

# Western Heritage I



## Journeys and Transformations



The Guide  
Fall 2014

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## ***I. INTRODUCTION***

Life is a journey and humans are creatures of transformation. The “Riddle of the Sphinx” asks, “What creature walks on four legs in the morning, on two at noon, and three in the evening”. We humans are the answer, but we are also the puzzle.

If the answer is so simple—‘us’—why does it require thought? Why is it a puzzle at all? Shouldn’t ‘knowing oneself’ be our easiest accomplishment? Far from it...

This is where the journey begins. In the same way as no one person can know everything, no one person can ever know him- or herself completely. The journey for knowledge is as necessary as it is never ending.

As long as we live we must strive to understand our nature, because only through life-long learning can we make informed decisions about what makes a life good and then choose to live it.

Western Heritage I embodies the core—the very center—of the liberal arts at Carthage College. In WH seminars we read, discuss and write about works so great that thousands of years after they were written we still believe that they speak to us today, and we are rewarded by investing the time necessary to read them carefully.

These books not only show us where our intellectual tradition begins, but also help us to chart our journey into the future. By grappling with them we begin a process of transformation into life-long learners as we journey into the very center of the questions “Who are we?” and “What do we want to become?”

This guide offers a preliminary and partial map to the intellectual landscape of the West. We will be exploring that world together. Before you approach these texts, your instructor will ask you to read the introduction to the work provided in this guide. The introductions have been designed to give you a framework, a context for the work, and a preview of the text.

By their nature, Western Heritage seminars represent the foundation of your Carthage experience. To gain the greatest benefits of the course, you must be engaged in it as actively as possible. Life requires active, not passive, participation. As adults and as enlightened participants in the Western Heritage Seminars, you will be responsible for meeting all the obligations outlined in this guide.

You may ask yourself: “Why do I have to take these required courses? What are they going to do for me?” In answer to those questions, if you look at the backgrounds of some of the most successful people, you will discover that their liberal arts education, which Western Heritage embodies, has given them an edge over their more narrowly trained peers.

Ultimately, the experiences you carry away from each seminar will set you on a path to life-long learning and a 21<sup>st</sup>-century mind. In the future you will come to cherish the time you spent in Western Heritage.

*What gives value to travel is fear...the fear we feel when we encounter something foreign and are challenged to enlarge our thinking, our identity, our lives—the fear that lets us know we are on the brink of real learning.*

Albert Camus

# WESTERN HERITAGE I

## Journeys and Transformations

### II. WESTERN HERITAGE I TEXTS

Homer, *Iliad*

Sappho, *Selected Poems*

Aeschylus, *Oresteia* (in some sections)

Plato, *Theaetetus* (in some sections)

Plato, *Euthyphro* and *Apology*

The Bible (New Revised Standard Version)

Aristotle, Selections from the *Nicomachean Ethics* and *Physics*

Virgil, *Aeneid*

Augustine, *Confessions* (in some sections)

Raphael, "School of Athens"

## Homer, *Iliad*

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*‘When they saw Helen  
coming up the tower, softly they spoke to one another,  
sending forth words like arrows: “It’s no reproach  
that Trojans and Achaeans with their fancy shinguards  
should have suffered so long for such a woman.  
Why, she resembles a deathless goddess to look on her!  
All the same, though she is beautiful, let her be gone  
in the ships. Let her not be a curse to ourselves and to  
our children who shall come!” ’*

*Iliad, III.155-63*

Little can be said for certain of Homer, except that he (or she? or they?) was the greatest of the Greek poets, and perhaps the greatest story-teller of all time. *The Iliad* and *The Odyssey*, the two great epic poems attributed to him, have been fruitful sources of literary and artistic inspiration for more than 2500 years. They relate events that are said to have happened shortly before and after the destruction by the Greeks of the powerful and magnificent city of Troy, in a vicious ten-year war.

*The Iliad* is a tale of conflicts and struggles. On the most obvious and apparent level, a war is being fought between two opposing and distinctive sides: the invading Greeks (or, as they are referred to in the epic, “Achaeans” or “Danaäns”) and the besieged Trojans, who are defending their fortress-city of Troy.

The war itself, however, along with the reasons for it—with the Agamemnon-led Achaeans seeking to recapture his brother Menelaos’ wife Helen after the Trojan named Paris (or Alexandros) has abducted her—serves only as the backdrop to a universe of far more personal struggles and showdowns. We see many of these matchups on the battlefield through the course of the entire poem in the form of battle-scenes—the much-awaited showdown between Achilles and Hector as well as countless fights between warriors who may be of a lesser stature but who, as Homer so artfully reveals, have touching and universally identifiable histories of their own.

However, one of the most striking features of the *Iliad* is that its starkest and most bitter conflicts take place between two who are *on the same side*: namely, Achilles against Agamemnon. And the poem throughout shows us how allies seek to persuade and convince each other on which action to take (think of Helenos’ many attempts to persuade Hector, or Nestor’s ornately woven words of wisdom on the Achaean side). These conflicts are often fought with words rather than weapons. While the *Iliad* may be a book about physical fighting and warfare, it is also very much a work about argumentation and persuasion (both successful and unsuccessful). And while Achilles’ greatness is exhibited at long last on the battlefield, his skill at speaking powerfully and persuasively is no less impressive.

In many cases, the fundamental struggles remain unresolved: in spite of a momentary truce for Hector’s burial at the end, the two armies are still fighting; and Agamemnon and

Achilles have still not satisfactorily resolved their argument. On the other hand, some of the struggles do find a resolution—including the extraordinary meeting at the end between Achilles and the father of the warrior Hector whom he has slain and whose corpse he has been desecrating up to that point.

Consider the following questions as you read *The Iliad*:

- *The role of the gods throughout the poem merits careful attention as well. In what ways do Zeus, Hera, Athena, Apollo seem superior to the mortals we encounter in the Iliad? Do the gods command respect merely because they are more powerful? Or do they embody values that make them worthy of emulation and/or obeying?*
- *Is Achilles an admirable and/or honorable figure? Is he right in placing his own situation above that of the Achaean army's for so long in the poem?*
- *What is Helen's attitude toward the role she has played in bringing about this whole Trojan War?*
- *What does Hector's tearful farewell from his wife Andromache and baby son Astyanax suggest about warfare and the reasons people fight?*
- *Who is the greatest of the Achaeans: Achilles or Agamemnon?*
- *What elements of life do the Homeric similes and the description of Achilles' new shield provide that we do not get elsewhere from the poem?*
- *What causes Achilles to sympathize with Priam's sorrow and to agree finally to return Hector's body to him?*

## Sappho, Selected Poems

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“Some men say an army of horse and some men say an army on foot and some men say an army of ships is the most beautiful thing on the black earth. But I say it is what you love.”

Anne Carson’s translation of Sappho 16 in *If not, Winter: Fragments of Sappho*

Sappho’s reputation may seem out of all proportion to the scanty remains of her poetry, at least until one encounters her texts and begins to appreciate why Plato called her the “Tenth Muse.” Until this year, only forty fragments and two complete poems could be securely attributed to her; however, a recently uncovered papyrus contains two new poems, and there is hope that more may be found. Nonetheless, the meager amount of her work that does survive creates an emotional force as powerful as it is personal. Sappho’s poetry is intensely lyrical, and represents a world apart from that of Homeric epic. Yet while the focus is on individual feeling, it is important to note her poetry was meant to be sung to an audience, either by a chorus or as a solo performance.

Little is known of her life, and as in all cases, evidence from ancient biographies is to be viewed with extreme skepticism, since it was long presumed an author’s work was a reflection of his or her own life. (The legend of blind Homer, for example, originates in the blind bard Demodocus of the *Odyssey*, as well as the belief that those bereft of earthly vision possess otherworldly insight.) What we do know: she was born at the end of the 7<sup>th</sup> c. BC on the island of Lesbos, in the northeastern corner of the Ionian Sea off the coast of modern day Turkey. Biographies also mention a husband, a daughter, and brothers, as well as political exile to Sicily, all of which is plausible but uncertain. Most certainly a fiction is her death by suicide over an unrequited love for Phaon, a story made famous by the Roman poet Ovid. The fact that her love poems are often addressed to other women generated another spurious tradition about her life, and thus her home island’s name gave rise to the term “lesbian,” though in ancient comedies Sappho was caricatured as a promiscuous heterosexual. Though probably not the head of a school for young women, as some modern scholarship has maintained, it is probable that Sappho was a part of a circle of women who played a role in pre-marital initiatory rites for younger women. In the poems, bonds with other women are represented in terms of friendship and love, homoerotic if not homosexual, though categories of human relationships from the modern world do not map easily onto the ancient. In fact, the representations of personal relationships in Sappho appear rather idiosyncratic even by commonly-held Greek norms, and it is part of Sappho’s genius to envision, and portray so beautifully, a kind of community so different from the one in which she was raised.

Fragment 31 is her most famous poem, and one of the most famous poems of classical antiquity, with imitations and translation from the Roman poet Catullus to Anne Carson. It is no small testament to Sappho’s abilities that generations of women and men have identified with her words regardless of the various forms in which they have been handed down. And while many of her poems have the simplicity of folk-song, they often mask a deeper issues of daily human existence, not least of which is that for all our claims to



independence—and Sappho’s songs echo with an independent “I”—our happiness is dependent on other people, and other forces, so often out of our control.

Questions to consider when reading poems from Sappho:

- *Why make public a personal emotional struggle? Is it a brave and heroic thing to do, or is it selfish and egotistic?*
- *Can anyone be happy without other people? Can anyone be unhappy without other people?*
- *How do the women of the Iliad compare to the woman who seems to speak these poems of Sappho? Are there any moments in the Iliad that are similar to these poems?*
- *What kind of force is love in these poems? In what forms does it appear?*
- *As a listener of Sappho’s poems, how might the experience be different if you heard the poems sung by a single performer or by a group singing together?*

## Aeschylus, *Oresteia*

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*This is my prayer: Civil War  
Fattening on men's ruin shall  
Not thunder in our city. Let  
Not the dry dust that drinks  
The black blood of citizens  
Through passion for revenge  
And bloodshed for bloodshed  
Be given our state to prey upon.  
Let them render grace for grace.  
Let love be their common will;  
Let them hate with a single heart.  
Much wrong in the world is thereby healed.*  
Aeschylus, *Eumenides* 976-987

Aeschylus's *Oresteia* is the only complete tragic trilogy—a cycle of three plays meant to be experienced together—to survive from ancient literature. *Agamemnon* depicts Clytemnestra's plotting and murder of her husband, the returning Greek hero Agamemnon, which is followed by Orestes' subsequent murder of his mother. The trilogy could have ended in unresolved conflict, but instead the last play depicts Orestes on trial for murder. To us this seems nothing special, but traditionally Orestes' trial was believed to be the first there had ever been. By deciding the issue in court rather than by shedding blood, the play resolves a conflict between competing views of justice, ends an ongoing cycle of revenge, and makes the rule of law possible.

As the picture of a second journey home, *Agamemnon* also allows us to compare the family of Agamemnon, Clytemnestra, and Orestes with the family of Odysseus, Penelope, and Telemachus. What accounts for the differences between the two potentially similar situations? What are the differences between Agamemnon and Odysseus as heroes? As the *Oresteia* transforms the cycle of familial revenge into a system of legal justice founded in Athens, it allows us to consider the relation between revenge and political justice.

Tragedy has also been understood to be born from inevitable conflicts. In what way does *Agamemnon* show family life and political aims to be a source of irresolvable conflicts? Is the lesson of Aeschylus' tragedy that many conflicts are inevitable and many cannot be overcome? As the trial ends the cycle of revenge, it opens the question of what is political justice. Does the justice won by Orestes provide adequate and satisfactory justice? Is a more just outcome possible? What does this say about the nature of political life?

As an example of Greek tragedy, the *Oresteia* will enable us to consider the character of tragedy and what this might suggest about the nature of the world. One of the most famous formulas for what tragedy is comes from Aeschylus's *Agamemnon*, "Wisdom comes alone through suffering." Does learning require the experience of undergoing great pains; if so, does wisdom always come too late to be practically useful? What would

Socrates say? Written and performed tragedies may be able to mitigate this need by providing for us the audience the suffering necessary for wisdom.

Consider the following questions as you read *Agamemnon*:

- *How does Agamemnon compare with Odysseus as a hero?*
- *What accounts for the different results of Agamemnon and Odysseus' homecomings?*
- *Is the conflict that leads to Agamemnon's murder avoidable?*
- *Does Agamemnon display general and irresolvable tensions between family life and political life? Between family and other pursuits more generally? Can these be resolved?*
- *What understanding of justice do the characters have: Clytemnestra, Orestes, the Furies, Apollo, and Athena?*
- *Why do actions taken for revenge produce a cycle of revenge?*
- *In what way does the trial offer a solution to the cycle of revenge?*
- *What precedents are offered by Orestes' trial?*
- *Do the results of the trial achieve perfect justice?*
- *How might the trial provide the foundations for the possibility of political life?*
- *How does the play exhibit the Chorus's claims that wisdom comes only through suffering? Is it possible to attain wisdom without suffering destruction?*
- *Consider Clytemnestra as a portrayal of women. How does she compare with Penelope? What might these alternatives suggest about the possibilities for women?*
- *How is a trial like a play? Can it too have a cathartic effect? How might both staged tragedies and jury trials substitute for the tragedy of learning only through suffering?*

## Plato, *Euthyphro* and *Apology*

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*Injustice anywhere is a threat to justice everywhere. We are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly, affects all indirectly.*

Martin Luther King, Jr.

Philosophy reaches the level of high art in the drama of Plato's dialogues. In them, we see the character of Socrates trying to find answers to questions in much the way that a mathematician moves through the steps of a proof. Step by step, Socrates and his companions move forward in their thinking, constantly checking and correcting their path by asking new questions. Where do they arrive at the end of these trials? Nowhere, anywhere? When we step off the last page, where do our imaginations take us?

Our introduction to Plato and Socrates comes in the dialogue named after Euthyphro, the person with whom Socrates holds his discussion. After a few pages that set up the scene of the conversation, Socrates asks Euthyphro:

What kind of thing do you say that godliness and ungodliness are, both as regards murder and other things; or is the pious not the same and alike in every action, and the impious the opposite of all that is pious and like itself, and everything that is to be impious presents us with one form or appearance insofar as it is impious (5c).

Warning! Do not be alarmed if you have to read this question many times before it becomes clear. This is a common sensation when grappling with Plato. Imagine how frustrating a conversation with Socrates would be. Notice how Euthyphro is pushed and pulled from one direction to another by Socrates' logic.

Once one of Socrates' questions is anchored squarely in your mind, try to come up with your own answer. Then try to imagine what issues or complications might arise with that answer before Socrates responds. As you conduct this particular trial keep in mind that Euthyphro and Socrates are talking on the steps of an Athenian courthouse where two literal trials are about to take place: Euthyphro is charging his own father for murdering a slave; Socrates is about to go on trial for ruining the teenagers of Athens by creating new gods and disbelieving in the regular gods.

The way of life that Socrates represents, the Socratic method, can be applied in all situations. But beware! The *Apology* is Plato's version of Socrates' defense. At the end we see Socrates' conviction. If we take a moment to reflect on the usual outcome of such examinations—anger, frustration, confusion, and, in Socrates' case, death—ignorance seems preferable. What would Socrates respond to our complaints? What is your answer? Even on trial for his life, Socrates says that his method should be applied everywhere throughout one's whole life, that "the unexamined life is not worth living"(38a).

As you read the *Euthyphro* and *Apology*, ask yourself:

- *What is the best way of life?*

- *Is it simply wrong for Socrates to live so critically? Do we believe that our society is and should be based entirely on the search for truth?*
- *Do we understand the principles of our society with perfect clarity? Or do we deceive ourselves somewhat when we accept something as true?*
- *The desire for justice is usually a desire for change. If you were to change society such that each would get what he or she deserves, what would you do? How in this circumstance is justice not arbitrary?*
- *Can freedom exist without limits or do some limits that we might at first glance associate with the loss of liberty actually promote autonomous individuals?*
- *What does it mean to be a human being in an unjust world?*
- *How should a community respond to a grave injustice whose effects remain long after the original perpetrators and victims have disappeared?*

*What's wrong with this world is, it's not finished yet. It is not completed to the point where man can put his final signature to the job and say, 'It is finished. We made it and it works.'*

William Faulkner

## Plato, *Theaetetus*

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*I see, my dear Theaetetus, that Theodorus had a true insight into your nature when he said that you were a philosopher, for wonder is the feeling of a philosopher, and philosophy begins in wonder.*

Socrates

The *Theaetetus* is among the last of Plato's dialogues and is widely considered to be his greatest work on the topic of knowledge. Like many other Platonic dialogues, the text is dominated by a series of questions and answers, with Socrates as our main questioner and Theaetetus, a brilliant young mathematician, and Theodorus, the tutor of Theaetetus, as the main respondents. The dialogue takes place shortly before the trial and execution of Socrates.

The *Theaetetus* is an experimental dialogue: Socrates and his interlocutors introduce and experiment with a number of different definitions of knowledge, trying each one on for size, but none are found to be satisfactory and no alternative is explicitly offered. By the end, the reader only discovers three things that knowledge is *not*: knowledge is not constructed out of "perception"; knowledge is not "true belief"; and knowledge is not "true belief with an account (*logos*)". Thus, we complete the dialogue without discovering how to define knowledge, and the conversation ends at an *impasse*.

Although the official conclusion of the *Theaetetus* is that we have failed to define knowledge, the ending need not suggest that the dialogue has been a total failure. As Theaetetus himself tells us, throughout the conversation he has given birth to far more than he had within him. Accordingly, read carefully and slowly as you follow the logical structure of the intricate arguments developed by Socrates and his interlocutors, especially the claims that are rejected. There is much wisdom and understanding to be gained from the recognition of failure.

As you read the *Theaetetus*, ask yourself:

- *Why might Socrates claim that philosophical reflection begins with wonder?*
- *What is knowledge?*
- *Are there different kinds of knowledge? For example, knowing how to tie your shoelaces versus knowing that the sun is shining over Lake Michigan?*
- *Are there different ways of acquiring knowledge? For example, knowledge acquired through sight versus knowledge acquired through mathematical reasoning?*
- *Does knowledge differ from understanding? Does it differ from wisdom?*
- *If, like Socrates and his interlocutors, we cannot adequately define the idea of knowledge, does that failure lend support to skepticism?*

## Genesis and Exodus

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*...say first what cause  
Moved our grand parents in that happy state,  
Favored of Heav'n so highly, to fall off  
From their Creator and transgress his will  
For one restraint, lords of the world besides?*

Milton, *Paradise Lost*, I.28-32

*My efforts with the language and content of the Holy Scriptures resulted at last in the awakening of my imagination to a more vivid conception of that beautiful and celebrated land along with its surroundings and neighborhood, as well as of the peoples and events that have made this patch of earth glorious for millennia.*

Goethe, *Poetry and Truth*, I.4

The “rational plan” suggested by Plato stands in sharp contrast to the series of turbulent and often quite violent tales we find in our selections from *Genesis* and *Exodus*. Having read the Greeks already, we can now approach the familiar stories of Adam and Eve, Noah, Abraham and Moses with a new and improved ability to ask critical questions.

Perhaps most strikingly, we encounter in these texts God as a “character.” The God we see in *Genesis* and *Exodus*, like the gods we meet in *The Odyssey*, communicates directly with mortals and intervenes in human history. One wonders, how are the Greek divinities and the deity of Abraham really different? Is the Hebrew God above and beyond human passions and desires any more than, say, Ares or Aphrodite?

While *Genesis* begins with the origins of the cosmos, it very quickly shifts its focus onto the human level. We witness the development and growth of community from a single individual to a family to a clan and (in the book of *Exodus*) to a nation organized around a strict set of rules—rules that sharply set them off from other peoples surrounding and interacting with them. This community comes into being not merely as a result of divine intervention and assistance but also through the hard work of all too human individuals in their quest for survival and the further propagation of their line. The journey undertaken by Moses and the Hebrew people represents much more than a physical escape from the land of Egypt back to their original homeland—it constitutes a figurative and spiritual attempt to rediscover and redefine who they are.

*Genesis* and *Exodus* present very different standards of justice and behavior compared with those expressed in the worlds of Homer and Plato. Nevertheless we will recognize the universal patterns of heroes and villains, trials and tribulations, and the search for a place to call home. Clearly, every society must develop some means to provide food and shelter, and to establish a set of common rules and standards, and these must necessarily vary according to people, time, and place. Can any rules, then, be truly ‘universal’? But these texts challenge us with further puzzles beyond ‘right and wrong’ or even ‘good and evil’. What, for example, does it mean to ‘create’ or even ‘to be’? While these texts may offer

no easy answers, they help us better understand the complications and challenges inherent in the human condition.

As you read *Genesis* and *Exodus* consider the following questions:

- *Why is it important to try to understand and describe our origins?*
- *Why does God prefer Abel's sacrifice over Cain's?*
- *Is God a just and eminently wise power, or an arbitrary force who happens to have a lot of strength?*
- *Why is there so much space devoted to the genealogies in Genesis?*
- *What is the purpose of Abraham's covenant with God? How is it different from Noah's or Jacob's?*
- *Why is primogeniture so frequently undermined throughout Genesis?*
- *Is Pharaoh a villain, a victim, or something in between?*
- *Why do the Ten Commandments need to be dictated from above?*



## Selections from Aristotle, Physics and Nicomachean Ethics

*We see here [Physics, II.8] the principle of natural selection shadowed forth, but how little Aristotle fully comprehended the principle, is shown by his remarks on the formation of the teeth.*

Darwin, *Natural Selection*

It should not surprise us that questions about creation and being were debated in Athens even as they continue to be discussed today. The works of Aristotle, both a student and critic of Plato, cover an enormous range of topics, including logic, politics, ethics, poetry, psychology, the natural sciences, and more. In the short but dense selections we take from some of his writings on what we would today call Physics and Ethics, Aristotle discusses 'how we are' and 'how we should be'. Aristotle's way of thinking about the world around us dominated Western scientific thought until the time of Galileo, and was influential even to the time of Darwin.

Although Aristotle's style of rhetoric may be at times difficult to follow, much of his appeal is to 'common sense' and shared experience. This is in marked contrast to attributing the cause of everything around us to the actions and whims of gods, goddesses, nymphs, or other spirits. In these passages we will pay special attention to what Aristotle calls 'the four conditions of change' and how they relate to the question 'Why does something happen?' We will also see how Aristotle compares his own ideas and insights with those of others, and, more importantly, we will consider what it means to be an 'educated' person.

After you have read the selections from Aristotle consider the following questions:

- *What makes someone a 'scientist'?*
- *How can we learn about the world around us?*
- *What does 'nature' mean to Aristotle?*
- *What assumptions does Aristotle make about 'nature'?*
- *What, for Aristotle, makes something 'alive'?*
- *When we think of one thing as existing as a 'mean' or 'in between', how does such a definition change the nature of things or existence in general?*

*All religions, arts and sciences are branches of the same tree. All these aspirations are directed toward ennobling man's life, lifting it from the sphere of mere physical existence and leading the individual towards freedom.*

Albert Einstein

## Virgil, *Aeneid*

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**ANTONIO**

*Widow! A pox o' that! How came that widow in?  
Widow Dido!*

**SEBASTIAN**

*What if he had said "widower Aeneas" too? Good Lord,  
how you take it!*

**ADRIAN**

*"Widow Dido," said you? You make me study of that.  
She was of Carthage, not of Tunis.*

**GONZALO**

*This Tunis, sir, was Carthage.*

**ADRIAN**

*Carthage?*

**GONZALO**

*I assure you, Carthage.*

Shakespeare, *The Tempest*, II.1

Virgil's *Aeneid* tells the tale of the creation of a new society—the city and empire of Rome that rises from the ashes of the defeated Trojans—much as we see the house and family of Odysseus rebuilt and reaffirmed after the fall of Troy. Our selections will concentrate on Aeneas's telling of his perilous escape from a burning Troy and his visit to Carthage, where he reckons with the passion of a powerful leader, Queen Dido, as she builds her own kingdom. As this story unfolds we also watch a cast of immortal characters work to manipulate and steer the journeys of Aeneas. We constantly wonder, what is the relationship between humanity and divinity? One of opposition or one of partnership?

Much like the *Odyssey*—another epic poem—the *Aeneid* stands as a Roman reflection upon their domination not just of the physical landscape of the Mediterranean world but of the earlier Greek intellectual tradition. In many ways, the *Aeneid* gives us the blueprint of how the Romans wanted to see themselves in relation to other great and older cultures of the past. Virgil paints the portrait of a Rome founded by a minor Trojan hero who survived the Trojan war, just as Odysseus did, but who is an enemy of the Greeks. Thus the famous line from Aeneid 2: "Whatever it is, I fear the Greeks even when they bring gifts". Is this also a message for us? Should we be somehow afraid of Homer, Plato, Aristotle and the rest of the Greeks?

If we keep this Roman and Greek tension in mind, Virgil's transformation of the Homeric epic shows us one way in which we can make our encounters with different intellectual traditions real parts of our own lives. When we read, we consume, and just as our food affects our bodies and allows us to live and grow, what we read affects our minds. How deeply do we identify with Aeneas and Dido? Do we choose to let those characters influence our personal actions and interactions with other people? Similarly, to what degree do we suppose Virgil made Aeneas like and unlike Odysseus or like and unlike Socrates? How will we use these characters now that we have let them into our minds? How will they influence even in small ways the rest of our lives? Remember, we are still reading these

books thousands of years after they were written. Why do they continue to influence world culture?

*I feel sorry for Aeneas, who'll be going down to Hades quickly, slain by Peleus' son.... Fate ordains that he'll escape, so the Dardanian race will not die out and leave no seed alive...*

Homer, *Iliad* XX.294ff.

Some questions to consider when reading the *Aeneid*:

- *Why are the gods so involved in human actions? Why do they care about us?*
- *Is Aeneas the perfect hero? How would you compare him to Odysseus?*
- *Does Aeneas have 'free will'? Is he in control of his life? Is anyone ever in complete control?*
- *How are The Odyssey and Aeneid different and similar as poems? Do they seem to be written in substantially different ways?*
- *According to Virgil, where are we before we are born and after we die? What is the effect of his portrait of the underworld?*
- *What does it mean for Aeneas to be the son of the goddess of love Aphrodite? How does love define Aeneas as a warrior hero? Are love and war true opposites?*
- *Where is justice in the Aeneid? Does The Oresteia's or Apology's definition of justice match the Aeneid's definition?*
- *Why is Aeneas chosen to succeed and Dido or others chosen to fail?*

## Matthew and John

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*...He took the book over to the candle and began leafing through it.  
‘Where is the part about Lazarus?’ he asked suddenly.  
Sonya went on stubbornly looking down, and did not answer.  
‘Where is it about the raising of Lazarus? Find it for me, Sonya.’  
She gave him a sidelong glance.  
‘You’re looking in the wrong place...it’s in the fourth Gospel...’ she whispered sternly,  
without moving towards him.  
‘Find it and read it to me,’ he said. He sat down, leaned his elbow on the table, propped  
his head in his hand, and looked away sullenly preparing to listen.  
Dostoevsky, *Crime and Punishment*, IV.4*

In our selections from the gospels of *Matthew* and *John* we witness a clash between the two civilizations we have been studying up to this point—that is, between the Hebrew and the Greco-Roman worlds. We also find in Jesus a figure altogether different from any we have encountered so far. Yet in spite of his seemingly radical challenge to live by a new ethic of love and self-sacrifice, Jesus insists that his teachings represent the fulfillment of the Hebrew scriptural tradition.

Jesus is portrayed quite differently in these two Gospels. The Jesus of *Matthew* is a feisty and confrontational figure who can reveal surprisingly vulnerable traits—one who in Gethsemane expresses trepidation about the fate that awaits him and who during his crucifixion begs to know why God has forsaken him. *John*’s Jesus, on the other hand, is far more withdrawn, certain and resigned about the crucifixion he knows is inevitable, seeking neither to speed nor to slow down the events as they unfold.

The two Gospels also employ markedly different strategies for establishing Jesus’ importance. *Matthew* uses a genealogical approach to justify Jesus’ right to transform the Old into the New Covenant. *John*, on the other hand, uses metaphysical arguments deeply set in the Platonic tradition. In both Gospels, however, Jesus transforms the earlier vast and intricate set of social customs and laws laid out in *Genesis* and *Exodus* into a single guiding principle of love distilled in the “Golden Rule.” Is this too simplistic? Can humans really live in this way? What, if anything, is really new about it? Such ideas can further be considered in relation to Plato, Aristotle, *Genesis*, and *Exodus*.

Some questions to consider while reading *Matthew* and *John*:

- *Is Jesus an effective persuader?*
- *Is God a just and eminently wise power, or is he simply an arbitrary force who happens to have a lot of strength?*
- *In what ways are these Gospels something more than (or at least something different from) simply “Biographies of Jesus”?*
- *Why is there no infancy narrative in *John*?*
- *How would you compare the role that healings and miracles play in *Matthew* with the significance they hold in *John*?*

- *How has the image and depiction of God changed in the New Testament from what we saw in the Hebrew Scriptures? Has the presence of God increased or decreased?*

*The two aims of the Party are to conquer the whole surface of the earth and to extinguish once and for all the possibility of independent thought. There are therefore two great problems which the Party is concerned to solve. One is how to discover, against his will, what another human being is thinking, and the other is how to kill several hundred million people in a few seconds without giving warning beforehand.*

George Orwell, 1984

## Augustine, *Confessions*

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*I came to Carthage and all around me hissed a cauldron of illicit loves.*

Augustine, *Confessions* III.1

Augustine's *Confessions* contains the first, and arguably most profound, autobiographical narrative in the history of Western writing. The author presents the many transformations of his character, beliefs, and intellect as he journeys from infancy in Romanized northern Africa through his conversion to Christianity in adulthood. His narrative reflects on how his family, friends, "illicit loves," education, and choices led him to become the person he was by the time he wrote the *Confessions*. His account of his own personal journey is intimately and explicitly bound up with the more general question of what it means to be a human being. In fact, his journey can be said to consist of successive responses to the questions, "Who am I?" and "What is human nature?" These questions lead Augustine to turn repeatedly to the still larger question of whether and how he in particular and human beings in general are related to the whole of things and—ultimately for Augustine—to God. Unraveling this mystery is the Herculean task Augustine sets for himself—and for us.

To this end, consider these questions as you read selections from the first ten books of Augustine's *Confessions*:

- *What do you think of the role of Augustine's mother Monica? What exactly did she add to who he has become?*
- *What is the role of friendship in Augustine's journey?*
- *What role does sexual desire play in Augustine's development?*
- *Why does Augustine feel so compelled to give an account of the origin of evil?*
- *What role does philosophy play in his journey? Is it ultimately a dangerous temptation, a helpful guide, or something else?*

## Raphael, “School of Athens”, “Stanza della Segnatura”

*When I raised my eyes a little higher,  
I saw the master of the men who know  
seated in philosophic family.  
There all look up to him, all do him honor:  
there I beheld both Socrates and Plato,  
closest to him, in front of all the rest;  
Democritus, who ascribes the world to chance,  
Diogenes, Empeccdocles, and Zeno,  
and Thales, Anaxagoras, Heraclitus;  
I saw the good collector of medicinals,  
I mean Dioscorides; and I saw Orpheus,  
and Tully, Linus, moral Seneca;  
and Euclid the geometer, and Ptolemy,  
Hippocrates and Galen, Avicenna,  
Averroes, of the great Commentary.  
I cannot describe them all in full;  
my ample theme impels me onward so:  
what's told is often less than the event.*

Dante, *Inferno* iv.130-145

Commissioned by Pope Julius II for the private library of the papal chamber of the Vatican Palace, the “Stanza Della Segnatura” illuminates and harmonizes the ideals of the Renaissance. Envisioning knowledge as the unity of theology, poetry, philosophy and law, Raphael’s fresco cycle emphasizes the importance of great books and great persons of three celebrated cultures, Greek, Latin, and Italian. In four timeless scenes, each containing images of books and heroes (and the name of Pope Julius II), Raphael evokes past glories and modern aspirations and convinces viewers of the union between old and new.

In the “Stanza Della Segnatura”, Raphael painted the four branches of knowledge in four distinct frescos: the “Dispute over the Sacrament” (Disputa) for theology, “The School of Athens” for philosophy, “Parnassus, Home of the Muses” for poetry and the “Cardinal Virtues under Justice” for law. In addition, the vaulted ceiling, which the viewer is intended to see first, foreshadows the wall murals. In eight elaborate *tromp l’oeil* (“deceives the eye”) frames, scenes from biblical, classical and modern sources encircle a whimsical scene of *putti* (“small winged children”) and clouds with the papal arms at the center.

The arrangement and composition of the murals is largely established by the library architecture. The vaulted ceiling, arches and shapes of the walls determine the way that each scene is represented. Raphael uses the vaults and arches both to frame and expand the small, 27-by-21 foot space. In the domed ceiling Raphael uses clouds to open the

room to the sky. In each of the four wall murals, Raphael uses highly realistic imagery to open the space to the world beyond, much as Pope Julius II believed that the great books housed in the library would open the mind. In addition, this expansion of space is reflective of both the European and papal ambitions to expand their power throughout the world.

Each mural is painted with serene idealism and harmoniously arranged forms inspired by classical art. However, in addition to following classical conventions, Raphael adds Renaissance conventions such as perspective and foreshortening to create highly rational and realistic space. In addition, some figures are represented in twisting *contrapposto* poses, while other figures move in and out of frames, both conventions of the Renaissance.

“The School of Athens” is widely seen as the most outstanding achievement of all the murals in the papal rooms. It follows a pattern with the other three murals of representing ancient and contemporary heroes and great books. However, in “The School of Athens”, as the name implies, more emphasis is placed on the ancient than the modern.

Plato and Aristotle are carefully located at the center of “The School of Athens”, each holding their works *Timaeus* and *Ethics* respectively. Situated upon a bright blue sky and framed with a series of arches and vaults, the two Greek philosophers are the clear focal point of the work. Also visually prominent are oversized sculptures of Apollo and Minerva which tower above the ancient scholars. The rest of the fresco is crowded with an eclectic mix of figures including Socrates, Euclid, Zoroaster, Ptolemy, Pythagoras and Diogenes. In addition, there is a series of artist portraits, including Raphael, Perugino, Michelangelo (as the apostle Paul), Leonardo da Vinci and Bramante.

“The School of Athens” is purposefully located on the opposite wall of the library from the *Disputa*. These two murals are offered in direct contrast as the former represents the greatness of the pre-Christian world and the latter represents Christian theology. Specifically, “The School of Athens” locates the Greek philosophers Plato and Aristotle at the center while the *Disputa* locates God the Father and Jesus in the center. Note, both murals locate the viewer below and looking upward.

Along with clear difference in characters and subject matter, Raphael elucidates the difference between philosophy and theology using formal elements of art such as color. For example, in “The School of Athens”, Raphael paints with cool blues and whites representing logic and rational thinking. In *Disputa* he uses warm golden tones to represent spiritual and theological values.

The differences in subject matter, artistic form and physical location contradict the overall beauty, harmony, and timelessness of Raphael’s fresco cycle leading the viewer to consider the harmonies and oppositions between theology, poetry, philosophy and law



and between pre-Christian and Christian thought.

Consider the following questions as you view Raphael's *Stanza Della Segnatura*, "School of Athens":

- *How does Raphael use visual elements to create contrast between the philosophers in "The School of Athens" and the theologians and saints in Disputa?*
- *How does Raphael use visual elements to create harmony in the "Stanza della Segnatura"?*
- *How does Raphael's depiction compare to Dante's integration of Christian and pagan themes?*
- *Considering both the visual elements and the subject matter, in what ways does the scene represent an overall harmony among human intellectual pursuits? Is this harmony consistent with what we have seen in reading other authors or are there more tensions among the authors and their approaches to inquiry?*
- *How can the characters of the frescoes be identified?*
- *Why, like Dante, does Raphael place himself, and other great Renaissance artists amongst the great thinkers?*
- *What are the differences in reading a visual versus a written text?*

### III. GOALS AND OBJECTIVES

#### Reading and Thinking

##### Overall Goal

You will develop a critical approach to reading and thinking by questioning the texts you read and the ideas they convey. Read carefully and thoughtfully, mark key passages, note images, and react to ideas that resonate with you. Careful reading in many ways is the same as careful thinking. Both, in turn, lead to better oral communication. Just as you should not think over an issue only once, you must often reread and reflect at great length upon the texts and issues you will encounter in Western Heritage. Even though reading is generally an individual effort, be sure to use class discussions to share and expand your thoughts in relations to others in the class.

Western Heritage I	Western Heritage II
1) You will be able to use pre-reading strategies for becoming an active reader: <ul style="list-style-type: none"> <li>• Recognize the structure and context of a text (historical and literary)</li> <li>• Understand the purpose of reading a text</li> </ul>	1) You will continue to use pre-reading strategies for becoming an active reader. <ul style="list-style-type: none"> <li>• Recognize the structure and context of a text (historical, literary, social, and political)</li> <li>• Understand the purpose of reading a text</li> </ul>
2) You will be able to apply strategies to transform and process key textual ideas into your own words. <ul style="list-style-type: none"> <li>• Annotating</li> <li>• Questioning</li> <li>• Note taking</li> <li>• Outlining</li> <li>• Summarizing</li> </ul>	2) You will continue to apply strategies to transform and process key textual ideas into your own words. <ul style="list-style-type: none"> <li>• Annotating</li> <li>• Questioning</li> <li>• Note taking</li> <li>• Outlining</li> <li>• Summarizing</li> </ul>
3) You will be able to identify areas in which you have expanded and challenged your knowledge and experience as a result of reading a text.	3) You will be able to identify areas in which you have expanded and challenged your knowledge and experience through encounters with political and social thinkers.
	4) You will be able to identify similarities and differences between historical, social, and intellectual writings.
	5) You will be able to explain and support your interpretation of a text.

## Writing and Communication

### Overall Goal

You will learn that good writing is a process. You will use the many informal written assignments of Western Heritage in preparation for composing two longer and more formal analytical essays. You will write one or more revisions of these papers, which will enable you to continue doing what you are doing well and learn how to change your draft in a way that improves your writing, discovering and practicing along the way different methods of gathering, using, and assembling evidence in support of an argument.

Beyond formal and informal writing assignments, class discussions are of central importance to forging the community of your Western Heritage class—one that is respectful of all ideas—and to honing your ability to communicate your ideas about texts clearly and effectively. In addition to class discussion, activities such as small-group interactions and oral presentations can provide opportunities for practicing how to best present your ideas to the rest of the class.

Western Heritage I	Western Heritage II
1) You will be able to write analytical essays with a clear thesis and logical arguments. You will be able to organize your points and support your ideas.	1) You will be able to write text-based analytical essays that support a position by crafting a strong thesis and clear arguments. You will be able to organize your points logically and to compare and contrast ideas.
2) You will learn to express and defend positions in writing and class discussions.	2) You will be able to recognize when you have sufficient support for a position and continue to express and defend positions in writing and class discussions.
3) You will be able to demonstrate competence in using formal language conventions in all your writing (grammar, syntax, punctuation, and capitalization). You will learn the fundamentals of editing, revision and proofreading. You will learn what plagiarism is and how to avoid it.	3) You will be able to demonstrate competence in using formal language conventions in all your writing (grammar, syntax, punctuation, and capitalization). You will learn the fundamentals of editing, revision and proofreading. You will learn what plagiarism is and how to avoid it.
4) You will learn what gives life to a conversation in general and demonstrate oral communication skills through such activities as class discussions and small-group interactions.	4) You will be able to write an argumentative or persuasive essay in which opposing views are anticipated and addressed.
	5) You will learn what gives life to a conversation in general and demonstrate oral communication skills through such activities as class discussions, small-group interactions, and oral presentations.

## Content

### Overall Goal

You will use a critical approach to reading, writing, and discussing key texts from the West that are chosen to reflect the variety of strands that together, over time, have come to shape the constellation of Western thought. These ideas and modes of thinking are a world in which all those who read and think participate every day, and the seminars of Western Heritage seek to engage fully in this process—the ‘Great Conversation’. In order to define one smaller aspect of this larger tradition that will be probed in Western Heritage I and II, texts for the year are chosen to highlight a particular theme.

<b>Western Heritage I</b>	<b>Western Heritage II</b>
1) You will learn to identify the patterns of assumptions, ideas, values and practices of the West by examining works in the humanities including philosophy, literature, spirituality and history; in the social sciences including political and economic thought; and in the natural sciences.	1) You will learn to identify the patterns of assumptions, ideas, values, and practices of the West by examining works in the humanities including philosophy, literature, spirituality, and history; in the social sciences including political and economic thought; and in the natural sciences.
2) You will learn to recognize the assumptions on which Western communities are based, as well as divergent views within the Western tradition.	2) You will learn to recognize the assumptions on which Western communities are based, as well as differences within Western culture.
	3) You will strive to understand Western culture based on its own frame of reference and will learn to appreciate the interdependence of different aspects of Western thought.

## IV. CLASS REQUIREMENTS AND EXPECTATIONS

Full participation in the class, including writing, speaking, reading, and listening, is required.

In addition you will be bound by the conditions set forth in the *Western Heritage Guide* and your instructor. Please read both the guide and your syllabus carefully.

### General Expectations

- Attend class regularly: Attendance is mandatory.
- Keep a notebook. You should write down your reactions to and notes about every text.
- Come to class well prepared and ready to engage in substantive discussions.
- Listen, question, and converse openly with a sense of purpose.
- Be respectful of everyone's contributions, and of differences in culture, ethnicity, gender, lifestyle, beliefs, and values.
- Do not arrive late, leave early, fall asleep, hold irrelevant conversations, use electronic devices or otherwise fail to pay attention; these behaviors interfere with listening and ultimately will reflect poorly on your grade. Students might score A's on papers but C's for the course because they are not engaged in class.

### Attendance

*If you miss more than six (6) hours of a Western Heritage class, including lateness and leaving early, you may fail the course.* You may also fail the course if you do not come prepared to participate in class. No notes, handouts, or make-up work can adequately compensate for your lack of participation.

### How to Protect Your Work

You are responsible for being able to produce what you have done. Accidents do happen and should your instructor need another copy, you must be able to provide one. ***You should always keep both electronic and print copies of your work.*** You should also upload your work to **Turnitin.com**. Turnitin.com is a service the College provides. Ask your instructor about Turnitin.com.

**Saving your work:** There are a number of options available to you for saving your work. You can save your work using a flash or thumb drive, or email a copy to yourself. The library can assist you with all of these.

***Note: Excuses are not sufficient. Always keep multiple copies of your work in both print and electronic forms. If you are unsure how to save your documents properly, call the Help Desk at the Computer Center in the Hedberg Library (x 5900, or x 5950) or text at 262-709-0900.***

## Academic Honesty and Plagiarism

In electing to come to Carthage, you are agreeing to uphold the academic policy of the College. For academic policies of the College, please go to the following site:

<http://www.carthage.edu/campus-life/code/academic-concerns/>

If you cheat, plagiarize, or assist someone in cheating or plagiarizing, you may face course failure or worse: expulsion. Your work is considered your intellectual property. The keyword is property, and as there are laws against theft of property in the United States, so there are laws against stealing the intellectual or creative products belonging to someone else, even if you do it unintentionally.

### What is plagiarism?

Plagiarism is the use of another person's ideas, phrases, images, etc. without proper attribution. *Even paraphrasing without citation is a form of plagiarism.* Rule of thumb:

*if you are quoting any more than three consecutive words, or paraphrasing an idea, recapitulating (summarizing), or using an idea or conclusion from a source without proper citation, you are plagiarizing—that is to say, stealing.*

You could also violate a copyright by reproducing any arrangement of facts, graphs, images, etc., without proper citation.

## Penalties for Plagiarism

The Student Community Code states that plagiarism may be dealt with in the ways outlined below:

### Warnings

Warnings are to be given by individual faculty at their discretion when they observe signs of inadvertent academic dishonesty. The student is to be warned in writing and no report is filed with the Provost of the College.

### Failure of the Work in Question

This penalty may be administered at the discretion of the faculty member whenever he or she can show an academic honesty violation has occurred. A written report of the violation and penalty must be submitted to the Office of the Provost of the College, and a copy must be given to the student.

### Failure of the Course

This penalty may be administered at the discretion of the faculty member whenever he or she can show an academic honesty violation has occurred. It is up to the faculty member to decide if a student fails the course or the work in question on a first occurrence. A written report of the violation and penalty must be submitted to the Office of the Provost of the College. A letter grade of F will be recorded for that course on the student's transcript.

## **Dismissal from the College**

Any time a student receives two academic dishonesty reports in the Office of the Provost of the College, the student is automatically dismissed from the College. These can be reports of either failure in the course, failure of the work in question, or a report of one of the violations listed below. (The violations listed in the community code include computer fraud, library abuse, and false information).

## **How to Avoid Plagiarism**

When taking notes, come to your own conclusion and reword what you wish to communicate in your own voice. Expressing your individual reaction to an idea, a work, or image will help you avoid plagiarism. Be sure to record the source of your information. Your instructor will help you apply the principles of oral and written communication so that you will learn how, when, and why to cite sources.

Whenever you pass off someone else's work (that is, his/her intellectual property) as your own, you are guilty of plagiarism. It does not matter what the source is: boyfriend, girlfriend, mother, father, friend, the web, magazines, journals, books, etc. Although access to the web on campus is free, that does not mean that you are free to cut and paste from a web document, then submit the work as your own. One student recently assumed that anything on the web is free, and thus not protected by copyright. **Wrong!** As soon as a document becomes fixed, that is, appears on the web or in any other electronic or print medium, U.S. Copyright laws and the Digital Millennium Act--protect it. It does not matter whether the web source has an author's name or not. Moreover, the real issue here is not so much that you have "borrowed" from the Internet, as it is that you are claiming that the ideas, words, arrangement, argument, etc., you have borrowed are yours. You are announcing to your instructor and class that you, and only you, wrote that paper, that the words and ideas on the paper originated in your mind, and that what is affixed to the paper is your property. In the academic world ideas are, generally speaking, the only currency a person has. By taking someone else's work and presenting it as your own, you are robbing that person of her/his currency.

**If you change a few words, the work is your own, right?** Sorry, you are still following another author's mode of expression. Changing tenses, using adverbs instead of adjectives, paraphrasing, rearranging words, etc. do not relieve you of the charge of plagiarism. If you follow a person's arrangement or line of thinking or argument, you are still guilty of plagiarism if you do not cite your source properly.

**Is it free if it appears on the Internet?** Again, the answer is no. See the explanation above. Without a doubt, the World Wide Web makes the work of other students and writers readily accessible. When you take from a site without citing the author, you are stealing from a fellow human being or entity. To be blunt, many of the "free" student essays that paper mills encourage you to use are not well written. In fact, some of them are products of plagiarism. Thus, you are stealing from another thief.

**What if you come up with an idea on your own and then you see the same idea in print?** In this case what you need to do is acknowledge that you came across the idea on your own but later found it in another work.

**Is it fine to cheat, plagiarize, and collude (that is, conspire with someone) if the course is a required class?** No, there are absolutely no excuses for cheating, plagiarizing, and colluding. Business leaders often tell us that if a student cheats in college, he or she is likely to do so for the rest of his or her career. You simply do not fall out of bad/illegal habits when you receive your diploma.

**Where can you go to get help shaping your ideas into your words?** Go to the Writing Center in Hedberg Library. All the tutors are familiar with the kinds of papers you will be writing for Western Heritage, and they are willing to listen to your ideas and help you develop a strategy for writing a paper. Go to your instructor, too. All Western Heritage instructors are willing to assist you in your work. After all, we want you to become independent learners. You need to master writing papers, and the more you write, the better you will become.

**Why should you be concerned about plagiarism?** You should be concerned for a number of reasons. First, in an increasingly competitive world you are at a disadvantage if someone gains advancement through immoral or illegal means. In other words, you lose to someone who has used illegal means. Second, as a student at a liberal arts institution you need to be concerned about your integrity. Once you have lost your integrity, you cannot regain it. Frankly, integrity and honesty are more important than any discipline you master. Finally, every student is harmed when someone uses unfair means to earn a grade. Here at the College, we want to make sure that we protect the grades of students who have earned them fairly.

If you have any questions, please feel free to contact your Western Heritage instructor.



## V. READING, WRITING, LISTENING, AND SPEAKING

All the skills listed above are essential for good written and oral communication, which is how an individual takes his or her own ideas and interacts with others on an intellectual level. This is the first step toward creating and affirming a community in and outside the classroom. In the seminars of Western Heritage, we apply this process to the great works of Western thought by focusing our reading, writing, speaking and listening on those books, which in turn form the basis for our conversations in the course.

Over the millennia, thinkers in the Western tradition have built up a bank of intellectual currency by responding to each other's ideas in what is termed the "Great Conversation". In Western Heritage, instructors and students together engage in this process and make fresh contributions to our cultural capital. This work requires active participation and respect, not only for the texts we read, but for the opinions we articulate in class. Each student must feel free to express his or her ideas openly and with trust that students will receive them with shared respect.

### Reading

#### Active Reading

You will be reading some challenging texts in Western Heritage. As such, you will need to be an *active reader*. Reading is an art that rewards the patient student. As you read, you should underline, make notes in the margins, write out questions, use question marks to indicate where you find that text interesting or problematic, or read the text aloud. Empty margins in a text under study are suspect; they suggest browsing the material instead of engaging the text. ***That's right, mark up your text. The more senses you use in reading, the more you will remember!*** Finally, try to make connections to aspects of your own life or to issues that interest you. Critical, active reading is the foundation of better papers and improved critical thinking.

If you need help in understanding what you have read, in addition to your instructor there are three ways to receive assistance. First, the Western Heritage Program has several Fellows available to help you with the course material. Talk to your Western Heritage instructor or contact the Western Heritage office (262-551-5742 or go to Lentz Hall 235) to find out more about the Fellows. Second, call the Tutoring and SI Coordinator, Emily (Oleson) Janssen (262-551-6047), Center for Student Success, TWC 113, or send an e-mail to [tutoring@carthage.edu](mailto:tutoring@carthage.edu) or [coleson@carthage.edu](mailto:coleson@carthage.edu). Arrangements will be made for you to meet with a qualified student tutor who can help answer your questions and suggest ways of interacting with the material more effectively. Third, contact Carthage's Learning Specialist Dr. Diane Schowalter (262-551-5802), who can give you specific tips on how to adapt your style of learning to the classroom. Professional testing is available through the TWC Center for Student Success and may help you gain a window into the way you learn. Make sure you do not wait too long into the semester if you need assistance. It is important for you to get help early, so make sure you talk with your instructor.

Remember:

- Challenge yourself. The material may be difficult at times, but you will feel victorious having mastered it and reading will be easier the next time around.
- Ask yourself, “How can I apply what I’m reading to my life and the world in which I live.”
- Write in your books. Sixteenth-century writer and philosopher Francis Bacon wrote, “Books are meant to be consumed,” so dig in. Write your emotional reactions to what you have read, the other thoughts that emerge as you go through an author’s work, reminders for class discussion or a paper. Write in the margins, circle and underline. The bookstore says that writing in your texts does not affect the resale value. Take notes on other sheets of paper when you run out of room and staple them to the appropriate pages.
- Make connections! Ask yourself, “Who or what does this reading remind me of?”
- Read it again. Sometimes what seems impossible to understand on the first reading makes perfect sense on the second.
- Choose a distraction-free zone. Read when and where you may give the work your full attention.
- Accept that you will not understand everything you read.

## **Writing**

Writing is a way to learn. You will be writing frequently. The more you practice the better you will become. Professional writers agree: to write better one has to write, write, write. By the end of each semester you will have generated an impressive portfolio of your own writing. And you will be a better writer in your other classes. By the time you have to sit down and write your senior thesis, you will be a pro.

### **Writing in Western Heritage**

**Papers:** You will be writing at least two formal papers in each seminar. Papers focus on text-based analysis without the use of outside, secondary sources.

**Drafts:** You will be required to submit drafts before the final draft of any particular paper. The final grade on a paper may be at risk if you have not submitted any drafts. A first draft is a work that has already been organized, revised, rewritten, and proofread. A rough draft is a gathering of ideas on paper.

**Revision:** When your drafts are returned to you, you will be asked to do a revision. A revision of a paper is a “re-visioning” of your work. That is, you look at your work from a distance and consider how to improve what you have written.

**The Writing Process, or Process Writing.** As you read, you should mark down your reactions, ideas, thoughts, and notable passages of every work you read. You will soon discover that you have the elements of a paper in your notebook. Your instructor may collect your notebooks/reading journals on a regular basis.

**Papers and Grades.** You may be wondering what the difference between an "A" paper, a "C" paper, and an "F" paper is.

An "A" paper has the following features:

- Unusually high level of competence
- Clear and even persuasive
- Ideas appear well thought out, informed, delineated
- Organization effective: contents well paced and sequenced
- Illustration/support--persuasive and detailed
- Sentence structure graceful and varied; writer shows command of complex structures
- Vocabulary sophisticated, showing a wide range of choices
- Very few or no mechanical errors

A "C" paper has the following features:

- Demonstrates minimal competence
- Usually clear
- Ideas may need refining, rethinking, narrowing, or better information
- Organization adequate for understanding. May have unity/coherence weaknesses
- Illustration/support--present (but perhaps too general or largely repetition)
- Sentence structure may show limitations, occasional confusion, and punctuation errors
- Vocabulary usually adequate. May be limited or repetitive at times
- More frequent mechanical errors, but a majority of sentences are error free

An "F" paper has the following features:

- Frequently unclear
- Ideas conspicuously trite, vague, uninformed, or oversimplified
- Organization weak to non-apparent
- Illustration/support--inappropriate, nearly absent or absent
- Sentence structure very limited or often confused. Sentence boundaries not well signaled
- Vocabulary exceptionally limited or inappropriate. Does not communicate ideas effectively
- Mechanical errors numerous. May show patterns. Many sentences have at least one error

### **Writing Center**

If you are having any problems with writing, do not understand the assignment, and/or need help getting started, make sure to talk with your instructor. You should also go the Writing Center located on the second floor of the Hedberg Library. The center has student tutors who are available at specified times and by appointment. These writing fellows are accomplished, upper-level writers who can help you with any stage of the writing process, from creating a compelling thesis to polishing a final draft. In order to make an appointment for a time slot either go to, or call, the Writing Center at **262-552-5536**, and you will be directed to <http://carthage.mywconline.com>.

### ***Writing in Western Heritage I***

In Western Heritage I you will be asked to write at least eight pages of short, informal pieces and two analytical papers in response to the texts you read in class. Look at the writing objectives under the Writing Goals section of this *Guide*.

**Target:** *eight pages of informal writing and eight pages of formal writing. In both forms of writing you will focus on providing vivid detail and illustrative example. The essays will be based on the texts you have read.*

- Analytical Essay #1: The first essay will be about 4 pages in length; it will emphasize the use of a clear thesis (a main point that takes a stand) and logical supporting points. The assignment will consist of a first draft and a revised draft and the essay will support a point about one of more of the texts you have read for the class. You will also be asked to notice and correct your own most frequent error(s) in grammar, spelling, and punctuation.
- Analytical Essay #2: The second essay will be an expanded textual analysis, perhaps a compare-contrast essay, of about 5 pages. In it, you will practice developing your own, carefully-focused thesis. You will be required to provide more detailed support than in the first essay, including quotations from the text and numerous examples that you discuss in detail. Here, too, you will be asked to demonstrate that you can identify and correct your own most frequent mistakes in grammar, spelling, and punctuation. The assignment will consist of a first draft and a revised draft.

### **Writing Tips**

Remember:

- Write to be read! Consider your papers more than fodder for a file. Remember that most writers hope that others will read and act on their work, so consider your reader when you write what might be better described as articles. Your instructor can even help you submit your best work for potential publication. Many publishers, including our own student newspaper, *The Current*, pay writers for their work!
- Embrace the challenge rather than dreading it! You will do lots of writing during your college career, not only in Western Heritage, but in many of your other classes as well.
- Plan ahead! Do not wait until the last minute. Go to the Writing Center if you suffer from writer's block.
- If you do not save copies of your work you invite disaster. Furthermore, you will not find an instructor on campus who will accept the excuse that your hard drive crashed. *Save, save, save* your work on the hard drive, on a flash drive and on paper. Keep extra copies and file your originals. If you are unsure about how to save your work on a computer, contact the Hedberg Library Help Desk at 262-551-5950 for assistance.

- Go ahead and write a book. This writing-sample collection will serve you well when you apply for Western Heritage scholarships, which offer substantial amounts of money to winning entries. Moreover, graduate schools and your earliest employers likely will want to see writing samples before you are hired.
- Proofread your work! Have someone else proofread it as well. You might have brilliant thoughts, but typos and misspellings can tarnish even your best writing.
- Draft and rewrite. The good news is, they are only words and they can be undone. Get an early start and write several drafts. Consult your instructor for directions on rewriting graded work.
- Hate to write? Ask your instructor for help getting over your aversion. Possible solutions include a technique called “free writing”, simply talking through your subject with a friend, taking the time to mull over your topic, drawing an outline of your thoughts and formulating an argument based on a personal passion.
- Ask an expert! Contact the Carthage Writing Center in the Hedberg Library at 262-552-5536. Student and faculty tutors are ready to assist you.
- Be familiar with MLA, APA, and CMS writing styles which require you to use specific notations, bibliographies and other elements.
- Attribute everything you get from somewhere other than your own mind. **Avoid plagiarism.** See the section on avoiding plagiarism in the *Western Heritage Guide*.
- Find your niche, or voice. You will write many different pieces for various occasions – from narratives to analytical and research essays. Some papers will be written for class presentations. Use the opportunity to find or burnish your preferred style.

## **Listening & Speaking**

- Understand that hearing and listening are different. Listening is an active endeavor. Hearing is a passive response to sound.
- As you listen to your instructor and classmates consider, “Do I agree with their position? Why or why not? What is my position? How can I support it? What might I say in response?”
- Take a moment to consider before you respond. Deliberate silence gives everyone in the group time to digest what has been said.
- Listen for evidence. Opinions alone carry little power. Think about what evidence you might offer –what data, personal experience, examples, expert opinions or comparisons – that might illuminate the issue. Then use your listening skills to your benefit and speak up!
- Be socially adept. Listening is a key element of being an active community member. Those who fail to listen at work or in various social situations elicit uncomfortable responses from friends, colleagues and other associates.

## VI. SELECTIONS FROM ARISTOTLE

### *Physics*

Prepared by J. McAlhany & B. Schwartz

### *Physics*

#### **Book 1**

##### *1. The scope and method of this book*

Since in every field of inquiry scientific knowledge comes from recognizing those things that have principles, causes, or elements, it is clear that to attain scientific knowledge of “nature” we must first attempt to distinguish what concerns its principles. This is because we claim to know a thing when we discern its first causes and first principles, down to its elements.

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The path to what is clearer and more knowable by nature starts from what is clearer and more knowable to us, for what can be known relative to us and what can be known absolutely are not the same. And so, our first way of proceeding leads by necessity from what is less clear by nature and clearer to us towards what is clearer and more knowable by nature. At first, things that are jumbled all together are clear and distinct to us, but later, its elements and principles become recognizable as we distinguish them. Thus, we must proceed from generalities to particulars, because the whole is better known by sense-perception, and a generality, since it contains many parts, is a kind of whole. It is much the same with a name in relation to its definition. A name, such as “circle,” signifies something whole and indivisible, but its definition distinguishes it into its individual parts. For example, a child at first calls all men “father” and all women “mother,” but later distinguishes its parents from all other men and women.

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##### *7. The number and nature of the principles*

So let us begin to speak first about every kind of “coming to be,” since it is correct by nature to investigate particulars individually by first speaking in general.

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Whether we are talking about simple things or complex things, we say that one thing “comes from to be” from another, and some other thing “comes to be” from some other. For example, a “person becomes educated,” or “uneducated becomes educated,” or “an uneducated person becomes an educated person.” In the first two examples, I call both the thing that becomes something (person or uneducated) and what the thing becomes (educated) “simple,” but in the third example (an uneducated person becomes an educated person), both what becomes something and what it becomes are “complex.”

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In the simple type, something is said not only to become something but to become something *from* something (for example, to become educated from being uneducated), but this is not always the case with the complex type: we do not say “he became educated from being a person,” but “the person became educated.”

When things “come to be” in the sense we say that simple things do, in some cases there is a thing that continues to exist, but in other cases there is not. For example, when a “person becomes educated,” the person remains and continues to exist as a person, whereas “uneducated” does not continue to exist, either on its own or in combination with something else.

Once we distinguish these types of change, we are able understand that if one considers it in the way we are describing, something must always continue to exist—the thing that becomes something—and though it may be one in number, it is not one in form (here, I call “form” and “definition” the same thing). For “to be a person” and “to be uneducated” are not the same thing; one continues to exist through the change, the other does not. Something that does not have an opposite continues to exist, as the person continues to exist, but “uneducated” does not, nor does anything composed of two elements continue to exist (such as “uneducated person”).

In the case of things that do not continue to exist, we say that “A comes to be *from* B” instead of “B becomes A.” For example, we say “educated comes to be from uneducated,” not “educated comes to be from the person.” And yet, sometimes even in the case of things that do continue to exist, we say “A comes to be *from* B,” as when we say “the statue comes to be from the bronze,” not “the bronze becomes a statue.” However, we say it both ways in the case of things that are in opposition and do not continue to exist, both “A comes to be from B” and “B becomes A.” For example, we say both that “educated comes to be from uneducated” and “uneducated becomes educated.” And we also talk the same way in the case of complex things: “the educated person comes to be from an uneducated person” and “the uneducated person becomes an educated person.”

“Coming to be” has many different senses: some things are said not simply “to become,” but “to become *something*,” while only substances are simply said “to become.” In other cases, what comes to be must continue to exist by necessity. When something continues to exist, it becomes a certain size, or becomes a certain kind, or comes to be in relation to something else, because only substance is said to exist without any underlying relation to something else. Everything except substance exists in some relation to substance.

It should be clear to anyone who looks at the matter closely that substances (that is, everything that simply exists) come to be from some underlying thing. For there is always something that underlies them (called a “substratum”), and it is out of this substratum that whatever comes to be, comes to be (even plants and animals come to be from a seed). Of things that come to be simply, some come to be by changing shape (like a bronze statue), others by addition (things that grow), other by subtraction (a figure of Hermes carved from stone), others by combination (a house), others by alteration (things that are changed in their material). Clearly, everything that changes in these ways comes to be from something that continues

to exist. So it is clear from what we have said that everything that comes to be is always complex: there is both something that comes to be (namely, the substratum) and the thing that it becomes. The thing that it becomes is one of two types: either it continues to exist or it is an opposite. For example, in the case of the uneducated person becoming educated, the opposite is the uneducated, and that which continues to exist is the person. Other kinds of opposite are shapelessness or disorder, while the bronze or stone or gold is the substratum.

So this is clear: since things that exist by nature have causes and principles, and since these things first exist from these causes and principles (that is, they have come to be not by chance, but in accordance with their substance), then everything comes to be from both substratum and form. So an educated person is compounded in some way from “person” and “educated,” since you can break it down into the definitions of each element. Thus, what comes to be would come to be from these two things, substratum and form.

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The substratum is one in number, but two in form (for “person” or “gold” or any material in general is what we are counting, for the material is more of a “thing”). And it is not by some accident, such as subtraction or opposition, that what these things become (for example, educated, or a statue) comes to be from them. There is one form that a thing takes on, such as the arrangement or the education or anything else so categorized. Therefore, one could say that there are either two or three principles: it is possible the principles could be two opposites (if someone, for example, should say educated and uneducated, or hot and cold, or harmonious and dissonant), or they could not be opposites, since opposites cannot act upon one another. But this problem is removed by the fact that the substratum is a third thing, since it is not an opposite. So in one way the principles are not more in number than opposites (that is, there are two), but neither are there exactly two, since their actual existence is a different thing, and so there are, in another manner of speaking, three. For “being a person” is different from “being uneducated,” and “being shapeless” is different from “being bronze.”

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In regards to becoming and change, we have discussed the number of principles of things that exist by nature, and why they are that number. And it is clear that there must be something underlying the opposites (namely, the substratum) and that the opposites are two in number (though in another way this is not necessarily the case: it is sufficient for one of the opposites to cause a change by its presence or absence).

The underlying nature can be known by analogy: just as bronze is related to a statue or wood is related to a bed or what is shapeless is related, before it takes shape, to anything that has shape, so is the underlying nature related to substance (substance is what “this” is, what actually exists). This is one principle (not one or existing in the way the thing that “this” is exists), and one for which there is a definition. (There is moreover its opposite, absence, but in what way there are two principles, and in what way there are three, has already been stated.) It was first said that only opposites are principles, then later it was necessary that there be something else that

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continues to exist (the substratum), and so there were three principles. From this it is clear what the difference in opposites is, how they are related to one another, and what the substratum is. It is not yet clear whether form or the substratum is the essential being. But that the principles are three in number, how they are three, and in what way, is clear. From this let it be considered demonstrated how many principles there are and what they are. 20

## Book 2

### 1. *Nature and the natural*

Of the things that exist, some exist by nature, others exist from other causes. 192b  
Examples of things that exist by nature are: animals and their parts, plants, and 8  
simple bodies (earth, fire, air, water). For we say that these things, and things like them, exist by nature, and all these things are clearly different from things not constituted by nature. First, each of these has a principle of motion and rest in itself (some in respect to location, others in respect to growth and decay, others in respect to alteration). Yet a bed, or a coat, or anything else of this sort, insofar as it exists as a product of art or skill and has acquired a definite name, has no innate impulse to change. However, insofar as these things happen to be made of stone or earth or some mixture of these, they do have an impulse to change, but only to the extent that *nature is a principle and cause of movement and rest in whatever it is that exists primarily on its own and not as some accidental characteristic.* 20

An “accidental characteristic” is like the way a person who is a doctor would be a cause of health for himself. This person does not possess medical knowledge insofar as he is a patient; it just happens to be the case by some accident that the same person is both doctor and patient. For these two things—“having medical knowledge” and “being a patient”—do not always occur together.

It is the same with everything that is made, since none of these has a principle of making in itself; rather, in some cases the principle is in things that are external to it (for example, houses and other things built by hand), while in other cases the principle is in the things themselves, but not according to themselves (for example, anything that would be a cause to itself by some accidental characteristic). 30

What we have described is “nature”. For everything that has such a principle as we have described has a “nature,” and all these things are “substances,” for it is something that continues to exist, and “nature” always resides in something that continues to exist. These things, and everything which exists in them in virtue of what they are, exist “according to nature.” For example, it is “according to the nature” of fire to move upwards, but this movement is not “nature,” nor does this movement “have a nature,” but it exists “according to nature” and “by nature.”

Thus we have described what nature is, and what “by nature” and “according to nature” mean. It would be ridiculous to try to prove that nature exists, since it is obvious that there are many things like this. Only a person who cannot distinguish what is clear from what is unclear would try to distinguish what is self-evident from 193a

what is not (and clearly this happens sometimes, as when someone blind from birth reasons about colors, even though the blind person is only reasoning with the names of the colors and has no idea of what they really are).

Some people think that nature and substance are the primary thing, formless in itself, inherently existing in each thing that exists by nature, as wood is the “nature” of a bed and bronze the “nature” of a statue. As proof of this claim, Antiphon says that if someone buried a bed in the ground, and when the bed rotted it acquired the ability to send forth shoots, wood, and not a bed, would be produced. He says this is because the arrangement of the wood into the shape of a bed and the skill in crafting it exist only as accidental characteristics, but the thing that continues to exist even while the bed continues to change (that is, the wood) is the substance.

But if each of the things that exists by nature underwent the same process in relationship to something else, say bronze or gold in relation to water, or bones and wood in relation to earth, and so on, this “something else” would, by this argument, be their nature and essence. And so some people say that the nature of extant things is fire, some say it is earth, other say it is water, and others air; some people say the nature of extant things is some of these, while others claim it is all of these. Whatever someone assumes to be “nature” is thus claimed to constitute substance, and everything else is a change in state or some arrangement of this “nature” (and this is eternal, as everything that is not “nature” has no principle of change in itself). These people say that everything else comes to be and disappears again and again. So this is one definition of nature: the primary underlying material of each thing that has a principle of motion and change in itself.

But in another way, “nature” is the shape or form according to the definition of a thing.

For just as “craft” has two senses—namely, “according to craft” and “a thing crafted”—so too does nature have two senses: what is according to nature and what is natural. We would not say that if a bed exists only potentially and does not yet have the form of a bed that it has anything “according to craft”, nor would we say that it has been crafted. Nor would we say this of something put together by nature. So what is flesh and bone potentially does not yet possess its own nature, nor does it exist by nature, until it acquires the form specified in the definition by which we call something “flesh” or “bone.” And so, in this different sense, nature would be the shape or form of a thing, separable from the thing only in name, possessing the principle of motion within itself. What exists of these things is not “nature,” but exists “by nature” (a human being, for example) Thus, form rather than matter is nature, since each thing is really said to exist when it exists in its complete and final form rather than when it exists only potentially.

So if matter is nature, then form is also nature, for a human being comes to be from a human being, but a bed does not come to be from a bed. And moreover, nature in the sense of “becoming” is a way to the nature of a thing. It is not a way like

“practicing medicine”, which leads not to the art of medicine but to health, since practicing medicine must come from the art of medicine, not lead to it. Nature in the sense of “becoming” is not like this in relation to a thing’s “nature”; rather, what grows naturally, insofar as it grows naturally, leads from something to something. What then is “growing naturally”? Not from something, but to something. And in this way form is nature. But form and nature have two different senses, for deprivation is in some way a form. But whether or not deprivation—something contrary to becoming—exists in regards to simple coming to be must be examined later.

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#### *7. Natural scientists should use the four conditions of change in their explanations*

It is clear that there are causes, and there are, as we said, four of them, since there are as many causes as there are answers to the question “Why?” The question “Why?” ultimately leads to one of four causes:

1. In the case of things without motion, it leads to the question “What?” For example, in mathematics, the question ultimately ends up in the definition of straight line, symmetry, etc. (the *formal* cause)
2. Or it leads to what first brought about motion. For example: Why did they go to war? Because they had been attacked. (the *efficient* cause)
3. Or it leads to the question “for what purpose?” For example: Why did they go to war? In order that they may rule. (the *final* cause)
4. Or, in the case of things that come to be, it leads to the matter. (the *material* cause)

So it is clear that these are the four causes. Anyone interested in the natural world should know about all of them, and will trace in a scientific manner the question “why?” back to all these causes: matter, form, mover, purpose. The last three often come down to one, since “What is it?” and “For what purpose is it?” are really one and the same question, and “From where did the motion first come?” is the same in form as those two, since a human being begets a human being. And generally everything that is in motion causes motion, and everything that does not cause motion is not a part of natural philosophy, since, being without motion, they do not cause motion or have a principle of motion in themselves, but are rather incapable of motion. So there are three areas of inquiry: things without motion, things in motion that are indestructible, and things that are destructible.

Thus, the question “Why?” is referred back to matter, to the question “What is it?” (the form), and to what first brings about motion. It is in this way most of all that people investigate the causes of becoming: “What come to be after what?”, “What first brought something about?”, or “What first was acted on?”, and so on in order.

The principles of natural motion are two, one of which is not part of natural philosophy, since it does not have a principle of motion in itself. An example of this is something that causes motion without being in motion itself, such as what is

completely without motion and the most fundamental thing of all—the “What is it?”, namely, the form. For this is the end and purpose, so that, *since nature is for the sake of something*, it is necessary to know what this is, and we must fully answer the question “Why?”: for example, to know that A necessarily comes from B (either in every case or in most cases), to know whether A will come to be (as a logical conclusion from certain premises), and to know that this is what it is to be something, and that it is better to be this way, not absolutely, but in relation to the substance of each thing.

**8.** We must discuss first why nature is one of the final causes, then discuss how natural scientists conceive of necessity, since they all explain things by this cause (they say, for example, that because hot and cold and everything else of this type is such and such a thing, then other things necessarily exist and come to be). And yet, if they should speak of some other cause, such as “love and strife” or “mind,” they only briefly touch upon it and then forget about it. However, there is a problem: what prevents nature from creating something not for some purpose and not because it is better, but out of necessity? Just like when Zeus sends rain, it is not in order that crops grow, but simply it is necessary that moisture, when it rises, to grow cold, and when it grows cold, to fall to earth as rain; the crops just happen to grow when it rains. Likewise, too, if somebody’s crops are ruined on the threshing-floor by a heavy rain, the rain did not fall to ruin the crops, but this just happens as a result. And so what prevents it being the same with parts in nature—teeth, for example grow by necessity: the front teeth are sharp and suitable for tearing, while the molars are flat and useful for grinding food—since they came to be not for this purpose, but just turned out this way? It’s the same with other parts of the body, in however many there seems to exist some final purpose. And so wherever things turn out just as if they were for some purpose, these things survive, having been suitably formed spontaneously. And whatever did not turn out like this (like Empedocles’ man-faced offspring of a cow) perished and continues to perish.

And this is the reasoning at which someone would be puzzled, even if it is slightly different. But it is impossible for the argument to hold true in this way. For these things and everything that exists by nature comes to be in certain way, either always or almost always, and none of them come to be by chance or spontaneously. For example, it often seems to rain during winter, and not by chance or coincidence, but when the dog-star is in the sky in summer, it seems to rain by chance. Nor are hot spells considered to occur by chance in the summer, but during the winter, they are. If then things seem to be either the result of a coincidence or for some purpose, and if it is not possible for these things to exist either by coincidence or spontaneously, they would have to be for some purpose. And indeed all such things exist by nature, as even those making the argument above would have to confess. Thus, a final cause—purpose for which something is—is in things which come to be and exist by nature.

### Book 3

#### 1. *The nature of change*

Since nature is a principle of motion and change, and since our inquiry is about nature, we must not overlook the question of what motion is. For without understanding motion, we could not understand nature. Once we define the parts of motion, we must attempt to approach in order the things concerning motion in the same way.

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Motion seems to be something continuous, and what is first apparent in the continuous is the infinite. And so it often happens that people who are defining the continuous make use of the definition of the infinite, as in “What is infinitely divisible is continuous.” In addition to these, it is thought that it is impossible for motion to exist without place, void, and time.

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It is clear, then, that since for these reasons, and because these things are common to all things and universal, we must make our inquiry by considering each of these items (the investigation of the particulars follows the investigation of the generalities). First, as we said, we will start with motion.

There are things that only exist actually and things that exist potentially and actually: one is a “this”, another is “this much”, another is “this sort”, and likewise with all the other categories of extant things. The term “in relation to” is used, on the one hand, in regards to excess and to lack, and on the other, in regards to what acts and what is acted on (and generally what can cause motion and what can be moved). For what can cause motion is the mover of what can be moved, and what can be moved is moveable by what can cause motion. But there is no movement without the things themselves. For whatever changes, changes in substance or in quantity or in quality or in location, but it impossible, as we claim, to find anything common to these which is not a “this thing” or some quantity or some quality or some other characteristic. Thus, there will be neither motion nor change without the categories just mentioned, since there is nothing that exists without them.

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Each of these categories exists in all things in two ways: for example, what the thing is, is either form or its absence. Quality could be, for example, either black or white, quantity could be either complete or incomplete. It is the same with movement: up or down, light or heavy. And so there are as many forms of motion and change as there are ways of being.

Having distinguished in each case between what is actual and what is potential, we say that *the actualization of what exists potentially, insofar as it exists potentially, is motion*. For example, the alteration of something that can be altered, insofar as it can be altered, or the increase or decrease (there is not a single word covering both) of what can increase or decrease, or the coming-to-be and passing away of what can come to be and pass away, or the movement of what can be moved.

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That this is motion will be clear from the following. Whenever something buildable, insofar as it is buildable, actually exists, it is being built, and this is the act of building. Likewise with learning, practicing medicine, rolling, jumping, ripening, and aging. Since some things can exist both potentially and actually (but not at the same time nor in the same respect: for example, actually hot but potentially cold), many things will act on and be acted on by one another, because everything will be at the same time capable of acting on something else and capable of being acted upon. Thus, what naturally causes motion can be put in motion, for everything of this kind, when it is put in motion, also moves itself. Some people think that everything that causes motion is also moved. (However, this will be made clear from other arguments, since there is something that causes motion yet is immovable.)

But motion is the fulfillment of what exists potentially, when it exists in actual fulfillment—not insofar as it is itself, but insofar as it is moveable.

By “insofar as” I mean the following: bronze is potentially a statue, but nevertheless, it is not the actualization of the bronze, insofar as it is bronze, that is motion, because it is not the same thing to exist as bronze and to exist potentially. If they were the same thing without qualification and in definition, the actualization of the bronze, insofar as it is bronze, would be motion. But they are not the same, as was said. This is clear in the case of opposites: “to be capable of health” and “to be capable of sickness” are different; otherwise “being healthy” and “being sick” would be the same thing. But what is underlying, the thing that is healthy or the thing that is sick, whether it be blood or some bodily humour, are one and the same thing. But since “to exist as bronze” and “to exist potentially as a statue” are not the same, just as “to be a color” is not the same as “to be visible,” it is clear that motion is the actualization of something potential, insofar as it is potential.

Furthermore, that this is motion, and that it there happens to be motion just when the actualization occurs, not before or after, is clear. For each thing is sometimes able to become actual, but other times not. For example, in the case of something buildable: the actualization of its “buildability,” insofar as the thing is buildable, is the act of building. For the actualization of the buildable thing must be either the act of building or the house. But if the actualization were the house, at that point the buildable thing is no longer buildable, because the buildable has then been built. Thus, the actualization has to be the act of building, and the act of building is a kind of motion. And the same account will also apply in the case of other types of motion...

## VII. CREDITS

It is important to acknowledge the contributions of the following: past and present members of the Heritage Oversight Committee, including Allen Vogt, Lynn Loewen, Christine Blaine, Jeff Roberg, Ray Novak, Steven Udry, Carol Smith, Christopher Lynch, Kevin Crosby, Alane Spinney, Ann Gunkel, Sandy Seidel, Jim Lochtefeld, William Kuhn, and Sarah Vokes; in-house consultants David Steege, Alan Wallace, Gene Engeldinger, Dan Margurshak, Judith Schaumberg, Eric Margerum, Ruth Fangmeier, Felicia Blasi, and Annette Duncan, who initially helped the Heritage Oversight Committee to establish the goals and objectives for what was then Heritage I to III.

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For more information:

Professor John Isham \* Director of Heritage Studies, Fall 2013-  
Carthage College \* 2001 Alford Park Drive, Kenosha, WI 53140-1994  
Email: [jjisham@carthage.edu](mailto:jjisham@carthage.edu); phone 262-551-2304 or 262-551-5742, or visit the Heritage  
Web Site: <http://www.carthage.edu/western-heritage>