930), ix. Cf. André Boulanger, *Aelius Aristide et la sophistique dans la province d'Asie au II siècle de notre ère* (Paris: Presses Universitaires de France, 1925), 73.

6. "Die Zweite oder Neue Sophistik", *RE Suppl. VIII*, 725. Such attitudes to the phenomenon of the Second Sophistic can be explained by the influence of Rohde's theses on the so-called sophistical rhetoric, as expressed in the famous chapter "Die griechische Sophistik der Kaiserzeit" (310-387) of his classical work, *Der griechische Roman und seine Vorläufer* (Leipzig: Breitkopf und Härtel, 1914), where almost no distinction was made between the new and the old sophistic, namely theses that were regarded by none other than Eduard Norden, *Die antike Kunstprosa, von VI. Jahrhundert v. Chr. bis in die Zeit der Renaissance* (Stuttgart und Leipzig: Teubner, 1915), 275 (hereinafter referred to as Norden, *Kunstprosa*) as almost flawless. Truth be told, Rohde argued correctly that the look of the so-called Second Sophistic was, as Schmid put it, "rückwärts gewendet," i.e. turned backwards, but not so much, as he thought, to the old sophistic as to a specific legend only vaguely associated with it, as shall be seen later.

Von Arnim's work itself provides an instructive example of how misleading it is to assume that the content of the notions *philosophos*, *sophistes* and *rhetor* had not considerably changed over time and remained basically the same in the period of the Second Sophistic as it had been in the Athens of Socrates and Plato, where one of the most bitter disputes in the history of ideas raged, with all the exponents of the mentioned intellectual currents taking an active part in it. Truth be told, it was due to deficiencies in his methodological approach that von Arnim was forced to formulate a theory of the bitter struggle between sophistic, philosophy and rhetoric for gaining pre-eminence in the education of the youth in the course of the last four centuries BC, resulting, in his view, in a landslide victory for rhetoric in the period of the Second Sophistic,⁷ as a consequence of which he regarded the Second Sophistic as a specific offshoot of the old one⁸ despite a lapse of almost five centuries since the latter left a gap in continuity.

Von Arnim's Thesis and an Enigma in Dio's Invective against the Sophists: Which Sophistic is targeted in his Tirades—the New or the Old?

That something has gone wrong with Arnim's thesis can be inferred from Dio's disparaging attitudes to sophists, as expressed in his fourth discourse on kingship. It is in this discourse that the sophists are characterized as ignorant,⁹ tricky fellows,¹⁰ men attracting only simpletons,¹¹ lecherous eunuchs¹² and

7. In an attempt to prove his thesis, he points to the fact (*Dio von Prusa*, 77–84) that an almost parallel turning to rhetoric occurred in both the Peripatos and the Academy when headed in the third century BC by Lycon and Arcesilaus respectively, with this kind of innovation in the teaching process being regarded by the author as a decline in the case of Peripatos and a rise, as far as the Academy is concerned. He, moreover, considered Ariston's living word resembling, in his view, the song of the Sirens to be the culmination of the mentioned process, a song which was, instead of with Socrates (*Plat., Symp.*, 215e) erroneously associated with the sophistic and yet regarded as a convincing proof of its victory over philosophy. In this context, it should also be noted that every theory that supports the assumption that the Second Sophistic is primarily characterised by rhetoric can rightly be regarded as yet another instance of adopting von Arnim's theses.

8. Von Arnim's conclusion (*Dio von Prusa*, 104-112 ff.) is essentially based on the passage from Cicero (*On the Orator*, 3, 109-110), in which the head of the Academy, Philo of Larissa, is represented as advocating the educational ideal of the old sophistic: "Noch entschiedener wird im ersten Jahrhundert von philosophischer Seite das sophistische Bildungs ideal erneuert. Ein Scholarch der Akademie, Philon von Larissa ist es, der in den ersten beiden Jahrzehnten des ersten Jahrhunderts das einst durch Platon überwundene sophistische Bildungsideal mit Begeisterung vertritt."

9. *Fourth Discourse on Kingship*, 28: ... κλλ' ἡμῶν...νων (sc. τῶν σοφιστῶν) μὲν οὐ πολὺ οὐκ ὀρθῶς βασίλειον, κλλ' οὐδέ τις ἀνὴρ ἴσασιν.

10. *Ibid.*, 32: ... καὶ οὐδέ τις ἀνὴρ οἰεῖται τὴν τοῦτων (sc. ἡμῶν...nhj τῶν παιδῶν...aj) ἐφ' ἑλοῖτο οὐτε κείνη οὐτε ἄλλω σοφιστῶν.

miserable creatures,¹³ only to be afterwards closely associated with the hybrid race of the centaurs¹⁴ as a monstrous brood sprung from Ixion's embrace of a dark and dismal cloud. Not even this mythical comparison was sufficient enough for Dio to express contempt for the exponents of such educational aspirations, as can be deduced from the fact that he felt the need to have recourse to Socrates' favourite habit of drawing analogies with the animal world, with the sophists now being characterized as untrained and unruly dogs misleading others more experienced in hunting by both barking at random and behaving as if they knew the scent and saw the prey and thus ending up deceiving the hunters and becoming like their human *analogon* the very symbol of ignorance and inexperience.¹⁵ That the exponents of this intellectual current were considered a very dangerous, anti-state element against which one should fight an unrelenting battle, sparing no effort and no-one can be inferred from the fact that most of Dio's insulting sophistic-related comparisons appear in his discourses on kingship, which gains in importance when we take into account the state- and nation-building nature of these writings. This in itself is of paramount significance for what follows below.

As expressed in his *Dio*, Synesius' thesis on Dio Chrysostom's two life phases, diametrically opposed to each other and roughly coinciding with the period "before his exile" and "subsequent to his exile,"¹⁶ gave occasion to set up a crude dichotomy within Dio's oeuvre, as shown by the fact that Dio was a sophist in his early period, only to recant these youthful beliefs and become a philosopher in the years of his maturity—a dichotomy that has been readily adopted by previous research on the subject. In support of his thesis, Synesius points to Dio's praises of

11. Ibid., 35.

12. Ibid.: ka[^] gnèsV Óti oÙdèn diafšrei sofist^{3/4}j Ÿnqrwpoj eÙnoÚcou çkolēstou.

13. Ibid., 38: ... TM†n dè m^{3/4} tÚcVj toà didaskēlou toà DiŌj Đmilhtoà ... oÙdšn soi plšon, oÙdè ñn Ólon katatr...yVj tŌn b...on çgrupnĭn te ka[^] çsifĭn par† toj kakoda...mosi sofistaçj.

14. Ibid., 131: ... qaumast† dè ka[^] Ÿloga, proseoikŌta toj KentaÚroj ... xuggrēmata sofistĭn.

15. Ibid., 34: éšper af çmaçej ka[^] çkŌlastoi kÚnej TMn tĭ q»rv mhdèn xuneçsai oÙdè gnwr...sasai tŌ çnoj, TMxapařisĭn Ÿllaj tĭ fwnĭ ka[^] tū sc»mati æj e,duça... teka[^] Đřisai ... toioàton eŪroj ĭn ka[^] per[^] toŸj kaloumšnouj sofist†j polŸn Ōclon TMn...ote sunepŌmenon çnqrèpwn ⁹liq...wn. It is worth mentioning that, contrary to what was thought, the sophistic as a phenomenon was subject to severe criticism not only in the *Discourses on Kingship*, but also in Dio's entire oeuvre, as can be inferred from the index provided by H. Lamar Crosby in his study edition of the author. Thus we are faced with a paradox in so far as it turns out that the greatest exponent of the new sophistic is a bitter enemy of the old, a piece of evidence that refutes the theory which puts an equals-sign between the two phenomena.

16. Synesius, *Dio*, 1, 35 ff., re-edited in the fifth volume of H. Lamar Crosby's edition of Dio's discourses (LCL 385) under the title *Testimony regarding Dio's Life and Writings*, 374 (hereinafter referred to as Synesius, *Dio* in Lamar Crosby, *Testimony*).

the hair, parrot¹⁷ and gnat,¹⁸ composed in his early period, of which only the first-mentioned has survived, due to the fact that it was included in his own encomium on baldness. The first impression we get while reading Dio's praise of the hair is that it should be considered a short "essay" on cultural phenomenon such as wearing long hair by Spartan youth, rather than a sophisticated writing, as evidenced by the fact that Synesius read it time and again as if under a spell or hypnotized by its beauty. Thus, we have good reason to believe that Dio's two other encomiums on trivial topics such as praising the parrot and the gnat also assumed characteristics of an "essay", if we take into account, above all, Homer's mastery in drawing analogies with similar species of animal life such as flies.¹⁹

Another passage from the mentioned writing, where Synesius' holds the view that Dio handled what was usually classed among purely rhetorical subjects no longer as a rhetorician but rather like a statesman,²⁰ makes us understand the real reason for setting up such dichotomies within Dio's oeuvre, and the reason consists in the fact that the nation- and state-building nature of some of his literary products was the key criterion for introducing divisions within an indivisible whole, at least as far as the stylistic point of view is concerned. It is this state-building nature of a certain literary work that will turn out to be of paramount importance in unravelling the key enigma, i.e. obtaining an answer to the question: 'who are indeed these sophists in confrontation with whom Dio uses a whole series of mocking qualifiers so as to discredit them altogether.'

All of the above suggests that what we are dealing with here are the exponents of the old sophistic, but the fact that in a fit of anger Dio crosses swords with the expounders of a spiritual current having a long time ago lost its relevance seems a little bit strange and anachronistic. This can be explained—at least for now—by the fact that the first major exponent of the new sophistic crosses swords not so much with the leading exponents of the old one as with its legacy which he, acting in the best national interests, regarded as extremely toxic, even when almost no fire was smouldering under ashes. Thus, we can see how an uncompromising

17. Cf. Synesius, *Dio* in Lamar Crosby, *Testimony*, 372: ... fhs... (sc. Philostratus) ... sofistoà g'r eīnai mhdè toÚtwn Øperideñ. It should be said in this connection that Philostratus (487), unlike Synesius, creates no dichotomies within Dio's oeuvre, as evidenced by the fact that he puts Dio's most popular, and in the opinion of many greatest oration, the *Tale of Euboea* or rather the *Euboean Discourse*, in the same category as the mentioned encomia on trivial topics—something that can serve as a guideline for how we should read his oeuvre.

18. The fables about the elephant and the gnat and the lion and the gnat we come across in Tatius' novel (2, 21, 4 and 2, 22, 1-7 respectively) give us an inkling about the popularity enjoyed by this type of encomium in the period of the Second Sophistic and later times.

19. *Iliad*, 2, 469-473. Cf. Lucian, *The Fly* (*Muscae encomium*).

20. Synesius, *Dio* in Lamar Crosby, *Testimony*, 372.: ... ka^ t'lj ·htorik!j tīn Øpoqšsewn oÙkšti ·htorik!j çll! politik!j meteceir»sato.

attitude to the whole legacy of the old sophistic as well as to every attempt at its revivification was beginning to take hold by the middle of the first century AD—a fact which makes us confront *aporia* because what needs to be explained at the very outset is the curious paradox that almost all the exponents of the Greek renaissance of the first century were so proud to be honoured with the title of sophist. In order to know what may be the reasons therefore, we must carefully analyze Dio's entire oeuvre so as to be able to identify a prime mover in inspiring his tirades as well as the attitudes of all major exponents of the mentioned renaissance. What is referred to here is a powerful driving force provided by a political testament despite the fact that it was given only in bare outline in one of Plato's early dialogues.

What we still need before focusing our attention on the mentioned driving force is yet further evidence that what was targeted in Dio's impassioned invective were only the exponents of the old sophistic and its legacy with almost no flame, as it seemed, smouldering under the ashes in his own time. We must, first of all, search for evidence in Dio's work and complement it with that provided by the authors of the age of Plato so as to be able to obtain a reliable result.

Dio's State of Being In-between Homer and Socrates and Setting up False Dichotomies Within his Oeuvre

The evidence itself remained unnoticed owing to the fact that it could be found only in Dio's two fairly short "essays" on Socrates (or. 54, 55), with the latter being of particular importance to our objectives, due to both the author's thesis about a close spiritual affinity between the Athenian philosopher and Homer and his attitudes towards philosophical and literary activity. The former, on the other hand, provides an answer to the questions of who indeed these sophists are with whom Dio crosses swords, and what the main reason is for the invective he heaped on them. We find the reason therefore in his characterisation of the mentioned sophists' orations as speeches devoid of even the slightest sense, the large proportion of which can, in his view, only be explained by their authors' base motives to make money and please simpletons and fools.²¹ The curious paradox, in Dio's view, is that the writings of the sophists, "who won such admiration, have perished and nothing remains but their name alone, the words of Socrates, for some strange reason, still endure and will endure for all time, though he himself did not write or leave behind him either a treatise or a will."²²

21. *Fifty-Fourth Discourse*, 1-2: *œlegon dè polloÝj mèn lÒgouj, noàn dè oÙk œcontaj oÙdè bracÚn ...*

22. *Ibid*, 4: *... tîn mèn qaumazomšnwnTMke...nwn sofišfînTMklelo...pasin of lÒgoi ... of dè toà Swkrĕtouj diamšnoui ka^ diamenoàsi tŒn xpanta crŒnon, toÚtou mèn aÚtoà grĕyantoj oÙte sÚggrama ...* Cf. also the analogy drawn between meat, salt and the

It is now more than apparent that the target of Dio's invective was the legacy of the ancient sophistic, and it is also more than clear that the above-mentioned driving force is to be identified with the living and breathing word praised in hymnal tunes in the *Phaedrus*.

On the other hand, it is in the last mentioned of the two short "essays," in which striking similarities between Socrates and Homer are advocated, that we find a key reason why Synesius set up dichotomies within Dio's oeuvre, as demonstrated by the fact that "they both were devoted to the same ends and spoke about the same things" through different media such as those of verse and prose,²³ and were, furthermore, most "effective at making similes, comparisons" and analogies. This is further corroborated by the fact that drawing seemingly trivial analogies with starlings, daws, locusts, a firebrand, ashes, beans and chickpeas is, due to their educational function, at least of the same, if not even greater importance in Homer's work as making similes with the almighty creatures of both wild life and myth, such as lions and eagles or Scylla and Cyclopes,²⁴ which can sufficiently explain not only what seemed at first sight to be the sudden appearance of encomia on the parrot and the gnat in the period of the Second Sophistic, but also setting up dichotomies within Dio's oeuvre, most likely stemming from Dio's implicitly subdividing the aspects of Homer's poetry into the purely didactic and those with a state-building dimension—something that is also true for Socrates' living word, essentially characterized by a mixture of polar opposites, such as the serious and the laughable.²⁵ We can rightly assume that, except for Homer's effectiveness at making such comparisons, Socrates' strong personal predilection for drawing analogies with animal life—as expressed in the

Socratic grace in Dio's eighteenth discourse *On Training* (13): "For just as no meat without salt will be gratifying to the taste, so no branch of literature, as it seems to me, could possibly be pleasing to the ear if it lacked the Socratic grace." The English version of this and all other passages from Dio's discourses is borrowed from J. W. Cohoon and H. Lamar Crosby's study edition of Dio's discourses (LCL).

23. *Fifty-Fifth Discourse*, 9: ... Øpèr tîn aÛtîn TMspoudazšthn kaTMlegšthn, Ð mèn di' tÁj poi»sewj, Ð dè katalogédhn.

24. *Ibid*, 10: ... tîn `Om»rou t' toiaàta çpodokim£zeij, Ópou mšmnhtai yarîn À koloîin À çkr...dwn À daloà À tšfraj À ku£mwn te kaTMreb...nqwn ... mÒnouj dè qaum£zeij toÝj lšontaj kaTMtoÝj çetoÝj (sc. aÛtoà) ...

25. The mixture itself, apparently, springs from a particularly characteristic passage from the *Gorgias* (481c), with Calicles being therein represented as poking fun at Socrates' method of argumentation and saying that there is no way of knowing whether Socrates is serious or joking simply due to the fact that if he is serious and what he says is really true, the life of all human beings must have been turned upside down and we must be doing quite the opposite of what we ought to do. On the mixture of the serious and the laughable as a widespread ideal of life and aesthetics in late antiquity and the Middle Ages see Ernst Robert Curtius, *Europäische Literatur und lateinisches Mittelalter* (Bern: FranckeVerlag, 1961), 419-434. It is worth mentioning that Platonic origin of the mixture is not even touched upon in his summary presentation of the phenomenon.

prologue to the *Phaedrus* with the celebrated philosopher comparing none other than himself to animals grazing on pasture²⁶—may have also given rise to the widespread popularity enjoyed by encomium of such a type in the mentioned period.

If it seems that all the potential these two short “essays” have for helping us understand the dominant tendencies in post-classical Greek literature as a whole has been exhausted with the above, appearances are deceptive. It is in Dio’s 55th discourse that we come across the remarks of paramount importance for the poetics of all prose genres in the mentioned period, a discourse in which yet another striking similarity between Homer and Socrates stemming from the basic principles of their poetics was clearly pointed out. What is referred to here is the fusing of myth, history and fable²⁷ with each other, with all the constituent parts being so firmly combined and inseparably mixed, as exemplified by the centaur’s dual natures in Philostratus’ description of the painting *Education of Achilles*.²⁸ To say it more precisely, what we are dealing with here is a specific *plasma*,²⁹ and we shall see later in more detail what it looks like when taking a closer look at Dio’s fourth discourse, with the preliminary remark that the *plasma* itself is a complex phenomenon manifesting itself in three aspects: literary, political-strategic and philosophical, with those two first-mentioned having, as is self-evident, evolved from the final one.

But the concept of *plasma*, here understood in its broader sense as a method of elaborating, combining and fusing the exemplary subject-matter of philosophy

26. 230d-e.

27. *Fifty-Fifth Discourse*, 10: ... “Omhroj di£ te mÚqwn ka^ fstor...aj™pece...rhse toÝj enqrèpouj paidèÚein ... ka^ Swkr£thj poll£kij™crÁto tù toioÚtj ... The fable is, it seems, implicitly, present in Dio’s formulation, if we take, above all, the emblematic scene from the opening passage from the *Phaedo* into account, with Socrates represented in it as having recourse to both the poetic paraphrase of a comic prose model, i.e. Aesop’s fables, and the composition of the sublime lyrics, such as a hymn to Apollo as soon as his prison chains were unfastened. In all likelihood we have yet again to reckon with the influence of the *Gorgias*, as suggested by a particularly characteristic passage from the mentioned dialogue (523a), where *mythos* is explicitly identified with *logos*: ¥koue d¼ ... m£la kaloà lÒgon, Ön sÝ mèn ¼g»sV màqon, æj™gë oimai,™gë dè lÒgon æj çlhqÁ g|r Ônta soi lšxw § mšllw lšgein. Moreover, in these two “short essays,” Dio seems to have publicly made known a magic formula, otherwise widely used in the writings of the Second Sophistic and other literary genres as well. What is referred to here is a fusion of Homeric imagery and Socratic or Platonic concept, be it that the latter ended up being condensed and reduced to the form of Homeric image, or be it that the Homeric image was further elaborated so as to assume characteristics of Platonic concept itself.

28. *Imagines*, 2, 2, 4: çll! tppon enqrèpJ sumbale¼n qaàma oÙdšn, sunale¼yai m¼¼n ka^ ñnsai ka^ diadoànai ¥mfw l»gein ka^ ¥rcesqai ka^ diafeÚgein toÝj ÑfqalmoÝj e,, tÕ tšrma toà enqrèpou™lšgcoien.

29. Instead of *plasma*, Dio uses a synonymous term (*to eikos*)—a point to which we shall shortly return.

and literature, made its entrance into Greek spiritual space in an impressive way, no matter how summarily it was formulated in Socrates' political testament in the *Alcibiades*, where the stress was laid on *wisdom* and *industry*, or rather *sophia* and *epimeleia*,³⁰ as the two driving forces, which were later to be given the role of a specific bulwark and guarantor of victory when it comes to both countering foreign interference and defending the Greek living space in any future clashes with the barbarian element, be that even the almighty Persian empire itself. These two winged words were, no matter how paradoxical it may sound, quite sufficient to make up almost the whole content of a political manifesto due to the fact that Socrates himself unreservedly recommended the ethical-political aspect of his teaching to his interlocutor Alcibiades as a philosophical basis of his own testament³¹—something that, at least if we may judge by Dio's own attitudes to Socrates and his stylistic devices, may have grown into a universal cultivation and promotion of that legacy, resulting in a negative impact on rival intellectual currents such as those sophistic, which is why the Hellenic world was, relatively early on, transformed into an all too closed society creatively and zealously cultivating the mentioned literary-philosophical *plasma* as a central bulwark of its defence. This process reached its culmination in the third and fourth century AD, i.e., in the period covered by Eunapius' *Lives*, when Platonic philosophy and its legendary protagonist was assigned the role of the last bulwark of defence in an attempt made by dying paganism to resist the Christian religion irrepressibly penetrating the Hellenic living space, as testified by lyrical passages from the mentioned work.³²

Thus, all of this gives occasion to point to the problem of the method used in previous research on the subject,³³ as shown by the fact that the evidence provided by Eunapius' *Lives* was almost entirely underestimated in the study of the phenomenon, due above all to Rohde's negative influence, as evidenced by the fact that he used his favourite qualifier *barbarian*³⁴ as a convenient label for

30. 123c-124b: ka[^] oĩmai ^ˆn aÙt³4n (sc. Xerxis uxorem) e,,pe<n Óti oÙk aēsq' Ótj ¥llj pisteÚwn oátoj Ð çn³4r (sc. Alcibiades) TMpiceire< pl³4n TMpimele...v te ka[^] sof...v: taàta g' r mÒna ¥xia lÒgou TMn "Ellhsin ...

31. 105d.

32. Cf. Eunapius' account (470-472) of Sosipatra and her youngest son Antoninus whose way of living is essentially characterized by what was openly advocated by Socrates in Xenophon's *Memorabilia* (4, 7, 10), namely a need for attributing great importance to the mantic and divination in every well-ordered society.

33. When we say *previous research on the subject* we refer to the most influential theories put forward by Hans von Arnim, Paul Graindor, Wilhelm Kroll, Karl Gerth, André Boulanger, Erwin Rohde and Eduard Norden. The same is also true for the expression *the majority of scholars*.

34. *Der griechische Roman*, 386. He inadvertently overlooked the apotheosis of Socrates in Eunapius' *Lives*, as evidenced by the fact that the sophists of the third and fourth century AD kept following in his footsteps and imitating his way of life down to the last detail, as

playing down the otherwise precious testimonies contained in the mentioned writing. Ironically enough, only the text of the mentioned *Lives*, if complemented by Philostratus' biographies of sophists of an earlier period, gives us the opportunity to gain a rare insight into what the Second Sophistic actually is.

The Central Principles of Socrates' Political Testament in *Alcibiades* and Their Reflection in the Field of Literature as Depicted in Xenophon's *Memorabilia*

It remains to be seen what reflection the central principles of Socrates' political testament found in what is called creativity in the literary domain. It doesn't take much imagination to conclude that *sophia* and *epimeleia* were now closely associated with the careful and thoughtful elaboration of the literary concept, based on both the Socratic-Platonic and Homeric patterns, as advocated by Dio in his two short "essays" and symbolized in the period of the Second Sophistic by the workshop of Socrates' legendary ancestor, Daedalus, represented in Philostratus' description of the painting entitled *Pasiphae* as looking intently at intelligible reality exceeding by far the power of human mind³⁵—a fact which clearly points to the realm beyond Heaven (Hyperouranios) and an entire sea of concepts streaming down from it so as to be carefully elaborated in his atelier and thus enabled to come out of it as truly living creatures, which could, in the last analysis, be regarded as an allusion to Socrates' living word and its magical powers. All of this suggests other possibilities for interpretation regarding the use of the term *sophistes* in Dio's oeuvre, because we can rightly assume that the target of Dio's invective was also his contemporaries and their inability to develop, refine and restructure the concepts derived from the essential premises of Platonic philosophy so as to be fully utilized for the defence and security of the entire Greek world, as can be inferred from a passage from Dio's 32nd discourse³⁶ in which the art of his rivals is regarded as purely deluding and wonder-working due to the lack of the above-mentioned strategic components in its content.

can be concluded from the author's account of Prohaeresius (492), Aedesius (482) and Chrysanthius' way of living (501).

35. *Imagines*, 1, 16, 1: aÛtÕj Ð Da...daloj çttik...zei mèn ka^ tÕ eidoj Øp̄rsosf̄on ti ka^ cennoun bl̄spwn ...

36. *To the People of Alexandria*, 39: deino^ g|r TMke...noi ka^ megfloi sofista^ ka^ gÕhtej: t| d' 1mštera faàla ka^ pez| TMn toj lÕgoij. Similar attitudes towards the sophists of his own time were also taken by Dio's contemporary Plutarch, *How the Young Man Should Study Poetry* (*De audiendis poetis*), 43f, 48d where the exponents of the mentioned intellectual current are identified with popular lecturers or superficial persons bent on acquiring mere information respectively, which allows us to conclude that what Dio had in mind was just this kind of knowledge.

These central principles of the political testament seem to have been enveloped in an aura of sanctity almost immediately after the death of Socrates, as can be inferred from the evidence provided by Xenophon's *Memorabilia* which could be regarded as a legend of Socrates launched at the most suitable moment for putting the mentioned manifesto's key ideas into practice. Thus, contrary to von Arnim's disparaging attitude,³⁷ Xenophon's work turned out to be an important link in the entire tradition of Socratism and Platonism, a link without which it is not, it seems, possible to either understand the destiny of the old sophistic movement over the ensuing centuries or fully comprehend the sudden revivification of the legend of Socrates in the later period of the Second Sophistic, as evidenced by the fact that Eunapius sang its praises in hymn-like passages from his *Lives*.

An attentive reader may be surprised by our seemingly audacious attempt to characterize Xenophon's *Memorabilia* as a legend and thus link it more closely to Socrates' political testament given in bare outline in the *Alcibiades*. That there should be no room for surprise will soon be shown. What more closely connects the manifesto and the legend is nothing other than the fact that *sophia* and *epimeleia*, as crucial terms of Socrates' testament in the *Alcibiades*, are also key words of Xenophon's *Memorabilia*,³⁸ to be precise. However, it should be said that in Xenophon *sophia* as a more general term yields place to a more specific one such as *enkrateia*,³⁹ a difference that seems to have occurred not without reason, in so far as in Xenophon's legend all other central principles of Socrates' philosophy are presented as revolving around *enkrateia* as a specific axis, which is why *enkrateia* itself assumes characteristics of the quintessence of wisdom, since, in the author's opinion, it alone leads to contemplating the intelligible world and what is Good

37. Dio von Prusa, 21. Aldo Brancacci, "Struttura compositiva e fonti della terza orazione 'Sulla regalità' di Dione Crisostomo", *ANRW II*, 36, 5, 3316 uses the term *logos Sokraticos* in order to prove his theory of Dio being inspired by the reflection which Socrates' living word found in Antisthenes.

38. *Epimeleia*, though semantically similar to *sophia*, is, among other things, closely associated in Xenophon (1, 4, 18) with the mantic to which crucial importance would be attached in the later periods of the Second Sophistic, as can be inferred from Eunapius' *Lives*. The fact that Eunapius shaped Sosipatra's character (470: $\kappa\alpha^{\wedge} \rho\epsilon\lambda\tau\epsilon\upsilon\eta\ \acute{\epsilon}\delta\epsilon\sigma\alpha\ \acute{\omicron}\tau\iota\ \rho\alpha\tau\alpha\kappa\alpha\ \epsilon\pi\eta\ \sigma\omega\sigma\iota\pi\lambda\tau\alpha\ \kappa\alpha^{\wedge} \rho\epsilon\sigma\iota\ \rho\epsilon\sigma\tau\iota\ \tau\omicron\gamma\ \gamma\iota\omicron\mu\sigma\eta\sigma\iota\upsilon\eta$) under the influence of the famous passage from Xenophon's work [1, 4, 17: ... ($\sigma\epsilon\ \omicron\phi\epsilon\sigma\kappa\alpha\ \omicron\alpha\eta\ \kappa\alpha^{\wedge} \mu\epsilon\tau\alpha\ \tau\omicron\eta\ \sigma\omicron\eta\ \mu\epsilon\eta\ \acute{\omicron}\mu\mu\alpha\ \delta\acute{\upsilon}\nu\alpha\sigma\kappa\alpha\ \tau\mu\hat{\rho}\ \rho\omicron\lambda\lambda\ \sigma\tau\acute{\epsilon}\delta\iota\alpha\ \tau\mu\chi\iota\kappa\eta\ \sigma\kappa\alpha\iota\ \tau\omicron\eta\ \delta\acute{\epsilon}\ \kappa\epsilon\omicron\alpha\ \acute{\eta}\phi\alpha\lambda\mu\omicron\eta\ \epsilon\delta\acute{\upsilon}\nu\alpha\tau\omicron\eta\ \epsilon\iota\eta\alpha\ \mu\alpha\ \rho\epsilon\lambda\tau\alpha\ \delta\epsilon\ \tau\omicron\alpha\ \kappa\epsilon\omicron\alpha\ \phi\alpha\eta\sigma\iota\eta\ \mu\epsilon\tau\alpha\ \phi\alpha\eta\sigma\iota\eta\ \epsilon\iota\eta\alpha\ \mu\alpha\ \rho\epsilon\lambda\tau\omega\eta\ \tau\mu\pi\iota\mu\epsilon\lambda\epsilon\sigma\kappa\alpha\iota$)] speaks volumes about the reflection the mentioned legend found in Eunapius.

39. Cf. 1, 6, 8-10., where Socrates advocated the view that *enkrateia*, apart from leading to contemplation of the intelligible world, could also make an athlete of a hopelessly weak person, something that, as he thought, was of decisive importance in the matter of strategic defence. On the other hand, in his conversation with Euthydemus (4, 5, 3-5), Socrates expounds his views on *enkrateia* as being a prerequisite of freedom, in so far as the lack of the former leads to slavery.

in things themselves as well as to classifying the latter into both genera and groups and the possibility closely connected with it, such as constantly choosing Good and avoiding Evil in one's own activity.⁴⁰ Secondly, and no less important: the fact itself that *enkrateia* made of a personality with a delicate constitution, such as that of Socrates, an athlete capable of achieving heroic feats⁴¹ might have offered an overdue spark of hope to all those who in the first two centuries AD were inspired by the ideal of the rebirth of the Greek spirit in a political frame alien to it, which explains the need for constantly actualizing the great philosopher's teachings, resulting in a kind of apotheosis of Socrates in Eunapius' *Lives*—a fact which clearly shows how fatal it was to ignore this source in research on the phenomenon.

In Xenophon's work, not only was Socrates represented as a true connoisseur of the intelligible world of ideas but also as an expert in almost all practical disciplines such as military art,⁴² home economics,⁴³ house-keeping,⁴⁴ doing sustainable business and account-keeping,⁴⁵ with his solidarity with all the members of the community standing out from the rest for its importance and going so far as to induce him to not only help others with his advice, but also to carry like an athlete their own burden on his back.⁴⁶

What is now of the greatest importance for our objectives is to ascertain what reflection the legend of Socrates found in the literary domain. What we encountered in Xenophon's *Memorabilia* surpassed all expectations, in so far as, against the background of Socrates' attitudes taken in his dialogues with both Parrhasius the painter and Cleito the sculptor, not only do we clearly see what the origins of the literary concept applied in the period of the Second Sophistic are, but also obtain a more concrete answer to the question we started our exposition with: what literary or philosophical plasma actually is and what it looks like in detail.

More than anything else, this very answer will enable us to see to what extent Xenophon's mentioned writing assumed characteristics of a legend, as indicated by the fact that Socrates' theses on art advocated in his conversations with the aforesaid artists, found universal acceptance among the leading exponents of the Second Sophistic, as evidenced in Lucian's *Essays in Portraiture (Imagines)* containing

40. *Memorabilia*, 4, 5, 11-12: $\epsilon\lambda\lambda\iota\tau\acute{o}\varsigma$ $\tau\acute{\omicron}\mu\gamma\kappa\rho\alpha\tau\acute{\omicron}\varsigma\iota$ $m\acute{o}\nu\omicron\iota\upsilon$ $\epsilon\chi\epsilon\sigma\tau\iota$ $\sigma\kappa\omicron\pi\epsilon\alpha\kappa\alpha\tau\iota$ $\kappa\rho\lambda\tau\iota\sigma\tau\alpha$ $\tau\acute{\iota}\nu$ $\pi\rho\alpha\gamma\mu\lambda\epsilon\tau\omega\nu$ $\kappa\alpha\hat{\iota}$ $\lambda\omicron\gamma\gamma\acute{\iota}$ $\kappa\alpha\hat{\iota}$ $\epsilon\rho\gamma\gamma$ $d\iota\alpha\lambda\acute{\omicron}\gamma\omicron\tau\alpha\iota$ $\kappa\alpha\tau\iota$ $g\acute{\sigma}\eta\eta$ $\tau\iota$ $m\grave{\epsilon}\nu$ $\epsilon\gamma\alpha\gamma\acute{\iota}$ $\pi\rho\alpha\iota\rho\epsilon\sigma\tau\alpha\iota$, $\tau\acute{\iota}\nu$ $d\grave{\epsilon}$ $\kappa\alpha\kappa\acute{\iota}\nu$ $\epsilon\pi\acute{\sigma}\chi\epsilon\sigma\tau\alpha\iota$.

41. *Ibid*, 1, 6, 7.

42. *Cf.*, 3, 1-5.

43. *Memorabilia*, 2, 7-2, 8 (conversation with Aristarchus).

44. *Ibid*, 2, 9-2, 10 (conversation with Crito).

45. *Ibid*, 2, 8 (conversation with Eutherus).

46. *Ibid*, 2, 7, 1: $\epsilon\tau\epsilon\rho\acute{\iota}\mu\epsilon\tau\alpha$ $d\acute{\epsilon}$ $\tau\omicron\alpha$ $b\epsilon\lambda\omicron\upsilon\gamma$ $m\epsilon\tau\alpha\delta\iota\delta\acute{\omicron}\nu\alpha\iota$ $\tau\omicron\upsilon$ $f\epsilon\lambda\lambda\omicron\gamma\iota\sigma\tau\alpha\iota$ $g\acute{\iota}\nu\omicron\mu\epsilon\tau\alpha$ $\tau\omicron\upsilon$ $\sigma\epsilon$ $\kappa\alpha\hat{\iota}$ $\mu\epsilon\tau\alpha$ $\kappa\omicron\upsilon\phi\acute{\iota}\sigma\tau\alpha\iota$.

one of his three literary canons⁴⁷ which could rightly be regarded as the three instances of self-interpretation to be applied to all the other major exponents of the Second Sophistic as well, as will be seen shortly.

Three facts stand out as crucial in Socrates' conversations with the leading exponents of painting and sculpture of his own time, in so far as the poetics of all major exponents of the Second Sophistic is essentially determined by them—something that enabled us to notice the important implications the testament's key terms, *sophia* and *epimeleia*, have for the entire domain of literary creativity. What is referred to here are stylistic devices, or rather procedures such as (1) *saying things in a roundabout way*, (2) *montage*, and (3) the *live nature* of philosophical and literary concepts, with the first of these being associated with Socrates' own method denoted by the particularly characteristic expression *eikona lego* in Plato's *Gorgias*,⁴⁸ and exemplarily shown in the *Memorabilia* with the celebrated philosopher expounding his basic concepts of literature by speaking about painting—something that might encourage every man of letters to strive for creating as many allusive and symbolical fields in his writing as he can, so as to resemble as much as possible none other than himself, i.e. Socrates.

Montage itself might at first sight appear to be quite a common method having nothing to do with achieving the highest aims in art and literature, but appearances are deceptive. The method itself is otherwise closely connected to two driving forces, that is to say the two mentioned crucial terms (*sophia* and *epimeleia*) in Socrates' political testament in the *Alcibiades*, solely capable of guaranteeing a harmonious combination of the constituent parts when it comes to creating a perfect whole. How popular this method was in the period of the Second Sophistic is indicated by the fact that it was more than faithfully applied in Lucian's *Essays in Portraiture (Imagines)* and *Essays in Portraiture Defended (Pro imaginibus)*, in which painting with words the portrait of Panthia, a woman of godlike beauty and yet inspired by men's aristocratic ideal of *kalokagathia*, is represented as if the greatest names of fine and plastic arts took part in its elaboration by giving their own contribution to the figure by chiselling out that part of Panthia's body in whose modelling each of them was deemed peerless—something that was evidently inspired by a particularly characteristic passage from Xenophon's *Memorabilia* where Socrates explains the idealism of Parrhasius' art by pointing to his method of both carefully selecting from among many single

47. The remaining two appear in *Lexiphanes* (22) and the *Dance (De saltatione)*, 60-61.

48. 493d: Ἄ οὐδ' ἴσθι πῶς τοιαῦτα μὴ ποιοῦν, οὐδὲν τι μὲν ἄλλο μεταφασίαν; φῆρε δ', ἄλλοι σοὶ ἐκὼν ἴσθω. This stylistic device enjoyed great popularity in later times, as can be inferred from a particularly characteristic passage from Tatius' novel *Leucippe and Clitophon* (5, 5, 5): Ὀφείδει...νεὶ γ' ἴσθω πῶς ἄλλο καὶ τὸ δράμα πῶς ταῖς κρῶσιν, καὶ μίμηται τῶν γλῶσσαν ἴσθω...r, καὶ Πρῶκην τοῖς ἴσθω... τὴν ἐτῶν μὴν ἴσθω καὶ πρῶτον αὐτῶν ἴσθω πῶς ταῖς κρῶσιν...di lale—something that provides a valuable insight into how important the concepts applied in the *Gorgias* are for the poetics of Post-Classical Greek literature.

persons the most beautiful parts of their body and elaborately combining them into a harmonious whole,⁴⁹ with all of it being, in his view, a necessary prerequisite for making an idealistic portrait and, by the same token, idealistic, i.e. nation- and state-building art, on which he had set his heart.

As was to be expected, Socrates' idealism went far beyond that of Parrhasius, as evidenced by the fact that he seized the opportunity to drive his interlocutor to the admission that plastic and fine arts, as far as portraiture is concerned, should, above all, aspire to represent the invisible, namely the reflection which the states of mind find in the face and the attitudes of the body (whether still or in motion) of a truly beautiful, good and loveable character,⁵⁰ which can explain among other things, why the protagonists of the Greek novel are depicted in an idealistic way. Now we shall see what a higher-order purpose was in Socrates' supplements to Parrhasius' poetics. Just due to such attitudes, Socrates was represented as a painter "who painted with love" and yet inserted into the canon of the great exponents of the fine arts in the above-mentioned work by Lucian⁵¹—something that points to the fact that already in the period of the Second Sophistic *Memorabilia* had assumed characteristics of a legend, as can be inferred from the fact that this recommendation of Socrates found a clear reflection in Philostratus' *Imagines*, where the principle of painting the invisible⁵² is openly advocated.

This higher-order purpose in Socrates' "supplements" to Parrhasius' poetics has become fully manifest in his conversation with Cleito the sculptor in which putting the mentioned idea into practice in much harder, i.e. sculptural matter was advocated with the aim to make the chiselled figures assume characteristics of vitality and thus give the impression not only of their state of mind but also of motion, an attitude, as it seems, widely adopted by the authors of the Second Sophistic, as can be inferred from Lucian's writing *On the Syrian Goddess (De Syria*

49. *Memorabilia*, 3, 10, 2: TMk pollîn sunÉgontej t! TMx TMkÉstou kÉllista oÚtwj Óla t! sêmata kal! poie«te fa...nesqai.

50. Ibid, 3, 10, 5: «ll! m^{3/4}n ka^ tÕ megaloprepšj te ka^ TMleuqšrion ka^ tÕ tapeinÒn te ka^ «neleÚqeron ka^ tÕ swfronikÒn te ka^ frÒnimon ka^ tÕ ØbristikÒn te ka^ «peirÒkalon ka^ di! toà prosèpou ka^ di! tîn schmÉtwn ka^ štètwn ka^ kinoumšnwn «nqrèpwn diafa...nei.

51. It is also worth mentioning that we come across key principles of the new rhetoric outlined in the *Phaedrus* (266b) and reminiscent of *montage*, namely *diaireseis* and *synagogai*—i.e., analytical partition of the phenomenon and synoptic reduction of the partitioned to a single idea—well disguised as *archetypa* and *paradeigmata* in Lucian's writing *Pro imaginibus* (10), otherwise closely connected with *Imagines*: ka^ šaut^{3/4}n oân (sc. Pantheian) tÕ mèn plÉsma sou TMpaine«n ka^ t^{3/4}n TMp...noian tîn e„kÒnwn, m^{3/4} gnwr...zein dè t^{3/4}n ÐmoiÒthta. éste «f...hs... soi taÚthn t^{3/4}n tim^{3/4}n ka^ proskune« sou t! «rcštupa ka^ parade...gmata.

52. *Imagines*, 1, 15, 2 (Ariadne): ... «ll! aÚtÒj ge Ð DiÒnusoj TMk mÒnou toà TMr©n gšgraptai ...

More importantly, we are under the impression that what we are dealing with here is not only an almost complete interchangeability between rival intellectual currents such as philosophy, sophistic and rhetoric, but also something that seems to be an utter confusion in Isocrates' understanding of the mentioned phenomena⁵⁵ due to the fact that at first sight it is not at all possible to recognize any system whatsoever on the basis of which a clear line of demarcation might be drawn between philosophy, rhetoric and the sophistic. Ironically enough, the contour lines of this system, hardly recognizable though they were, began to appear right where Isocrates seemed to be hell bent on disguising the essence of things by equating his own art as well as that of his rivals sometimes with philosophy,⁵⁶ and sometimes with the sophistic.⁵⁷ As can be inferred from a particularly characteristic passage from the *Antidosis*, Isocrates' attempt to blur the distinction between philosophy and sophistic was, among other things, the result of deep-rooted changes in the public opinion of his own time which no longer made any meaningful distinction between these spiritual currents⁵⁸ and, moreover, looked upon Socrates himself as a sophist, as we shall see later. On the other hand, Isocrates was in no small measure inclined to this kind of identification of philosophy with the sophistic, due to the fact that through his wife, Hippias' widow, he had strong ties to sophistic circles themselves. Yet, despite all that, a hardly visible distinction, as expressed in both the levels and methods applied in the aforesaid disciplines, comes to light in the above-mentioned passage.

What these levels and methods look like can be inferred from almost the same context in the *Antidosis*, namely from the passage in which the method of Isocrates' own profession, now equated with philosophy, is characterized as a kind of extremely painful training⁵⁹ leading to proficiency in all other activities and arts—in sharp contrast to the position adopted by his rivals holding the view that pain and industry have no such power in the training of the intellect, unlike purely physical exercise⁶⁰ capable of making an athlete of a, so to speak, hopelessly

55. Even the Ionian philosophers of nature (268), the Seven Sages (235) as well as Solon himself (313) were characterized as sophists in the *Antidosis*.

56. *Antidosis*, 209 (... e,,kÒtwj `n xpantej tʒ4n ¥gnoian qaum£seian tîn tolmèntwn oÛtwj e,,kÍ katafrone`n tÁj filosof...aj); 215 (... TMp' TMke...nouj tršyomai, toÝj oÛ katafronoàntaj mèn tÁj filosof...aj).

57. Ibid, 220: ... sofistí misqÕj ... TMsti ... mšgistoj, Àn tîn maqhtîn tinej kalo^ kçgaqo^ ... gšnwntai ...

58. Ibid, 215: ... TMp' TMke...nouj tršyomai, toÝj ... metafšrontaj t'ij ponhr...aj t'ij tîn faskÒntwn mèn eĩnai sofistîn ¥llo dš ti prattÒntwn TMp^ toÝj oÛdèn tîn aÛtîn TMke...noij TMpithdeÛontaj.

59. Ibid, 209: ... e,,kÒtwj `n xpantej ... prítion mèn e,, p£saj t'ij pr£xeij ka^ t'ij tšcnaj e,,dÒtej taç melštaj ka^ filopon...ajj ¡liskomšnaj prÕj tʒ4n tÁj fron»sewj ¥skhsin taata mhdem...an 1goàntai dÛnamin cecein ...

60. Ibid, 210: ... t'ij dè yuc'j ... mhdèn `n nom...zousi genšsqai spoudeotšraj paideuqe...saj ka^ tucoÛsaj tÁj proshkoÛshj TMpimele...aj ...

weak person. When Isocrates, reacting to the above-mentioned attitudes expressed by his opponents, wonders why it would not be possible to make considerable progress in the realm of the intellect, if training dogs and horses⁶¹ clearly suggests that the mentioned proficiency is very possible, even in the world of animals, we can clearly see that Isocrates slightly varies and skilfully elaborates passages from Xenophon's *Memorabilia*, with Socrates therein represented as advocating the view that virtue can be learnt⁶² by going through continuous mental exercises and that it is far easier to find a horse and an ox trainer than a teacher of virtue.⁶³

That what we are dealing with here is Isocrates' noteworthy skill in subtly elaborating and artfully assembling the patterns of Platonic philosophy, borrowed either directly from the sources or indirectly from Xenophon's *Memorabilia* as a specific legend of Socrates, is indicated by the fact that the above-mentioned training of the intellect—undergone by adepts of the sophistic under the supervision of the author setting the tone for them—should lead to their becoming acutely aware of *epimeleia*⁶⁴ representing, as already seen, the focal point of both Socrates' political testament in the *Alcibiades* and Xenophon's *Memorabilia*, by which Isocrates, though in a roundabout way, proved himself to be one of the testament executors.

When in the third passage, appearing along with the two above-mentioned ones in the same relatively narrow context, implanting the noble character traits fully equated with what is called *kalokagathia*⁶⁵ in the soul of his adepts is emphasised as his final objective when it comes to conducting the above-mentioned training of the intellect, now characterized as sophistic, we can clearly see what painstaking effort he underwent in his attempt to subtly and delicately elaborate the themes and concepts of Platonic philosophy—something that gave him occasion to draw a clear-cut line of demarcation between his art and that of his rivals, with the former handling the lofty topics,⁶⁶ and glorifying the power of

61. Ibid, 211: ... œti d' e,, per^ toÝj tppouj ka^ toÝj kÚnaj ... Ðrîntej tšcnaj œcontĚj tinaj ... per^ t³¼n tîn çnqrèpwn fÚsin mhdem...an ořontai toiaÚthn eÐrÁsqai paide...an ...

62. *Memorabilia*, 1, 2, 23: pĚnta mèn oân œmoige doke t! kal! ka^ tġgaq! çskht! eġnai, oÙk ¼kista dè swfrosÚnh.

63. Ibid, 4, 4, 5: ... fas^ dš tinej ka^ tppon ka^ boàn tù boulomšnĤ dika...ouj poi»sasqai pĚnta mest! eġnai tîn didaxĚntwn.

64. Cf. n. 60.

65. Cf. n. 57. *Antidosis*, 220 ... of mèn g!r toioàtoi (sc. sofista...) polloÝj metasceĤn tÁj paide...aj e,,j TMpiqum...an kaqist©sin, of dè ponhro^ ka^ toÝj prÒteron suneĤnai dianoomšnouj tppotršpousin.

66. *Antidosis*, 3: ... proÇrhmai ka^ lšgein ka^ grĚfein oÙ per^ tîn „d...wn sumbola...wn, çll' Ðpèr thlikoÚtwn tŒ mšgeqoj ka^ toioÚtwn pragmĚtwn, Ðpèr ġn oÙdeĤ ġn ¼lloj TMpiceir»seie, pl³¼n tîn TMmoi pepłhsiakŒtwn À tîn toÚtouj mime«sqai boulomšnwn.

philosophy,⁶⁷ unlike the latter representing in his view an all too easy mental juggling (*teratologiai*)⁶⁸ otherwise associated with soft living and pleasures of all kinds, which represents yet another hidden allusion, this time to Socrates' famous characterization of the sophistical rhetoric in the *Gorgias* as a certain habitude of producing a kind of gratification and pleasure.⁶⁹

Turning away from such an art or rather practice, in another passage from the *Gorgias* (463a–c) characterized as satisfying the whims and pleasures of the audience as well as a kind of counterfeiting of genuine discipline in the realm of spirit such as the legislature, is announced by Isocrates through the use of the term synonymous with *training*, namely *gymnastics*, with his oratory thus implicitly assuming nation- and state-building characteristics in full accordance with Socrates' analogy drawn between gymnastics and the legislature in the already quoted passage from the *Gorgias*.⁷⁰

To tell the truth, the art of Isocrates can rightly be characterized as a mental acrobatics, in so far as his alternate use of polar opposites such as the sophistic and philosophy in the same context and with the same meaning makes us feel dizzy, blurring our eyes and beating a devil's tattoo in our ears, with just these symptoms being most acutely felt by none other than Socrates himself when he made attempts to define key ethical terms, in each of which a certain notion ended up being equated with the very opposite, as expressed, not altogether devoid of humour, in Plato's early dialogues, above all *Lysis*,⁷¹ *Laches* and *Charmides*—a fact that clearly points to the Platonic origin of Isocrates' acrobatics which stands in sharp contrast to the mental juggling of the sophists.

This characteristic feature of Isocrates' style speaks to the extent of the game of hide-and seek played by the author with the scholar. Due to its being barely visible, this very feature makes us ask ourselves whether there are other, perhaps yet more important, reflections of Plato's, or rather Socrates' style in Isocrates' poetics, and by this we mean above all the philosophical dimension of the style

67. Ibid, 10: cesti g'ir tîn gegrammšnwn œnia mèn TMn dikasthr...J pršponta ·hqÁnai, t! dè prŌj mèn toÝj toioÚtouj çgènaj oÛc ;rmŌttonta, per^ dè filosof...aj peparrhsiasmšna ka^ dedhlwkŌta tš¼n dÚnamin aÛtÁj.

68. Ibid, 284-285: ... toÝj dè tîn mèn çnagka...wn çmeloàntaj, t!j dè tîn palaiîn sofistîn teratolog...aj çgapîntaj filosofe«n fasin, çll' oÛ toÝj t! toiaàta mançfnontaj ka^ meletîntaj TMx in ka^ tîn ðdion oïkon ka^ t! koin! t! tÁj pŌlewj kalij dioik»sousi, inper »neka ka^ ponhtšon ka^ filosofhtšon ka^ pEnta praktšon TMst...n, which can be regarded as yet another echo of *Memorabilia* in the *Antidosis*, this time of the famous passage: ... ka^ toà TMpimelhqÁnai tîn toioÚtwn tinŌj, di' in Ÿn tij ka^ tŌ ~autoà sîma kalij dioik»seie ka^ tŌn ~autoà oïkon kalij o,„konom»seie ka^ f...loij ka^ pŌlei êfelimoj gšnoito ka^ TMcqrîn krat»seien.

69. 462c: çritŌj tinoj ka^ 1donÁj çpergas...aj.

70. 464b: ... tÁj dè politikÁj çnt^ mèn tÁj gumnastikÁj tš¼n nomoçetik»n (sc. çnt...strofon lšgw). 465b: ... ka^ Óti Ō Ÿyopoiikš¼ prŌj „atrik»n, toàto ·htorikš¼ prŌj dikaiosÚnhn.

71. 216c: ... aÛtŌj „liggiî çpŌ tÁj toà lŌgou çpor...aj ... 222b: ... meqŪomen çpŌ toà lŌgou ...

itself. We start from the assumption that every author, even against his will, inevitably reveals elements of self-interpretation, as was the case with Isocrates who accidentally betrayed himself in the only passage from the *Antidosis*, in which he characterizes his own oratory as a kind of music, in so far as his speeches are, in his view, more akin to works composed in rhythms and therefore more suited than those made in courts to be set to music⁷²—something that represents a well-disguised allusion to the emblematic scene in the prologue to the *Phaedo*, with both philosophy and paraphrase of the literary pattern being therein identified by Socrates with sublime and popular music respectively,⁷³ which found its reflection in Eunapius' *Lives* where the speech of some of his protagonists grows of itself into music.⁷⁴

Now the question arises whether we should still give credence to what was largely accepted in previous research on the subject, namely a theory advocating a close relationship between Isocrates' style and Gorgias' mannerisms, or rather figures of sound such as *homoiooteleuta*, *homoiokatarkta*, *parecheseis* and *parioseis*. Truth be told, we are confronted with a constant game between seeming and being in Isocrates' mentioned work, as shown by the fact that what seemed Gorgias' influence⁷⁵ turned out to be an execution of Socrates' political testament in terms of style in line of the above mentioned evidences concerning the nation- and state-building aspects of Isocrates' rhetoric. The only instance in the *Antidosis* where the term philosophy assumes the meaning of *philosophical plasma*, i.e. *subject matter of philosophy* suitable to be used in the educational process can serve as proof of that.

The instance itself is particularly revealing, all the more so because Isocrates, in an attempt to characterize his own rhetoric, makes use of the crucial word of Socrates' political testament in the *Alcibiades*, i.e. *epimeleia*,⁷⁶ now understood as a toilsome, unrelenting study⁷⁷ of both the philosophical texts and the concepts

72. *Antidosis*, 46: ... gr̄fein dè proçrhntai lōgouj ... oPj xpantej 'n f»saien ðmoiotšrouj eīnai toj met' mousikÁj ka' uqmīn pepoihmšnoj À toj TMn dikasthr...J legomšnoj.

73. 61a: ... e,, Ÿra pollēkij moi prostēttoi tō TMnÚpnion taÚthn tš/n dhmedh mousikš/n poie'n, mš/4 çpeiqÁsai aÚtù çll' poie'n ... æj filosof...aj mèn oŸshj meg...sthj mousikÁj ... nàd' ... taÚthn tš/n dhmedh ... poie'n. Cf. *Laches*, 188d where Socrates is characterized as a perfect musician simply due to the fact that he "tuned himself with the fairest harmony" by making "a true concord of his own life between his words and his deeds."

74. 501-502 (Chrysanthius' speech): éšper oàn t' kēllista ka' glukÚtera tīn melīn prŌj p©san çkoš/n mšrwj ka' pr©wj katarre' ka' ... p©sin Ān TMnarmŌnioj, ka' tosaÚtaij diafora.j 9qīn ... kaqhrmŌzeto.

75. What G. Norlin, "General Introduction" to his edition of Isocrates (LCL 209), xv maintains about the influence exercised by Gorgia upon Isocrates' style could also be true for Socrates, or rather Plato as the mentioned author's model.

76. *Antidosis*, 292: sumšrei gīr TMp... ... tīn lŌgwn, mš/4 tīj eŸtuc...aj çll' tīj TMpimele...aj eŸdokime'n.

77. What it is all about is a direct reflection of the crucial passage from the second part of the *Phaedrus* (473e): taàta dè oŸ m»pote kths»tai Ÿneu pollÁj pragmate...aj ...

underlying them,⁷⁸ with *epimeleia* itself, along with the very reasons for putting it into practice, such as avoiding errors in political course of action, clearly pointing to the model to be chosen.⁷⁹ On the other hand, Isocrates views the approach adopted by his rivals as the polar opposite to his own art of speaking, in so far as it is essentially characterized by both the unbearable lightness of utterance and improvisation based on pure natural gift and, moreover, governed by chance⁸⁰—something that points to Gorgias and the milieu of the old sophistic.

On the basis of the above, we are driven to the conclusion that Isocrates, following the model of Daedalus' workshop as depicted in Philostratus' *Imagines*,⁸¹ turned his own school into a kind of atelier, where *plasma*, i.e. subject matter of literature and philosophy of vital importance for both the state and society, was devoutly shaped and modelled, which is why it could rightly be characterized as nation- and state-building *plasma*.

What still remains to be done is to unravel the reasons why Isocrates characterizes himself as a sophist. That he remained faithful to the concepts of Platonic philosophy and, moreover, looked upon himself as Socrates' follower can be inferred from the fact that in the *Antidosis*⁸² he constantly lays stress on parallelisms between his own judicial procedure and that of Socrates—something that stands in sharp contrast to all those instances in which he identifies as a sophist.⁸³ Fortunately enough, we can eliminate this apparent contradiction

78. *Antidosis*, 292: ... of dè filosof...v ... t³4n dÚnamhn taÚthn labÒntej ... Âtton per^ t;j pr£xeij plhmmeloàsin.

79. This devotedness to the Platonic ideals comes to light even more in the opening passages from the *Nicoles*(9) in which, under the influence of the emblematic analogy drawn by Socrates in the *Phaedrus* (266b-c), rhetoricians, characterized as the teachers of philosophy, are regarded as gods. In the opening passage from Dio's twenty-second discourse *On Peace and War* we come across the same identification of rhetoric with state-building philosophy under the influence of the famous analogy drawn in the *Gorgias* (464b) between beauty care, gymnastics, the sophistic and legislation, on the one hand, and cookery, medicine, rhetoric and justice, on the other, namely an analogy that also found its reflection in both Aristides' first Platonic discourse, *In Defense of Oratory* (or. 2, 215), and, as we have already seen, Isocrates' *Antidosis*.

80. Cf. n. 76. In the same context, Isocrates uses the term synonymous with *epimeleia*, i.e. *philoponiai*, with the aim to lay stress on efforts of study as the only way to elaborate successfully the borrowed concepts, which is why the mentioned toil is to be praised more than talent and pure invention (291). Cf. the same attitude adopted by Lucian in *Prometheus es in verbis* (3) where *epimeleia* is identified with *montage* of literary concepts.

81. 1, 16.

82. 15; 27.

83. Cf. Norlin's attitude, "General introduction", xvi: "Indeed, the use of this term (sc. sophist) by Isocrates may be nothing more than a protest against the preposterous claims made by certain sophists for the omnipotence of their instruction."

through unique testimony in ancient literature, otherwise provided by Aeschines,⁸⁴ according to which Socrates was regarded as the sophist par excellence by the Athenian public opinion of his own time— something that points to the possibility that the term *sophistes* was often used by Isocrates with the meaning of *Socrates' disciple*. It is, therefore, not at all surprising that Isocrates, in keeping with high hopes Socrates pinned on him, eagerly joined the efforts already made by others to put key messages of the political testament in the *Alcibiades* into practice, acutely aware though he was that his own oeuvre hardly brought something new as far as original ideas are concerned. However, if there is something new in all this, that has to do with the fact that the entire exemplary subject matter⁸⁵ of literature and philosophy and, by the same token, that of the ancient sophistic was implicitly included in this specific “execution” of the political testament,⁸⁶ with Xenophon’s *Memorabilia* being in all likelihood the model that served that purpose, as can be inferred from the fact that Prodicus’ parable of Hercules at the crossroads⁸⁷ as well as Socrates’ conversations with the leading exponents of the old sophistic was given a relatively large space in the above-mentioned writing.

Isocrates’ attitude to the sophistic, if compared to that of Dio, gives rise to the conclusion that the Second Sophistic is not the same phenomenon everywhere as

84. *Against Timarchus*, 173: $\epsilon\pi\epsilon\iota\kappa\prime\ \delta\omicron\mu\epsilon\iota\kappa\prime\ \delta\ \Upsilon\acute{\nu}\delta\rho\epsilon\iota\ \prime\text{A}\eta\eta\nu\alpha\iota\omicron\iota\ \text{S}\omega\kappa\rho\acute{\alpha}\tau\eta\varsigma\ \mu\acute{\epsilon}\nu\ \tau\acute{\omicron}\nu\ \text{s}\phi\iota\sigma\tau\acute{\alpha}\nu\ \epsilon\pi\epsilon\kappa\tau\epsilon\ \dots\ \text{n}\alpha\tau\epsilon\ \dots\ \text{O}\tau\iota\ \text{K}\rho\iota\tau\ \dots\ \text{a}\nu\ \text{t}\mu\acute{\iota}\tau\eta\nu\ \text{p}\epsilon\pi\epsilon\delta\epsilon\upsilon\kappa\epsilon\iota\ \dots\ \text{D}\eta\mu\omicron\sigma\acute{\alpha}\sigma\eta\nu\eta\ \delta\prime\ \delta\omicron\mu\acute{\alpha}\nu\ \tau\alpha\ \dots\ \text{r}\omicron\upsilon\iota\ \text{t}\mu\acute{\iota}\chi\alpha\iota\rho\ \epsilon\sigma\epsilon\tau\alpha\iota\ \dots$ This testimony gains in importance all the more so since in Philostratus’ *Lives of the Sophists* (483) we encounter the fact that in their private life the two great men of the forensic oratory, Demosthenes and Aeschines, “claimed consideration and applause on the very ground that they were sophists”. On the portrait of Socrates in ancient literature cf., among other works, Heinrich Meier, *Sokrates: sein Werk und seine geschichtliche Stellung* (Tübingen: J. C. B. Mohr (Paul Siebeck), 1913), Olof Gigon, *Sokrates: sein Bild in Dichtung und Geschichte* (Bern: Francke Verlag, 1947), Helmut Kuhn, *Sokrates: Versuch über den Ursprung der Metaphysik* (München: Kösel Verlag, 1959), André-Jean Festugière, *Socrate* (Paris: F. Flammarion, 1934). As regards Socratics cf., among other works, Jean Humbert, *Socrate et les petits socratiques* (Paris: Presses Universitaires de France, 1967), Heinrich Dittmar, *Aischines von Sphettos: Studien zur Literaturgeschichte der Sokratiker, Untersuchungen und Fragmente* (Berlin: Weidmannsche Buchhandlung, 1912), Barbara Ehlers, *Eine vorplatonische Deutung des sokratischen Eros: Der Dialog Aspasia des Sokratikers Aischines* (München: Beck, 1966 (Zetemata 41), Gabriele Giannantoni, *I Cirenaici: raccolta delle fonti antiche; traduzione e studio introduttivo* (Firenze: G. C. Sansoni, 1958), Erich Mannebach, *Aristippi et Cyrenaicorum fragmenta* (Leiden: Brill, 1961), Monique Dixsaut-Aldo Brancacci, *Platon source des présocratiques: exploration* (Paris: J. Vrin, 2003).

85. *Nicoles*, 10: $\text{t}\mu\acute{\iota}\gamma\epsilon\ \delta\prime\ \epsilon\pi\omicron\delta\acute{\sigma}\omicron\mu\alpha\iota\ \kappa\alpha\ \acute{\alpha}\pi\alpha\tau\alpha\iota\ \tau\omicron\Upsilon\iota\ \lambda\omicron\gamma\omicron\upsilon\iota\ \tau\omicron\Upsilon\iota\ \kappa\alpha\ \acute{\alpha}\ \kappa\alpha\tau\prime\ \mu\iota\kappa\rho\acute{\omicron}\nu\ \acute{\iota}\mu\omicron\epsilon\iota\ \epsilon\phi\epsilon\lambda\epsilon\nu\ \delta\upsilon\text{n}\alpha\mu\acute{\sigma}\nu\omicron\upsilon\iota\ \epsilon\iota\ \dots$

86. *Antidosis*, 271, where it has been hinted at the ability of the sophist, now characterized as philosopher, to arrive generally at the best course after quickly gaining insight into the state of things.

87. *Memorabilia*, 2, 1, 21-2, 2, with Prodicus characterized as the wise man at the very beginning of Xenophon’s narrative.

a majority of scholars have wrongly assumed in previous research on the subject, since in Isocrates' conception of the state, as distinguished from that of Dio, there was still a room for the legacy of the old sophistic representing, in his view, simply an easier method that, despite its deficiencies, might yet be applied in achieving the same goal, such as creating an ideal, harmonious society.

What applies for Isocrates so also does for Dio, as well as all the major exponents of the Second Sophistic in so far as they were much closer to the Socratic-Platonic legacy than to that of the old sophistic. Thus, the necessary prerequisites are fulfilled to take a closer look at philosophical or literary *plasma* as used by the author in his fourth discourse on kingship.

Philosophical *plasma* in Dio's Fourth Discourse as a Telling Indicator of What the Second Sophistic Actually Is

It would be very hard to imagine a literary product more suitable than Dio's fourth discourse on kingship for getting a full insight into both the process of creating literary-philosophical *plasma* and its exemplary aspects. What we encounter in the mentioned discourse surpasses all expectations since its structural elements already reflect a trend in Greek literature over the time period extending from Socrates' political testament in the *Alcibiades* to Dio's age and beyond, as previously mentioned. We can see, so to speak, with the naked eye the mentioned structural elements of Dio's discourse consisting of the concepts borrowed from the *Phaedrus*, *Gorgias* and *Phaedo*—where Plato's attitudes to rhetoric and literature in general are expressed – as well as those taken from the *Alcibiades* and the *Republic* and related to both the politics of strategic defence and the theory of the state, namely concepts that are further complemented by the striking analogies used by Xenophon in *Memorabilia* with the intent to present the teachings of the great philosopher in the most effective way, as shall be seen below. In order to understand the full implication such a montage of concepts—on more than one occasion characterized as *plasma*—has for acquiring essential knowledge of the poetics of late Greek literature, it remains to be seen how Dio himself defines his own stylistic technique—something that may yield unexpected and highly interesting results as far as other genres of Greek literature are concerned.

In the opening passage from his fourth discourse, Dio tells us that, since it had happened that he had nothing else that demanded his attention, he had enough time at his disposal to paint a picture of how the most paradoxical encounter that could have ever occurred, such as that between the greatest wisdom and the highest power—or, in other words, between utter poverty and the greatest wealth personified by Diogenes and Alexander respectively—had in all

likelihood been unfolding.⁸⁸ The encounter itself was as paradoxical as was the author's intention to take up the challenge of not only depicting its particulars but also of representing it in the light of the greatest likelihood possible, although centuries had gone by since the meeting took place. It is for this greatest likelihood that the synonym of the term *plasma*, namely *to eikos*, is used, which gives occasion to view the latter—despite its being, as it seems, the only testimony of such a kind in Greek literature—as yet another among the technical terms used in the rhetorical manuals to denote a subtype of the third type of narrative, namely the fictional, or rather realistic one comprising all those stories that might have happened but, nonetheless, did not occur, with *plasmaticon*, *drama* and *dramatikon* representing the remaining technical terms for both the above-mentioned subtype of narration and the novel as a genre.

Now we will only very briefly touch upon the notion of fictionality in classical literature. As can be inferred from the crucial passage from Dio's fourth discourse, fictionality itself is nothing other than assembling parts of heterogeneous provenance into a harmonious whole, as advocated by none other than Socrates in his conversation with Parrhasius the painter in Xenophon's *Memorabilia*⁸⁹ and, moreover, wholeheartedly recommended in Lucian's *Essays in Portraiture*⁹⁰—something that should be taken into account seriously, especially when it comes to understanding the notion of fictionality in the Greek novel, in the plot of which the descriptions of paintings and sculptures play an important role.

It would be logical to assume that in Dio's discourse the technique of assembling the literary-philosophical concepts was consistently and systematically implemented, i.e. applied on both a small and a large scale, with the latter relating to the composition of the whole. This very composition resembles to a large extent the plot of Plato's *Gorgias* in so far as the dialogue between Diogenes and Alexander, as is otherwise the case with the one going on between Socrates and Calicles in Plato's dialogue,⁹¹ ends with Diogenes⁹² instead of Socrates' monologue.⁹³ However, there is still a difference in composition between Plato's dialogue and Dio's discourse, and it is of a purely formal nature, since Diogenes and Alexander are the only interlocutors in the latter, as distinguished from the former where Gorgias and his followers are represented as coming one after another to discuss the issue with Socrates after they had been one by one defeated

88. *Fourth Discourse on Kingship*, 1: ca...rousi fÚsei pÉntej timwmšnhn ĐrÍntej frÒnhsin ØpÔ táj meg...sthj TMxous...aj ... éste ... aÛto^ plÉttousin ØperbÉllontej ... æj dè e,,kÕj TMke...noij genšsqai t¼n xunous...an nàn eþpoim' "n ...

89. Cf. n. 49.

90. Cf. n. 51.

91. *Gorgias*, 481b-505b.

92. *Fourth Discourse on Kingship*, 78-139.

93. *Gorgias*, 507c-522e. How popular the concepts applied in the *Gorgias* were in later times can be also inferred from a particularly characteristic scene from the seventh book of Prodromos' novel *Rhodanthe and Dosicles* (vv. 332 ff).

by force of Socrates' clinching arguments, which led to a profoundly submissive capitulation. If this difference of a purely formal nature caused a compositional similarity between Dio and Plato's dialogues to go unnoticed, this cannot be said of Dio's creative elaboration of the emblematic analogy Callicles draws in the *Gorgias* between Socrates and a small, snotty and babbling child⁹⁴ lovely lisping while playing at his favourite pastimes, including even those philosophical, namely an analogy in which the style of Socrates' speeches is, moreover, characterized as *neanieuesthai*,⁹⁵ i.e., as a youthful audacity and effrontery, that, despite all this, could be effectively applied to *demegoria*, a demagogical speech to be delivered in front of a large crowd.

A major theme of the *Alcibiades*, such as countering the mighty barbarian elements and their uncouth military power personified by the Persian empire—a theme which Socrates' political testament grew out of—and the above-mentioned famous analogy in the *Gorgias* in which Socrates was identified with a small, snotty child are closely interwoven in the general composition of the discourse, but, on the other hand, we should bear in mind the difference in handling the above-mentioned analogy by Dio and Plato, with Alexander in the former, instead of Socrates, being the subject of the comparison and treated by Diogenes as a small, snotty child unaware of the basic fact that he does not yet possess the personality traits, such as *sophia* and *epimeleia*, which alone could guarantee successful confrontation with the great barbarian power and thus prevent the Hellenic living space from undergoing harmful influences coming from the outside. Both the central concept and the mentioned analogy are inextricably and yet imperceptibly intertwined with the image of Socrates as depicted in Xenophon's *Memorabilia*, as can be inferred from the fact that in Dio's discourse Diogenes is represented, like Socrates in the mentioned work, as a unique hero and an expert in all the domains of knowledge including the military art—something that forms a kind of backdrop against which Alexander's megalomaniac aspirations for gaining fame, reputation and power at any cost are ridiculed as childish, which gave occasion to Diogenes for playing the role of a nurse who, after giving the child a whipping,⁹⁶ tells him a

94. *Gorgias*, 485a: ... ka[^] oÙk a„scrŌn meirak...J Ōnti filosofeⁿ: TMpeid^ˆn dē ½dh presbÚteroj ín ¥nqrwpoj ceti filosofí, katagšlaston, ð Sèkratej, tŌ crÁma g...gnetai. Cf. 499c where Socrates accuses Callicles of treating him like a child: „oà „oà, ð Kall...kleij, æj panoàrgoj eĩ ka... moi éesper paid[^] crÍ, totè mèn t! aÙt! fšskwn oÙtwj œcein totè dè ~tšrwj, TMxapatín me. Cf. also 500b where Socrates warns Callicles against indulging in jesting with him, or taking what he says as though he were jesting: ka[^] prŌj Fil...ou, ð Kall...kleij, m»te aÙtŌj ořou deⁿ prŌj TMmè pa...zein m»d' Ōti ˆn tÚcVj par! t! dokoànta epokr...nou, m»t' aà t! par' TMmoà oÙtwj epodšcou æj pa...zontoj.

95. *Ibid.*, 482c: ð Sèkratej, dokej neanieÚesqai TMn toj lŌgoij æj çlhqij dhmhgŌroj ín ...

96. *Fourth Discourse on Kingship*, 73-74: dihge^to d¾ met! taàta (sc. màqon) ... boulŌmenoj aÙtŌn paramu»sasqai, kaqšper af t...tqai t! paid...a, TMpeid^ˆn aÙtoj plhg!j TMmbšlwsí...

fairly tale to comfort and please him, by which Alexander's case assumes tragicomic proportions.⁹⁷

Such a comparison of Alexander to a small child makes us ask ourselves what the concept itself would have looked like if worked out by Socrates, all the more as he himself, as can be inferred from Plato's early dialogues, most of all *Charmides*, *Laches* and *Lysis*, very much liked playing with the Athenian youth at the noblest of pastimes such as defining key ethical notions, with his speeches about children miraculously morphing into those about adults, as evidenced by a particularly characteristic passage from the *Laches*.⁹⁸ The answer to the question posed will be provided by the myth of the winged chariot from Socrates' second discourse on love in the *Phaedrus*, with Socrates poking fun at Phaedrus of Myrrhinous in a context characterized by the sublime, lyrical mood as if the latter were a small, snotty child—a fact which, with the exception of Aristotle⁹⁹ and Lucian,¹⁰⁰ escaped the notice of both the interlocutor himself and ancient literary criticism. This stylistic feature of Socrates was beyond imitation even for Dio, forcing him to turn to adapting, or rather assembling the concepts of Platonic philosophy so as to blend them together into a harmonious whole and thus make the most of their allusive potential.

The aforesaid emblematic myth of the winged chariot in the *Phaedrus* might have served, if not stylistic, at any rate some other purpose, such as that relating to Dio's polemics against sophists—something that can provide valuable insights into what was regarded as a sublime achievement in the matter of literary creativity in the period of the Second Sophistic and thus enable us to answer the question as to whether the sophistic in general and, above all, the ancient one could still be associated with the mentioned creativity.

In one of the opening passages from Dio's fourth speech on kingship, Diogenes is represented as using Olympias' view of Alexander as Ammon's, or rather Zeus' child¹⁰¹ as an opportunity to point out to Alexander with barely concealed irony that just on account of his pretended origin the knowledge of the kingly art should have already been imprinted on his soul,¹⁰² a knowledge that might recommend him for the exercising of absolute power, with tiaras and

97. Something that can be inferred from either a stern glance cast by Diogenes at Alexander (24) or the scene featuring Alexander as a small pupil uneasy in the presence of his master (26).

98. 188b: ἵπστῆμην ὅτι οὐ περὶ τὴν μεῖρακ...ὠν ἰμῶν ἐ Ἰὸγοῖ ἀσοῖτο Σωκράτους παρὸντοῖ, ἐλλ' ἵπερ ἰμῶν.

99. *Art of Rhetoric*, 3, 7 (1408b) 11 ff. Cf. E. Norden, *Kunstprosa*, 109.

100. *Hall (De domo)*, 4: ... κῆνταὰκα καρεζὸμενοῖ Fa...δρου τε τοὰ Murrinous...ou kateirwneÚeto ...

101. *Fourth Discourse on Kingship*, 19: Ἄ οὐκ Ὀλυμπίῃ ἴσῆσῆν ἰε,,ποῶσα ὅτι οὐκ ἴσῆσῆν Fil...ppou tugcῆnej gegonèj, ἐλλ' ἴσῆσῆν ... "Ammwnoj.

102. *Ibid*, 23: τοῖ δὲ τοὰ Διὸς ἴσῆσῆν οὐκ ὀφεί σῆμεῶν ἴσῆσῆν-ναι ἴσῆσῆν, ἴσῆσῆν οἶ φανερὸ ἀσοῖται ...

sceptres¹⁰³ thus ending up being only outward, childish characteristics of his power, something that offended Alexander to such an extent that he, for fear that he might be found ignorant of the science of kingship, asked Diogenes an open question about who might yet impart that science to him and where one had to go to learn it.

After obtaining an answer to his question, Alexander seemed to have had more of the same in so far as he was now confronted with an even greater aporia, since it turned out that the mentioned kingly art cannot be learnt, not in the least where he expected it the most, namely in the schools of the sophists, due to the fact that they do not even know how to live, to say nothing of how to be a king and how to acquire reliable knowledge for precisely this purpose. The greatest paradox consists in the fact that this art can only be given as a gift from heaven reserved for those who can be considered as sons of Zeus. Diogenes gives Alexander to understand what it actually means by saying that there are two kinds of education, the daemonic (i.e. from heaven) and the human, with the former being great, strong and, despite all this, easy, unlike the latter, which is small and weak and full of no little deception and yet being necessary as a specific kind of supplement to the former, if everything is to be right,¹⁰⁴ despite consisting of only a few things that can be learnt in a few lessons, which is why it is called *paidia*, i.e. something for children,¹⁰⁵ unlike the former characterized as *paideia*,¹⁰⁶ namely the real education. When in the following context Diogenes puts forward an argument backed up by Heracles' mythical death in support of his thesis that such a kind of knowledge, sprung from heaven and called divine or daemonic, continues to exist unimpaired even in a man completely burned out by fire,¹⁰⁷ and when again he argues that what matters is not at all learning but sheer recollection,¹⁰⁸ we are driven to the conclusion that the myth of the winged chariot from Socrates' great discourse on love in the *Phaedrus*, assumed, aside from a literary and stylistic dimension, also a political and strategic one, just as envisioned by the great philosopher in his testament.

The seemingly strange and not yet fully clarified detail in the plot of Heliodorus and Prodromos' novel, with the protagonists walking barefooted over

103. Ibid, 25: ... oÙk œsti (sc. kubern»thj), oÙd' `n p£ntej ... poll! diad»mata ka^ ... ti£raj pros£ywsı aÚtù.

104. Ibid, 29: oÙk o£sqa ... œfh, Óti ditt»™stin¹ paide...a, ¹ mšn tij daimÒnioj, ¹ dè çnqrwp...nh;

105. Ibid, 30: kaloàsi dè of pollo^ taÚthn mèn paide...an, kaq£per oĩmai paidi£n ...

106. Ibid: ... t¾an dè ~tšran (sc. kaloàsi)™n...ote mèn paide...an,™n...ote dè çndre...an ka^ megalofrosÚnhn.

107. Ibid, 32: çll! k`n™mpr»sV tij tÕn ¥nqrwpon, éšper tÕn `Hraklša fas`n aØtÕn™mprÁsai, mšnei `n aÚtoà t! dÕgmata™n tí yučı ...

108. Ibid, 33: oÙ g!r maqen, çll! ØpomnhsqÁnai de<tai mÒnon ...

the hot glowing surface¹⁰⁹ and the huge burning pyre¹¹⁰ respectively, clearly points to the mentioned political dimension associated with both the myth of the winged chariot and the central principles of the new rhetoric given in a bare outline in the *Phaedrus* as a programmatic manifesto of the entire Platonic philosophy, and, along with the arguments put forward by Dio, speaks volumes about the philosophical and political concepts underlying the plot of the Greek novel. Excepting the age of Plato and Aristotle, it is, apparently, not before Dio's time that a clear-cut line of demarcation was drawn, on the one side, between real philosophy and real rhetoric, between which, unlike the thought of von Arnim, no bitter strife raged, and the beguiling and counterfeit art and habitude of the sophists, most likely based on the rhetoric of an all too scholastic and forensic type, on the other.

Dio's Mastery in Blending Together Concepts of Platonic Philosophy and the Far-Reaching Message Hidden in it

If it was not so difficult to notice the Platonic origins of Dio's theses on divine and human education, the same cannot be said of the Platonic concepts used by Dio in the final passages from the mentioned discourse with the aim to show how perverted Alexander's idea of power and kingship actually was. What we are dealing with here is the most subtle form of elaboration, with the Socratic conception of *daimonion* being almost imperceptibly fused to both the doctrine of the parts of the soul in the fourth¹¹¹ and the theory of forms of government and their successive decline in the eighth book of the *Republic*, which was difficult to detect, all the more so, since other Platonic concepts, such as that in which the absolute affinity between word and image is emphasised, are not only used but also amply paraphrased by Dio in the self-same context. Paradoxically enough, it is the last mentioned concept that, although pushed into the background, can serve as an ideal link between Plato's patterns and their disguised elaboration in Dio, since it immediately precedes¹¹² the latter's expounding his views on the three kinds of daemons essentially determining the three wrong and destructive ways of living, just as Socrates' depiction of the aristocratic form of government in the seventh book of the *Republic* is preceded by his drawing a comparison between the conceptualization of an ideal, well-ordered *polis* and an artist's tracing of its

109. Heliodorus, *Aethiopica*, 10, 9, 3: ... τῆς δὲ φωτὸς τῆς ἐπιφανοῦς ... τὸν τε κῆρτον καὶ τὸν ἐπιφανοῦς ... τὸν τε κῆρτον καὶ τὸν ἐπιφανοῦς ...

110. Theodoros Prodromos, *Rhodanthe and Dosikles*, 1, 379-384: τῆς δὲ κατὰ πρόσωπον ἐπιφανοῦς ... τὸν παρὰ τὴν ἑκατοστήν ... Cf. also Heliodorus, 8, 9, 13-15.

111. *Republic*, 439d (*logistikon*; *epithymetikon*), 440e (*thymoeides*).

112. *Fourth Discourse on Kingship*, 4, 85-87: τὸν οὖν κατὰ φύσιν ὁμοιωτικὸν τῆς πόλεως ... τὸν οὖν κατὰ φύσιν ὁμοιωτικὸν τῆς πόλεως ... τὸν οὖν κατὰ φύσιν ὁμοιωτικὸν τῆς πόλεως ...

lineaments¹¹³ by first wiping the tablet clean and thereafter using the heavenly model to paint the city and the characters of men within it, as described in the sixth book of the mentioned work.¹¹⁴ In accordance with the above mentioned, Socrates' exposition on the successive forms of decline of an ideal, aristocratic type of government in the eighth book of the *Republic* is immediately preceded by his interlocutors' characterization of his method as a perfect, matchless plastic art, i.e. sculpture.¹¹⁵

All of this leads us to Dio's theory of the daemons as well as his mastery in disguising his literary models. Socrates himself regarded his daemon, or rather *daimonion* as *genius*, i.e. as his good inner voice,¹¹⁶ as distinguished from the use of the term in Dio's mentioned discourse where it has the meaning of a *malign spirit*,¹¹⁷ in so far as the *daimonion* deludes the one in whose soul it took up its abode into repeatedly making wrong decisions. The reason lies in the fact that in Dio's view, all types of perverted life are to be regarded as a consequence of neglecting the rational part of the soul¹¹⁸—something that corresponds perfectly with Socrates' establishing close relationships between the degeneration and decline of the aristocratic type of government and the unwillingness of the ruling class to make efforts to consequently apply an exceptionally important combination of music and reasoning to their active life,¹¹⁹ with the term 'music' very likely including implicitly all types of artistic activity, along with the literary. In the discourse itself, there is, however, a lack of mention of music as a cause of decline, but due to Dio's marked tendency to represent Alexander as a small, snotty and

113. *Republic*, 500e: ... ϕ pist \gg sousin \uparrow m \langle n lšgousin æj oÛk \forall n pote eÛdaimon \gg seie pÒlij, e,, m $\frac{3}{4}$ aÛt $\frac{3}{4}$ n diagr E yeian of ... zwgr E foi; The English version of this and all other passages from Plato's *Republic* is borrowed from P. Shorey's study edition of the mentioned dialogue (LCL).

114. *Ibid*, 501a: labÒntej ... éesper p...naka pÒlin te ka $\hat{}$ $\frac{1}{2}$ qh ϵ nqrèpwn, prítton mèn kaqar \uparrow n poi \gg seian $\ddot{}$ n ...

115. *Ibid*, 540c: pagk E louj, æfh, toÝj \forall rcontaj, ð Sèkratej, éesper ϵ ndriantopoiÛj ϵ pe...rgasai.

116. According to Karin Alt, "Dämon/(Schutz-)Geist; Daimonion" in Ch. Schäfer (ed.), *Platon-Lexikon, Begriffswörterbuch zu Platon und der platonischen Tradition*, WBG, Darmstadt 2007, appears in a few passages from Plato's oeuvre in the meaning of Socrates' attendant spirit: *Apology* (3c-d; 40a), *Euthyphron* 3b, *Theaetetus* 151a, *Phaedrus* 242b-243b, *Theages* 128d-e.

117. *Fourth Discourse on Kingship*, 83: triîn dè TM pikratoÛntwn ... b...wn ... tosoÛtouj fatšon einai ka $\hat{}$ da...monaj ... It should be noted that Dio, instead of Socrates' term *daimonion*, uses the older one, namely *daimon*, appearing, according to K. Alt, op. cit., in Homer and Hesiod but without the negative connotations it has in Dio.

118. Instead of Plato's term tÕ logistikÒn, Dio uses the abstract noun logismÒj.

119. *Republic*, 548b-c: oÛc O pÕ peiqoàj ϵ ll' O pÕ b...aj pepaideumšnoi di' tÕ táj ϵ lhqhnÁj MoÚshj táj met' lÒgwn te ka $\hat{}$ filosof...aj a melhkšnai ka $\hat{}$ presbutšrwj gumnastik $\frac{3}{4}$ n mousikÁj tetimhkšnai.

uneducated child, there was no need to lay particular stress on just this type of cause.

In order to fully appreciate Dio's handling of the borrowed concepts, we must take a brief look at Plato's division of soul into three parts, namely into what is called *logistikon* (the rational part),¹²⁰ *thymoeides* (the irascible)¹²¹ and *epithymetikon* (the appetitive).¹²² If we take into account that *logistikon* had to be omitted simply due to the fact that it could in no way be associated with Alexander's perverted ways of living, what remained at Dio's disposal in his attempt to formulate a theory of bad and destructive ways of lives, were the two other parts from Plato's division of the soul, namely *thymoeides* and *epithymetikon* with the following types of daemons corresponding to them in Dio's subdivision: *philedon*, *hedypathes* or *trypheros* (luxurious, self-indulgent),¹²³ *philochrematos* or *philoploutos* (acquisitive, avaricious),¹²⁴ *philotimos* or *philodoxos* (desirous of honour and glory).¹²⁵

Only after a close reading of the entire eighth book of the *Republic* shall we be able to unravel the hidden meanings of the terms used by Dio and thus be in a position to fully understand his skill in combining, elaborating and fusing the patterns of Platonic philosophy, resulting in the fact that the key message of the mentioned book of *the Republic* is even more emphasised when it comes to ascertaining where neglect of music and reasoning actually leads as far as a ruling class is concerned.

We will attempt to clarify the issue by proceeding in reverse order, i.e. by first trying to shed light on the appearance of the term *philotimos* in Dio's division, since it allows us to better comprehend not only the alarming proportions which Alexander's personality deviation assumed in the eyes of Diogenes, but also a destructive force which, almost unnoticeable and undetectable, undermines the best type of government bringing about its decline, as demonstrated in the mentioned book of the *Republic*. Plato, or rather Socrates points to both neglect of the true Muse, the companion of discussion and philosophy, and the preference for gymnastics over music¹²⁶ as the principal cause of the decline of an aristocratic form of government, with the love of contentiousness (*philonikia*) and covetousness

120. Ibid, 439d: οὐδὲ δ' ἐλογίω... ἐπιέσμεν... τὸ μὲν ἄλογον... ζῆται λογιστικὸν προσάγορον τε καὶ ἄλλων.

121. Ibid, 440e: τὸ δὲ θυμώδες... φαινομένη (sc. θυμώδες) τῆς τῆς ἄλλων τε καὶ... ἐπιεικῆς τῆς ὀφειλόμενης λογιστικῆς.

122. Ibid., 439d: ... τὸ δὲ ἄλογον τε καὶ τὸ θυμώδες τε καὶ τὸ ἐπιεικῆς τε καὶ τὸ λογιστικόν... ἀλλὰ τὸ λογιστικόν τε καὶ τὸ θυμώδες τε καὶ τὸ ἐπιεικῆς τε καὶ τὸ λογιστικόν...

123. *Fourth Discourse on Kingship*, 84 ... τὸ μὲν ἄλογον τε καὶ τὸ θυμώδες τε καὶ τὸ ἐπιεικῆς τε καὶ τὸ λογιστικόν...

124. Ibid: ... τὸ δὲ ἀφροσύνην τε καὶ τὸ φιλοπλουσίαν...

125. Ibid: ... τὸ δὲ τῆς... τῆς ἐπιεικῆς τε καὶ τῆς ἀφροσύνης τε καὶ τῆς φιλοπλουσίαν τε καὶ τῆς ἀφροσύνης τε καὶ τῆς φιλοπλουσίαν...

126. Cf. n. 119.

of honour (*philotimia*)¹²⁷ thus casting a baneful spell upon it. Plato speaks in more detail about it in the passage dealing with the transformation of the youth of aristocratic origin into the timocratic boy, unfolding not without some kind of a “split of personality,” with the father of the lad “watering and fostering the growth of the rational principle (*logistikon*) in his soul and the others, members of his company, “the appetitive (*epithymetikon*) and the passionate” (*thymoeides*), which is why he, “under these two solicitations, comes to a compromise and turns over the government in his soul to the intermediate principle of ambition (*philonikos*) and high spirit (*thymoeides*)¹²⁸ and becomes a man haughty of soul (*hypselpheon*) and covetous of honour (*philotimos*).”¹²⁹

In Plato’s description of the transition of timocratic society into oligarchy, we come across the second term appearing in Dio’s subdivision of daemons highly destructive to state and society, namely *philochrematos*, a transition that unfolds with the son of the timocratic man thrusting “headlong from his bosom’s throne the principle of love of honour (*philotimia*) and high spirit (*thymoeides*),” and turning to accumulating money and little by little collecting property “with thrift and hard work”¹³⁰—something that will result in both his establishing on the mentioned “throne the principle of appetite (*epithymetikon*) and avarice” (*philochrematon*)¹³¹ and setting it up “as the greatest king in his soul, adorned with tiaras and collars of gold.” Socrates’ attitude that the oligarchical man never turns his thought to true education,¹³² given his tendency towards “prizing wealth above everything” and “satisfying his own necessary appetites and desires” by “subduing his other appetites as vain and unprofitable,”¹³³ can be adduced as yet another instance of Dio’s skill in assembling the concepts of Platonic philosophy. The same is true for Socrates’ view that the oligarchical man, despite all his thrift, is not yet immune from various desires and appetites, with the consequence that

127. *Republic*, 548c: diafanštatōn tōn aulōn (sc. polite...v) n ti mōnon opeō toā qumoeidoāj kratōntoj, filonik...ai ka filotim...ai.

128. Ibid, 550a-b: ... lkōmenoj (sc. d nsoj) ope emfotšrwn toūtwn, toā mēn patriōj aūtōā tō logistikōn tōn tī yucl̄ ʒrdontōj te ka aūxontoj, tīn dē ʒllwn tō te tō piquimhtikōn ka tō qumoeidšj ...

129. Ibid: ... ka tšn tōn autū crcšn paršdwke tū ... filon...kj ka qumoeide ka tō gšneto oylōfrwn te ka filōtimoj en»r.

130. Ibid, 553b-c: ... epolšsaj (sc. paš) tī Ōnta ... eūqšj tōp kefalšn cpe tōk toā qōnou toā tōn tī autoā yucl̄ filotim...an te ka tō qumoeidšj ... ka tapeinwqeš ope pen...aj ... gl...scrwj ... cr»mata sullšgetai.

131. Ibid: ... tōn toioatōn tōte e,,j mēn tōn qōnon tōke non tō piquimhtikōn te ka filocr»matōn tōgkaq...zein ...

132. Ibid, 553b-c: khfhndej tōpiquim...aj tōn autū di tšn cpaideus...an ... tōgg...gnesqai ...

133. Ibid, 554a: : ... tšj cnagka...aj tōpiquim...aj mōnon tīn par aōtū cpopimplšj, tī dē ʒlla cnalēmata mš parecōmenoj, cl̄l̄ doulōūmenoj tšj ʒllaj tōpiquim...aj ...

of *daimon* from "malign spirit" to "Socrates' good inner voice," i.e., his attendant spirit, being in this short final passage from Dio's discourse presented as a driving force for acquiring all Alexander desperately needed, i.e. true education and an almost divine art of reasoning of paramount importance for every well-ordered society.

All this pointed to the fact that the whole passage is laden with meaning that can be deciphered only on condition that Dio's models are identified. Just due to the fact that it is a hymnal tone we are dealing with here, namely tones and tunes inspired by patterns in both the *Phaedrus* and the *Symposium*, we can rightly assume that the philosopher's prayer to Pan at the very end of the former as well as Agathon's discourse (as far as the form is concerned) in the latter were Dio's mysterious models, something that might shed a new light on the phenomenon of the Second Sophistic.

Surprisingly enough, if we may judge by this newly deciphered meaning of the final passage from Dio's fourth discourse, the philosopher's prayer at the very end of the *Phaedrus* turned out to be a hymn of both Platonic philosophy and the Second Sophistic, namely a hymn which unravels the truth of the last mentioned phenomenon no matter what its exponents say of it in their attempts to disguise the essence of things.

Concluding Thoughts

As shown above, Dio's fourth discourse provides valuable evidence as to what the Second Sophistic actually is and therefore guidelines for how we should read the works of its major exponents. After careful analysis of the text, we were able to arrive at the preliminary conclusion that, no matter what Philostratus says about it, the Second Sophistic is quite a different phenomenon from the ancient one since it is, contrary to what was previously thought, essentially determined by philosophy as distinguished from the latter basically characterized by rhetoric. In order to grasp the essence of the problem, it was necessary to compare Dio's understanding of the sophistic to Isocrates' classical view of the phenomenon which appeared at first sight to be diametrically opposed to that of the former. This initially created false impression could have been corrected if only a carefully concealed detail in Isocrates' self-interpretation in the *Antidosis*, i.e. *epimeleia*, had been noticed and recognized as the author's key term in his definition of his own art of speaking as elaborating and working out patterns found in literary and, above all, philosophical texts—something that is also true for Dio and all the major exponents of the Second Sophistic.

This opened up new perspectives due to the fact that *epimeleia* and *sophia*, or rather *enkrateia* constitute key terms of both Xenophon's *Memorabilia* as a legend of Socrates and Socrates' political testament in the *Alcibiades*, something that led to the conclusion that the Second Sophistic itself is essentially determined by the

mentioned legend, no matter what Philostratus says about the phenomenon in an attempt to disguise the essence of things. All this gave rise to the final conclusion that Dio's and Isocrates' understanding of the sophistic were not diametrically opposed, as previously thought, since it turned out that in the latter's conception of the sophistic there was still room for the legacy of the old sophistic, something to which the former was fully opposed, as can be inferred from the invective he heaped on it.

Thus, unlike the thought of von Arnim and the majority of scholars, the supposed bitter struggle between the rival spiritual currents in the course of the last four centuries BC resulted in a landslide victory for philosophy or, to be more precise, philosophical *plasma* essentially based on the principles set forth in the *Phaedrus*. Now the question arises as to what wider lessons we need to learn from these findings. From the above, it is clear that future research should focus on the philosophical poetics of the Second Sophistic rather than make a futile effort to explain everything by referring to the omnipotence of rhetoric. Only thus shall we gain a deeper understanding, not only of the new sophistic, but also of post-classical Greek literature in its entirety. Otherwise it all becomes a pile of sundry facts—some of them curious and interesting but making no meaningful picture as a whole.

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Betty Shamieh's *The Black Eyed*: An Arab-American Woman Playwright Inverts and Subverts Orientalism

By Nancy C. Jones*

Arab-American playwright Betty Shamieh emerged on the contemporary theatre scene in the early 2000s with an artistic voice and cultural perspective that broke new ground on the American stage. Her early plays were personal stories of family that studied the immigrant experience through the eyes of exclusively Arab-American characters. Shamieh's writing shifted after the events of 9/11 and resulted in her writing "The Black Eyed", a play that addresses the Middle East conflict through the stories of four Arab women. Shamieh's play adjusts the lens through which audiences witness the Arab-American experience and confront their Orientalist tendencies. Her cultural investigation rides a razor's edge of Orientalism; she positions herself as both "us" and "them" within the discourse as she flips the hegemonic power structure. In this essay I use a close reading informed by Edward Said's theories to examine the ways in which Shamieh inverts and subverts a gendered use of Orientalism in "The Black Eyed's" themes and characters, using established tropes like the harem, houris, martyrs, violence, and seduction to fuel her project.

Introduction

Playwright Betty Shamieh emerged on the off-Broadway theatre scene in the early 2000s with plays that drew on her experience as an Arab-American child of immigrants. Her works were personal, family narratives that avoided discussion of the Middle East conflict, but Shamieh asserts that the events of 9/11 shifted her artistic perspective and resulted in her writing *The Black Eyed*, a play she considers to be "extremely political and unabashedly radical."¹ The 9/11 attacks launched a nationalist movement that Shamieh shrewdly challenges throughout her play. That historical moment shifted the public ways in which the US claimed hegemony over the Middle East and allowed (even encouraged) xenophobia to flourish. Edward Said describes the complex relationship between Occident and Orient as one of "power, of domination, of varying degrees of a complex hegemony".² Writing from her unique cultural perspective as Arab and American, Shamieh challenges both Orientalism and Occidentalism in *The Black Eyed*, by confronting tropes such as the harem, houris, martyrs, violence, and seduction to fuel her project. In this essay I use a close reading informed by

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1. Betty Shamieh, *The Black Eyed & Architecture* (New York: Broadway Play Publishing, 2008), 9.

2. Edward W. Said, *Orientalism*, Vintage Books Edition (New York: Random House, 1979), 5.

Edward Said's theories to examine the ways in which Shamieh inverts and subverts a gendered use of orientalism in *The Black Eyed's* themes and characters. My expository analysis adds Shamieh's important voice to the scholarly conversation regarding race and theatre, as published scholarship on the play is virtually nonexistent.³

Palestinian-American theatre artist Betty Shamieh was raised in San Francisco, California, steeped in the culture of the local Arabic community.⁴ After graduating from Harvard, Shamieh went on to the Yale School of Drama where she earned an MFA in Playwriting, then broke into the New York theatre scene with her one-woman play *Chocolate in Heat*. This solo play was a series of monologues about a Palestinian girl growing up in Harlem, which she wrote and acted in for the 2003 New York Fringe Festival. Following that, Shamieh's play *Roar*, a semi-autobiographical story of a Palestinian family, debuted off Broadway in 2004 as a *New York Times* Critic's Pick. Her career was launched into what she describes as a "culture of tokenism", though Shamieh describes that period of her artistic life as her glory years.⁵ Shamieh describes her plays during the period before September 11, 2001, as being safe enough to be palatable to a white audience, but in the aftermath of the terrorist attacks her writing transformed. From that liminal political and personal space (as an Arab-American living in New York City's volatile climate) she began to address overtly political and controversial themes, although she feared these new works might never be produced. Moreover, as Shamieh describes it, her play *The Black Eyed* is a work that tries "to capture the complexity of being a Palestinian-American woman living in New York in the wake of September 11."⁶ Shamieh's concern regarding her play's public reception was prescient. New York critics found *The Black Eyed* "polemical" and a "trial to watch" during its 2007 premiere at New York Theatre Workshop.⁷ Though Charles Isherwood reported it to be "full of angry harangues" and panned it in the *New York Times*, the play went on to be performed at the Fornos Theatre, Athens in a Greek translation, and has maintained a robust production history at colleges across the US.⁸ Arab-American drama, in general, has been subjected to the margins of US theatre with its history of prioritizing the white, Western European canon. Michael Najjar defines Arab-

3. There are two unpublished theses investigating Betty Shamieh and the works of other Arab-American women playwrights. While there are reviews of Shamieh's plays in production, there is no scholarly investigation, thus situating this essay at the forefront of an important conversation about diversity and inclusion in theatre.

4. Pamela Renner, "Betty Shamieh Worlds Apart: Writing Articulate Arab Women is Her Specialty," *American Theatre* 21, no. 3 (2004): 43.

5. Victoria Myers, *Betty Shamieh on Fit for a Queen* (The Interval, 29 September 2016).

6. Shamieh, 6.

7. Martin Stasio, *The Black Eyed* (Variety, 31 July 2007).

8. Charles Isherwood, *Earthly Hurts: Yes, You Can Take Them With You* (The New York Times, 1 August 2007).

American drama “as its own genre, distinct from other ‘ethnic’ plays.”⁹ Shamieh and other Arab-American women playwrights like Heather Raffo and Leila Buck maintain their foothold in theatre while navigating xenophobia and anti-Muslim ideologies in addition to addressing their gendered “struggle with being good Arab girls.”¹⁰ Shamieh writes and creates from the margins of time, space, and cultural norms in a dance of alterity that she navigates with agility in her innovative choice of structure, character, and plot in *The Black Eyed*. It remains an important work in the dramatic canon, as Shamieh shrewdly challenges anti-Arab ideology and transgressively shifts the lens through which audiences encounter Arab-American women. Shamieh provides an original voice and narrative by which the audience must confront their Orientalist tendencies.

Narrative Construction and Intentional Alterity

In *The Black Eyed*, four Arab women from across the ages meet at the doors of heaven and come to terms with their lives and choices as they debate and skewer conventional views on sex, family, and terrorism. Shamieh employs both experimental and conventional genres and styles as tools to fuel her project. For example, Shamieh launches the play using a traditional Arabic narrative device, as each of the four women characters take on the role of the *Hakawati*, or storytellers. This performative tradition preserves important cultural messages filled with “meaningful stories of universal wisdom.”¹¹ Shamieh creates a palimpsest that layers storytelling with contemporary themes and historical theatre techniques. Inspired by Greek Tragedy, the play opens with an overlapping chorus of voices that functions as a communicative bridge between actor and audience. *The Black Eyed* emphasizes character and language over plot and its dramatic construction incorporates free verse and poetic imagery as the four characters shift between solo speeches and unison choral odes. Shamieh writes in a style distinct from American realism by incorporating theatrical devices of abstraction and repetition to assume a narrative difference that mimics the cultural alterity of her characters.

The play’s cast is comprised of four Arab women from different historical time periods: the biblical Delilah (of Samson fame); Tamam, who lived through the Crusades; a Palestinian suicide bomber named Aiesha; and a woman who is simply called Architect, who was aboard one of the fateful 9/11 planes. They are waiting outside a doorway that leads to the afterlife, each seeking to speak to someone on the inside. This scenario immediately sets up a relationship of

9. Leila Buck, et al., *Four Arab American Plays* (Jefferson, North Carolina: McFarland, 2007), 2.

10. “Bio,” Betty Shamieh. Available at: <https://www.bettyshamieh.com/bio>.

11. Dima Sharif, *Al Hakawati: The Storyteller Tradition*. 26 July 2013.

interior/exterior, self/other in an Orientalist/Occidental dialectic. The women alternate between communication styles of monologue, dialogue and direct address, forcing the audience to shift their spectatorship according to Shamieh's needs. As the curtain rises, Aiesha poses the question: "Tell me who you are".¹² Yet Shamieh does not allow each character to offer a facile response. Instead, their stories are fragmented, and fantasy is blended with truth. There is an element of seductive power in this discourse as Shamieh claims authority over the spectator.

To fuel her project, Shamieh writes (as Edward Said defines it) as an Orientalist: "anyone who teaches, writes, about, or researches the Orient...either in its specific or its general aspects, is an Orientalist, and what he or she does is Orientalism."¹³ But Shamieh's goal in *The Black Eyed* is anti-Orientalist, in that she first reveals and then indicts a position of alterity. Architect declares that "He passed me and knew I was an Arab", aligning with Frantz Fanon's premise that "the Other fixes me with his gaze, his gestures and attitude."¹⁴ In the same way, Architect's identity has been constructed through the white gaze, woven "out of a thousand details, anecdotes, and stories."¹⁵ But Architect rejects the colonial oppression and psychologically unshackles herself with self-recognition: "I knew I had to synthesize all the signals about who I was in a way that made me not want to be anything else. I knew if I was not proud to be a Palestinian, I could not live a life with dignity."¹⁶ Shamieh empowers her four women characters to confront and dismantle racist ideology.

Shamieh lures the spectator into the clandestine world of the Arab-American: a post-9/11 world where "Arabness" is dangerous, suspect, and other. In the opening scene of the play, Aiesha is alone on stage, and confronts the audience with the following lines:

Unanswered questions,
Unquestioned answers.
I do someone good dead.
I do someone dead good.
What is the point of the revolution that begins with the little hand?
Any little hand?
This little hand?
Unanswered questions,
Unquestioned answers –¹⁷

12. Shamieh, 14.

13. Edward Said, *Orientalism* (New York: Random House), 2.

14. Frantz Fanon, *Black Skin, White Masks* (New York: Grove Press, 1952) 89, and Shamieh, 15.

15. Fanon, 91.

16. Shamieh, 66.

17. Shamieh, 13.

The playwright provides no context for Aiesha's monologue, thereby plunging the spectator into a world of poetic difference. Shamieh controls the way in which her characters produce meaning, positioning her work within literary theorist Pierre Macherey's contention that "in order to say anything, there are other things which must not be said."¹⁸ She investigates this literary silence early in the play, with Architect's exclamation of the phrase, "Hands change!"¹⁹ Architect's outcry abandons the spectator to construct their own signification. Macherey alludes to this interplay between speech and silence, seen and unseen as "the visible that is merely the hidden in a different guise."²⁰ Shamieh rejects the view that her text has a single meaning but instead see it as a complex construction of signifiers. For example, the image of "hands" conjures a multiplicity of signs and cultural memories: hands can be used to cradle a child, to cook a meal, to provide solace, to gesture, to hold a gun, to perform a violent act, etc. At a midpoint in the play Architect says, "A hand. Who does it belong to?" and again, "Hands, movement, change" on the 9/11 plane just moments before her death.²¹ The audience must wait until the final lines of the play for the Chorus to provide a framework for Shamieh's recurring message that functions like a bookend to the opening monologue:

What is the point of the revolution that begins with the little hand?
 Any little hand?
 This little hand?
 The point is it pushes, forces, the big hand forward!
 With enough movement, the times will change.
 Little hands, enough movement, times change.
 Hands, movement, change.²²

Shamieh employs narrative repetition to develop meaning as she embeds word constructions on the audience's memory with the insistence of echo, in a dispatch of warning, retribution, revolution, and personal responsibility.

Orientalist Tropes: Harem and Seduction

Edward Said asserts that Flaubert's Orientalist experiences are woven through with "an almost uniform association with the Orient and sex."²³ Shamieh

18. Pierre Macherey, *A Theory of Literary Production*, trans. Geoffrey Wall (London: Routledge, 1978), 85.

19. Shamieh, 18.

20. Macherey, 86.

21. Shamieh 82.

22. Ibid, 86.

23. Said, 188.

lures the reader toward the character of Delilah through the legend of her sexual power, aligning with Said's steadfast Orientalist trope. In the first scene of the play, Delilah tells the audience that she is well aware of her seductive powers: "you knew the only power you had over men was sexual."²⁴ Delilah recognizes the ways in which she can use her sexuality to gain access to power. When asked by the others, "So they made you seduce Samson? They forced you into it?"²⁵ Delilah describes being approached by the male, tribal elders as a young woman and illustrates the sexism, deception, and manipulation she encountered:

Worse.
They made me think it was my idea.
They asked me to take my father's place at their meetings,
Even though I was a girl,
Because my only brother was dead.
We talked of many things.
They listened as if my opinions mattered,
As if I mattered.²⁶

Like the cunning powers of Shabriyar and Shahzaman in *Thousand and One Nights*, Delilah (like Scheherazade) employs treachery for self-preservation.²⁷ Shamieh consciously addresses this Orientalist vantage point, agreeing with Meyda Yeğenoğlu who asserts that "the Orient, seen as embodiment of sensuality, is always understood in feminine terms and accordingly its place in Western imagery has been constructed through the simultaneous gesture of racialization and feminization."²⁸ Shamieh capitalizes on this trope with a promise of an expected Orientalist narrative, but, at the moment of seduction, she flips the script. Delilah describes how the men in her village flattered her into believing that her seductive powers could be used to help them: "I should have known by the way they were talking that they wanted something from me. And they sure knew how to get it."²⁹ Delilah winks at the audience, acknowledging her powers of seduction, and how she used them to access power and gain information: "I just stood around and said, (*Flirty*) 'I need a little information. Does anyone want to help me out?'"³⁰ Through manipulation and coercion Delilah embodies the Orientalist notion of the seductress, as Delilah describes how she got Samson drunk on banana wine as a ploy to seduce him. She instructs the others on how

24. Shamieh, 15.

25. *Ibid.*, 16.

26. *Ibid.*

27. *Tales from the Thousand and One Nights*, translated by N.J. Dawood (Middlesex, England: Penguin Books, 1973), 15.

28. Meyda Yeğenoğlu, *Colonial Fantasies: Towards a Feminist Reading of Orientalism* (Cambridge: Cambridge University Press, 1998), 73.

29. Shamieh, 17.

30. *Ibid.*, 28.

easily one can enact this trope: "Dress well, in a way that makes it obvious you are a woman."³¹ Breaking the fourth wall, Shamieh then inserts a humorous aside to the audience: "Men can never tell the difference between a beautiful woman and a person dressed like one."³² In this duality, Shamieh informs the reader that in her worldview Arab women claim power and control through their sexuality, allure, and seductions. Shamieh's characters subvert the trope and use it to manipulate the Orientalist view for their own benefit. They use it willingly and knowingly, as a means of access to power, although Shamieh admits that they pay an emotional and psychological price for this when Delilah asks: "What's the difference between a thing that feels like it kills you and the one that actually does?"³³ Shamieh's subtle dismantling of Orientalism leans into its sexist tendencies:

The process of Orientalization of the Orient is one that intermingles with its feminization. The interlocking of the representation of cultural and sexual difference is secured through mapping the discourse of Orientalism onto the phallogocentric discourse of femininity. Consequently, one can not only find sections consistently devoted to women, the harem, and the veil in most texts on the Orient, but also on various spheres of Oriental life that are comprehended through feminine iconographies.³⁴

Like a skilled cicerone, Shamieh provides access to a hidden space and guides the spectator into the private sphere. Shamieh appears to follow Théophile Gautier's Orientalist instructions that "the only method to employ, in order to really obtain any authentic information, is to request some European lady, who is well introduced and has access to harems, to recount to you faithfully that which she has seen."³⁵ Shamieh takes on the role of Gautier's "European lady", who leads the viewer into the forbidden world, thereby subverting the role of the Orientalist.

As an Arab-American, Shamieh is both Western (Orientalist) and Palestinian (Occidental), giving her entrée into the private space of the Harem a bilateral perspective. Yeğenoğlu asserts that the "western subject's desire for its Oriental other is always mediated by a desire to have access to the space of its women, to the body of its women and to the truth of its women."³⁶ Shamieh empowers Delilah to disperse the smoky, seductive, atmosphere of the harem, and describes how she tallied her grievances in secret, "you will pay for every pleasure you

31. Ibid, 20.

32. Ibid.

33. Ibid, 21.

34. Yeğenoğlu, 73.

35. Théophile Gautier, *Constantinople* (New York: Henry Holt and Company, 1875), 192.

36. Yeğenoğlu, 72.

exact from my pain."³⁷ Much like the Harem, the veil is an enclosed private space that "signifies an injunction of no trespassing upon this space, and it extends it to another space...the public space."³⁸ Shamieh upends the Orientalist notion of the harem by lifting the veil on its private sphere, thereby rejecting the Orientalist act of voyeurism. She inverts the Orientalist perspective wherein the "Western subject is frustrated by the closure of the space of the Oriental woman; he had no option but to speculate on the details of harem life, its mysteries, and the lascivious sexuality the other-sex enjoys behind that closed curtain."³⁹ By leading the reader into this forbidden zone, Shamieh subverts Orientalism by dismantling its exoticism and taboos.

Employing a different temporal lens, Shamieh explores the theme of seduction and sexuality through Architect's story, a self-described 30-year-old virgin who lacks the confidence to clearly articulate her thoughts and feelings. Her nascent sexuality is repressed but surfaces in descriptions of her rich fantasy life. As a naïve young woman, Architect has flown to New York for a career opportunity, and arrives at Half Breed's office to apply for an internship. She admits to the audience that she is still a virgin and is intimidated by and attracted to Half Breed, a successful architect who has a Christian-Palestinian father and a white mother. Architect sits in a room full of arrogant, white men, while fantasizing about a sexual encounter: "If you were to touch me, Half-Breed, I would pull out handfuls of your hair...I can already feel how your hands will work."⁴⁰ Through this erotic fantasy, Shamieh embraces the Orientalist trope of seduction while inverting an Occidental one that Buruma and Margalit describe as a "loathing of everything people associate with the Western world, exemplified by America...a politicized Islamic ideology in which the United States features as the devil incarnate."⁴¹ Shamieh brings Architect to a Western, capitalist, male space where she encounters Half Breed, who embodies an Orientalist view of women as sexual playthings. Half Breed presumes that he will easily secure a sexual conquest with Architect, and appears to collude with his male colleagues, "Everyone in the room knew it...sidelong glances, and smirks from your minions, he's at it again, their eyes say."⁴² Edward Said affirms Half Breed's assumption that "the Orient seems to suggest not only fecundity but sexual promise (and threat), untiring sensuality, unlimited desire."⁴³ Said elaborates on this when describing Flaubert's encounter with the ripe exoticism of the Orient in "Soirée chez la Triestine" and sets the stage for the promise of

37. Shamieh, 22.

38. Malek Alloula, *Colonial Harem* (Minneapolis: University of Minnesota Press, 1986), 13.

39. Yeğenoğlu, 74.

40. Shamieh, 52.

41. Ian Buruma, and Avishi Margalit, *Occidentalism: The West in the Eyes of Its Enemies* (New York: Penguin Books, 2004), 5.

42. Shamieh, 51.

43. Said, 188.

voyeuristic titillation: "I performed on a mat that a family of cats had to be shoed off – a strange coitus, looking at each other without being able to exchange a word, and the exchange of looks is all the deeper for the curiosity and surprise."⁴⁴ For Said and Flaubert, the lens through which they witness these seductions is inexorably male, yet Shamieh inverts the voyeuristic lens (and subverts their Orientalism in the process) by giving Architect her own power of seduction and unapologetic sexuality.

Although she never accommodates Half Breed's desires during her summer internship, Architect reveals that she called him on her thirty-fifth birthday. She had promised herself that she would willingly and purposefully sleep with a man if she was still a virgin in her mid-thirties because "It's no longer cute if you're a virgin at thirty-five."⁴⁵ Surprised by her own audacity, Architect calls Half Breed and tells him, "I want to come see you. I want to come stay with you." to which he responds, "Get on the next flight."⁴⁶ While taking ownership of her sexual power, Architect unwittingly boards one of the terrorist flights of 9/11. As she comes to realize what is happening on that fateful flight, Architect articulates her inner monologue: "I somehow figure out that this plane is going to crash. And I realize I'm going to die a virgin."⁴⁷ Yet the playwright will not allow this Orientalist trope to be her character's dying wish. She inverts the statement by giving Architect a new fantasy that is based on her self-recognition and empowerment: "I'd stomp up to the cockpit and get on that loudspeaker and say – 'Unfasten your seatbelts, Motherfuckers! If this plane is going down, someone is going down on me!'"⁴⁸ Shamieh acknowledges the difficulty of her wish that would invert the white, male gaze, as the chorus responds to her outburst with a caveat: "But one rarely has the guts to act out fantasies."⁴⁹ Said avers that "Flaubert associates the Orient with the escapism of sexual fantasy" and its "Oriental clichés: harems, princesses, princes, slaves, veils, dancing girls and boys, sherbets, ointments, and so on."⁵⁰ Shamieh inverts this Orientalist trope by giving Architect, albeit in the hereafter, agency to form and define her own fantasy.

44. Gustave Flaubert, *Flaubert in Egypt* (New York: Penguin, 1979), 44.

45. Shamieh, 66.

46. *Ibid*, 64.

47. *Ibid*, 70.

48. *Ibid*, 71.

49. *Ibid*.

50. Said, 190.

Orientalist Tropes: Martyrs and Houris

Shamieh introduces the notion of martyrs and afterlife in the opening scene of *The Black Eyed*: "We heard that all the martyrs were sitting in the one room in the afterlife...the room no one knows anything about, the room no one but martyrs have dared to go in."⁵¹ Buruma and Margalit define the Muslim martyr in *Occidentalism*, where they rationalize that "the Muslim martyr is an active warrior...whose motives must be pure."⁵² Shamieh sets her play outside the door in which these martyrs await their fate in the afterlife and illustrates the theme through the stories of Tamam and Aiesha.

Tamam's story elucidates the ways in which oppression leads to martyrs' acts of violence. Tamam reveals that her brother's rage was fueled through the senseless violence he witnessed in prison, including being forced to watch her being raped by the guards when she tried to bring him food. Instead of breaking his spirit, he joined a rebel group that was organized in jail. When released, he planned and performed a violent act of retribution - killing civilians in the marketplace - knowing that it would lead to his own death. Shamieh justifies this violence by explaining the factors that lead to it:

Oppression is like a coin maker.
You put in human beings, press the right buttons and
watch them get squeezed, shrunk, flattened
till they take the slim shape of a two-face coin
One side a martyr – the other a traitor.⁵³

Shamieh appears to align with the belief that martyrdom is linked to the character of a "homicidal terrorist" who stalks the "Western social imaginary" as argued by Sophia Rose Shafi in *Muslims in the Western Imagination*.⁵⁴ But, in a sleight of hand, Shamieh inverts that stereotype through Tamam who states, "Listen, I don't agree with killing innocent people under any circumstances, ever. I am the kind of human being who refuses to get addicted to the intoxication of hate."⁵⁵ Shamieh addresses the notion of revenge when Tamam explains that she was the first person to greet the guards (who had raped her in view of her brother) in the after-life. According to religious law, Tamam was permitted to cut off their genitals for their crime but said, "I'll be back to do it later. I didn't want to hurt them once and be done with it. I wanted them to fear me forever."⁵⁶ Tamam

51. Shamieh, 13.

52. Buruma and Margalit, 68.

53. Shamieh, 42.

54. Sophia Rose Shafi, *Muslims in the Western Imagination* (New York: Oxford Press, 2015), 2.

55. Shamieh, 43.

56. *Ibid*, 48.

speaks of the legacy of revenge that runs through the Palestinian people. The women, like participants in a group therapy session, ask her “wouldn’t you rather let it go? It would be a sign that you have grown, healed.”⁵⁷ Tamam is unapologetically unforgiving and answers unequivocally “Hell no” while reflecting on the source of her anger:

Most of my people looked at the Crusaders
With every ounce of hatred a human heart can hold,
Their faces twisted not like they tasted something bitter,
Something bitter was being forced down their throats.⁵⁸

Tamam’s rage is linked to the “chain of hostility” that, according to Buruma and Margalit is “fired by ideas that have a history.”⁵⁹ Shamieh cunningly reverses this premise a few lines later when Tamam finishes her story by inverting the trope:

I am the kind of human being
Who refuses to get addicted to the intoxication of hate.
In other words, no one is going to reduce me to a coin.
There are absolutes,
It’s wrong to kill, period.⁶⁰

Shamieh contextualizes this ideology of violence using contemporary analogies as Tamam explains, “In fact, the Crusades were nothing compared to the Palestinian and Israeli wars.”⁶¹ Shamieh cynically derides the ongoing Middle East Peace Process when Delilah states naively, “the Palestinian-Israeli problem was solved ages ago.”⁶² In unison the three other women amend her false belief: “One state called the United States of Israel and Palestine.”⁶³ Shamieh acknowledges with derision that the “solution” is a political-marketing ploy by the United States to serve their capitalist needs:

Delilah: Pal-rael for short.
Tamam: The posters for travel agents everywhere boast first-class packages to Pal-rael that say
Tamam, Delilah, Architect: Come to Pal-rael. It’s safe because the Palestinians and Israelis are now real pals.⁶⁴

57. Ibid, 48.

58. Ibid, 38.

59. Buruma and Margalit, 11-12.

60. Ibid, 44.

61. Ibid, 46.

62. Ibid.

63. Ibid.

64. Ibid.

Shamieh chastises the US position, embedding her cynical views in the words of the chorus, "So what if the American government supports corrupt leaders in our countries and then kills hundreds of thousands of Arabs when those leaders don't do what they say when they say it?"⁶⁵ She rationalizes terrorists' instincts with their success stories: violence helped to bring down apartheid in South Africa and the Black Panther Movement sped up the civil rights workers. Shamieh also confronts the hypocrisy of American government, who "support corrupt leaders in our countries and then kill hundreds of thousands of Arabs when those leaders don't do what they say when they say it?"⁶⁶ With Occidentalism empathy, Shamieh implies that there was a reciprocal motivation behind the 9/11 terrorist acts, "the American government has been doing just as violent, cruel things too in its people's name for generations."⁶⁷ Without authorizing the violence, Shamieh seems to, at least partially, absolve it.

The audience learns of Aiesha's tragedy in the last story of the play, when she reveals that she ended her life as a Palestinian suicide bomber. Aiesha feels deluded by her religion that promised:

...if I blew myself up and took others with me...
I would have a hundred men of every hue,
Who were lined up like fruits at the market.⁶⁸

Islamic extremists believe that their martyrdom will lead to rewards in the afterlife, where they will be met by seventy-two virgins as a reward for their sacrifice.⁶⁹ Tamam challenges Aiesha's assumption that there will be a hundred beautiful virgins waiting in heaven for a Muslim martyr. She questions Aiesha's suicidal mission with humor, wondering why she would choose to blow herself up for a hundred male virgins in heaven, "when any girl could have twice that number on earth if she wanted to."⁷⁰ The audience learns that Aiesha was a young Palestinian woman whose rage grew amidst the displacement of the Israeli occupation. Thought what, precisely, led to her violent act remains vague: "You can't look at the specifics of my particular life in order to understand why I did it. Others around me had lived more terrible lives. All I knew was that I couldn't breathe."⁷¹ Shamieh describes the domino effect of violence: Aiesha, in a turn of events filled with tragic irony, detonates her bomb and kills only herself and a fellow Palestinian, a beautiful and smart seven-year-old girl named Amal, whose name means hope. Due to a series of random events, Amal is in the marketplace

65. Ibid, 65.

66. Ibid.

67. Ibid, 66.

68. Ibid, 35.

69. Marianne Bray, *Why Young Muslims Line up to Die* (CNN Online, 18, August 2003).

70. Shamieh, 36.

71. Ibid, 75.

when Aiesha arrives wearing her bomb. Others, more experienced in the practices of violence, knew to run, but Amal, in her innocence, didn't understand the impending danger represented by Aiesha, and sweetly smiled at her just before the device detonated. Shamieh questions this act by giving voice to those who vilify the Palestinian-Israeli struggle, "Finally, they are killing one another."⁷² The reader discovers that Aiesha will not be allowed into the martyr's afterlife because she failed in her quest to take out the enemy. Aiesha questions her own motives pondering, "How do you survive in a violent world and not be violent?"⁷³ The other women problematize her act through the lens of gender and wonder how she could do something so angry, so violent, so male. Aiesha reminds them that there are female martyrs too, "because oppression is like a coin maker", echoing a thought that Tamam planted earlier in the play. Shamieh debates the notion that anger is an essentially male characteristic, making an act of revenge impossible for women. This is a moment of Shamieh's Orientalist reversal, giving the passive, sexualized woman agency over her anger and equipping her with the potential for violent acts. Shamieh speaks of women's anger as a "uniquely female fury" that is the pent-up rage of those who watch their sons and husbands die in incessant wars, of sexual repression, of male hegemony.⁷⁴

Shamieh sets up her relationship to *Houris* in the play's title and mentions these beautiful dark-eyed virgins numerous times in various contexts. Tamam uses the term first, while describing her brother, "My brother! Have you seen him? He looks like me, black hair, black eyes."⁷⁵ Then, Architect, as she fantasizes about an imagined future with Half Breed ruminates, "Will our children have your doe eyes or my black ones?"⁷⁶ Aiesha describes the victim of her attack as "this little girl with big black eyes" who was doted on by her neighbors, "look at those big black eyes".⁷⁷ Shamieh narrates the indescribable delights of the afterlife where men are "hanging out with a bunch of houris, who were hot virgins whose virginity is continually renewed, also known as the Black Eyed."⁷⁸ Shamieh incorporates eyes as a sensory element to illuminate the relationship of sight and visibility to her project identity. But, once again, Shamieh inverts the ideology in this construct through a deft reversal: "they don't actually get to have a bunch of sexy, dark-eyed women, but they have pleasures that will feel like it".⁷⁹ She concludes with a joke, taking the air out of an entire belief system, "We all know that religions are wacky. . . everyone picks and chooses what's convenient about

72. Ibid, 80.

73. Ibid, 82.

74. Ibid, 18.

75. Ibid, 19.

76. Ibid, 55.

77. Ibid, 76-79.

78. Ibid, 35.

79. Ibid.

their own religion.”⁸⁰ Shamieh does not question the mythic nature of the houris, yet she weights her women with a cultural burden they must carry while trying to live out this unattainable myth.

Conclusion

Shamieh situates her play at the locus of contrast and intersectionality. She is both Arab and American, at the axis of economic privilege and the margin of racist stereotypes. She welcomes her alterity with a positionality that is both insider and outsider. Through her representation of Arab women, she resists an Orientalist notion: “It is the nostalgia for the ‘real’ Orient that motivates the Western subject’s irresistible urge to enter this forbidden space.”⁸¹ For Shamieh, it is not a forbidden space, yet it is not wholly her own either. She is allowed admission into physical and psychological places that a mere tourist or a visitor could not access. She has an insider’s window into Arab culture, yet (as an American and a woman playwright) she remains foreign. Her cultural investigation rides a razor’s edge of Orientalism, yet she positions herself as both “us” and “them” within the discourse as she flips the hegemonic power structure. Shamieh addresses Orientalist beliefs by slyly informing her reader: your ideas about “us” are wrong, and here is how and this is why. In doing so, she creates a bridge of understanding between cultures. Shamieh challenges the Orientalist notion that Arabs are seen as either victims or perpetrators of violence and subverts that premise by leading the reader backstage and lifting the curtain on her characters’ motivations.⁸² She acknowledges that she has created an imaginary world for her four, female, Palestinian characters, where they can safely reveal their biases and subaltern perspectives. Tamam describes the feeling of relief that Shamieh provides by bringing the four women characters together: “Even in heaven, you can breathe more easily with your own people.”⁸³ In a nod to their Occidental perspective, the four women reveal that it is easier to understand the world through this separatist vantage point. Though it may, ultimately, be unsatisfying and unsettling, Shamieh, in the end, leaves the reader with questions still unanswered, answers still unquestioned, mirroring an uncertain world that remains precariously xenophobic.

80. Ibid, 34.

81. Yeğenoğlu, 73.

82. *Segal Talks: Betty Shamieh* (YouTube, 23 July 2020). Available at: <https://www.youtube.com/watch?v=q8D2FqfLzOo>.

83. Shamieh, 31.

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Geography, Infrastructure and Architecture: From the Immaterial Scenes of the Arts to the Physical Space of the American City

By Thomas Bisiani* & Vittoria Umani‡

The aim of this paper is to propose a design answer to the United States issue of public space through the use of art, using the city of Dallas as an example. A pragmatic way to interpret space is the grid. The first analysis are aimed toward one of the most ancient systems of formulating “urban” conglomerates, the roman grid. In the USA, it is the Continental Congress’s Land Ordinance of 1785 to prescribe the usage of the Continental grid. Ideally the two grids have the same role, the significant difference is their scale. This grid can only be compared to a colossal scale, here space is subordinated to time. This mutation is in line with the urban development processes of the city of Dallas. This is why, the University Crossing Trail Public Improvement Distric, along with the Southern Methodist University of Dallas, have developed a collaboration to promote and regenerate an old trail of the city into an art corridor. Even if not constructed using the Jeffersonian grid, the apparent orderliness of its blocks accentuates the complete supremacy of circulation, while the shapes and turns of the infrastructure collaborate to a new idea of beauty within the landscape of the city. The proposed solution is to intervene with three different urban art projects that have been placed along the main and different types of infrastructures of the city. The intention is to invert the subordination of space that returns protagonist where the urban art projects have been inserted, without ever negating the principal condition of circulation and speed. Because this apparent contradiction requires a specific and cautious sensitivity, it is the responsibility of art and architecture to mediate between audacious locations, functional solutions and the world of visual representation.

Introduction

What is today’s relationship between architecture and space?

In order to answer this question, it is necessary to navigate through different disciplinary fields, starting with geography, infrastructure and landscape, and analyze some elements that put them in relation to one another.

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Geography, Places and Space

It seems indispensable in today's world to choose the geographical dimension as a starting point, in order to achieve a sufficiently enlarged view, able to decipher those complex processes that define our world.

In the classical culture, the earth was called *Gé or Gaia*, and was considered as a cape, a shell.¹ Progressively, humanity has reached the ability to intervene over this surface. So much as to define a new geological era, Anthropocene, understood as the period where the biggest territorial modifications of the planet, structural and climatic, are produced by mankind.²

In order to rationalize the complexity of this surface, over time, two models of interpretation have been defined, from the point of view of geography: place and space.

Places are the models of Aristotle and Marco Polo. The voyage of the Venetian merchant to the east, along the silk route, is a sequence of places, specificities, languages, cultures, of irreducible fragments that cannot be exchanged with each other.

The medieval journey of Marco Polo uses the winds and not the cardinal points as means of orientation and the passing of places is expressed based on the duration, in days of rest or of walk.

The world of Marco Polo is that of things, of the physical reality that is not reduced to symbols or abstract elements.

Space, on the other hand, is a concept already known at the time of Herodotus, later geometrically defined by Ptolemy that finds direct and full application only by the voyage of Christopher Columbus to the west in 1492.

Starting from the 1400's the perception of the world changes, just like the models used to represent it, thus modernity begins.

The space needed to describe this new condition is by definition continuous, homogeneous, isotropic. Space is the reduction of the world to a standard, an identical interval that is always valid and independent from the context.

It is no longer a sum of fragments, like in the medieval ages, it's the world of processes and realizations, determined through linear, metric and time measurements, calculated by speed.³

Infrastructure and Architecture

The American continent, the new world, becomes the new privileged experimenting field of this ideal.

1. Franco Farinelli, *L' invenzione della Terra* (Palermo: Sellerio Editore, 2007).

2. Maurizio Carta, *Re-cyclical Urbanism. Visioni. paradigmi e progetti per la metamorfosi circolare* (Trento: Listlab, 2016).

3. Farinelli, *L' invenzione della Terra*, 2007.

Some experimentations include the Spanish-American urban grid in South America, officially codified by King Philip II in 1573, as well as the one mile per side Jeffersonian grid of 1784. These grids are a combination of gridded city prototypes that incorporate indigenous city planning, along with European urban developments, the roman *Centuria* developed in the Italian peninsula, the French *Bastide*, and Spanish military encampments. The new grids then, become the physical construction, on the continental scale, of these models.

Shortly after the first East coast colonies settled in North America, the need to expand West became more evident. The principles destined to characterize the occupation of the extensive scale of the American territory needed to be easy and rational. This birthed a “pure planning thought”,⁴ able to meticulously design the territory of which not much was known and that was not their property. This expansion of the country would not come across any limitations or frontiers for a long time, giving the illusion that it could go on forever, giving an *a priori* order to the entire surface of the country.

In fact, not knowing what the colonization scheme would be applied to, the planners acted as if they were dealing with a *tabula rasa*, the “project-space” is simply stratified over the “substrate-space”. These ordinances did not argue, they disposed. In other terms, one could define the territory as *reading* when its structure comes directly from the environment and as *writing* when the structure imposes itself without prior analysis that is applied to a territory that is abstract but not absent.⁵

Frank Lloyd Wright, after the Great Depression of '29, will use the same regulatory principle to define Broadacre City.⁶ A polemically anti-urban model of space, that by utilizing the modern technologic innovations of the time, wants to eliminate a typical exemplification of place, the big city, no longer considered modern.

In Wright's world, based on a grid of 3.2 km per side, a minimal standard unit is assigned to every family, an American acre of territory to farm and over which to build a house.

Later, in 1941, Sigfried Giedion, as a conclusion to his book *Space, Time and Architecture*,⁷ will celebrate the American parkways underlining their character, as anticipation of the contemporary city, and for their unlimited freedom of movement.

4. André Corboz, “Un Caso Limite: La Griglia Territoriale Americana o La Negazione Dello Spazio-Substrato,” in *Ordine Sparso. Saggi Sull'arte, Il Metodo, La Città e Il Territorio* (Milano: Franco Angeli, 1998), 239-24.

5. Ibid.

6. Frank Lloyd Wright, *The Disappearing City* (New York: William Farquhar Payson, 1932).

7. Sigfried Giedion, *Space, Time and Architecture: The Growth of a New Tradition* (Cambridge, Mass: Harvard University Press, 1941).

The sentiment of space-time that characterizes contemporaneity, according to Giedion, can only manifest and perceive itself through movement.

The parkway is an estranged element from the massive body of the city that Wright wanted to get rid of. This is because of its different scale; it is designed in terms of the surrounding environment and becomes part of nature itself.

Kevin Lynch in 1964 in *The View from the Road*⁸ will determine the criteria to analyze and design the motorway infrastructure and its relationship with architecture and the surrounding context.

The question of perception, in the new speed-landscape experienced through the automobile, plays a central role. Lynch introduces innovative concepts like the idea of the highway-landscape and applies perception principles of analysis and design, working on the significance of movement and space, like depth of field, orientation, and rhythm. However, the interest of his professional endeavors are strictly limited to urban design, so much so that in the preface he specifically addresses traffic engineers.

In the 1970's, infrastructure has merged with the context and the architectural design scale starts to create new relationships with it.

In *Learning from Las Vegas*,⁹ Robert Venturi, through comparative diagrams, photographic abacuses and storyboards, investigates and puts architecture and public space on the same side, in order to apply the same phenomenon of perception in relation to speed and means of transportation, through the study of graphics and billboards of the Las Vegas Strip.¹⁰

At the same time, SITE (Sculpture in the Environment) of James Wines also starts developing experimentations, and revolutionizes the parking lot, one of the main typological inventions of the twentieth century. SITE's projects begin with a reflection over nature elaborating a form as environmental art.¹¹

Architecture and Landscape

The idea of the American landscape, historically, has always excluded architecture, as Thomas Jefferson compared cities to "sores on a body", mainly because the American city of the time was inherited from England. Because of the physiocratic doctrine in which Jefferson believed in that sees the city inhabitants as corrupt, and that the farmers as virtuous by definition, the territorial grid becomes a sort of guarantee of justice and stability and it will determine the

8. Kevin Lynch, Donald Appleyard, and John R. Myer, *The View From the Road* (Cambridge, Mass: MIT Press, 1964).

9. Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning from Las Vegas* (Cambridge, Mass: MIT Press, 1977).

10. Thomas Bisiani, "Da New H(e)Aven a Peepland Passando per Sin City," in *The Shopping Center as/Is a Meeting Place* (2020).

11. Adriano Venudo, "Not Seen and/or Less Seen of ... e Non Fu Più Solo Un Parcheggio," in *The Shopping Center as/Is a Meeting Place* (2020).

future social practices.¹² This approach also derives from the idea of the landscape garden, from the puritan and transcendentalist cultures on the ideals of liberty held within large spaces.¹³

According to Pollak, in American culture, architecture was always intended as a disturbing element of landscape, a cultural resistance that inhibits the design of urban public spaces. This resistance can, however, be overcome by concentrating on three design aspects.

The construction of a new relationship between architecture and landscape can be founded on the reinvention of the border as a place, where it is possible to enhance differences and not focus on the aspect of restriction or limitation of space and view.

The strategic overlap, on different scales, of infrastructure, circulation, social equipment, vegetation and topographies produces and supports a complexity of urban and landscape relations.

In the urban environment, the fragment is able to give name and form to nature and architecture, not governed by geometric criteria, nor by naturalism, but with the capacity to become part of the urban space (nowadays always fragmented).

In order to complete this introductory picture, and speak on more general terms, it is necessary to cite one significant development, pertinent in relation to the bond between space, architecture and landscape with the void.

In 1967, in America, Michael Heizer designs an excavation of more than half a kilometer, fifteen meters deep and ten meters wide, with the movement of more than sixty thousand tons of dirt. This work opens the season for Land Art.

The title is *Double Negative* and is made up of two gashes on the ground, facing each other along the Mormon Mesa, a desert valley in Nevada.

A new act of insertion is introduced in the landscape, not through addition, but through subtraction.

Double Negative makes an object that does not exist apparent. In order to create this work, material has not been amassed but removed, nothing is there and yet, it is a sculpture.¹⁴

Through this removal operation and the repositioning of soil, the landscape becomes defined by an excavation. Michael Heizer not only definitively promotes the importance of the terrestrial surface as a support and as a medium, but through the physical manipulation of a void defines the outline of an image.

The game of subject and background staged by *Double Negative* is at the edge between an artistic operation and an architectural project: the action conducted by Michael Heizer allows the void to become practicable (apparent/physical).

12. Corboz, "Un Caso Limite: La Griglia Territoriale Americana o La Negazione Dello Spazio-Substrato," 1998.

13. Linda Pollak, "American Ground. Four Kinds of Disturbances," *Lotus* (1999).

14. Germano Celant, *Michael Heizer* (Milano: Fondazione Prada, 1996).

On more general terms, the capacity to shape through a metaphysical, supernatural procedure, not belonging to nature, has been identified by Alain Roger with the term artialisation.

It can happen in-situ, by hand of those who directly intervene on the ground and modify it, or in visu, through painting, writing, photography. They constitute the models that are able to influence the collective way of looking at the landscape and determine its value. Artialisation (neologism that derives from the writings of Michel de Montaigne), is a philosophical-operative notion that is able to see within the artistic involvement, the main mediation tool to intervene on the open space and determine it.

The University Crossing Culture-led Rejuvenation Project

This study, starting from this short initial excursus, wants to address a number of open issues over which to reflect by using the architectural project as an instrument and, more precisely, through the development of the University Crossing Culture-led Rejuvenation Project, promoted by the Southern Methodist University, the City of Dallas, the Office of Cultural Affairs and the University Crossing Public Improvement District. Its objective is to redevelop a pedestrian trail that runs across the city of Dallas, Texas with the integration of architectural and artistic installations.

The city of Dallas, moreover, holds a special relationship with art and architecture (think of Louis Kahn's Kimbell Art Museum, Edward Larrabee Barnes' Dallas Museum of Art, Morphosis' Perot Museum of Nature and Science), which is why generating public spaces with art as a strategy has been recognized as an optimal choice, in order to allow a reinterpretation of the urban context and its complexities, but also as a means of intervention for the re-design of significant parts of the city.

The three project proposals presented in a later section of this paper (findings) are some architectural experimentations to further enlarge the idea of the "art corridor" already being proposed by the mentioned promoters. The proposals are all part of this enlarged vision for Dallas that foresees the idea of the art corridor projected onto the larger networks of trails and open spaces of the city of Dallas. These projects represent an invitation for the institutions not to limit the idea of art to be included in this type of interventions and to think not only on multiple scales but also on the inclusion during these processes of different disciplines.

The projects have been formally presented to the University Crossing Public Improvement District and although they will not be physically implemented within the concepts for the University Crossing Art Corridor, their contribution to its development have been acknowledged.

Literature Review

Comparing USA to Europe

According to Aristotle, it is Hippodamos of Miletus the inventor or the regular division of towns.¹⁵ The Roman foundation cities will follow this division as will also in 1881, according to Koolhaas, “the most courageous prophetic act of the western civilization”, the Manhattan grid. It is the start of experimentations over an empty terrain by using a chessboard system, the description of a hypothetical population, the definition of ghost buildings, the concession of inexistent commercial activities.¹⁶

It is not so much the use of the grid per se, that differentiates the American cities from the European ones, since the concept of the grid has been introduced in the American continent during the colonial period. What makes America and Europe different is the following development of the continental grid, a drastic homogenization of the territory and a radical change in scale. The relentless tracing of the grid does not only determine the settlement scheme of the rural areas, but also those of the future cities. The planning and measuring instruments collapse into a single element when the one-mile grid, that defined the municipalities of the east coast of the United States, was extended in a continuous matter, until it reached the Pacific coast. Moreover, the colossal grid anticipates by almost a century, the scale of mobility and of the automobile. While the European city is developed through transformations and mutations with a tridimensional relationship between the fullness of the buildings and the voids of their internal courtyards, as well as voids of the streets and squares, the American cities are better defined by a composition of figures arranged on a background, since the syntax given by a bidimensional field of the grid, implies a planar strategy.¹⁷

The following literature review, starting from the aesthetic value of the void and the relationship between art and public space, explores the relationship and the differences in the twentieth century, between the American and European cities.

The Void, a New Aesthetic of the City

The concept of void in nature is not an absolute notion, even in the intergalactic space it's possible to uncover a density, even if minimal, of molecules per cubic meter. Vice versa, matter that we understand and know as “full”, on the

15. Farinelli, *L' invenzione della Terra*, 2007.

16. Matteo Biraghi, “Surfin' Manhattan,” in *Delirious New York. Un Manifesto Retroattivo per Manhattan* (Milano: Mondadori Electa, 2001), 228-235.

17. Mario Gandelsonas, *X-Urbanism: Architecture and the American City* (New York: Princeton Architectural Press, 1999).

atomic level, is concentrated almost entirely of nuclei, while the remaining matter is mostly made up of voids.

In terms of metaphysics, the western culture has referenced, for a long time, the concept of “nature abhors the void”. The Aristotelic concept of *horror vacui*, understands the void as a problematic condition of absence, of crisis and of lacking that becomes nihilism.¹⁸

Martin Heidegger reverses these assumptions in the essay *The Thing*,¹⁹ clarifying how the significance and the value of objects does not reside in their physical substance but in the void they delimit and enclose, like a sort of fence.

It is an aspect easily encountered in the architectonic dimension, where the single parts that make up a building, are not as relevant to the spaces that are indirectly derived from them.

The void then, can assume an architectonic quality and become the element on which to base the principle where there is nothing, everything is possible.

A belief that Koolhaas, starting from 1987, applies to different scales, and in particular for the ville nouvelle of Meleun-Sénart, where he establishes that if the building subtracts itself from any control, it is necessary to aim to master the void, accepting a new aesthetic for the city.²⁰

The Relationship between Art and City

By understanding the void as the place between what is extruded from the ground, (an abstraction very easily understood especially when looking at skyscraper cities) it is possible to also identify public space within this image. In Camillo Sitte's book *City Planning According to Artistic Principles*,²¹ he explains that the *piazza*, the best symbol of the European public space, used to hold a special meaning since it was originally designed to host a piece of art, a sculpture, and to give respectful distance of contemplation to the beautiful building facades. As time went on statues and monuments started to become less and less relevant, less necessary to the public and the new piazzas are unable to hold the same meaning, thus the loss of importance within the texture of the modern city.

From the Modernist City to the Suburban City

It is possible to cite a long list of architects that have explored the idea of a new, real modern city, able to express the new modern times, the “machine age”;

18. Sebastiano Roveroni, *Figure del vuoto* (Trieste: University of Trieste, 2008).

19. Martin Heidegger, “La Cosa,” in *Saggi e Discorsi* (Milano: Musia Editore, 1991).

20. Rem Koolhaas, “Immaginare Il Nulla,” in *Oma. Rem Koolhaas* (Milano: Electa, 1991).

21. Camillo Sitte, *City Planning According to Artistic Principles* (Santarcangelo di Romagna: Jaka Book, 1889).

Le Corbusier with his Ville Radieuse and Wright with Broadacre city, just to name a few.

These different approaches and idealisms all translate to mark a very specific route that the modernists are heading toward, thus creating a clear opposition to the typical way to interpret public space in favor of the “architectural city”.²²

This architectural city is idealized as the most rational form of living, mainly consisting in public or green space, streets for circulation and buildings, specifically tall buildings where one would live, work, shop... The architectural city seems to be the “city of objects” where the tall buildings breaching out of the vast green fields seem to be monuments of themselves and their ideologies.

With the main focus of the architects to define an architectural identity, public space has been treated as a sort of leftover, just to be considered green space for leisure but usually does not really include a specific design or thought. The concern at the time was mainly focused on improving the conditions of housing so the matter of public space was thought of as a very expeditious, second rate procedure, necessary in order to merely resolve hygiene and space issues.

In this specific field, America, the new world, seems to be the perfect setting for the modern, architectural city, as one of its most important necessary conditions is the *tabula rasa*. The American continent appears to have plenty of un-urbanized space, a condition that will only partially present itself in Europe after the second world conflict, where the war provided the perfect premise for the reconstruction of the old continent.

After the Second World War American cities started to change as well, suburbanization confirmed itself as the most popular trend of expansion, not opting for the European trend of urbanization that was believed to be the obvious consequence. This is also the time when American tendencies become models for new neighborhoods and urban development projects in Europe.

The question that seems obvious is, after the popularity of the suburbanization, what happens to the city of objects?

Just like its European predecessors, one urbanization trend does not exclude the other, on the contrary, this urban fabric diversification (not exactly stratification) adds complexity to the simple and regular city patterns.

Collage City?

*Collage City*²³ by Colin Rowe is one of four books, along with *Architecture of the City*²⁴ (1966) by Aldo Rossi, *Learning from Las Vegas*²⁵ by Robert Venturi, Denise

22. Gandelsonas, *X-Urbanism*, 1999.

23. Colin Rowe and Fred Koetter, *Collage City* (Cambridge, Mass: MIT Press, 1983).

24. Aldo Rossi, *The Architecture of the City* (Cambridge, Mass: MIT Press, 1966).

25. Venturi, Scott Brown, and Izenour, *Learning from Las Vegas*, 1977.

Scott Brown and Steve Izenour and *Delirious New York*²⁶ by Rem Koolhaas, that have made a sedimented the architectonic culture of the second half of the twentieth century and still considered essential today.²⁷

According to Rowe, starting from an urban condition considered as a sum of objects, the perception of a single unitary figure or of a coherent urban form is not possible.

As a consequence, two are the conceptual instruments that Rowe provides with his book. On one side, in order to analyze the contemporary city, he recognizes the figure of the fragment, of a partial, incomplete but rational element since it still holds quality, rules and intrinsic coherence. On the other side, the instrument of analogy allows to create a relationship between the fragments beyond any contingency, temporal location and stylistic appearances, by allowing them to interact in the form of projects, taking apart ideas and buildings from their original places to reassemble them elsewhere.²⁸

Rowe criticizes the methods of urban planning starting from the utopia of the "total project". He suggests a different, innovative method based on fragmentation and the composition of a collage. He goes well in depth explaining that the stratification of different eras and histories of many European cities leads to the image of an urban complexity that is made up of pieces of many different cities that together form its contemporary character. The process of the collage gifts the European cities of intricacy and urban depth that are usually missing in the more geometric and young American cities.

As most of them lack the ancient history of the old continent, the oldest stratification possible is still pretty recent, the earliest permanent settlement dates back only 500 years, so it is hard to talk about a collage as Rowe intends it. Most cities though do possess some generating principles and layers but, in this case, it is not so much the city history that is giving it its character and complexity, the true protagonist of the American cities is the infrastructural network.

The basis of American history is movement, starting from the emigration from Europe all the way to the conquering of the west and the arrival on the Pacific Ocean. When mentioning infrastructure today it is easy to exclusively think about Motorways, but the term is not limited to such meaning as Natural and Pedestrian Infrastructure also exist.

In fact, when looking at the city of Dallas for example, the vast and strong presence of natural elements in the city, such as the Trinity River, the White Rock Lake and the many natural parks along with the small neighborhood parks all contribute to form a new complex, natural layer to be added to the stratification.

26. Rem Koolhaas, *Delirious New York* (Oxford: Oxford University Press, 1978).

27. Alberto Ferlenga, "Uno Di Quattro," in *L'architettura Come Testo e La Figura Di Colin Rowe* (Venezia: Marsilio Editore, 2010), 170-179.

28. Massimiliano Marzo, *L'architettura come testo e la figura di Colin Rowe* (Venezia: Marsilio Editori, 2010).

The natural aspects of the city allow a good balance between “empty space”, the void, and the constructed spaces occupied by buildings. The grids of the city previously mentioned do not take into consideration the natural void and if it wasn't for its strong presence, the grid could extend without borders and potentially every area would be built. If this were to be the case, the image of the void would be extremely simple and not at all useful to describe Dallas or any other city, as it would trivially coincide with the map of its streets.

X-Urbanism

In X-Urbanism²⁹ Mario Gandelsonas, through seven scenes, analyses the development of the western city and the relation with architecture, starting from the fourteenth to the end of the twentieth century.

The last scene is dedicated to a new model: the X-Urban city, a dynamic phenomenon that defines a polycentric dimension, held together by the glue of the continental grid where the opposing models of center and periphery progressively mix their characteristics and lose that strong initial relation of mutual dependency.

The value of the architectural articulation and of the city is not found in the regularity of the grid nor in the complete disarray of its disappearance, rather on the edge that separates order from chaos; not really in the open space, where the more chaotic urban forces are manifested but where the rule of the grid is put into crisis.

In these places it is possible to find a greater richness of new compositions, of surprising syntactic configurations and of astonishing symbolic articulations.

The urban drawings produced by Gandelsonas, are independent from the perceptive dimension. They are a visual derivative whose results are not defined *a priori* but have to be recognized and interpreted through the inversion of subject and background. The geometrical matrices of the fabric are represented three-dimensionally, as objects, in order to clearly bring out those implicit continuities and hierarchies that are the outcome of the overlays, of the competence of different meshes that have followed one another and have stratified over time.

Starting from this disciplinary and theoretical framework, the design experiments were developed based on the methodology described below.

Methodology

The applied methodology foresees as a first phase the morphologic analysis of the Dallas conurbation as a whole, according to the criteria individuated on the basis of the literature review.

29. Gandelsonas, *X-Urbanism*, 1999.

The first criteria is the empty space (the space of the void), which is recognized starting from the urban grid.

The Grid

The identity of the American city is a very well explored topic in the history of modern Architecture. It is no stranger to idealizations, critiques and eulogies. What is also commonly understood is the incredible opportunity that the new country offered in imagining a new way of living, a new appearance for a very ancient concept, the city. It is peculiar to think that the Founding Fathers, with the opportunity to create new models, different from the cities of Europe, physical representations of democracy, where everyone could have the possibility to fulfill their dreams, decided to do so by tracing a grid.

The Continental Congress's Land Ordinance of 1785 established the Continental one-mile grid that was to be used as an urban planning tool for any new city on the East coast at first, and later on in the West as well.

This was an attempt to establish an order, a way to deal with the empty space of the new world that needed to be "filled".³⁰

What seems paradoxical is the idea that the "new city", the city of modern living, was to be based on the most ancient way to organize and urbanize untouched land: The Roman grid (the layout of a Roman camp was known before the Greek historian Polybius (c. 203-120 BC) described it in his book *The Histories*.³¹ Some even believe that the Romans learned this technique by watching the Etruscan cities such as Marzabotto, near Bologna (Italy), estimated to have been erected in the late sixth century BC and composed of a simple orthogonal pattern.³² The Roman four-fold principle served as a guideline to define and measure the "empty" land that was to become a city or a military camp, but it also stood as a way to deal and rationalize the practicality of life.

What really differentiates what is commonly referred to as the Jeffersonian grid and the Roman grid is the scale. Roman life was defined by the centuria and so it was established by measuring the human movements and interactions, while the Jeffersonian grid seems to take measures from a different model. The American city is no longer thought of to accommodate the life of a single person, each holding a certain role in society, but to create new single opportunities for each conglomerate of existence, no matter how small. The Jeffersonian grid relates to a colossal scale, a disproportion that in this part of the world becomes a sort of

30. Ibid.

31. Francis Haverfield, *Ancient Town-Planning* (Oxford: Clarendon Press, 1913).

32. Charles Gates, *Ancient Cities: The Archaeology of Urban Life in the Ancient Near East and Egypt, Greece and Rome* (Abingdon, Oxon; New York: Routledge, 2011).

urban mutation, where space becomes subordinated to time and the city is no longer the city of objects but the city of circulations.³³

The Grid is the instrument that, through the entire modern era, allows to define *a priori* what has to be the shape of the world, bending the physical reality of places to the abstract concept of space.

The grid seems to be a strategic element in order to develop an identity of the American city but not exclusively. Also a conceptual and physical filter that allows to organize and compose those objects and fragments of which it is massively composed of.

It becomes the basic element to develop both the low-density model of Wright's Broadacre City, as well as the reference for Ville Radieuse with its cartesian skyscrapers by Le Corbusier.

The grid allows to measure vast spaces, that exceed the human scale, and to control, as a consequence, other strategic elements of the modern city, mobility and time.

Specific to the city of Dallas is its stratification of grids that differentiate it from Colin Rowe's descriptions in *Collage City*,³⁴ recognizing different guiding traces that constitute three pieces of the city that arrange themselves in a nonlinear manner.

The first piece is composed of the original traces of the city where the present-day center was more or less built over the original Peter's colony (1841), that is still quite evident today. It was constructed on half mile squared blocks oriented parallel to the Trinity river. Observing a satellite image of the city of Dallas it is possible to notice a more "disorganized", dense center with different building typologies, heights, functions, orientations.

Broadening the eye to a larger view of the city, as one starts to move away from this dense center it is very easy to notice the usually geometrical lines of the streets that distribute many blocks of single family detached houses. Even if Dallas was not specifically built on the Jeffersonian grid it is definitely not indifferent to its cultural effects. The more recent expansions seem to be following a similar, north-south oriented grid to help measure and regulate the suburban growth.

Part of Downtown, Deep Ellum and continuing West, the Interstate 30 can be defined as a topographic constellation as they don't seem to follow the other, more apparent rules of the city.

Downtown Dallas is the area bounded by the downtown freeway loop and it is home of the city's many skyscrapers, museums and theaters. Deep Ellum is one of the richest historical neighborhoods that is linked both to industrial productions of cotton gin and Ford automobiles. It also has a rich artistic and music saga that

33. Gandelsonas, *X-Urbanism*, 1999.

34. Rowe and Koetter, *Collage City*, 1983.

still characterize the place today. The Interstate 30 continues West and connects Dallas to the second biggest center in the Metroplex, Fort Worth.

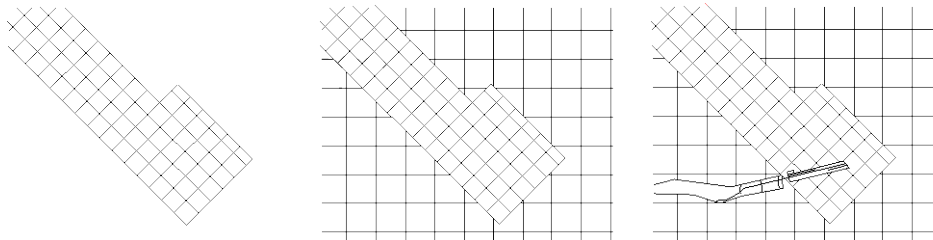


Figure 1. *The Three Pieces of the Grid Stratification (On the Left the Original Peter's Colony, in the Center the Geometric Grid of the Expansion and on the Right, the Topographic Constellation)*

However, the urban grid is not sufficient in order to describe in its entirety the complexity and formal quality of the void on a city scale. To this structure it was therefore decided to add the system of natural open spaces; this operation was named "Mapping the Void".

Mapping the Void

This operation of morphologic analysis superimposes the anthropic logic of the grid to the system of parks and open spaces intended as a further system of forms that give structure to the American space.

Based on the considerations expressed in the introduction, and in particular in the paragraph "Architecture and Landscape", the natural elements are in fact perceived and considered in contraposition to the urban structure and architectonic elements.

Given the inversion in perspective of the built environment, physically extruded from the ground, now considered the background, what is necessary to recognize and interpret, in the understanding of the American cities as the subject, are the traces extracted from movement and circulation, in other words, the "empty space" left between the buildings.

In the American idea of public space, what really changes is the role of the means of circulation; here, the streets are the main public space appearing as a void that separates the different blocks or sectors, representing an impediment and not a "place" fit to host public life.

In America the strategy for creating urban voids seems to be left completely to chance, as the simple leftover of the built extrusions. Public spaces are not actively created, they do not follow a principle of subtraction like in Europe where this action created a strong dialog between solids and voids, where one legitimizes the other.

The areas for public interactions are limited to mobility thus inevitably elevating streets, highways and parkways to the primal places for novelty in a city. This introduces a new element, street facades that hold a mediating role between objects and voids.

The identity of the American Cities can be mapped through its voids, spaces by simply blacking out all the buildings.

Starting from the image of the void, it is possible to individualize different hierarchies of objects depending on the scale used to visualize certain areas of the city.

The environmental system composed of all the natural elements such as forests, lakes, rivers but also neighborhood parks that form small or large excavations are the most visible areas in both the map of the void and of the traces. That is mainly because of the “thickness” of the trace and because most of these areas don’t follow cardinal rules of orientation but have organic shapes that break and challenge the rules of the grid.



Figure 2. *Map of the Void for the City of Dallas*

The criteria of the void do not describe completely the dimension of the contemporary American city. As indicated at the end of the paragraph *The Grid*, the contemporary city is made up of relations and nodes that are formed at the interceptions of such relations.

A second analysis criteria was then individuated, based on another characteristic element of the American space; mobility: and obviously, on its primary reference parameter, time.

Traces, the New Time

As the shift from Architectural City (as seen in the paragraph From the Modernist City to the Suburban City) to the City of Circulation (as seen in the paragraph The Grid), a new way to measure space and distance becomes necessary in order to fully understand the change. The urban patterns become necessary to the identity of the American cities as they become their identities.

We no longer identify the American city through its historical buildings, new constructions, monuments but through its traces. To trace actually means to mold the space in regard to speed; this way the traces of the streets become both pragmatic lectures to learned from what is and interpretation of the evolution of the city as a whole. It is inevitable to think of the system of traces as welcoming the concepts of direction and measurement, only logically calculated by time.

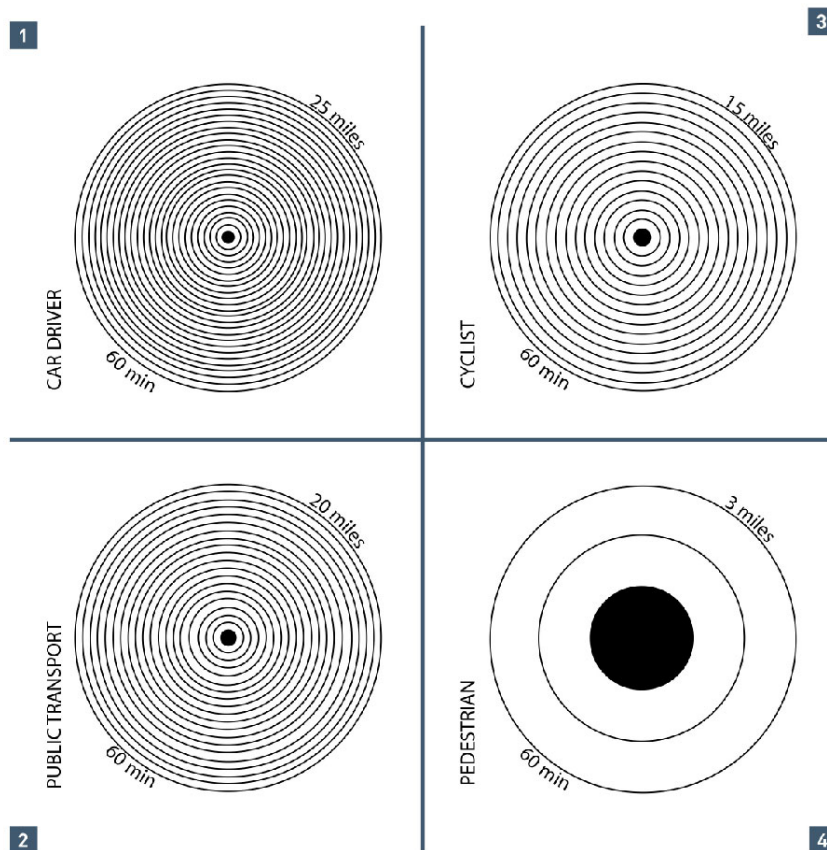


Figure 3. *Diagram Comparing the Different Speeds of Cars, Public Transport System, a Cyclist and a Pedestrian*

Figure 3 is a diagram that compares the distances traveled in the same amount of time by different types of transportation. It is very clear that more or less the first three, travel by car, by public transport and by bicycle are fairly similar. This allows for a single design strategy that can be considered the “cause” of the excessive scale of the city. Just as clearly, it is possible to notice that the pedestrians are greatly disadvantaged when traveling long distances, especially if considering the context in which the pedestrian is allowed to move. For this reason, it is important to design urban pockets that can offer a different scale every certain numbers of miles in order to better distribute the concentration of foot-travelers.

Even in a rational city like Dallas where one is tempted to easily measure the space with the help of the grids, what is really important in terms of movement is time. The same distance of one mile, if traveled by car, would take around 2.4 minutes but if traveled by a pedestrian it would take around 20 minutes. This way it is possible to understand why talking about distance may appear almost inaccurate in this situation.

The scale of the American cities clearly favors the car, and everything is proportional to its speed. The city is also equipped with a large network of public transport whose speed is very close or sometimes even faster than most car routes, offering a different type of transportation experience; this way the stops of both bus routes and the DART line become main points for the creation of the artistic and architectonic installations.

This is why in the attempt to generate a more *accurate* map of the city of Dallas it seems necessary to start by mapping the transportation system cited before as the sum of highways, parkways, main and secondary streets, public transportation lines like the DART that runs on rails and pedestrian trails that form actual incisions in the dense built texture of the city as it is in fact the collection of the most visible traces.

Cultural and sportive systems also appear in this map as they contribute to enrich the public spaces in the most social meaning possible. Sometimes these even overlap with each other as the first individualizes theaters, museums, libraries but also universities and schools, clearly including its open-air sports facilities, and the second also maps other public or private athletic centers.

As mentioned before, breaking down the typologies of buildings in the city of Dallas will definitely not contribute to the complex and overlapping image of its traces and voids, therefore definitely transferring the built environment to serve as a background in the description of such city.

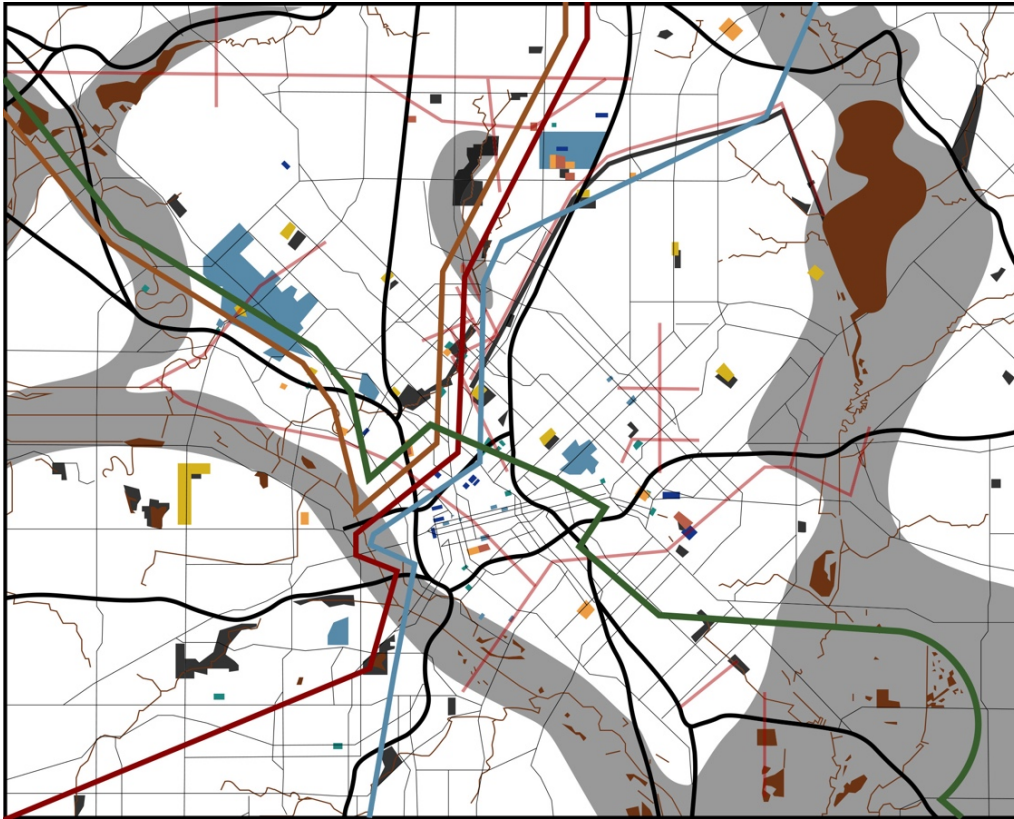


Figure 4. *Map of the Traces for the City of Dallas where the Different Systems, Transportation, Natural, Cultural, Have Been Layered on Top of One Another*

Findings

The obtained images of the city, and the principles identified in the literature review have allowed to identify three specific areas where three public space projects were developed according to three different themes and three different scales (geography, infrastructure, landscape): the relationship between architecture and nature, the relationship between architecture and infrastructure, and the relationship between architecture and art.

These three projects were called fragments.

Fragments

Due to the enormity of the territorial expansion in north America, it is in the hands of land artists to rediscover the geographical dimension, able to express and interpret a location in a broader sense.

A new idea of space has been made possible by the works of such artists as the story of the single elements are in relation to the entirety of the vision and the impact on the landscape.

From Colin Rowe on, the hypothesis of a city as a museum of discordant shapes has brought to light the dialog between the contents and the container, between subject and background but also has individuated, within the collage, a clear iconographic reference that holds in itself the idea of the city.

Just like in Picasso's collages, this process enables to hold together the precarious equilibrium between support and event, necessity and possibility, interiority and exteriority, it employs and interiorizes the poetics of the fragment, the principal composition of the contemporary city.

Aspects such as physical, geometrical, spatial and dimensional are no longer sufficient on their own and characteristics like trace stratifications and the mapping of the void, also become instruments of investigation and reflection, representative of the *genius loci*.

Modern and contemporary architecture rediscovers the instinctive vitality of compositions by fragmentation, of the *comporre*, of putting together in the Vitruvian sense. The architectural object seems to have lost classical unitary status in order to become part of a narration in the making, slowly increasing the risk of becoming a discard, a leftover, if it is not able to hold its meaning to favor a more dynamic dimension of modernity.

One must rediscover a contemporary "liking of the context" that imposes a research where the project must be able to instigate complex relationships between the autonomous object, as a translation and fragmentation of a theory, an image or figure, and the individual and specific place or site constructed by the context of experiences and the collective will.

This is achieved by mediating contextual relationships between geography and aesthetics, topography and history, geometry and tradition that have to grasp the scale and figurative connections that make up the principle of this new geography.

Even if not exactly a collage city, three different fragments have been individuated in the city of Dallas. Here presented by Figure 5 are the fragments of the three projects used as means of analysis for the intervention of art as a design strategy for the public spaces of American cities.

The first fragment is an extrapolation from the map of the void that identifies a new nature system.

The second fragment coincides with the succession of places previously addressed as a constellation, a portion of downtown, the neighborhood of Deep Ellum and a portion of the Interstate 30.

The third and last fragment relates to the already existing network of pedestrian trails of the city and incorporates the University Crossing Trail.

An architectural project has also been developed for each of these fragments that highlights and deepens some of the architectural themes previously identified.

The Network develops, on the large scale, the relationship between architecture and nature, highlighting the typically American physical construction of landscape values.

The Stripe explores the nature of the infrastructure as a place, according to the American model which recognizes a primary anthropological and historical significance to the great communication routes.

Finally, the Furrow attributes a new architectural and artistic value to an obsolete infrastructural trace which was therefore emptied of meaning. This project investigates the space of movement, of time, of the different speeds and different mobilities.

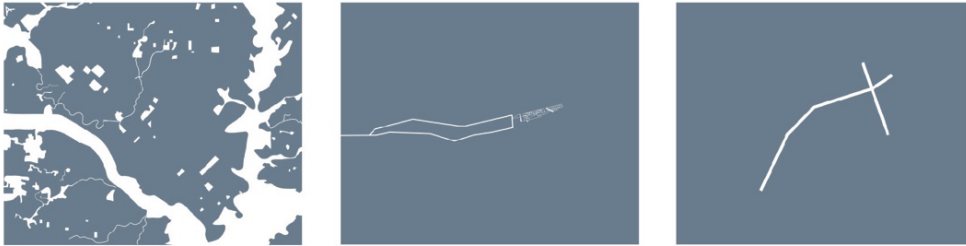


Figure 5. *On the Left the Network Fragment, in the Center the Stripe Fragment and on the Right the Furrow Fragment*

Discussion

The Network

The first of the three projects, the Network, was born from an initial selection of the empty spaces previously mapped in order to form a new nature system.

A further selection and redrawing of the initial selections has led to the invention of a new map that can be read through symbols in order to successfully individuate crucial nodes, where many realities crash and are in need of mitigation.

The project foresees the placement of 2 groups of objects on the riverbed.

One group made up of small cells, fences, of irregular appearances. They are not accessible and are either filled with vegetation or emptied of the river water.

The second group is larger objects than the fences and all have a defined rectangular shape with varying pedestrian access points. They appear as open-air rooms, playgrounds inspired by the ones designed by the artist and landscape architect Isamu Noguchi.

Viewed from above the open-air rooms resemble tridimensional interpretations of Kandinsky's compositions. This way a new, closer, accessible, relationship with the river can be established.

The purpose of the project is to offer a new, estranging and surreal image of the city, the possibility for the citizens to interpret it as a new part of the city that now welcomes the human presence.

This project is confronted with an ideal of landscape intended for the geographic dimension, vast, open, geologic. It tells of the American space as a physical, concrete space, that of land art.

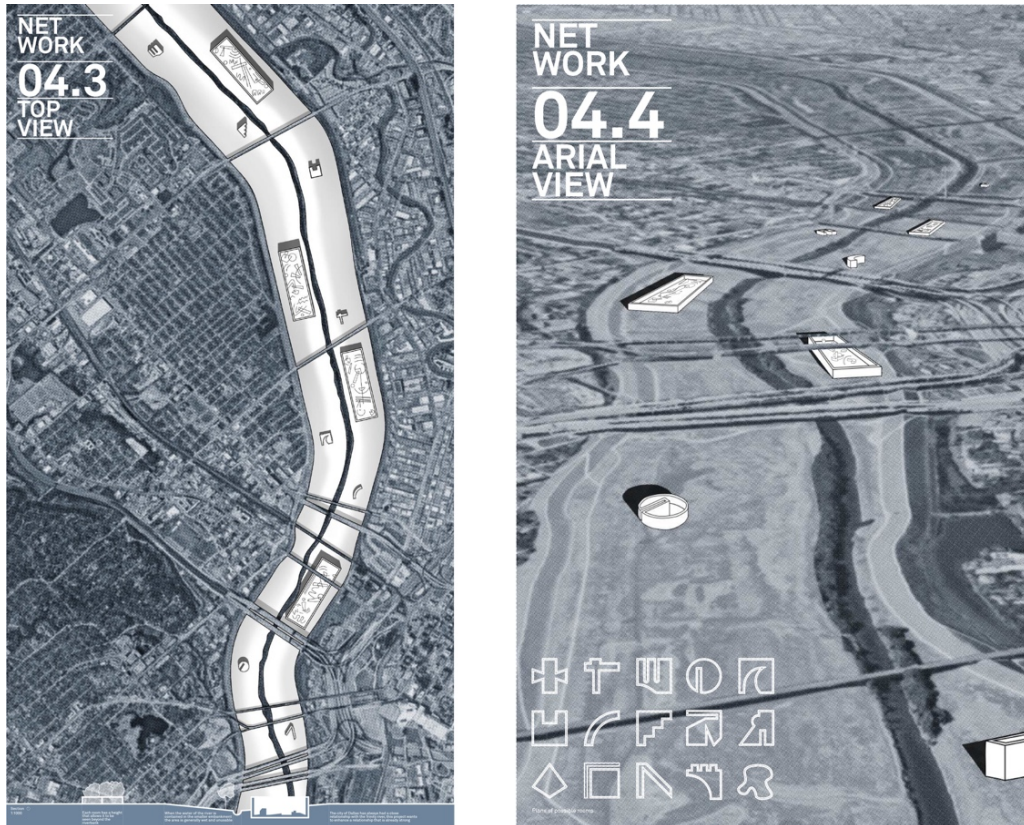


Figure 6. Views of the Network

The Stripe

The second project is called the Stripe. Here the selected place of intervention is a motorway junction.

According to the American architect Lawrence Halprin's definition the highway systems are already a work of art, executed at a much larger scale, much like land art.³⁵ Its scale usually does not allow such beauty to be seen and appreciated without a satellite image.

For this project a dense motorway exit has been chosen as the place for intervention and the strategy here is not to design through simplifications but rather through stratified complexity by adding a three-dimensional park.

It is composed of terraces, some accessible, some host large numbers of plant species that require little to no maintenance in order to populate the highway with vegetation, animals, people and not just cars.

35. Lawrence Halprin, *Freeways* (Reinhold Publishing Corporation, 1966).

It is not just a vertical park as part of its articulation happens thanks to its relationship with the ground. In order to recognize the beauty and the complexity of the ribbons of the highway one must reach Icarus's point of view, such vision is only possible through satellite images.

This is why under the motorway and the terrace park, a ground drawing that resembles the curves and bends of the satellite images of the highway has been added in order to allow every viewer and park goer to experience such beauty without the need to fly so close to the sun.

It is a project that distances itself from the typically European spaces of the Agorà or of the Roman Forum, in order to look for new and unpredicted formal solutions in dialog with infrastructure. This project develops the idea that in America the places of identity and in some ways "monumental" are the streets and the large roadways.

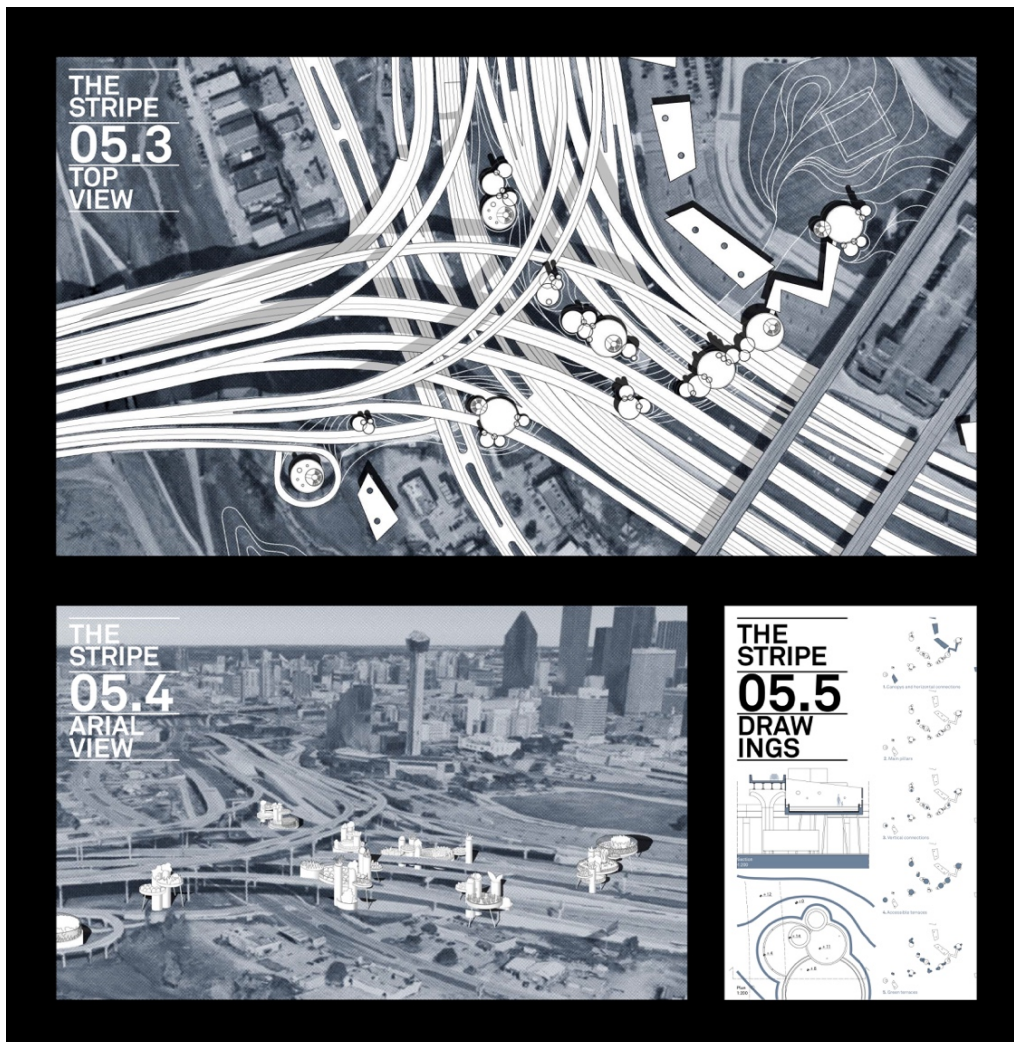


Figure 7. Views of the Stripe

The Furrow

The third and last project links itself with the already existing network of pedestrian trails of the city. The majority of these trails' history starts in the age of the railways in America. In this case with the Southern Branch of the Union Pacific Railroad, built to connect Texas with the neighboring Missouri and Kansas in 1865. Once the railway line was dismantled the initial plan was to use it as part of the DART line but instead it was decided to create a linear park. As continuation of the Katy Trail (that takes the name of the old railroad, K for Kansas and T for Texas), the University Crossing Trail is to follow the same footprint. Along with being a pedestrian trail, its fortune is the proximity of an important DART stop, Mockingbird station, also the stop to reach SMU University.

The main inspiration for the project comes from the Italian Architect Gino Valle's Resistance Monument. It consists of a new route that connects the three areas of the station, the shopping center, the tracks and the parking lot through the construction of a thick wall that has been emptied and inhabited. This way the new connection corridor becomes an open-air gallery where it is possible to host permanent and temporary exhibitions.

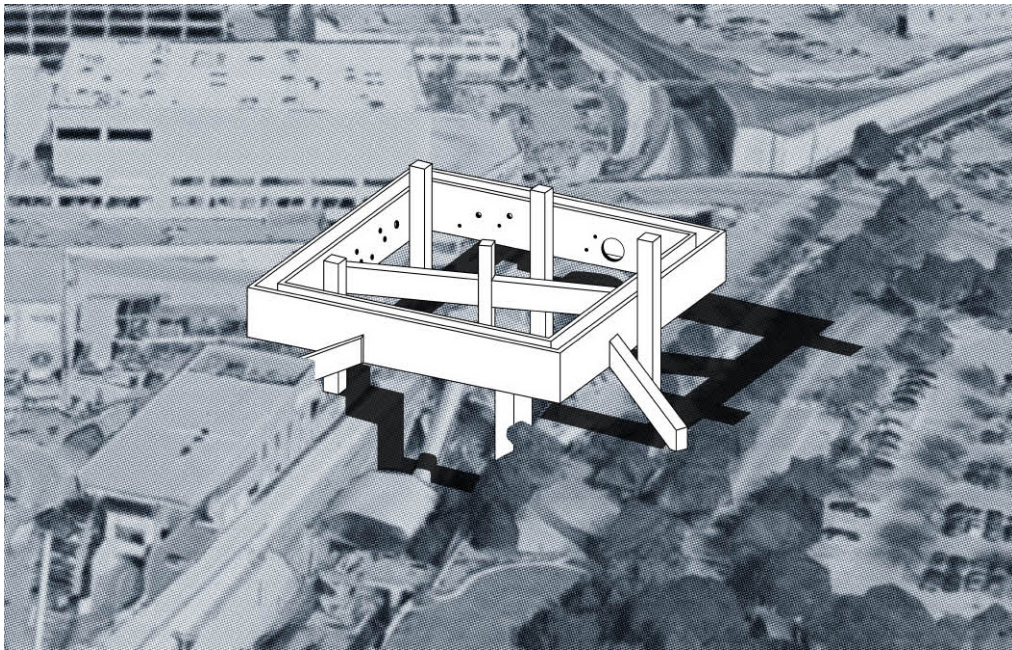


Figure 8. *Aerial View of the Furrow. The Inhabited Wall Connecting the Parking Lot on the Right, the Rails Below and the Commercial Center on the Left*

This last project underlines the fact that the “American space” is that of the pioneers, but also of the origins of humanity. A mobile spatiality linked to the nomad dimension, before man built cities.

Conclusions

The influence of infrastructure outside the cities, at the end of the twentieth century, appears in the form of the American parkway that shows a different scale from the typical urban one. The Ribbon Park Projects, the Continuous Parks of Robert Moses or the Lincoln Highway, the first road whose extension crosses the American continent for over 5,000 kilometers; they are no longer just roads but are “part of nature”.

The difference between natural and artificial starts to disappear, a second nature is born.³⁶ In order to defend the Great American Plains from the Dust Bowl, the Prairie States Forestry Project by Raphael Zon of 1935 is an example, 3200 kilometers of windbreaks or shelterbelts that vertically cross the United States through North and South Dakota, Nebraska, Kansas, Oklahoma and Texas.

The architectonic and urban semantic center is, on the contrary, from the Renaissance, a fixed special point of view, that of the perspective; the eye is static, and the space is determined by the distance from the observer.

From the moment that space is defined starting from a dynamic vehicular flux, the point of view starts moving and creates a new condition that explains the scarce success of architecture’s attempt to incorporate infrastructure.

The attempt by architects to release infrastructure from its specific function starts when they start to observe the modern metropolis beginning from the syntax of the vehicular fluxes.³⁷

The ensuing struggle between the space of infrastructure and architecture, that starts from this attempt, has always found the first as victorious, since the architectonic organism has a better capacity of morphologic adaptation compared to the shape of infrastructure that is characterized by a strong autonomy rigidly determined by geometry, speed, capacity and scale.

From this conflict, seemingly insolvably in favor of architecture, the results are new plastic forms to be investigated, thanks to the resiliency of the architectonic project and its capability to adapt.

In fact, today, distance between infrastructure and architecture, that was previously very pronounced, through use, shape and significance has progressively reduced. So much so that the relationship between the two elements has now become a typical theme of the contemporary architectonic and urban projects, where the paradox between collective space and the technical manufacture finds an equilibrium, even if unstable and dynamic. New figures can be derived, doubled, made up of equivalent, complementary and symbolic elements.

36. Benno Albrecht, “Infrastrutture Globali,” in *L’architettura Del Mondo. Infrastruttura, Mobilità, Nuovi Paesaggi* (Bologna: Editrice Compositori, 2012), 74-95.

37. Aldo Aymonino, “In Mezzo a Una Strada,” in *L’architettura Del Mondo. Infrastruttura, Mobilità, Nuovi Paesaggi* (Bologna: Editrice Compositori, 2012), 194-201.

To the birth of new forms, new architectural “animals”, also corresponds a different phenomenon, linked to the death of existing infrastructure.

If up until the XIX century a manufactory could have wasted away in peace, waiting for nature to recapture it or, with patience, could have naturally become part of the landscape in the form of a ruin, according to the aesthetic of the sublime. With the industrial revolution, the acceleration of the technologic process has revealed the temporary character of infrastructure, whose life cycle, shorter and shorter, is due to its technical obsolescence.³⁸

The New York High Line, and well before, the Paris Promenade Plantée, are some examples. Thanks to the prevalent longitudinal dimension that accompanies the natural movements of a small number of people, an original manufactory of the monofunctional scrolling has transformed into a place of slow rhythms dedicated to the human being.

These renovated objects continue to keep an intrinsic infrastructural nature that determines the permanence and the frame of the surrounding *forma Urbis*. These are regenerators of the urban fabric that are not only facilities of the public space but become drivers of the construction transformation and attractors of economic investments.

Being residual spaces, today they gain meaning and a new esthetic value, but where does this value come from?

According to Alan Roger, “before creating landscapes through painting, man created the gardens” and in a similar way, land art has made “the planet a landscape”. Thus, native or natural beauty, does not command mankind’s, it is merely a consequence of its creative actions and of its eye.

Places take on esthetic values through our eyes by the mediation of the artistic interpretations that indicate us how to observe them. Like Oscar Wilde mentions, “Things are because we see them, and what we see, and how we see it, depends on the Arts that have influenced us”.³⁹

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38. Pippo Ciorra, “Infrastrutture. Istruzioni per l’[Ab]Uso,” in *L’architettura Del Mondo. Infrastruttura, Mobilità, Nuovi Paesaggi* (Bologna: Editrice Compositori, 2012), 202-207.

39. Oscar Wilde, *The Decay of Lying* (New York: Start Classics, 1891).

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The Judgment of Taste and the Formalism Undertaking in the Arts

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One of the main reflective activities that have fascinated every human, since pre-Historic times, is about the production and evaluation-critique of a work of art. Art is almost as old as man. It is a form of work, and this work is an activity peculiar to mankind. Man takes possession of the natural elements by transforming it. Man, also dreams working his magic upon nature of being able to transform objects and give them newform by magical means this is the production of what works means in reality, where man is, from the outset a magician. Few questions need to be established to proceed: What are the procedures to follow to analyze a work of art, what inductive processes has to take into consideration and how to establish a detachment between the work of art and the judgement of it or how to evaluate this subjective experience? This paper present two main areas for discussion; first, it establishes definitions of terms and concepts related to "Significant Form", "Form", "Formalism", and "Aesthetics"; and second, the evaluation of the 'Significant Form' in a work of art by using Feldman methos; reaching a conclusion based on the evidence of three work of art presented.

Introduction

The concept "Formalism" can be used in a variety of settings in Aesthetics and art criticism. It is a critical method in literature that considers the text under consideration largely as a word structure, with the major arrangement focusing on the language rather than the implications of the words. The term "formalism" refers to the critical stance that the most essential component of an artwork is its "Form", as in the manner it is created and its purely aesthetic qualities, rather than the narrative content or its relevance to the visible world. History will explain the origins of this term, providing two examples from over 150 years ago and another from less than 100 years ago. The Oxford-English-Dictionary, first published in 1850, was intended to be about politics rather than aesthetics. First, in the early English universities admission an admission was denied to capable and honest students from the working class, whereas students from the highest classes particularly those whose parents were members of the Church of England, were admitted automatically—or "formally", as it were—even if they lacked academic and personal merits; Second, this term may have originated from a 1925 quote by Boris Tomashevsky (1890-1957), a Russian theorist, poet, and literary critic who

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rejected previous literary theories and paved the way for a new literary direction.¹ He stated a critical approach that analyses, interprets, and evaluates the inherent of a text or narrative that must have a theme and enlist the readers emotions. The question of representation (i.e., what the object should be) and thus the practical significance of the object in its everyday existence do not limit aesthetic perception, but rather how it merely appears to us as we observe its formal qualities as they are directly presented to our senses—the finer distinctions of forms, lines, texture, and colours.² It stresses compositional characteristics such as line, colour, form, texture, and other perceptual aspects in painting rather than the picture's message; In other words, a methodological approach in art studies, a particular idea of an artwork or a stance on the value and an assessment of an artwork.³ If someone believes that a work of art's formal structure is what genuinely defines it, then they will always search for its important significance. In art terms, "form" can be portrayed via the arrangements of its parts or by its components in a final composition. Its "artistic-aesthetic value" is a unique property of a work of art. There are certain degrees of "artistic-aesthetic values" which are a necessary condition for an artifact-item, object to be considered a work of art. Kant's aesthetic theory impacted numerous intellectuals who saw aesthetic formalism as a guiding force in art. It connected with Clive Bell's theory that the "essential feature in a work of art" is the "relations and arrangements of lines and colors"⁴ as well as Roger Fry's conception of "art," whose essence is the display of "order and variation in the sensual plane".⁵ Clement Greenberg, an American critic, was particularly vociferous in advocating Kant's theories, which emphasize pure abstract and formal components in art, such as "the flat surface, the shape of the support, the qualities of the colors".⁶ Without a doubt, "formalism" has significantly contributed to the development of art itself, particularly to the understanding of the uniqueness of individual art forms, the defense of art's right to autonomy and innovation, and the defense of modernist art's explorations and achievements;³ it has also contributed to overcoming the one-sided theoretical assumptions and methodological orientation of art criticism and art studies. Immanuel Kant (1724-1804) and Ernest Cassirer (1874-1945),

1. Patrick McCreless, *Formalism, Fair and Foul. The Music Issue* (Emory College of Arts and Sciences, 2013).

2. Mojca Kuplen, "Immanuel Kant and the Emancipation of the Image BT - The Palgrave Handbook of Image Studies," (ed.) Krešimir Purgar, 93-107 (Cham: Springer International Publishing, 2021).

3. Bohdan Dziemidok, "Artistic Formalism: Its Achievements and Weaknesses," *Journal of Aesthetics and Art Criticism* 51, no. 2 (1993).

4. Clive Bell, "The Aesthetic Hypothesis," in *Modern Art and Modernism: A Critical Anthology* (eds.) Francis Frascina and Charles Harrison (New York: Westview Press, 1982).

5. Fry Roger, *Vision and Design* (New York: Dover Publications, 1981).

6. Greenberg Clement, "Modernist Painting," in *Modern Art and Modernism: A Critical Anthology* (eds.) Francis Frascina and Charles Harrison (New York: Westview Press, 1982).

occupies a unique place in the 20th century studies of philosophy, both pays equal attention to the foundation of epistemology and other issues regarding natural science and aesthetics, devoting their attention to the natural sciences and humanistic disciplines;⁷ both believed that human beings can never make sense or know the real world, they can only make of representations (Ideas) about it, in the absence of access to the known world these representations are called “Symbolic Forms” which they acquired the status of Knowledge. Somehow, “The work of art is a distinct and separate object, autonomous and containing its own aim within itself, and yet there is represented therein a new -whole-, a new entire vision of reality and the spiritual universe itself,” Cassirer⁸ declared in 1955. (48). Erwin Panofsky (1892-1968) proposed a three-level system for analyzing a piece of art:

1. an examination of the formal composition of artistic motifs,
2. an iconographical analysis of specific topics; and,
3. an underlying ideological assumption and their iconological interpretation; these phases were to be applied progressively, which eventually would lead further into the what the significance of a work of art is?

Panofsky refers to Heinrich Wölfflin’s (1864-1945) analogous stage of formal analysis as “pre-iconographical description,” which deals with the subject matter’s primary significance while focusing on the direct pictorial stage of form, color, composition, texture, and medium-materials as pre-requisites of aesthetic responses. “Aesthetics” has transformed further into study of how forms and formal relationships develop expressive power, evoke emotion, and convey meaning. This artistic “formalism” claims that artwork qualities are usually graspable by the sense of sight, touch, or sound.⁹ “Art” a book written by Arthur Clive Heward Bell (1881-1964), was published in 1914, despite its flaws, he has the benefit of exposing the notion that the value of an object or work of art is determined by its theme. By adopting a formalist approach and appreciation that was diametrically opposed to the literary method of the time.¹⁰ Bell’s renowned “Aesthetic Hypothesis” was as follows:

7. Michael Friedman, “Ernst Cassirer,” in *The {Stanford} Encyclopedia of Philosophy* (ed.) Edward N Zalta, Spring 2022 (Metaphysics Research Lab, Stanford University, 2022).

8. Ernst Cassirer, *The Philosophy of Symbolic Forms* (New Haven & London: Yale University Press, 1955).

9. James Shelley, “The Concept of the Aesthetic,” in *The {Stanford} Encyclopedia of Philosophy* (ed.) Edward N Zalta, Spring 2022 (Metaphysics Research Lab, Stanford University, 2022).

10. Pauline Ducom, *Clive Bell et La France ‘Art, Love and Thought’ (1904-1939)*, 2013.

“There must be some-one quality without which a work of art cannot exist; possessing which, in the least degree, no work is altogether worthless. What is this quality? What quality is shared by all objects that provoke our aesthetic emotions? What quality is common to Sta. Sophia and the windows at Chartres, Mexican sculpture, a Persian bowl, Chinese carpets, Giotto’s frescoes at Padua, and the masterpieces of Poussin, Piero della Francesca, and Cezanne? Only one answer seems possible – ‘Significant Form’. In each, lines and colours combined in a particular way, certain forms and relations of forms, stir our aesthetic emotions. These relations and combinations of lines and colours, these aesthetically moving forms, I call ‘Significant Form’; and this ‘Significant form’ is the one quality common to all works of visual art.” (p. 8)

For him, just one response stands out: “Significant Form.” Lines and colors are blended in a unique way in each, and specific “form” and relationships of forms elicit our aesthetic feelings. He referred to these artistically moving “forms,” these interactions and combinations of lines, colors, and these “Significant Forms,” as the one feature that all works of visual arts share. He also highlighted that at this point to make aesthetics evaluation may be purely subjective business, since all data collected through the sense of sight or hearing may be based on personal experience of a particular emotion or feeling. Although the work of art that provoke this particular emotion vary from individual to individual and the system of aesthetic can have no objective validity. It will be very arguable that if any system of aesthetic evaluation to be based on objective truth is worth of discussion.¹¹ Clement Greenberg (1909-1994) advocated a variant of this “formalism” during the Abstract Expressionist era, from the 1940s until the 1970s. Many others, on the other hand, have highlighted “form” as an important aspect of the artistic process. Ernst Fischer (1899-1972), for example, wrote art as labor, collective vs individual, formalism and socialist realism, creating a larger range of subject and articles on the history of art form as well as critical realism in “The Necessity of Art, A Marxist Approach, 1959,”¹² in which he said:

“In order to be an artist, it is necessary to seize, hold and transform experience into memory, memory into expression, material into form. A work of art does not have to be understood and approved by everyone from the start” (210), and further:
“Art is the giving of form, and form alone makes a product into a work of art. Form is not something accidental, arbitrary or inessential (no more than the form of a crystal is any of those things). The Laws and conventions of form are the embodiment of man’s mastery over matter; in them, transmitted experience is preserved and all achievement is kept safe; they are the order necessary to art and life” (p. 211).

11. Bell, *Art* (New York: Frederick A. Stokes Company Publishers, 1914).

12. Ernst Fischer, *The Necessity of Art: A Marxist Approach* (Harmondsworth: Penguin Books, 1959).

It is not necessary to be a Marxist to respond to these concepts, which make the argument for the importance of “form” as clearly as Clive Bell does. The “form” is not a frivolous concept, but rather a crucial aspect of the artistic process that necessitates the artist’s involvement. The free harmony between imagination and understanding that occurs in the aesthetic perception of the object’s the “form” also evokes the expression of an aesthetic idea: “in all beautiful art, what is essentially consists in the “form”, which is purposive for observation and judging, where the pleasure is at the same time culture and disposes the spirit to ideas”.¹³ Kant’s aesthetic conception of “formalism” tends to add a philosophical dimension to the development and understanding of modern art in that it offers an explanation for apprehending and appreciating the image independently of its objective information; an image can be valued and worth looking at even if it does not depict a specific object,¹³ he was referring to abstract artworks. Roger Fry (1866-1934) was an English painter and member of the Bloomsbury Group, a group associated with writers, intellectuals, philosophers, and fine artists in the first half of the twentieth century, alongside others such as Virginia Stephen (later known as Virginia Woolf), John Maynard Keynes, E.M. Forster, and Lytton Strachey; Their contribution focuses on supporting young artists in the early development of the twentieth century. The Bloomsbury group convened in the Clive and Vanessa Bell residence in London’s Bloomsbury neighbourhood and the area around the British Museum.¹⁴ In 1906, Fry, met Paul Cezanne, a painter, and as a result of that encounter, he began producing essays on the works of Cezanne, Paul Gauguin, Henri Matisse, and Vincent van Gogh, who saw a blending of classical painters’ structural knowledge with impressionism’s colour study. Fry’s materialist “formalism” theory of expression is founded on “emotional aspects of design,” which are linked to basic circumstances of our physical existence and emotions.¹⁵ Clement Greenberg (1904-1994) was the eldest of four children; his parents were first-generation Jewish Lithuanian immigrants who lived in Norfolk, Virginia but made New York City their permanent home; he worked in a series of jobs with newspapers and as an American art critic during the modernist era; his radical ideas continue to exert and influence in today’s world, as championed by champions of modernist abstraction and colour field painting. Greenberg believed that artists such as Arshile Gorky (painter), David Smith (sculptor), Willem de Kooning (painter), and Jackson Pollock (painter) were producing work that was far better to anything produced in Europe during the Cold War. Edmund B. Feldman (b, 1924), stated in 1992 that “formalism” exercises have had a significant impact on art training in schools and university

13. Kuplen, “Immanuel Kant and the Emancipation of the Image BT - The Palgrave Handbook of Image Studies,” 2021.

14. Britannica, T. Editors of Encyclopaedia, “Bloomsbury Group,” in *Encyclopedia Britannica*. 20 February 2021.

15. Michalle Gal, “Art and Form: From Roger Fry to Global Modernism by Sam Rose,” *Estetika: The European Journal of Aesthetics* 57, no. 2 (2020).

art departments, resulting in an aesthetic judgement of an artwork.¹⁶ Why is “formalism” so appealing to art instructors, and do its impacts need to be eliminated from the pedagogy of art as a tool for judging artwork? An explanation of “formalism” in basic terms of aesthetic has generally been believed to relate to the position in art philosophy that the attributes of an artwork is worth to be assessed are in the formal sense of being accessible by direct experience alone, typically by hearing of seeing. So pedagogical “formalism” is a concept that focuses aesthetic and critical attention on the meaning, or should be, and arrangement of the visual characteristics of a work of art, such as lines, colors, textures, space, shapes, and forms, naming a few. The Feldman technique is an inductive strategy that leads to a logical conclusion by inferring conclusions (generalities or informed guesses) from the evidence (specifics of the artwork) gathered from the work of art. Inferences about an artwork are built on the basis of presumed facts which is based on accessible data. He also argued that *Formalism* art theorists are a blend of formal and romantic inclinations frequently connected with philosophical idealism (German Idealism), Kant aesthetics, and the French “Art for the sake of Art” movement. The artist’s emotional understanding of the spiritual tenor of an age is extended and expressed in Bell’s concept of “Significant Forms”. Where emotion associated with an artistic experience differs significantly from emotion encountered in ordinary life.

Literature Review

There is a substantial literature and publication on “formalism theorists” and the concept of “Significant Forms” dating back to its inception. Nonetheless, this research uses a historical technique as the major point of reference for understanding the meaning of “Formalism”, “Significant Forms”, “Aesthetics”, and how an item-object has merely visual or material value or meaning. This discourse builds on and defines key language used in the development of the previously discussed difficulties. To reiterate, the purpose of this article is to investigate how it might be used as an evaluation tool for an artwork such as a painting. The classification system may then be used to comprehend general literature that is available in print or electronically via the internet. This discussion may be useful as a recommendation in the field of fine arts, particularly painting; raising awareness among institutions, students, teachers, and art practitioners about the struggle to understand these distinguishing factors and underlying process for art experts using this formal method of evaluation. The authors anticipate that it will also serve as a springboard for further research into the issue as part of a larger effort to promote creative discourse and practice in general.

16. Edmund Burke Feldman, “Formalism and Its Discontents,” *Studies in Art Education* 33, no. 2 (1992): 122-126.

Objective

The goal of this research is to define and investigate the origins of the meanings of the concepts of “Significant Forms” and “formalism” as it is used by various theorists, as well as to provide a formalistic method in the visual evaluation of three artworks using the Feldman method from the 18th century; a classicism period in art. The discussion’s findings and consequences may help to demonstrate and provide a clear and better understanding of these concepts in the subject of art-aesthetics, as well as to prepare information, particularly in the field of fine art. This study hopes that it will be able to strengthen its existence with the assistance of a serious and focused approach for instructors, artists, and practitioners who are interested in the evaluation of an artwork.

Methodology

This study employs an empirical approach of direct observation and visual analysis on a number of well-known historical paintings using Feldman’s method, which focuses on the various techniques, materials, and themes utilized during the creative process described as four steps of evaluation such as: description (describe what is seen in a work of art), analysis (what relationship exists among what is seen in a work of art), interpretation (what is the content and mean of what is seen in a work of art), and (what is the evaluation of the work of art). It also clarifies the terms of “Significant Form” and “formalism”. Beside also provide a better understanding of these distinctions, a detailed explanation and description of the terminology or ideas employed throughout this research are required.

Results and Discussion

We could all agree solely on a single question: how do we determine the aesthetic qualities of an artwork? How should the beauty of an artwork be judged? Or, what is the mechanism of this evaluation? We are not approaching this judgement from the standpoint of economics, as in turning the artwork into monetary value or market pricing. An easy way to evaluate an artwork is to study its context and background; it may also aid to understand the artist life and may assist to grasp what was or may have been in the artist’s thoughts, experience at the time of its production, whether it is a painting or sculpture in broad terms. Another issue that may arise in this discussion, is how to reconcile the aesthetic value with the nominal-commercial price; or what determines the commercial value of a work of art. Throughout the years, philosophers, many professionals such as gallery owners, experienced purchasers, collectors, curators,

critics, and other knowledgeable persons have wrestled with these problems. As with cash, the market worth of art is determined by collective intentionality; there is no innate, objective value. This worth is created and sustained by human specification and proclamation;¹⁷ even Plato (c. 428/427 or 424/423 – 348/347 BC) thought the arts to be dubious because they were a “mimesis,” a copy of reality. We may have reach to understand, defend, and conclude that humans judge something by its form or appearance, by its structural visual elements such as color, texture, line, form, and shape that can be extracted from the visual image represented to make sense of it in the spectator’s mind; this approach led us to deciphering or decoding the art work into basic aesthetic elements referred to as “formalistic” art evaluation. Using this “formalism” technique would entail to considerate its intellectual roots from Plato and Aristotle through Kant to the experimental avant-garde and present goal of conceptual art.¹⁸ Within visual art studies and the components and principles of design, “form” refers to anything that is three-dimensional and encloses volume, with length, breadth, and height, as opposed to its shape, which is two-dimensional. It is critical to practice comprehension of these aspects and structure as a whole. They can provide positive innovation to the design process’s visualization.¹⁹ Creating or constructing a “form” necessitates the use of fundamental visual components like point, line, and plane, as well as a set of principles and rules to organize it in a compositional or structural means. This may be expressed on two levels: philosophically and visually. In connection to the arts, it can refer to the general forms adopted by artworks as its physical nature of expression, or it can relate to various components of shape, color, and texture that make up the work of art. Light and shadows are used by visual artists working on a two-dimensional surface to generate and portray the illusion of three-dimensional shapes. Point, line, and plane are the most fundamental components in visual studies because they allow artists and designers to create pictures and structures in both two and three dimensions. There remains one unanswered question: what are those “Significant Forms” that cause us to rise and generate such strange feeling caused by a piece of art? The answer should be explained through the concepts of the following authors.

One of the most important figures in “Formalism” was Bloomsbury writer and art critique Arthur Clive Heward Bell, who was born in East Shefford, Berkshire, UK in September 1881 and died in London in 1964; he was the third of four children. His father was a civil engineer who made a fortune in coal mines in Wiltshire, England, and Merthyr Tydfil, Wales. Clive Bell observed and stated in

17. Micheal Findlay, *The Value of Art; Money, Power, Beauty* (Munich London New York: Prestel Publishing, 2014).

18. Vera Mevorah, *The Expressiveness of Form-Formalism in Art. Art History* (Widewalls Editorial, 2017).

19. Charles Wallschlaeger, and Cynthia Busic-Snyder, *Basic Visual Concepts and Principles, for Artist, Architects and Designers* (Iowa: WCB. Wm. C. Brown Publishers, 1992).

his essay on aesthetics: What are the key elements in a work of art that separate it from other types of works or objects? and he “tried to develop a complete theory of visual art...in the light of which the history of art from, paleolithic days to the present becomes intelligible.”^{18,20} If we diverge from the premise that appreciating a work of art provokes a distinctive reaction or feeling in us by awakening our basic instincts of sight, hearing, taste, or touch, we name it an “aesthetic emotion”. This “aesthetic emotions” occur in an individual when he or she is fascinated by the distinctive beauty of a piece of art. Because all works of art have some characteristics, we may identify the class of “work of Art” from other kinds of work by establishing a conceptual categorization.²¹ So, how then can we explain it? Alternatively, what are the characteristics shared by all works of art that make our “aesthetic emotions” tremble? Last Super by Leonardo da Vinci, or the Sistine Chapel by Michelangelo, a Mexican sculpture; and a Japanese woodblock image of Mount Fuji. These paintings, as well as others works of art throughout history, have what Clive Bell refers to as “Significant Forms”.²² These fundamental relationships of lines, colors, shape, and texture are mixed in a certain way as well as other forms which are paired with other forms to incite our “aesthetic emotions”. This theory set by Bell’s would give a definite meaning to terms such as “good drawing”, “magnificent design” or “ill-organized” “bad-composition”.²¹ It may be to argued at this point those aesthetic judgements are totally subjective, because every evaluation is dependent on personal facts, knowledge or experiences which certainly involve our sense touch, sight or hearing. The object that incites those emotions may differ from person to person, and the method of evaluating from the aesthetic standpoint that object may lack of objective validity.²² It would be good to admit that any aesthetic assessment over a work of art is a question of “personal preference”. One of the most contentious and basic questions debated in Western Philosophy is the nature of “beauty” in the context of art. It’s been compared and associated to other fundamental philosophical principles and concepts such as “truth”, “friendship”, “justice”, and “kindness”²³ in any of work of art, its classification, comparison and definitions may fall short and inaccurate for some people.²⁴ The philosophical definition of “beauty” as a concept in the arts context, if it is objective or subjective is one of the most investigated issues of disagreements. From the classical stand point Wolfflin describe it from the conception of the Renaissance period as:

20. Semir Zeki, “Clive Bell’s ‘Significant Form’ and the Neurobiology of Aesthetics,” *Frontiers in Human Neuroscience* (2013).

21. Ibid.

22. Thomas E. Wartenberg, *The Nature of Art, An Anthology* (Australia: Thomson Wadsworth, 2007).

23. Crispin Sartwell, “Beauty,” in *The {Stanford} Encyclopedia of Philosophy* (ed.) Edward N Zalta, Summer 2022 (Metaphysics Research Lab, Stanford University, 2022).

24. Dennis Sporre, *Perceiving the Arts, an Introduction to the Humanities* (New Jersey: Prentice-Hall Inc, 1981).

The central idea of the Italian Renaissance is that of the “perfect proportion”. In the human figure as in the edifice, this epoch strove to achieve the image of perfection at rest within itself. Every form developed to self-existent being, the whole freely coordinated: nothing but independently living parts.... In the system of a classic composition, the single parts, however firmly they may be rooted in the whole, maintain a certain independence. It is not the anarchy of primitive art: the part is conditioned by the whole, and yet does not cease to have its own life. For the spectator, that presupposes an articulation, a progress from part to part, which is a very different operation from perception as a whole.²³

This is primordial Western conception of beauty which appears everywhere from the neo-classical architecture, sculpture, literature, music, painting and others. Aristotle in the “Poetics” said:

“To be beautiful, a living creature, and every whole made up of parts, must ... present a certain order in its arrangement of parts”.²⁵

This notion was inspired by the “Canon” of the sculpture Polykleitos (late fifth/early fourth century BC). The term “canon” is derived from the old Greek word “kann,” which means “rule”; although it has other meanings, it is most commonly used to refer to “a rule or law of a church”.²⁶ According to Merriam-Webster.com,²⁶ it also refers to the kind of harmonic and quantifiable proportions among the parts that are distinctive of classically beautiful items. Plato (c. 428/427 or 424/423 BC) portrayed a virtuous mind as symmetrical as well. Aquinas’ “Summa Theologica” identifies three important prerequisites for beauty: a) Integrity or perfection; b) Other things that are harmed include unattractive; and, c) proportion, consonance, and clarity. That is, “beauty” has a realist, ontological base (the notions of good, morality, society, and law are formed from the structure and functioning of the mind in this approach), which seeks the classification and explanation of phenomena, objects of inquiry that are set to be examined. This brings two explanations on “beauty”: First, “beauty” exists in the object that we experience, not only within the eye of the beholder; as a result, our assessment of it might be correct or incorrect in an objective sense.²⁷ Second, identifying and enjoying “beautiful” objects is a talent that may be beneficial for some and problematic for others, or there may be components of this “beauty” that we have still yet to comprehend or learn to perceive.²⁷ These are broad requirements, but Aquinas undoubtedly considered the integrity, proportion, and clarity found in living creatures.²⁷ Every work of art is a complicated organism of

25. Sartwell, “Beauty,” 2022.

26. Merriam-Webster.com Dictionary, s.v., “Canon”.

27. Louis Caruana, “To Marvel at the Manifold Connections: Philosophy, Biology, and Laudato Si,” *Gregorianum* 102, no. 3 (2021): 617-631.

interconnected components.²⁸ These units can be studied without regard for any aesthetic evaluation and/or be described in a non-aesthetic way. However, it should be evaluated in a methodical and critical manner. An aesthetic challenge for an architect, sculptor, or painter is to create the entire piece from little components as the structure reveals or emerges gradually as one. They have control over this order, even if compromise is part of the process of making a one-of-a-kind work of art. Art is defined as being expressive in essence through the structure of its visual aspects, principles, and physical medium, and its definition might be accurate or inaccurate. We might state that a poem “rings true,” implying that the author is sincere and insightful. We might also describe a musical work as “shallow” or “superficial,”²⁹ implying that the composer lacks of comprehension or sensibility. All of those aesthetic assessments of responses to works of art are perfectly consistent with the notion of artistic content as an artistically expressed interpretation of reality in connection to human life.

Aesthetic Perception and Common Factors

How do you determine the worth of an artwork? It is possible to use a variety of approaches to assess it; selecting the best or worse option might stimulate the evaluation; offering references is another option for indicating the importance of the judgement. We live in a world of facts and figures, therefore a logical approach to begging would be a beneficial and familiar strategy to employ in this study; in fact, utilizing a cognitive point of view would be surely helpful, as we would alter our aesthetic sensibility. First, identify objects that can be seen, heard, or touched. Second, acquire the new visual language of those elements; third, grasp why and how those items are viewed and linked to the image content, for example, using a two-dimensional surface painting.³⁰ We make aesthetic decisions every day of our lives. We notice a work of art, an item; we selected to respond to this aesthetic inquiry by examining all of the components, looking for consistency in our observation as meticulous assessment is made from one to the next, arousing our senses. Bell’s supposedly inductive process leads him to the conclusion that what actually counts in visual arts, at least, is the arrangement and relationship of formal components in such a manner that they effect the observer in a certain -aesthetic- way.³¹

28. Theodore Meyer Greene, *The Arts and the Art of Criticism* (Michigan: Princeton University Press, 1965).

29. Ibid.

30. Sporre, *Perceiving the Arts, an Introduction to the Humanities* (New Jersey: Prentice-Hall Inc, 1981).

31. Johan Snyman, “The Significance and Insignificance of Clive Bell’s Formalism,” *Navorsingsartikels. Koers* 58. no. 2 (1993).

Aesthetic Definition

The American Revolution (1775-1783), the French Revolution (1789-1799), and the Napoleonic Wars (1803-1815) were among the events that distinguished the 18th century's development; the "aesthetic" concept came to be increasingly valued during this time period. Edmund Burke (1729-1797) proposes a "philosophical study into the genesis of our perceptions of the sublime and beautiful". Subsequently 100 year later, in 1959, Frank Sibley published a series of writings advocating an overall aesthetic approach. He said: "there is not rule-or-condition-governed, but required a heightened form of perception which one might call taste, sensitivity of judgement"; It takes "taste or perceptiveness" to specify the certain way in which we represent objects aesthetically;³² what exactly does the "exercises of this taste" involve? ... he does say it at least "it is with an ability to *notice* or *see* or *tell*, that thing has certain qualities that I am concerned".³³ In the assessment of "Significant Form", the vast majority assess any fine arts from its very own viewpoint perhaps producing realities whereupon to base their perspectives utilizing a solitary word like wonderful, pleasant, or fascinating; where these inductions infer that the subject in conversation adjusts with ordinary European guidelines of flawlessness magnificence, equilibrium or evenness arranged inside their own social foundation or individual inclination known as "great taste" which associate their portrayal somewhat of fact and objectivity of the world³² and has nearly nothing or not much to do with the objective nature of crafted by workmanship. Few art critics can describe beauty as anything other than the skilled blending of traits that pleasure the senses of sight, hearing, and touch. A portrait painting of a lady or man, a seascape, or a non-representational (non-objective) artwork such as an abstract painting, regardless of its quality, qualified to persuasively explain what is in the image.³⁴ A piece of art that has withstood the test of time cannot be ignored or dismissed altogether from its own history, a Roman sculpture for example, and anyone who cannot find joy in it is missing out on a magnificent visual aesthetic experience. There is no intention to imply that all works of art have equal significance and merits. A work of art that is good for anyone, need not to be among the best of its kind.³⁵ As there are enormous differences in age, temperament, education, geographical location, and financial resources all play a role in determining what causes us to react to this aesthetic form in a particular manner, the logical conclusion can be

32. Nathan Fish, "Intentionality's Role in Bringing Art to Life. Meditations," *The Undergraduate Philosophy Journal at UCLA* 8 (2021): 39-56.

33. Peter Kivy, "Aesthetic Aspects and Aesthetic Qualities," *The Journal of Philosophy* 65, no. 4 (1968): 85-93.

34. Barbara Whelpton, *Art Appreciation, Made Simple* (United Kingdom: W.H. Allen & Company Ltd, 1970).

35. Bruce Miller, *The Arts and the Basis of Education* (London: University Press of America, Inc., 1993).

set that there is no canon establish to evaluate with similar experiences. Leon Tolstoy (1828-1910), author and late-nineteenth-century social thinker, had a more spiritual perspective: “Art is a human activity consisting in this, that one man consciously, by means of certain external signs, hands on to others feelings he has lived through, and that others are infected by these feelings and also experience them.”³⁶ Is it significant that another member of the same audience may hold a different opinion or judgement on the same work of art? Basically, most people's opinions may differ; this is particularly common to any society, each of us would appreciate color, composition, materials, texture shape and form based on own personal experience.

Form Definition

“Form” and line are extremely closely associated in definition and effect; “Form” is enclosed in the shape of an item, and forms are frequently employed to explain “form.” The physical shape of every item is determined by its borders, just as a line is defined by its bounds.³⁷ When an object’s spatial orientation or surroundings changes, whether it is positioned right-side-up or up-side-down may alter significantly. Visual shapes impact one another, and thus changes how the borders are seen. However, it is not until “form” and “shape” meet, such as in sculpture that a shape becomes truly three-dimensional. Abstract art is the most obvious example of the use of shape, but the element of shape, organic and geometric alike, is central to much if not most artwork.³⁸ Literally, a “form” is the space described by the line or shape that circumscribes that boundary; for example, a building is a “form,” as is the tree; in art and as a visual element, a “form” may also be related to its three-dimensionality rather than its bi-dimensionality; most people would perceive and describe the tree by its shape rather than its actual “form”.³⁹ Shapes are two-dimensional, whereas the “form” are three-dimensional. This is the general rule of thumb. The perceived shape emerges from the interaction of the physical item, the light acting on the object, sending information, and the viewer’s nervous system. These definitions are natural notions that are used as language in visual studies or visual evaluations. Artists use and express these aspects graphically, bringing them to life through graphic means.⁴⁰ “Form is the visible shape of content,” stated painter Ben Shahn.³⁷ Arnheim explains that shape serves to tell us about the nature of objects by their exterior appearance, such as a teacup and a knife, both of which provide

36. Barry Hartley Slater, “Aesthetic,” in *The Internet Encyclopedia of Philosophy*, 2021.

37. Rudolf Arnheim, *Art and Visual Perception: A Psychology of the Creative Eye* (Berkeley, CA: University of California Press, 1954).

38. Alan Pipes, *Foundation of Art & Design* (London: Laurence King Publishing, 2008).

39. Sporre, *Perceiving the Arts, an Introduction to the Humanities*, 1981.

40. Wallschlaeger, and Busic-Snyder, *Basic Visual Concepts and Principles, for Artist, Architects and Designers*, 1992.

us information about their purpose. This idea of shape may be described in two ways: first, every shape is a “kind of shape,” and second, each “kind of shape” is viewed as the “form” of a large class of things. This is independent of the item displayed in the viewer’s retina at any particular time. Strictly speaking, it is decided by the entirety of visual experiences that everyone has had with that item over our lives, which is embedded in a spatial and temporal context. It is recommended that any participant begin the assessment of any piece of art by questioning whether or not it meets the person’s own standards for quality, excellent taste, or simply lovely, loves or dislikes. The virtues of any work-object that interests the participant should be the basis for the study of a work of art. Leading to the development of one’s own particular ideals and philosophy, which are backed by reason and logic rather than personal opinion. The participant is advised to be neutral in the language and only should refer to the visual evidence that the work of art offers, it should begin with the visual identification and description, then moving their way through visual analysis and final visual interpretation; then the participant would reach to which type of judgment is more appropriated for the work of art which been examined. The purpose of art criticism is not always to illustrate how consistently the participant’s consideration of a work of art leads to their own ultimate assessment, but to broaden the variety of ideas, values, and joy you might derive from a work of art.

The participant may choose to make the following important decisions: 1) Formalism: emphasizes the formal aspects and visual features of art; 2) Expressivism: emphasizes the significance of communicating ideas and sentiments to the audience through their senses in a persuasive and strong manner, with an emotional effect. 3) Instrumentalism: emphasizes the value of a piece of art’s social goal or utility in influencing society. 4) Emotionalism: emphasizes the necessity of emphasizing the expressive characteristics of a piece of art in communicating various feelings, moods, and ideas.

Present three visuals for debate and analysis utilizing Feldman’s formal approach of visual analysis, which arouses our aesthetic feeling. Here is the first work of art to be examined:



Plate 1. Jacques-Louis David. "The Death of Socrates", 1787. Oil on Canvas. 129.5 cm x 196.20 cm

Source: <https://customprints.metmuseum.org/detail/489178/david-the-death-of-socrates>.

According to Feldman,⁴¹ the four stages of art criticism are as follows: beginning with Description, which is to describe what is observed in a work of art or cataloguing what an art object appears to comprise. What do you notice in the piece? Regarding the image: An elderly man dressed in a white robe sits straight on a bed in the center of the image. His left hand is in the air, making a violent gesture, while his right hand is stretched over a cup containing poison hemlock. This elderly gentleman is Socrates, who is sentenced to death by the Athenian authorities for corrupting the youth and refusing to acknowledge the city's Gods. Socrates is surrounded by men of all ages, most of them are in various states of emotional anguish, in contrast to him, who stays serene. Plato said in *Phaedo* that Socrates might have gone into exile but instead chose to die. He delivers the final lesson of his philosophy, which is to embrace death boldly. Oil paint on canvas was used in this picture, which was completed in 1787. In terms of technique, David employs color to accentuate the emotion in this painting. The shades of red in the painting are more muted on the edges and become more vibrant in the center, culminating in the dark red robe of the man holding the cup of poison, which is generally interpreted as offering the cup to Socrates rather than receiving it after Socrates had consumed its contents. Socrates and Plato, the only two calm guys, are dressed in a striking bluish-white. This painting's more subdued color palette may be a response to critics of David's *Oath of the Horatii*, who labelled

41. Feldman, "Formalism and Its Discontents," 1992, 122-126.

his colors “garish”. It is a Neoclassic Realism style; as for the visual texture, the work of art texture is rich and settled, and every element or visual component plays an important role in demonstrating the dramatic effect of each participant. Socrates’ wife, Xanthippe, is portrayed in panic in the backdrop, waving her right hand and hurrying up the stairs. Colors are established in general; the brightness of the colors employed as composition concentrates at the center of the canvas and progressively darkens to the painting boundaries. Moving on to the work of art analysis, it should be describing the relationship between the items stated and what relationships exist between what is seen, as well as what the mood of the artwork is. “The Death of Socrates” marked the beginning of the Neoclassicism period; this work invokes passion, drama, and melancholy, with an underlying message of opposition against France’s harsh authoritarian rule of the time. Plato is shown on the artwork from left to right as an elderly guy with a grey robe. Despite the fact that Plato would have been a young man at the time of Socrates’ death, he is depicted as being about the same age as Socrates. Critics frequently assert that the manner in which a concept is represented and communicated is far more essential than the idea itself. The Interpretation is critical in understanding what all of the previous observations imply, moving on to the substance and meaning of the work of art and what this artwork has to communicate. This picture was inspired by Plato’s account of Socrates’ dying days in *Phaedo*: “To dread death, gentlemen, is to believe oneself knowledgeable when one is not, to believe one knows what one does not know.” No one knows whether death is not the greatest of all benefits for a man, yet folks fear it as if it were the greatest of ills. - Socrates was a powerful thinker, a political hero, and one of the most authoritative philosophers. His death, as a victim of intolerance and oppression, is regarded as a blot on Athens democracy, and while Socrates characteristically professed his own ignorance regarding many of the (primarily ethical) subjects he investigated (e.g., the nature of piety), he did hold certain convictions with confidence, including that: (1) human wisdom begins with acknowledging one’s own ignorance; (2) the unexamined life is not worth living; (3) ethical virtue is the only thing that matters; and (4) a good person can never be harmed, because whatever misfortune he may suffer, his virtue will remain intact; and Why did the artist decide to create this work of art? This artwork depicted the ancient topic of Socrates’ trial and execution, with an underlying message of rebellion against France’s oppressive ruling power at the time. The French Revolution began to change the nature of political power a few years after this artwork was created. The artist picks this medium to work with specifically because of its classical subject matter, harmonious composition, and exact draughtsman-ship; three fundamental attributes that distinguish the neoclassicism period or work of art. For the visual composition, the artist employed art elements and concepts such as color, form, line, shape, space, texture, and value. These ideas are not just linked, but also overlap to form an aesthetic vision. Finally, in determining the worth of an art item, what is the appraisal of the work, and was this piece of art successful?

This painting took on symbolic significance; Plato is an elderly guy wearing a grey robe if the canvas is read from left to right. Despite the fact that Plato would have been a young man at the time of Socrates' death, he is depicted as being about the same age as Socrates. Critics frequently assert that the manner in which a concept is represented and communicated is far more essential than the idea itself. The image is centered on the space between Socrates' left hand and the cup, and the man holding the cup is unable to look into Socrates' eyes and is depicted in excruciating suffering. Crito, Socrates' oldest and most loyal disciple, is holding Socrates' leg. There is no space for variation, and changing, altering, or adding any other visual feature or components of this work of art would be difficult, if not impossible. The selected topic, composition, and material usage all play vital roles in maximizing the aesthetic value, component, and moral notion of this piece of art. The image is centered on the space between Socrates' left hand and the cup, and the man holding the cup is unable to look into Socrates' eyes and is depicted in excruciating suffering. Crito, Socrates' oldest and most loyal disciple, is holding Socrates' leg. There is no space for variation, and changing, altering, or adding any other visual feature or components of this work of art would be difficult, if not impossible. The selected topic, composition, and material usage all play vital roles in maximizing the aesthetic value, component, and moral notion of this piece of art.

The second work of art to be examined as follows:



Plate 2. Jacques-Louis David. "The Death of Marat", 1793. Oil on Canvas. 162cm x 128cm
Source: <https://medium.com/thinksheet/great-paintings-the-death-of-marat-by-jacques-louis-david-ad9848d939e>.

Continuing with Feldman's four stages of art criticism, the first is Description, which is to explain what is observed in a work of art or to list what an art object appears to comprise. What do you notice in the work? In the artwork, an idealized version of David's dead companion Marat is portrayed carrying his murderess' letter of introduction. This man, Marat, is laying in a bathtub with a few artefacts of a man who committed himself to the betterment of the French citizen. He holds a pen and a piece of paper that his assassin handed him before murdering him; on the floor lies the murder weapon, a bleeding knife that has opened a deadly wound that operates in the same way that the painting's

composition does. A pen and an inkwell are placed on a modest wood box that serves as a desk. David inscribed it: MARAT, DAVID (TO MARAT, DAVID). Marat's stance, with his immobile arm, is inspired by Caravaggio's "Entombment of Christ," which is held in the Vatican City's Pinacoteca Vatican. Some art resources were utilized in this artwork, such as oil paint on canvas, which was completed in 1793. In terms of technique, David used planar color for the backdrop, the person in the center of the canvas, and a box in front. The upper portion is a plane flat color, while the lower part is a blend of three fundamental colors, including skin color, green, light brown, and white. The colors are established, with the light direction coming from the top of the canvas as the focal point. Analysis, it should be describing the link between the items stated and what relationships exist between what appears, as well as what the mood of the work is. This "pietà of the Revolution," as it has been dubbed, is widely regarded as David's masterpiece and an example of how, when confronted with true passion, Neoclassicism may devolve into tragic Realism. Portraiture was probably despised by Neoclassicism because a modern sitter lacked both the universality and nudity of an ancient statue. The Interpretation is critical in understanding what all of the previous observations imply, moving on to the substance and meaning of the work of art and what this artwork has to communicate. It may appear strange that the death of Marat occurred when the French Revolutionary hero was in his bathtub. However, it was not uncommon; Marat suffered from a skin problem that required him to take long and frequent baths, during which he continued to work and meet other people. This artwork exists in three versions: the first is preserved at the Royal Museums of Fine Arts of Belgium in Brussels, the second in Reims, and the third in the Louvre. David was a close friend of Marat's and backed him politically on several occasions, particularly when they had to vote for the execution of King Louis XVI of France. The French Revolution began to change the nature of political power a few years after this artwork was created. The artist picks this medium to work with specifically because of its classical subject matter, harmonious composition, and exact draughtsman-ship; three fundamental attributes that distinguish the neoclassicism period or work of art. For the visual composition, the artist employed art elements and concepts such as color, form, line, shape, space, texture, and light value. These ideas are not just linked, but also overlap to form an aesthetic vision. The graphic character of those visual symbols aids in the absorption of information by utilizing the brain's ability to interpret sensory information such as color, texture, size, visual orientation, composition, shape, and form. Finally, in determining the worth of an art item, what is the appraisal of the work, and was this piece of art successful? Symbolically, at the height of the Reign of Terror in 1793, David created a monument to his great friend, the dead Jean Marat, replacing Christian martyrs' art motifs for more current themes. There is no opportunity for variation, and it would be difficult, if not impossible, to replace, alter, or add any other visual aspect or components to this work of art. The

selected topic, composition, and material usage all play a significant part in maximizing the aesthetic value, component, and moral notion of this piece of art. The subject conveys the ultimate moral worth and self-awareness that each human being may seek... why? ... since this style of painting emphasized strict shapes, sculpted forms, and polished surfaces; historical painting was supposed to serve as moral models. He painted for royalty, extreme revolutionaries, and an emperor, but his political allegiances moved to a generation of students, including Jean Auguste Dominique Ingres. The third and final work of art to be examined as follows:



Plate 3. Jacques-Louis David. *"The Intervention of the Sabine Women"*, 1799. Oil on Canvas. 385 cm x 522 cm

Source: https://en.wikipedia.org/wiki/The_Intervention_of_the_Sabine_Women#/media/File:F0440_Louvre_JL_David_Sabines_INV3691_rwk.jpg.

Continuing with Feldman's four stages of art criticism, the first is Description, which is to explain what is observed in a work of art or list what an art item appears to feature. What do you notice about the piece? In terms of the image: The Intervention (Abduction-Rape) of the Sabine Women is a mythical event in Rome's history that is claimed to have occurred about 750 BC, during which the first generation of Roman males secured spouses from neighboring Sabine households. It served as a topic for Renaissance and post-Renaissance works of art that combined a properly inspirational example of ancient Roman hardihood and valor with the chance to represent several characters with the opportunity to

depict multiple figures, including heroically semi-nude figures, in intensely passionate struggle. He merged a noble emotional attitude to antiquity with a pictorial style reminiscent of Poussin. In terms of technique, David employs flat colors for the backdrop and the person in the center of the canvas. In the foreground, the painter lets the scene evolve before the viewer's eyes, with pictures of the two fighters holding weapons in their hands, ready to fight, and a lady struggling to separate them, with children at the interpose. The upper half depicts a portion of the citadel and the grandeur of the blue sky with grey clouds, a number of horses and combatants on both sides of the canvas, and children in the middle of the canvas between the two fighters and a woman. The sunshine moves from right to left, casting a shadow on the ground. The graphic approach is as non-Rococo as the subject: solid shapes, stark cubic space, somber color, frieze-like arrangement, and clear lighting. Analysis should describe the link between the items stated and what relationships exist between what appears, as well as the mood of the composition. It was seen as a manifesto for an aesthetic resurgence (the name Neoclassicism had not yet been coined) that would cure Europe of its addiction to tiny curves and boudoir motifs. Portraiture was probably despised by Neoclassicism because a modern sitter lacked both the universality and nudity of an old statue. The Interpretation is critical in understanding what all of the previous observations imply, moving on to the substance and meaning of the work of art and what this artwork has to communicate. David was always preoccupied with revolutionary propaganda. Because the contour was the foundation of the art of painting, it might be held partly accountable for the excessive reliance on drawing that typified European academic painting in the nineteenth century. His art was not always averse to rich chromatic effects, and he was compared to Eugene Delacroix by no less a colorist. The artist picks this medium to work with specifically because of its classical subject matter, harmonious composition, and exact draughtsman ship; three fundamental attributes that distinguish the neoclassicism period or piece of art. For the visual composition, the artist employed art elements and concepts such as color, form, line, shape, space, texture, and value. These ideas are not just linked, but they also overlap to form an aesthetic vision. The graphic character of those visual symbols aids in the process of information absorption by utilizing the brain's ability to interpret sensory information such as color, texture, size, visual orientation, composition, shape, and form. Finally, the Judgment is in determining the worth of a piece of art object, what is the appraisal of the work, was this work of art successful? David created this masterpiece on a 17-foot-long canvas. He opted to utilize extra-long canvas in order to deeply portray the Greek master's style of art: "...the most obvious general qualities of the Greek masterpieces are a noble simplicity and silent magnificence in position as well as in emotion..." This picture was intended to mark a shift from the Roman austere style of painting to a modern kind of pictorial manifesto. In his works, he used some Johann Winckelmann theories to his idealization of beauty. There is no opportunity for

variation, and it would be difficult, if not impossible, to replace, alter, or add any other visual aspect or components to this work of art. He produced the elaborate brushwork in the picture by using frieze-like compositions with seemingly limited spatial depth, which was helpful in bringing forth color predominance and simplified schemes in a homogeneous light. The selected topic, composition, and material usage all play a significant part in maximizing the aesthetic value, component, and moral notion of this piece of art. The subject conveys the ultimate moral worth and self-awareness that each human being may seek... Why? Because this style of painting favored strict outlines, sculpted shapes, and polished surfaces; historical painting was supposed to serve as moral exemplars.

Conclusion

Although through this paper some pictures were chosen for the discussion; you may have unlimited number of sources available to choose from. You may seek examples from galleries, museums, or online digital exhibitions to discern and judge personally to develop your own taste. Whatever reaction you may reached during the evaluation of this paper, you may disagree with me. For us a work of art is something which intrinsically involves the senses amongst them, the sight, touch, hearing or sound, movement, dance or performance, or sense of smell or a combination of them, some sensible manifestation intended of the human expression. This is not a definition placing the work art in a pedestal, however, each work of art carries an in-depth meaning that characterize the human condition. Whatever the artwork looks like or whatever it was intended or not by its creator, this work has a "Form", it occupied space and time or both. A two-dimensional painting, photograph, printing, or a piece of sculpture which occupied three-dimensional space, a piece of music which does not occupied any physical space but it's represented within the duration of time, a piece of performing art, music and dance occupying space and time, and much more other type of expressions, all these are sublime manifestation of the human ingenuity and there are called by a number of adjective such beautiful, amazing, unique, marvelous, or outstanding. On another hand, the concept of "Form" is not limited to the concern of the overall structure that contains the work of art, it also depends of the smaller units that composed it inner soul. The work of art is also closely tangled to the materials or medium chosen by the artist. These materials may advantage or disadvantage the visual value of the work which in the hand of the artist it is a continuous mental struggle and anguishes process that occurs while the artist makes choices guided by the knowledge or inner feelings, its "intuition". In the traditional works of art, artists seek for unity and variety or both; as today, there are many styles and forms in the work of arts, unlike advances in technology and science, new forms in the arts never replace and old one, most related art techniques are fused to create new art manifestation

for example: "Digital mapping projection exhibition, comprising music, visual and performance". Obviously, no all styles can remain indefinitely, Picasso cannot do what Rembrandt did, nor Einstein can do what Newtons did. Arts survive by direct impact on people life swelling the ever-growing reservoir of human manifestation. In "Perceiving the Arts 1981", Sporre's suggested a work of art is always a gestalt: its "form" and its "content" are inseparable. The viewer may pay particular attention to the basic "form" expressed at the moment of appreciating it and considering the content more thoroughly tomorrow. These two concepts are interdependent. I must conclude that under this arrangement of basic elements such as point, line, plane along with the fundamental principles of design such a rhythm, color, contrast, so on and so forth, the artist has profoundly, emotionally and rigorously intellectual experience has come together to spark, arouse and affect us in a such special way called "Significant Form", not been able to say that the same work of art may offer similar response to any other individual experience. Finally, I do not believe that everyone is born with the sensibility or "taste" to appreciated a work of art; however, this is something that can be acquired or learned with a great deal of effort, practice, experience, and enjoyment. This experience in art contributes importantly to the viewer mental development. "Significant Form" stands charged with the power to provoke aesthetic emotions in anyone capable of feeling it. We are in essence pattern-seekers that use the visual to link the mental and emotion association that forth bring that information into patterns that we can use and decode.

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