

This Final Exam will have four sections: (1) Chronology, (2) Greek Terms, (3) Short Essays, and (4) Long Essays.

(1) Chronology (5 minutes)

Arrange chronologically the following list of ten items:

Pericles' Funeral Oration

The Melian Dialogue

Life of Homer

Dramatic date of *Prometheus Bound*

Death of Socrates

Composition of Gorgias's *On What is Not*

First performance of Aristophanes' *Clouds*

Birth of Empedocles

Floruit of Anaximander

Democedes returns to Croton

(2) Greek Terms (15 minutes)

In a blue book, provide for the Greek terms below an English translation—or, where appropriate, a range of English meanings—and then discuss their significance so far in this course, mentioning the authors to whom they are most relevant, and then describing briefly these authors' use of the term(s) in question:

1. τέχνη

2. ἀκρασία

3. εὐνομία, ἀνομία

Short Essays (50 minutes)

Answer each of the following questions (25 minutes each):

1. Present five features of Miletus and the Greeks who inhabited it in the early sixth century that made it fertile ground for the birth of Greek philosophy. Was this birth a parthenogenesis? In other words, was Greek philosophy an invention of the Greeks themselves, or were their minds inseminated from the older civilizations of the East? How might Eastern ideas—both from Mesopotamia and even from India—have entered Greek thought? What were the cultural repercussions of this event in Athens of the fifth century, if indeed it happened in the seventh and sixth centuries?
2. Present Parmenides' argument that *Nothing cannot be, thought of, or spoken of*. Next, present Gorgias's best argument to the effect that *Something cannot be, thought of, or spoken of*. Whose argument is superior? Is either sound? If not, what are their shortcomings? Are any of these shortcomings shared? In other words, might they both make the same fundamental errors?

Long Essays (110 minutes)

Answer two of the following three questions (55 minutes each):

1. The physicians we studied in this course were synthetic thinkers, drawing together the thoughts of their predecessors. (1) How does Empedocles synthesize the thought of all the major Greek philosophers who preceded him: the Milesians, Xenophanes, the Pythagoreans, Parmenides, and Heraclitus? For his part, (2) how does Diogenes of Apollonia present an argument for unity that recalls the Ionian philosophers, an argument for design that recalls the theologies of Xenophanes and Heraclitus, and an argument for the supremacy of air that recapitulates an argument of Anaximenes? (3) What was the Hippocratic critique of unity, and how did the whole Hippocratic medical theory recall Pythagoreanism? Finally, what might it be about the mind of a physician that disposes him to synthesis rather than one bold idea, such as that of a physicist like Anaxagoras?
2. How did Euripides' *Hippolytus* and Aristophanes' *Clouds* dramatize cultural conflict in Athens—specifically, the traditional world-view associated with epic poetry, on the one hand, and, on the other, the intellectual developments of early Greek philosophy?
 - a. For the first, present (a) the ways in which Phaedra tries to live in accordance with the traditional ethics. Show also (b) the ways in which young Hippolytus tries in some ways to live in accordance with something like Pythagorean ethics. Next, show (c) how the Nurse contemns traditional ethics, adopting the posture of a Sophist. Phaedra capitulates to her Nurse's reasoning and is lost; Theseus proves ignorant of his son's newfangled piety and ridicules him. In sum, then, (d) how does this mix of old and new in ethics—this dramatization of the Athenian culture war—propel the tragedy to its destined conclusion?

- b. For the second, present (a) the many echoes of early Greek philosophy in the play. Then, describe in detail the clash between the two *Logoi*. Although it happens in a comedy, what element of real Athenian politics, especially as portrayed in several places by Thucydides, does this comedic clash parody? Moreover, what general, but nonetheless real, Athenian clash does it dramatize? What are the consequences of this clash for the family of Strepsiades and for the character of Socrates? What are the consequences of the real clash for Athens and the real Socrates?
3. Who was Socrates? Was he or was he not a Sophist? First define 'Sophist' by means of a few examples. Then, describe the three rival accounts of Socrates that we read in this course: Aristophanes', Xenophon's, and Plato's (not just *Apology*, but also *Euthyphro*, *Protagoras*, and *Gorgias*). How were these accounts similar, and how different? What lends each one some credibility, and what to some extent discredits each? Assess these similarities and differences, advantages and disadvantages, to present the most plausible reconstruction of this mysterious Athenian who, in so many ways, embodies the themes of our course.