Phaedrus

PLATO

c. 428–348 BC

Phaedrus

Φαῖδρος

Translated from the Greek with AI (Claude) and edited



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Phaedrus · Plato (c. 428–348 BC)

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INTRODUCTION

On a hot summer day Socrates, who hardly ever leaves the city, walks out along the river Ilissus with the young Phaedrus, who has a speech by the orator Lysias hidden under his cloak. The speech argues that a boy should favour a man who is not in love with him rather than one who is.

Socrates first answers with a speech of his own on the same theme, then, ashamed, takes it back with a second speech in praise of love as a divine madness. Here Plato gives his great image of the soul as a charioteer driving two winged horses, one noble and one unruly, and of lovers who remember, through beauty, the forms they once saw.

The second half asks what makes speaking and writing good or bad, and ends with the famous story of the Egyptian god Theuth, who invented writing, and with Socrates' warning that written words cannot answer back.

Phaedrus

Outside the walls of Athens, by the river Ilissus, on a summer afternoon.
Three speeches about love, then a conversation about what makes speaking and writing good.

	GREEK	ENGLISH
227a	**SOCRATES** ὦ φίλε Φαῖδρε, ποῖ δὴ καὶ πόθεν;	**SOCRATES** Phaedrus, my friend! Where are you off to, and where have you come from?
	PHAEDRUS παρὰ Λυσίου, ὦ Σώκρατες, τοῦ Κεφάλου, πορεύομαι δὲ πρὸς περίπατον ἔξω τείχους· συχνὸν γὰρ ἐκεῖ διέτριψα χρόνον καθήμενος ἐξ ἑωθινοῦ. τῷ δὲ σῷ καὶ ἐμῷ ἑταίρῳ πειθόμενος Ἀκουμενῷ κατὰ τὰς ὁδοὺς ποιοῦμαι τοὺς περιπάτους· φησὶ γὰρ ἀκοπωτέρους εἶναι τῶν ἐν τοῖς [227b] δρόμοις.	**PHAEDRUS** From Lysias, son of Cephalus, Socrates. I'm going for a walk outside the wall; I spent a long time there, sitting since early morning. And I take my walks along the roads on the advice of our friend Acumenus—yours and mine—since he says they're more refreshing than walks on the [227b] running tracks.[1]
227b	**SOCRATES** καλῶς γάρ, ὦ ἑταῖρε, λέγει. ἀτὰρ Λυσίας ἦν, ὡς ἔοικεν, ἐν ἄστει.	**SOCRATES** He's right, my friend. So Lysias, it seems, was in town?
	PHAEDRUS ναί, παρ' Ἐπικράτει, ἐν τῇδε τῇ πλησίον τοῦ Ὀλυμπίου οἰκίᾳ τῇ Μορυχίᾳ.	**PHAEDRUS** Yes, staying with Epicrates, in that house near the Olympieion, the one that belonged to Morychus.[2]
	SOCRATES τίς οὖν δὴ ἦν ἡ διατριβή; ἢ δῆλον ὅτι τῶν λόγων ὑμᾶς Λυσίας εἱστία;	**SOCRATES** So how did you all spend the time? Obviously Lysias was treating you to a feast of speeches?
	PHAEDRUS πεύσῃ, εἴ σοι σχολὴ προϊόντι ἀκούειν.	**PHAEDRUS** You'll hear about it, if you have the leisure to walk along and listen.
	SOCRATES τί δέ; οὐκ ἂν οἴει με κατὰ Πίνδαρον καὶ ἀσχολίας ὑπέρτερον πρᾶγμα ποιήσασθαι τὸ τεήν τε καὶ Λυσίου διατριβὴν ἀκοῦσαι;	**SOCRATES** What? Don't you think I'd make it, as Pindar says, "a thing above all business" to hear how you and Lysias spent your time?
227c	**PHAEDRUS** πρόαγε δή.	**PHAEDRUS** Lead on, then.
	SOCRATES λέγοις ἄν.	**SOCRATES** Tell me, please.
	PHAEDRUS καὶ μήν, ὦ Σώκρατες, προσήκουσα γέ σοι ἡ ἀκοή· ὁ γάρ τοι λόγος ἦν, περὶ ὃν διετρίβομεν, οὐκ οἶδ' ὅντινα τρόπον ἐρωτικός. γέγραφε γὰρ δὴ ὁ Λυσίας πειρώμενόν τινα τῶν καλῶν, οὐχ ὑπ' ἐραστοῦ δέ, ἀλλ' αὐτὸ δὴ τοῦτο καὶ κεκόμψευται· λέγει γὰρ ὡς χαριστέον μὴ ἐρῶντι μᾶλλον ἢ ἐρῶντι.	**PHAEDRUS** Well, Socrates, it's just the thing for you to hear, since the speech we were busy with was, in a way I can't quite explain, about love. Lysias has written about a handsome boy being propositioned—but not by a lover; that's exactly where the cleverness lies. He says one should

1 Lysias (c. 445–380 BC) was the most celebrated speechwriter in Athens; Acumenus was a doctor.
2 The Olympieion was the temple of Olympian Zeus, in the southeast of the city near the Ilissus.

	GREEK	ENGLISH
		grant favors to a man who isn't in love rather than to one who is.[3]
	SOCRATES ὦ γενναῖος. εἴθε γράψειεν ὡς χρὴ πένητι μᾶλλον ἢ πλουσίῳ, καὶ πρεσβυτέρῳ ἢ νεωτέρῳ, καὶ ὅσα ἄλλα [227d] ἐμοί τε πρόσεστι καὶ τοῖς πολλοῖς ἡμῶν· ἦ γὰρ ἂν ἀστεῖοι καὶ δημωφελεῖς εἶεν οἱ λόγοι. ἔγωγ' οὖν οὕτως ἐπιτεθύμηκα ἀκοῦσαι, ὥστ' ἐὰν βαδίζων ποιῇ τὸν περίπατον Μέγαράδε καὶ κατὰ Ἡρόδικον προσβὰς τῷ τείχει πάλιν ἀπίῃς, οὐ μή σου ἀπολειφθῶ.	**SOCRATES** What a noble fellow! If only he'd write that one should favor a poor man rather than a rich one, an older man rather than a younger, and all the other things [227d] that apply to me and to most of us. Then his speeches really would be sophisticated and a public service. Anyway, I'm so eager to hear it that even if you make your walk all the way to Megara and, like Herodicus, go up to the wall and come straight back, I won't fall behind you.[4]
227d	**PHAEDRUS** πῶς λέγεις, ὦ βέλτιστε Σώκρατες; οἴει με, ἃ [228a] Λυσίας ἐν πολλῷ χρόνῳ κατὰ σχολὴν συνέθηκε, δεινότατος ὢν τῶν νῦν γράφειν, ταῦτα ἰδιώτην ὄντα ἀπομνημονεύσειν ἀξίως ἐκείνου; πολλοῦ γε δέω· καίτοι ἐβουλόμην γ' ἂν μᾶλλον ἢ μοι πολὺ χρυσίον γενέσθαι.	**PHAEDRUS** What do you mean, my excellent Socrates? Do you suppose that what [228a] Lysias, the most skilled writer of our day, composed at his leisure over a long time, I, an amateur, will recite from memory in a way worthy of him? Far from it—though I'd like that more than coming into a lot of gold.
228a	**SOCRATES** ὦ Φαῖδρε, εἰ ἐγὼ Φαῖδρον ἀγνοῶ, καὶ ἐμαυτοῦ ἐπιλέλησμαι. ἀλλὰ γὰρ οὐδέτερά ἐστι τούτων· εὖ οἶδα ὅτι Λυσίου λόγον ἀκούων ἐκεῖνος οὐ μόνον ἅπαξ ἤκουσεν, ἀλλὰ πολλάκις ἐπαναλαμβάνων ἐκέλευέν οἱ λέγειν, ὁ δὲ ἐπείθετο [228b] προθύμως. τῷ δὲ οὐδὲ ταῦτα ἦν ἱκανά, ἀλλὰ τελευτῶν παραλαβὼν τὸ βιβλίον ἃ μάλιστα ἐπεθύμει ἐπεσκόπει, καὶ τοῦτο δρῶν ἐξ ἑωθινοῦ καθήμενος ἀπειπὼν εἰς περίπατον ἦει, ὡς μὲν ἐγὼ οἶμαι, νὴ τὸν κύνα, ἐξεπιστάμενος τὸν λόγον, εἰ μὴ πάνυ τι ἦν μακρός. ἐπορεύετο δ' ἐκτὸς τείχους ἵνα μελετῴη. ἀπαντήσας δὲ τῷ νοσοῦντι περὶ λόγων ἀκοήν, ἰδὼν μέν, ἰδών, ἤσθη ὅτι ἕξοι τὸν συγκορυβαντιῶντα, [228c] καὶ προάγειν ἐκέλευε.	**SOCRATES** Phaedrus, if I don't know Phaedrus, I've forgotten myself too. But neither is the case. I know very well that when he was listening to Lysias's speech, he didn't hear it just once; he kept asking him to repeat it again and again, and Lysias gladly [228b] obliged. Even that wasn't enough for him. In the end he took the book and pored over the parts he wanted most, and after sitting at this since early morning, he got tired and went out for a walk—knowing the speech by heart, I'd swear, by the Dog, unless it was very long. He was heading outside the wall to practice it. Then he ran into a man sick with a passion for hearing speeches, and when he saw him—saw him!—he was delighted that he'd have a partner in his frenzy, [228c] and told him to lead on.[5]
228c	δεομένου δὲ λέγειν τοῦ τῶν λόγων ἐραστοῦ, ἐθρύπτετο ὡς δὴ οὐκ ἐπιθυμῶν λέγειν· τελευτῶν δὲ ἔμελλε καὶ εἰ μή τις ἑκὼν ἀκούοι βίᾳ ἐρεῖν. σὺ οὖν, ὦ Φαῖδρε, αὐτοῦ δεήθητι ὅπερ τάχα πάντως ποιήσει νῦν ἅδη ποιεῖν.	But when the lover of speeches begged him to recite it, he played coy, as if he didn't want to. In the end, though, he was going to recite it even if he had to force it on an unwilling listener. So, Phaedrus, ask him to do right now what he's bound to do soon anyway.

3 In Athens an older man (the lover) might court a youth (the beloved), offering friendship, protection and guidance in return for his company and sexual favors; "grant favors" is the usual term for the youth's consent.
4 Herodicus was a physician who prescribed long walks for health; Megara lay some twenty-five miles west of Athens.
5 "By the Dog" is Socrates' favorite oath.

	GREEK	ENGLISH
	PHAEDRUS ἐμοὶ ὡς ἀληθῶς πολὺ κράτιστόν ἐστιν οὕτως ὅπως δύναμαι λέγειν, ὥς μοι δοκεῖς σὺ οὐδαμῶς με ἀφήσειν πρὶν ἂν εἴπω ἀμῶς γέ πως.	**PHAEDRUS** Really, the best thing for me is to recite it as well as I can, since it seems to me you'll never let me go until I say it somehow or other.
	SOCRATES πάνυ γάρ σοι ἀληθῆ δοκῶ.	**SOCRATES** Yes, you've read me quite rightly.
228d	**PHAEDRUS** οὐτωσὶ τοίνυν ποιήσω. τῷ ὄντι γάρ, ὦ Σώκρατες, παντὸς μᾶλλον τά γε ῥήματα οὐκ ἐξέμαθον· τὴν μέντοι διάνοιαν σχεδὸν ἁπάντων, οἷς ἔφη διαφέρειν τὰ τοῦ ἐρῶντος ἢ τὰ τοῦ μή, ἐν κεφαλαίοις ἕκαστον ἐφεξῆς δίειμι, ἀρξάμενος ἀπὸ τοῦ πρώτου.	**PHAEDRUS** Then here's what I'll do. The truth is, Socrates, I really didn't learn the words by heart. But the gist of nearly all the points he made about how the lover's case differs from the non-lover's I'll go through in summary, one after another, starting with the first.
	SOCRATES δείξας γε πρῶτον, ὦ φιλότης, τί ἄρα ἐν τῇ ἀριστερᾷ ἔχεις ὑπὸ τῷ ἱματίῳ· τοπάζω γάρ σε ἔχειν τὸν λόγον αὐτόν. εἰ δὲ τοῦτό ἐστιν, οὐτωσὶ διανοοῦ περὶ ἐμοῦ, ὡς 228e ἐγώ σε πάνυ μὲν φιλῶ, παρόντος δὲ καὶ Λυσίου, ἐμαυτόν σοι ἐμμελετᾶν παρέχειν οὐ πάνυ δέδοκται. ἀλλ' ἴθι, δείκνυε.	**SOCRATES** Yes, after you've shown me first, my dear, what you've got in your left hand under your cloak. I suspect it's the speech itself. If so, here's what you should think of me: 228e I'm very fond of you, but when Lysias himself is here, I'm not at all inclined to offer myself for you to practice on. Come on, show me.
228e	**PHAEDRUS** παῦε. ἐκκέκρουκάς με ἐλπίδος, ὦ Σώκρατες, ἣν εἶχον ἐν σοὶ ὡς ἐγγυμνασόμενος. ἀλλὰ ποῦ δὴ βούλει καθιζόμενοι ἀναγνῶμεν;	**PHAEDRUS** Stop it. You've dashed the hope I had, Socrates, of using you for practice. Well, where would you like us to sit and read it?
229a	**SOCRATES** δεῦρ' ἐκτραπόμενοι κατὰ τὸν Ἰλισὸν ἴωμεν, εἶτα ὅπου ἂν δόξῃ ἐν ἡσυχίᾳ καθιζησόμεθα.	**SOCRATES** Let's turn off here and go along the Ilissus; then we'll sit down somewhere quiet, wherever seems best.[6]
	PHAEDRUS εἰς καιρόν, ὡς ἔοικεν, ἀνυπόδητος ὢν ἔτυχον· σὺ μὲν γὰρ δὴ ἀεί. ῥᾷστον οὖν ἡμῖν κατὰ τὸ ὑδάτιον βρέχουσι τοὺς πόδας ἰέναι, καὶ οὐκ ἀηδές, ἄλλως τε καὶ τήνδε τὴν ὥραν τοῦ ἔτους τε καὶ τῆς ἡμέρας.	**PHAEDRUS** It's lucky, it seems, that I happen to be barefoot—you, of course, always are. So the easiest thing is for us to walk along the stream with our feet in the water, and it won't be unpleasant either, especially at this season of the year and this time of day.
	SOCRATES πρόαγε δή, καὶ σκόπει ἅμα ὅπου καθιζησόμεθα.	**SOCRATES** Lead on, then, and look out for a place to sit as we go.
	PHAEDRUS ὁρᾷς οὖν ἐκείνην τὴν ὑψηλοτάτην πλάτανον;	**PHAEDRUS** Do you see that very tall plane tree over there?
	SOCRATES τί μήν;	**SOCRATES** Of course.
229b	**PHAEDRUS** ἐκεῖ σκιά τ' ἐστὶν καὶ πνεῦμα μέτριον, καὶ πόα καθίζεσθαι ἢ ἂν βουλώμεθα κατακλινῆναι.	**PHAEDRUS** There's shade there, and a gentle breeze, and grass to sit on or, if we like, to lie down on.
	SOCRATES προάγοις ἄν.	**SOCRATES** Lead on.

6 The Ilissus is a small river running just outside the city walls of Athens.

	GREEK	ENGLISH
	PHAEDRUS εἰπέ μοι, ὦ Σώκρατες, οὐκ ἐνθένδε μέντοι ποθὲν ἀπὸ τοῦ Ἰλισοῦ λέγεται ὁ Βορέας τὴν Ὠρείθυιαν ἁρπάσαι;	**PHAEDRUS** Tell me, Socrates, isn't it somewhere around here on the Ilissus that Boreas is supposed to have carried off Oreithyia?[7]
	SOCRATES λέγεται γάρ.	**SOCRATES** So they say.
	PHAEDRUS ἆρ' οὖν ἐνθένδε; χαρίεντα γοῦν καὶ καθαρὰ καὶ διαφανῆ τὰ ὑδάτια φαίνεται, καὶ ἐπιτήδεια κόραις παίζειν παρ' αὐτά.	**PHAEDRUS** From right here, then? The water certainly looks lovely—pure and clear, just right for girls to play beside.
229c	**SOCRATES** οὔκ, ἀλλὰ κάτωθεν ὅσον δύ' ἢ τρία στάδια, ᾗ πρὸς τὸ ἐν Ἄγρας διαβαίνομεν· καὶ πού τίς ἐστι βωμὸς αὐτόθι Βορέου.	**SOCRATES** No, it's about two or three stades downstream, where we cross to the sanctuary at Agra; there's an altar of Boreas somewhere there.[8]
	PHAEDRUS οὐ πάνυ νενόηκα· ἀλλ' εἰπὲ πρὸς Διός, ὦ Σώκρατες, σὺ τοῦτο τὸ μυθολόγημα πείθῃ ἀληθὲς εἶναι;	**PHAEDRUS** I've never noticed it. But tell me, by Zeus, Socrates: do you believe this myth is true?
	SOCRATES ἀλλ' εἰ ἀπιστοίην, ὥσπερ οἱ σοφοί, οὐκ ἂν ἄτοπος εἴην, εἶτα σοφιζόμενος φαίην αὐτὴν πνεῦμα Βορέου κατὰ τῶν πλησίον πετρῶν σὺν Φαρμακείᾳ παίζουσαν ὦσαι, καὶ οὕτω δὴ τελευτήσασαν λεχθῆναι ὑπὸ τοῦ Βορέου ἀνάρπαστον 229d γεγονέναι—ἢ ἐξ Ἀρείου πάγου· λέγεται γὰρ αὖ καὶ οὗτος ὁ λόγος, ὡς ἐκεῖθεν ἀλλ' οὐκ ἐνθένδε ἡρπάσθη.	**SOCRATES** If I disbelieved it, as the wise do, I wouldn't be out of place. Then I could play the clever one and say that a gust of Boreas pushed her off the nearby rocks while she was playing with Pharmaceia, and that because she died that way she was said to have been snatched away by Boreas 229d —or from the Areopagus, since there's this story too, that she was carried off from there and not from here.[9]
229d	ἐγὼ δέ, ὦ Φαῖδρε, ἄλλως μὲν τὰ τοιαῦτα χαρίεντα ἡγοῦμαι, λίαν δὲ δεινοῦ καὶ ἐπιπόνου καὶ οὐ πάνυ εὐτυχοῦς ἀνδρός, κατ' ἄλλο μὲν οὐδέν, ὅτι δ' αὐτῷ ἀνάγκη μετὰ τοῦτο τὸ τῶν Ἱπποκενταύρων εἶδος ἐπανορθοῦσθαι, καὶ αὖθις τὸ τῆς Χιμαίρας, καὶ ἐπιρρεῖ δὲ ὄχλος τοιούτων Γοργόνων καὶ Πηγάσων καὶ 229e ἄλλων ἀμηχάνων πλήθη τε καὶ ἀτοπίαι τερατολόγων τινῶν φύσεων· αἷς εἴ τις ἀπιστῶν προσβιβᾷ κατὰ τὸ εἰκὸς ἕκαστον, ἄτε ἀγροίκῳ τινὶ σοφίᾳ χρώμενος, πολλῆς αὐτῷ σχολῆς δεήσει. ἐμοὶ δὲ πρὸς αὐτὰ οὐδαμῶς ἐστι σχολή· τὸ δὲ αἴτιον, ὦ φίλε, τούτου τόδε. οὐ δύναμαί πω κατὰ τὸ Δελφικὸν γράμμα γνῶναι ἐμαυτόν· γελοῖον δή μοι φαίνεται 230a τοῦτο ἔτι ἀγνοοῦντα τὰ ἀλλότρια σκοπεῖν.	For my part, Phaedrus, I think such explanations are charming in their way, but the work of a man who is far too clever and hardworking and not altogether fortunate—for no other reason than that after this he'll have to set right the shape of the Hippocentaurs, and then of the Chimaera, and a whole crowd of such creatures floods in, Gorgons and Pegasuses, 229e and hordes of other impossible and outlandish monsters of fable. If someone disbelieves in them and tries to reduce each one to what's plausible, using some rustic sort of wisdom, he'll need a great deal of leisure. I have no leisure for such things at all, and the reason, my friend, is this. I'm not yet able, as the Delphic inscription bids, to know myself; and it seems ridiculous to me, 230a while I'm still ignorant of that, to investigate things that are none of my business.[10]
230a	ὅθεν δὴ χαίρειν ἐάσας ταῦτα, πειθόμενος δὲ τῷ νομιζομένῳ περὶ αὐτῶν, ὃ νυνδὴ ἔλεγον, σκοπῶ οὐ ταῦτα	So I leave those things alone and go along with the customary belief about them, and, as I was just

7 Boreas is the North Wind; Oreithyia was the daughter of Erechtheus, a legendary king of Athens.
8 A stade is about 600 feet; Agra, just outside the city, had a sanctuary of Artemis.
9 Pharmaceia was a nymph of a local spring; the Areopagus is a hill in Athens.
10 "Know yourself" was inscribed at Apollo's temple at Delphi.

	GREEK	ENGLISH
	ἀλλ' ἐμαυτόν, εἴτε τι θηρίον ὂν τυγχάνω Τυφῶνος πολυπλοκώτερον καὶ μᾶλλον ἐπιτεθυμμένον, εἴτε ἡμερώτερόν τε καὶ ἁπλούστερον ζῷον, θείας τινὸς καὶ ἀτύφου μοίρας φύσει μετέχον. ἀτάρ, ὦ ἑταῖρε, μεταξὺ τῶν λόγων, ἆρ' οὐ τόδε ἦν τὸ δένδρον ἐφ' ὅπερ ἦγες ἡμᾶς;	saying, I investigate not them but myself: whether I happen to be some beast more complicated and more puffed up than Typhon, or a gentler and simpler creature, sharing by nature in some divine, unpuffed lot. But, my friend—to interrupt our talk—isn't this the tree you were taking us to?[11]
230b	**PHAEDRUS** τοῦτο μὲν οὖν αὐτό.	**PHAEDRUS** Yes, this is the one.
	SOCRATES νὴ τὴν Ἥραν, καλή γε ἡ καταγωγή. ἥ τε γὰρ πλάτανος αὕτη μάλ' ἀμφιλαφής τε καὶ ὑψηλή, τοῦ τε ἄγνου τὸ ὕψος καὶ τὸ σύσκιον πάγκαλον, καὶ ὡς ἀκμὴν ἔχει τῆς ἄνθης, ὡς ἂν εὐωδέστατον παρέχοι τὸν τόπον· ἥ τε αὖ πηγὴ χαριεστάτη ὑπὸ τῆς πλατάνου ῥεῖ μάλα ψυχροῦ ὕδατος, ὥστε γε τῷ ποδὶ τεκμήρασθαι. Νυμφῶν τέ τινων καὶ Ἀχελῴου ἱερὸν ἀπὸ τῶν κορῶν τε καὶ ἀγαλμάτων ἔοικεν εἶναι. [230c] εἰ δ' αὖ βούλει, τὸ εὔπνουν τοῦ τόπου ὡς ἀγαπητὸν καὶ σφόδρα ἡδύ· θερινόν τε καὶ λιγυρὸν ὑπηχεῖ τῷ τῶν τεττίγων χορῷ. πάντων δὲ κομψότατον τὸ τῆς πόας, ὅτι ἐν ἠρέμα προσάντει ἱκανὴ πέφυκε κατακλινέντι τὴν κεφαλὴν παγκάλως ἔχειν. ὥστε ἄριστά σοι ἐξενάγηται, ὦ φίλε Φαῖδρε.	**SOCRATES** By Hera, it's a lovely place to stop! This plane tree is wide-spreading and tall, and the chaste-tree's height and deep shade are quite beautiful; and since it's in full bloom, it would make the place as fragrant as can be. Then again, the loveliest of springs flows under the plane tree, with very cold water, to judge by my foot. It seems to be a shrine of some nymphs and of Achelous, to judge by the figurines and statues. [230c] And again, if you like, how welcome and very sweet the breeze here is! It echoes with the shrill summer music of the cicadas' chorus. But the most exquisite thing of all is the grass, growing on the gentle slope thick enough to rest your head on beautifully as you lie down. You've been an excellent guide to a stranger, my dear Phaedrus.[12]
230c	**PHAEDRUS** σὺ δέ γε, ὦ θαυμάσιε, ἀτοπώτατός τις φαίνῃ. ἀτεχνῶς γάρ, ὃ λέγεις, ξεναγουμένῳ τινὶ καὶ οὐκ ἐπιχωρίῳ [230d] ἔοικας· οὔτως ἐκ τοῦ ἄστεος οὔτ' εἰς τὴν ὑπερορίαν ἀποδημεῖς, οὔτ' ἔξω τείχους ἔμοιγε δοκεῖς τὸ παράπαν ἐξιέναι.	**PHAEDRUS** And you, my remarkable friend, seem a very strange person. Just as you say, you really are like a stranger being shown around, not a local. [230d] You don't leave town to travel abroad, and I don't think you even go outside the wall at all.
230d	**SOCRATES** συγγίγνωσκέ μοι, ὦ ἄριστε. φιλομαθὴς γάρ εἰμι· τὰ μὲν οὖν χωρία καὶ τὰ δένδρα οὐδέν μ' ἐθέλει διδάσκειν, οἱ δ' ἐν τῷ ἄστει ἄνθρωποι. σὺ μέντοι δοκεῖς μοι τῆς ἐμῆς ἐξόδου τὸ φάρμακον ηὑρηκέναι. ὥσπερ γὰρ οἱ τὰ πεινῶντα θρέμματα θαλλὸν ἤ τινα καρπὸν προσείοντες ἄγουσιν, σὺ ἐμοὶ λόγους οὕτω προτείνων ἐν βιβλίοις τήν τε [230e] Ἀττικὴν φαίνῃ περιάξειν ἅπασαν καὶ ὅποι ἂν ἄλλοσε βούλῃ. νῦν δ' οὖν ἐν τῷ παρόντι δεῦρ' ἀφικόμενος ἐγὼ μέν μοι δοκῶ κατακείσεσθαι, σὺ δ' ἐν ὁποίῳ σχήματι οἴει ῥᾷστα ἀναγνώσεσθαι, τοῦθ' ἑλόμενος ἀναγίγνωσκε.	**SOCRATES** Forgive me, my good friend. I'm a lover of learning, you see, and the countryside and the trees won't teach me anything, while the people in the city will. But you seem to have found the remedy to get me out. Just as people lead hungry animals by dangling a green branch or some fruit in front of them, so you, by holding out speeches in books to me, will apparently lead me all around [230e] Attica and anywhere else you like. Anyway, now that I've got here, I think I'll lie down for the moment; and you choose whatever position you think is easiest for reading, and read.[13]
230e	**PHAEDRUS** ἄκουε δή.	**PHAEDRUS** Listen, then.

11 Typhon was a monstrous, many-headed giant; Socrates plays on typhos, "smoke" or "conceit."
12 Achelous was a river god, often worshipped together with the nymphs.
13 The Greek pharmakon means both "remedy" and "drug" or "poison"; the word returns in the discussion of writing.

LYSIAS'S SPEECH

Phaedrus reads Lysias's speech arguing that a boy should favor a man who is not in love with him.

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	PHAEDRUS περὶ μὲν τῶν ἐμῶν πραγμάτων ἐπίστασαι, καὶ ὡς νομίζω συμφέρειν ἡμῖν γενομένων τούτων ἀκήκοας· ἀξιῶ δὲ μὴ διὰ [231a] τοῦτο ἀτυχῆσαι ὧν δέομαι, ὅτι οὐκ ἐραστὴς ὤν σου τυγχάνω. ὡς ἐκείνοις μὲν τότε μεταμέλει ὧν ἂν εὖ ποιήσωσιν, ἐπειδὰν τῆς ἐπιθυμίας παύσωνται· τοῖς δὲ οὐκ ἔστι χρόνος ἐν ᾧ μεταγνῶναι προσήκει. οὐ γὰρ ὑπ' ἀνάγκης ἀλλ' ἑκόντες, ὡς ἂν ἄριστα περὶ τῶν οἰκείων βουλεύσαιντο, πρὸς τὴν δύναμιν τὴν αὑτῶν εὖ ποιοῦσιν.	**PHAEDRUS** You know my situation, and you've heard how I think it would be to our advantage if this came about. I claim I shouldn't fail to get what I ask for [231a] just because I don't happen to be in love with you. For lovers regret the good they've done once their desire has ended; but for the others there is no time when it's fitting to change their minds. They do good not under compulsion but willingly, as far as their means allow, just as they would plan their own affairs best.
231a	ἔτι δὲ οἱ μὲν ἐρῶντες σκοποῦσιν ἅ τε κακῶς διέθεντο τῶν αὑτῶν διὰ τὸν ἔρωτα καὶ ἃ πεποιήκασιν εὖ, καὶ ὃν εἶχον πόνον προστιθέντες [231b] ἡγοῦνται πάλαι τὴν ἀξίαν ἀποδεδωκέναι χάριν τοῖς ἐρωμένοις· τοῖς δὲ μὴ ἐρῶσιν οὔτε τὴν τῶν οἰκείων ἀμέλειαν διὰ τοῦτο ἔστιν προφασίζεσθαι, οὔτε τοὺς παρεληλυθότας πόνους ὑπολογίζεσθαι, οὔτε τὰς πρὸς τοὺς προσήκοντας διαφορὰς αἰτιάσασθαι· ὥστε περιῃρημένων τοσούτων κακῶν οὐδὲν ὑπολείπεται ἀλλ' ἢ ποιεῖν προθύμως ὅτι ἂν αὐτοῖς οἴωνται πράξαντες χαριεῖσθαι.	Besides, lovers consider the damage they've done to their own interests because of love, and the benefits they've conferred, and adding in the trouble they've taken, [231b] they think they've long since paid their beloveds all the thanks they owe. But those not in love can't plead that they've neglected their affairs on this account, or tally up past troubles, or blame it for quarrels with their relatives. So with all these ills removed, nothing is left for them but to do eagerly whatever they think will please the other.
231b	ἔτι δὲ εἰ διὰ τοῦτο ἄξιον [231c] τοὺς ἐρῶντας περὶ πολλοῦ ποιεῖσθαι, ὅτι τούτους μάλιστά φασιν φιλεῖν ὧν ἂν ἐρῶσιν, καὶ ἕτοιμοί εἰσι καὶ ἐκ τῶν λόγων καὶ ἐκ τῶν ἔργων τοῖς ἄλλοις ἀπεχθανόμενοι τοῖς ἐρωμένοις χαρίζεσθαι, ῥᾴδιον γνῶναι, εἰ ἀληθῆ λέγουσιν, ὅτι ὅσων ἂν ὕστερον ἐρασθῶσιν, ἐκείνους αὐτῶν περὶ πλείονος ποιήσονται, καὶ δῆλον ὅτι, ἐὰν ἐκείνοις δοκῇ, καὶ τούτους κακῶς ποιήσουσιν. καίτοι πῶς εἰκός ἐστι τοιοῦτον πρᾶγμα προέσθαι [231d] τοιαύτην ἔχοντι συμφοράν, ἣν οὐδ' ἂν ἐπιχειρήσειεν οὐδεὶς ἔμπειρος ὢν ἀποτρέπειν; καὶ γὰρ αὐτοὶ ὁμολογοῦσι νοσεῖν μᾶλλον ἢ σωφρονεῖν, καὶ εἰδέναι ὅτι κακῶς φρονοῦσιν, ἀλλ' οὐ δύνασθαι αὑτῶν κρατεῖν· ὥστε πῶς ἂν εὖ φρονήσαντες ταῦτα καλῶς ἔχειν ἡγήσαιντο περὶ ὧν οὕτω διακείμενοι βουλεύονται;	Again, if lovers deserve [231c] high regard because, as they say, they love those they're in love with more than anyone, and are ready to make themselves hated by everyone else in word and deed to please their beloveds, it's easy to see, if they're telling the truth, that they'll value those they fall in love with later above these, and obviously, if the new ones wish it, they'll even treat these badly. And yet how can it be reasonable to hand over such a thing [231d] to someone suffering from such an affliction—one that no one with any experience would even try to cure? They themselves admit they're sick rather than sane, and know that they're thinking badly but can't control themselves. So when they come to their senses, how could they think that the decisions they made in that state were sound?
231d	καὶ μὲν δὴ εἰ μὲν ἐκ τῶν ἐρώντων τὸν βέλτιστον αἱροῖο, ἐξ ὀλίγων ἄν σοι ἡ ἔκλεξις εἴη· εἰ δ' ἐκ τῶν ἄλλων τὸν σαυτῷ ἐπιτηδειότατον, ἐκ πολλῶν· ὥστε πολὺ [231e] πλείων ἐλπὶς ἐν τοῖς πολλοῖς ὄντα τυχεῖν τὸν ἄξιον τῆς σῆς φιλίας.	Moreover, if you were to choose the best from among your lovers, you'd be choosing from only a few; but if you chose the one best suited to you from everyone else, you'd have many to choose from. So there's far [231e] more hope that among the

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many you'll find the one worthy of your friendship.

231e εἰ τοίνυν τὸν νόμον τὸν καθεστηκότα δέδοικας, μὴ πυθομένων τῶν ἀνθρώπων ὄνειδός σοι γένηται, εἰκός ἐστι [232a] τοὺς μὲν ἐρῶντας, οὕτως ἂν οἰομένους καὶ ὑπὸ τῶν ἄλλων ζηλοῦσθαι ὥσπερ αὐτοὺς ὑφ' αὑτῶν, ἐπαρθῆναι τῷ λέγειν καὶ φιλοτιμουμένους ἐπιδείκνυσθαι πρὸς ἅπαντας ὅτι οὐκ ἄλλως αὐτοῖς πεπόνηται· τοὺς δὲ μὴ ἐρῶντας, κρείττους αὑτῶν ὄντας, τὸ βέλτιστον ἀντὶ τῆς δόξης τῆς παρὰ τῶν ἀνθρώπων αἱρεῖσθαι. ἔτι δὲ τοὺς μὲν ἐρῶντας πολλοὺς ἀνάγκη πυθέσθαι καὶ ἰδεῖν ἀκολουθοῦντας τοῖς ἐρωμένοις καὶ ἔργον τοῦτο ποιουμένους, ὥστε ὅταν ὀφθῶσι διαλεγόμενοι [232b] ἀλλήλοις, τότε αὐτοὺς οἴονται ἢ γεγενημένης ἢ μελλούσης ἔσεσθαι τῆς ἐπιθυμίας συνεῖναι· τοὺς δὲ μὴ ἐρῶντας οὐδ' αἰτιᾶσθαι διὰ τὴν συνουσίαν ἐπιχειροῦσιν, εἰδότες ὅτι ἀναγκαῖόν ἐστιν ἢ διὰ φιλίαν τῳ διαλέγεσθαι ἢ δι' ἄλλην τινὰ ἡδονήν.

Now if you're afraid of established custom—afraid that people will find out and you'll be disgraced—it's likely [232a] that lovers, imagining that others envy them as much as they congratulate themselves, will get carried away and talk, and in their vanity show everyone that their efforts haven't been wasted; while those not in love, being masters of themselves, will choose what's best rather than a reputation among people. Besides, many people are bound to hear about lovers and see them following their beloveds around and making a business of it, so that whenever they're seen talking [232b] together, people think they're together because their desire has been or soon will be satisfied. But no one even thinks of blaming those not in love for spending time together, since they know that everyone has to talk with someone, whether out of friendship or for some other pleasure.

232b καὶ μὲν δὴ εἴ σοι δέος παρέστηκεν ἡγουμένῳ χαλεπὸν εἶναι φιλίαν συμμένειν, καὶ ἄλλῳ μὲν τρόπῳ διαφορᾶς γενομένης κοινὴν ἂν ἀμφοτέροις καταστῆναι τὴν [232c] συμφοράν, προεμένου δέ σου ἃ περὶ πλείστου ποιῇ μεγάλην ἄν σοι βλάβην ἂν γενέσθαι, εἰκότως ἂν τοὺς ἐρῶντας μᾶλλον ἂν φοβοῖο· πολλὰ γὰρ αὐτούς ἐστι τὰ λυποῦντα, καὶ πάντ' ἐπὶ τῇ αὐτῶν βλάβῃ νομίζουσι γίγνεσθαι. διόπερ καὶ τὰς πρὸς τοὺς ἄλλους τῶν ἐρωμένων συνουσίας ἀποτρέπουσιν, φοβούμενοι τοὺς μὲν οὐσίαν κεκτημένους μὴ χρήμασιν αὐτοὺς ὑπερβάλωνται, τοὺς δὲ πεπαιδευμένους μὴ συνέσει κρείττους γένωνται· τῶν δὲ ἄλλο τι κεκτημένων [232d] ἀγαθὸν τὴν δύναμιν ἑκάστου φυλάττονται.

And again, if fear has come over you because you think it's hard for a friendship to last, and that while in any other circumstances a quarrel would be a misfortune shared by both, [232c] once you've given up what you value most, it would be you who suffered great harm—then you'd have good reason to fear lovers more. Many things upset them, and they think everything that happens is aimed at harming them. That's why they discourage their beloveds from spending time with others: they fear the wealthy will outdo them with money, and the educated will prove their superiors in intelligence; and they guard against the influence of anyone who has any other [232d] advantage.

232d πείσαντες μὲν οὖν ἀπεχθέσθαι σε τούτοις εἰς ἐρημίαν φίλων καθιστᾶσιν, ἐὰν δὲ τὸ σεαυτοῦ σκοπῶν ἄμεινον ἐκείνων φρονῇς, ἥξεις αὐτοῖς εἰς διαφοράν· ὅσοι δὲ μὴ ἐρῶντες ἔτυχον, ἀλλὰ δι' ἀρετὴν ἔπραξαν ὧν ἐδέοντο, οὐκ ἂν τοῖς συνοῦσι φθονοῖεν, ἀλλὰ τοὺς μὴ ἐθέλοντας μισοῖεν, ἡγούμενοι ὑπ' ἐκείνων μὲν ὑπερορᾶσθαι, ὑπὸ τῶν συνόντων δὲ ὠφελεῖσθαι, ὥστε πολὺ [232e] πλείων ἐλπὶς φιλίαν αὐτοῖς ἐκ τοῦ πράγματος ἢ ἔχθραν γενέσθαι.

So by persuading you to make enemies of these people, they leave you without friends; and if you look out for your own interests and show more sense than they do, you'll end up quarreling with them. But those who weren't in love, and who got what they asked for because of their excellence, wouldn't resent the people you spend time with; they would rather hate those who didn't want your company, thinking that those people look down on them, while your companions do them good. So there's far [232e] more hope that the affair will bring them friendship rather than enmity.

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232e	καὶ μὲν δὴ τῶν μὲν ἐρώντων πολλοὶ πρότερον τοῦ σώματος ἐπεθύμησαν ἢ τὸν τρόπον ἔγνωσαν καὶ τῶν ἄλλων οἰκείων ἔμπειροι ἐγένοντο, ὥστε ἄδηλον αὐτοῖς εἰ ἔτι τότε βουλήσονται φίλοι εἶναι, ἐπειδὰν τῆς ἐπιθυμίας παύσωνται· [233a] τοῖς δὲ μὴ ἐρῶσιν, οἳ καὶ πρότερον ἀλλήλοις φίλοι ὄντες ταῦτα ἔπραξαν, οὐκ ἐξ ὧν ἂν εὖ πάθωσι ταῦτα εἰκὸς ἐλάττω τὴν φιλίαν αὐτοῖς ποιῆσαι, ἀλλὰ ταῦτα μνημεῖα καταλειφθῆναι τῶν μελλόντων ἔσεσθαι. καὶ μὲν δὴ βελτίονί σοι προσήκει γενέσθαι ἐμοὶ πειθομένῳ ἢ ἐραστῇ. ἐκεῖνοι μὲν γὰρ καὶ παρὰ τὸ βέλτιστον τά τε λεγόμενα καὶ τὰ πραττόμενα ἐπαινοῦσιν, τὰ μὲν δεδιότες μὴ ἀπέχθωνται, τὰ δὲ [233b] καὶ αὐτοὶ χεῖρον διὰ τὴν ἐπιθυμίαν γιγνώσκοντες.	And again, many lovers desire the body before they know the person's character or are familiar with the rest of his circumstances, so it's unclear to them whether they'll still want to be friends once their desire has ended. [233a] But with those not in love, who were friends with each other even before they did this, the pleasures they enjoy aren't likely to make their friendship smaller; instead these will remain as reminders of what is still to come. Again, you're likely to become a better person by listening to me than to a lover. Lovers praise what you say and do even when it's not for the best, partly because they're afraid of being disliked, and partly [233b] because desire has impaired their own judgment.
233b	τοιαῦτα γὰρ ὁ ἔρως ἐπιδείκνυται· δυστυχοῦντας μέν, ἃ μὴ λύπην τοῖς ἄλλοις παρέχει, ἀνιαρὰ ποιεῖ νομίζειν· εὐτυχοῦντας δὲ καὶ τὰ μὴ ἡδονῆς ἄξια παρ' ἐκείνων ἐπαίνου ἀναγκάζει τυγχάνειν· ὥστε πολὺ μᾶλλον ἐλεεῖν τοῖς ἐρωμένοις ἢ ζηλοῦν αὐτοὺς προσήκει. ἐὰν δέ μοι πείθῃ, πρῶτον μὲν οὐ τὴν παροῦσαν ἡδονὴν θεραπεύων συνέσομαί σοι, ἀλλὰ καὶ [233c] τὴν μέλλουσαν ὠφελίαν ἔσεσθαι, οὐχ ὑπ' ἔρωτος ἡττώμενος ἀλλ' ἐμαυτοῦ κρατῶν, οὐδὲ διὰ σμικρὰ ἰσχυρὰν ἔχθραν ἀναιρούμενος ἀλλὰ διὰ μεγάλα βραδέως ὀλίγην ὀργὴν ποιούμενος, τῶν μὲν ἀκουσίων συγγνώμην ἔχων, τὰ δὲ ἑκούσια πειρώμενος ἀποτρέπειν· ταῦτα γάρ ἐστι φιλίας πολὺν χρόνον ἐσομένης τεκμήρια.	For these are the things love puts on display: when lovers are unlucky, it makes them think troublesome what causes others no pain; when they're lucky, it forces even what doesn't merit pleasure to win their praise. So beloveds deserve pity far more than envy. But if you listen to me, first of all I'll spend time with you not serving pleasure in the moment but [233c] the benefit that is to come, not overpowered by love but master of myself, not taking up bitter enmity over small things but, even over big ones, slowly getting a little angry, forgiving what's unintentional and trying to prevent what's intentional. These are the signs of a friendship that will last a long time.
233c	εἰ δ' ἄρα σοι τοῦτο παρέστηκεν, ὡς οὐχ οἷόν τε ἰσχυρὰν φιλίαν γενέσθαι ἐὰν μή τις ἐρῶν τυγχάνῃ, [233d] ἐνθυμεῖσθαι χρὴ ὅτι οὔτ' ἂν τοὺς ὑεῖς περὶ πολλοῦ ἐποιούμεθα οὔτ' ἂν τοὺς πατέρας καὶ τὰς μητέρας, οὔτ' ἂν πιστοὺς φίλους ἐκεκτήμεθα, οἳ οὐκ ἐξ ἐπιθυμίας τοιαύτης γεγόνασιν ἀλλ' ἐξ ἑτέρων ἐπιτηδευμάτων.	But if perhaps it has occurred to you that a strong friendship can't arise unless one is in love, [233d] you should keep in mind that then we wouldn't value our sons, or our fathers and mothers, nor would we have acquired loyal friends—and these have come about not from desire of this kind but from other sorts of relationship.
233d	ἔτι δὲ εἰ χρὴ τοῖς δεομένοις μάλιστα χαρίζεσθαι, προσήκει καὶ τοῖς ἄλλοις μὴ τοὺς βελτίστους ἀλλὰ τοὺς ἀπορωτάτους εὖ ποιεῖν· μεγίστων γὰρ ἀπαλλαγέντες κακῶν πλείστην χάριν αὐτοῖς εἴσονται. καὶ μὲν δὴ καὶ ἐν ταῖς [233e] ἰδίαις δαπάναις οὐ τοὺς φίλους ἄξιον παρακαλεῖν, ἀλλὰ τοὺς προσαιτοῦντας καὶ τοὺς δεομένους πλησμονῆς· ἐκεῖνοι γὰρ καὶ ἀγαπήσουσιν καὶ ἀκολουθήσουσιν καὶ ἐπὶ τὰς θύρας ἥξουσι καὶ μάλιστα ἡσθήσονται καὶ οὐκ ἐλαχίστην χάριν εἴσονται καὶ πολλὰ ἀγαθὰ αὐτοῖς εὔξονται.	Again, if one should grant favors most to those who need them most, then in other cases too one should do good not to the best people but to the most destitute, for once rid of the greatest ills they'll be the most grateful. And for [233e] private dinners one shouldn't invite one's friends, but beggars and those in need of a full meal; for they'll be fond of you, and follow you around, and come to your door, and be most pleased, and be not a little grateful, and pray for many blessings on you.
233e	ἀλλ' ἴσως προσήκει οὐ τοῖς σφόδρα δεομένοις χαρίζεσθαι, ἀλλὰ τοῖς μάλιστα ἀποδοῦναι χάριν δυναμένοις· οὐδὲ	But perhaps one should favor not those in desperate need but those best able to repay the favor; not

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	τοῖς προσαιτοῦσι [234a] μόνον, ἀλλὰ τοῖς τοῦ πράγματος ἀξίοις· οὐδὲ ὅσοι τῆς σῆς ὥρας ἀπολαύσονται, ἀλλ' οἵτινες πρεσβυτέρῳ γενομένῳ τῶν σφετέρων ἀγαθῶν μεταδώσουσιν· οὐδὲ οἳ διαπραξάμενοι πρὸς τοὺς ἄλλους φιλοτιμήσονται, ἀλλ' οἵτινες αἰσχυνόμενοι πρὸς ἅπαντας σιωπήσονται· οὐδὲ τοῖς ὀλίγον χρόνον σπουδάζουσιν, ἀλλὰ τοῖς ὁμοίως διὰ παντὸς τοῦ βίου φίλοις ἐσομένοις· οὐδὲ οἵτινες παυόμενοι τῆς ἐπιθυμίας ἔχθρας πρόφασιν ζητήσουσιν, ἀλλ' οἳ παυσαμένου τῆς ὥρας τότε [234b] τὴν αὐτῶν ἀρετὴν ἐπιδείξονται. σὺ οὖν τῶν τε εἰρημένων μέμνησο καὶ ἐκεῖνο ἐνθυμοῦ, ὅτι τοὺς μὲν ἐρῶντας οἱ φίλοι νουθετοῦσιν ὡς ὄντος κακοῦ τοῦ ἐπιτηδεύματος, τοῖς δὲ μὴ ἐρῶσιν οὐδεὶς πώποτε τῶν οἰκείων ἐμέμψατο ὡς διὰ τοῦτο κακῶς βουλευομένοις περὶ ἑαυτῶν.	those who merely beg, [234a] but those who deserve the thing; not those who will enjoy your youthful bloom, but those who will share their own goods with you when you're older; not those who, once they've succeeded, will boast about it to others, but those who will modestly keep silent before everyone; not those who are keen for a short time, but those who will be friends alike for the whole of life; not those who, when their desire ends, will look for a pretext for hostility, but those who, when your bloom has ended, will then [234b] show their own excellence. So remember what's been said, and consider this too: lovers get warned by their friends that what they're doing is bad, but no one close to those not in love has ever blamed them for being ill-advised about their own interests on that account.
234b	ἴσως ἂν οὖν ἔροιό με εἰ ἅπασίν σοι παραινῶ τοῖς μὴ ἐρῶσι χαρίζεσθαι. ἐγὼ μὲν οἶμαι οὐδ' ἂν τὸν ἐρῶντα πρὸς ἅπαντάς σε κελεύειν τοὺς ἐρῶντας ταύτην ἔχειν τὴν [234c] διάνοιαν. οὔτε γὰρ τῷ λαμβάνοντι χάριτος ἴσης ἄξιον, οὔτε σοὶ βουλομένῳ τοὺς ἄλλους λανθάνειν ὁμοίως δυνατόν· δεῖ δὲ βλάβην μὲν ἀπ' αὐτοῦ μηδεμίαν, ὠφελίαν δὲ ἀμφοῖν γίγνεσθαι. ἐγὼ μὲν οὖν ἱκανά μοι νομίζω τὰ εἰρημένα· εἰ δ' ἔτι τι σὺ ποθεῖς, ἡγούμενος παραλελεῖφθαι, ἐρώτα. τί σοι φαίνεται, ὦ Σώκρατες, ὁ λόγος; οὐχ ὑπερφυῶς τά τε ἄλλα καὶ τοῖς ὀνόμασιν εἰρῆσθαι;	Perhaps, then, you'll ask me whether I'm urging you to grant favors to everyone who isn't in love with you. I don't think even a lover would urge you to have that [234c] attitude toward all your lovers. For it wouldn't earn equal gratitude from the one receiving it, and it wouldn't be equally possible for you to keep it hidden from others if you wanted to; and no harm should come from it, only benefit to both. Well, I think what I've said is enough; but if you feel something is still missing and think it's been left out, ask. How does the speech strike you, Socrates? Isn't it extraordinary, especially in its language?
234d	**SOCRATES** δαιμονίως μὲν οὖν, ὦ ἑταῖρε, ὥστε με ἐκπλαγῆναι. καὶ τοῦτο ἐγὼ ἔπαθον διὰ σέ, ὦ Φαῖδρε, πρὸς σὲ ἀποβλέπων, ὅτι ἐμοὶ ἐδόκεις γάνυσθαι ὑπὸ τοῦ λόγου μεταξὺ ἀναγιγνώσκων· ἡγούμενος γὰρ σὲ μᾶλλον ἢ ἐμὲ ἐπαΐειν περὶ τῶν τοιούτων σοὶ εἰπόμην, καὶ ἑπόμενος συνεβάκχευσα μετὰ σοῦ τῆς θείας κεφαλῆς.	**SOCRATES** Divinely so, my friend—I was astounded. And it was because of you that I felt this way, Phaedrus, as I watched you, because you seemed to me to be glowing with delight at the speech as you read. Thinking that you understand such things better than I do, I followed you, and following, I joined in the Bacchic frenzy with you, my inspired friend.
	PHAEDRUS εἶεν· οὕτω δὴ δοκεῖ παίζειν;	**PHAEDRUS** Come now! So you think this is a joke?
	SOCRATES δοκῶ γάρ σοι παίζειν καὶ οὐχὶ ἐσπουδακέναι;	**SOCRATES** Do you think I'm joking and not serious?
234e	**PHAEDRUS** μηδαμῶς, ὦ Σώκρατες, ἀλλ' ὡς ἀληθῶς εἰπὲ πρὸς Διὸς φιλίου, οἴει ἄν τινα ἔχειν εἰπεῖν ἄλλον τῶν Ἑλλήνων ἕτερα τούτων μείζω καὶ πλείω περὶ τοῦ αὐτοῦ πράγματος;	**PHAEDRUS** Not at all, Socrates. But tell me truly, by Zeus, god of friendship: do you think any other Greek could say more or better things on the same subject?

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SOCRATES τί δέ; καὶ ταύτῃ δεῖ ὑπ' ἐμοῦ τε καὶ σοῦ τὸν λόγον ἐπαινεθῆναι, ὡς τὰ δέοντα εἰρηκότος τοῦ ποιητοῦ, ἀλλ' οὐκ ἐκείνῃ μόνον, ὅτι σαφῆ καὶ στρογγύλα, καὶ ἀκριβῶς ἕκαστα τῶν ὀνομάτων ἀποτετόρνευται; εἰ γὰρ δεῖ, συγχωρητέον χάριν σήν, ἐπεὶ ἐμέ γε ἔλαθεν ὑπὸ τῆς ἐμῆς 235a οὐδενίας· τῷ γὰρ ῥητορικῷ αὐτοῦ μόνῳ τὸν νοῦν προσεῖχον, τοῦτο δὲ οὐδ' ἂν αὐτὸν ᾠμην Λυσίαν οἴεσθαι ἱκανὸν εἶναι. καὶ οὖν μοι ἔδοξεν, ὦ Φαῖδρε, εἰ μή τι σὺ ἄλλο λέγεις, δὶς καὶ τρὶς τὰ αὐτὰ εἰρηκέναι, ὡς οὐ πάνυ εὐπορῶν τοῦ πολλὰ λέγειν περὶ τοῦ αὐτοῦ, ἢ ἴσως οὐδὲν αὐτῷ μέλον τοῦ τοιούτου· καὶ ἐφαίνετο δή μοι νεανιεύεσθαι ἐπιδεικνύμενος ὡς οἷός τε ὢν ταὐτὰ ἑτέρως τε καὶ ἑτέρως λέγων ἀμφοτέρως εἰπεῖν ἄριστα.

SOCRATES What? Must you and I also praise the speech on the grounds that its author said what was needed, and not only on the grounds that its language is clear and compact and every word precisely turned? If we must, I'll have to grant it for your sake, since it escaped me in my 235a incompetence. I was paying attention only to its rhetorical side, and I didn't think even Lysias himself would regard that as enough. In fact it seemed to me, Phaedrus—unless you say otherwise—that he said the same things two or three times, as though he didn't have much resource for saying a lot on one subject, or maybe didn't care about such a thing. And he seemed to me to be showing off like a young man, displaying that he could say the same thing first one way and then another and put it superbly both ways.

235b **PHAEDRUS** οὐδὲν λέγεις, ὦ Σώκρατες· αὐτὸ γὰρ τοῦτο καὶ μάλιστα ὁ λόγος ἔχει. τῶν γὰρ ἐνόντων ἀξίως ῥηθῆναι ἐν τῷ πράγματι οὐδὲν παραλέλοιπεν, ὥστε παρὰ τὰ ἐκείνῳ εἰρημένα μηδέν' ἄν ποτε δύνασθαι εἰπεῖν ἄλλα πλείω καὶ πλείονος ἄξια.

PHAEDRUS That's nonsense, Socrates. That's precisely the speech's greatest strength: it hasn't left out anything in the subject worth saying, so that beside what he's said no one could ever say anything more complete or of greater worth.

SOCRATES τοῦτο ἐγώ σοι οὐκέτι οἷός τ' ἔσομαι πιθέσθαι· παλαιοὶ γὰρ καὶ σοφοὶ ἄνδρες τε καὶ γυναῖκες περὶ αὐτῶν εἰρηκότες καὶ γεγραφότες ἐξελέγξουσί με, ἐάν σοι χαριζόμενος συγχωρῶ.

SOCRATES There I can no longer agree with you. Wise men and women of old, who have spoken and written on these matters, will refute me if I concede it just to please you.

235c **PHAEDRUS** τίνες οὗτοι; καὶ ποῦ σὺ βελτίω τούτων ἀκήκοας;

PHAEDRUS Who are they? And where have you heard anything better than this?

SOCRATES νῦν μὲν οὕτως οὐκ ἔχω εἰπεῖν· δῆλον δὲ ὅτι τινῶν ἀκήκοα, ἢ που Σαπφοῦς τῆς καλῆς ἢ Ἀνακρέοντος τοῦ σοφοῦ ἢ καὶ συγγραφέων τινῶν. πόθεν δὴ τεκμαιρόμενος λέγω; πλῆρές πως, ὦ δαιμόνιε, τὸ στῆθος ἔχων αἰσθάνομαι παρὰ ταῦτα ἂν ἔχειν εἰπεῖν ἕτερα μὴ χείρω. ὅτι μὲν οὖν παρά γε ἐμαυτοῦ οὐδὲν αὐτῶν ἐννενόηκα, εὖ οἶδα, συνειδὼς ἐμαυτῷ ἀμαθίαν· λείπεται δὴ οἶμαι ἐξ ἀλλοτρίων ποθὲν 235d ναμάτων διὰ τῆς ἀκοῆς πεπληρῶσθαί με δίκην ἀγγείου. ὑπὸ δὲ νωθείας αὖ καὶ αὐτὸ τοῦτο ἐπιλέλησμαι, ὅπως τε καὶ ὧντινων ἤκουσα.

SOCRATES I can't say offhand just now. But clearly I've heard something—maybe from the lovely Sappho, or the wise Anacreon, or even some prose writers. What evidence makes me say so? My breast feels full, somehow, my wonderful friend, and I sense that I could say other things besides these, and no worse. I know very well that I haven't thought up any of them on my own, conscious as I am of my own ignorance. So the only possibility left, I think, is that I've been filled like a jug, through my ears, from someone else's 235d streams. But in my dullness I've forgotten even this—how I heard it and from whom.[14]

235d **PHAEDRUS** ἀλλ', ὦ γενναιότατε, κάλλιστα εἴρηκας. σὺ γὰρ ἐμοὶ ὧντινων μὲν καὶ ὅπως ἤκουσας μηδ' ἂν κελεύω εἴπῃς, τοῦτο δὲ αὐτὸ ὃ λέγεις ποίησον· τῶν ἐν τῷ βιβλίῳ

PHAEDRUS Why, my noble friend, you've put it beautifully. Don't tell me from whom or how you heard it, even if I ask you to; just do exactly what

14 Sappho and Anacreon were lyric poets of the sixth century BC, famous for their love poetry.

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βελτίω τε καὶ μὴ ἐλάττω ἕτερα ὑπέσχησαι εἰπεῖν τούτων ἀπεχόμενος, καί σοι ἐγώ, ὥσπερ οἱ ἐννέα ἄρχοντες, ὑπισχνοῦμαι χρυσῆν εἰκόνα ἰσομέτρητον εἰς Δελφοὺς ἀναθήσειν, οὐ [235e] μόνον ἐμαυτοῦ ἀλλὰ καὶ σήν.

235e **SOCRATES** φίλτατος εἶ καὶ ὡς ἀληθῶς χρυσοῦς, ὦ Φαῖδρε, εἴ με οἴει λέγειν ὡς Λυσίας τοῦ παντὸς ἡμάρτηκεν, καὶ οἷόν τε δὴ παρὰ πάντα ταῦτα ἄλλα εἰπεῖν· τοῦτο δὲ οἶμαι οὐδ' ἂν τὸν φαυλότατον παθεῖν συγγραφέα. αὐτίκα περὶ οὗ ὁ λόγος, τίνα οἴει λέγοντα ὡς χρὴ μὴ ἐρῶντι μᾶλλον ἢ ἐρῶντι χαρίζεσθαι, παρέντα τοῦ μὲν τὸ φρόνιμον ἐγκωμιάζειν, [236a] τοῦ δὲ τὸ ἄφρον ψέγειν, ἀναγκαῖα γοῦν ὄντα, εἶτ' ἄλλ' ἄττα ἔξειν λέγειν; ἀλλ' οἶμαι τὰ μὲν τοιαῦτα ἐατέα καὶ συγγνωστέα λέγοντι· καὶ τῶν μὲν τοιούτων οὐ τὴν εὕρεσιν ἀλλὰ τὴν διάθεσιν ἐπαινετέον, τῶν δὲ μὴ ἀναγκαίων τε καὶ χαλεπῶν εὑρεῖν πρὸς τῇ διαθέσει καὶ τὴν εὕρεσιν.

236a **PHAEDRUS** συγχωρῶ ὃ λέγεις· μετρίως γάρ μοι δοκεῖς εἰρηκέναι. ποιήσω οὖν καὶ ἐγὼ οὕτως· τὸ μὲν τὸν ἐρῶντα [236b] τοῦ μὴ ἐρῶντος μᾶλλον νοσεῖν δώσω σοι ὑποτίθεσθαι, τῶν δὲ λοιπῶν ἕτερα πλείω καὶ πλείονος ἄξια εἰπὼν τῶνδε Λυσίου παρὰ τὸ Κυψελιδῶν ἀνάθημα σφυρήλατος ἐν Ὀλυμπίᾳ στάθητι.

236b **SOCRATES** ἐσπούδακας, ὦ Φαῖδρε, ὅτι σου τῶν παιδικῶν ἐπελαβόμην ἐρεσχηλῶν σε, καὶ οἴει δή με ὡς ἀληθῶς ἐπιχειρήσειν εἰπεῖν παρὰ τὴν ἐκείνου σοφίαν ἕτερόν τι ποικιλώτερον;

PHAEDRUS περὶ μὲν τούτου, ὦ φίλε, εἰς τὰς ὁμοίας λαβὰς [236c] ἐλήλυθας. ῥητέον μὲν γάρ σοι παντὸς μᾶλλον οὕτως ὅπως οἷός τε εἶ, ἵνα μὴ τὸ τῶν κωμῳδῶν φορτικὸν πρᾶγμα ἀναγκαζώμεθα ποιεῖν ἀνταποδιδόντες ἀλλήλοις εὐλαβήθητι, καὶ μὴ βούλου με ἀναγκάσαι λέγειν ἐκεῖνο τὸ "εἰ ἐγώ, ὦ Σώκρατες, Σωκράτην ἀγνοῶ, καὶ ἐμαυτοῦ ἐπιλέλησμαι," καὶ ὅτι "ἐπεθύμει μὲν λέγειν, ἐθρύπτετο δέ·" ἀλλὰ διανοήθητι ὅτι ἐντεῦθεν οὐκ ἄπιμεν πρὶν ἂν σὺ εἴπῃς ἃ ἔφησθα ἐν τῷ στήθει ἔχειν. ἐσμὲν δὲ μόνω ἐν ἐρημίᾳ, [236d] ἰσχυρότερος δ' ἐγὼ καὶ νεώτερος, ἐκ δὲ

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you say. You've promised to say other things, better than what's in the book and no less in quantity, while keeping clear of what it says; and I, like the nine archons, promise to set up at Delphi a life-size golden statue, not [235e] only of myself but of you too.[15]

SOCRATES You're a dear, Phaedrus, and truly golden, if you think I'm saying that Lysias missed the mark entirely and that it's possible to say something different beyond everything he said. I don't think that could happen even to the worst writer. Take the subject of the speech: who do you suppose, arguing that one should favor the non-lover rather than the lover, could leave out praise of the one's good sense [236a] and blame of the other's folly—points that are unavoidable—and still have something else to say? No, I think such things must be allowed and forgiven the speaker; with them what deserves praise is not the invention but the arrangement, whereas with points that aren't unavoidable and are hard to find, it's the invention as well as the arrangement.

PHAEDRUS I grant what you say; you seem to me to have spoken reasonably. So here's what I'll do: I'll allow you to take as your premise that the lover [236b] is sicker than the non-lover; and if in the rest you say other things, more and of greater worth than what Lysias has here, you shall stand in hammered metal beside the offering of the Cypselids at Olympia.[16]

SOCRATES You've taken it seriously, Phaedrus, because I teased you by attacking your darling; and do you really think I'll try to say something more elaborate to rival his wisdom?

PHAEDRUS On that score, my friend, you've given me the same [236c] hold on you. You absolutely must speak as well as you can; and take care that we aren't forced into that vulgar routine of the comic actors, throwing the same lines back at each other. Don't make me say, "If I don't know Socrates, Socrates, I've forgotten myself too," and "He wanted to speak, but he played coy." Just realize that we're not leaving here until you've said what you claimed to have in your breast. We're alone in a

15 The nine archons, Athens' chief magistrates, swore to dedicate a golden statue if they broke the laws.
16 The Cypselids, tyrants of Corinth in the seventh and sixth centuries BC, dedicated a colossal gilded statue of Zeus at Olympia.

	GREEK	ENGLISH
	ἁπάντων τούτων “σύνες ὅ τοι λέγω,” καὶ μηδαμῶς πρὸς βίαν βουληθῇς μᾶλλον ἢ ἑκὼν λέγειν.	deserted place, [236d] and I’m stronger and younger; from all this, “take my meaning,” and don’t choose to speak under compulsion rather than of your own free will.
236d	**SOCRATES** ἀλλ’, ὦ μακάριε Φαῖδρε, γελοῖος ἔσομαι παρ’ ἀγαθὸν ποιητὴν ἰδιώτης αὐτοσχεδιάζων περὶ τῶν αὐτῶν.	**SOCRATES** But, my blessed Phaedrus, I’ll make a fool of myself, an amateur improvising on the same subject beside a good author.
	PHAEDRUS οἶσθ’ ὡς ἔχει; παῦσαι πρός με καλλωπιζόμενος· σχεδὸν γὰρ ἔχω ὃ εἰπὼν ἀναγκάσω σε λέγειν.	**PHAEDRUS** You know how things stand? Stop playing coy with me. I’ve more or less got something I can say that will force you to speak.
	SOCRATES μηδαμῶς τοίνυν εἴπῃς.	**SOCRATES** Then please don’t say it.
	PHAEDRUS οὔκ, ἀλλὰ καὶ δὴ λέγω· ὁ δέ μοι λόγος ὅρκος ἔσται. ὄμνυμι γάρ σοι—τίνα μέντοι, τίνα θεῶν; ἢ βούλει [236e] τὴν πλάτανον ταυτηνί; —ἦ μήν, ἐάν μοι μὴ εἴπῃς τὸν λόγον ἐναντίον αὐτῆς ταύτης, μηδέποτέ σοι ἕτερον λόγον μηδένα μηδενὸς μήτε ἐπιδείξειν μήτε ἐξαγγελεῖν.	**PHAEDRUS** No, I’m saying it right now, and my words will be an oath. I swear to you—but by whom, by which of the gods? Or would you like [236e] this plane tree here?—I swear that if you don’t deliver your speech in its very presence, I will never again show you or tell you about any speech by anyone at all.
236e	**SOCRATES** βαβαῖ, ὦ μιαρέ, ὡς εὖ ἀνηῦρες τὴν ἀνάγκην ἀνδρὶ φιλολόγῳ ποιεῖν ὃ ἂν κελεύῃς.	**SOCRATES** Oh, you scoundrel! How well you’ve found the way to force a lover of speeches to do whatever you tell him!
	PHAEDRUS τί δῆτα ἔχων στρέφῃ;	**PHAEDRUS** Then why are you still twisting and turning?
	SOCRATES οὐδὲν ἔτι, ἐπειδὴ σύ γε ταῦτα ὀμώμοκας. πῶς γὰρ ἂν οἷός τ’ εἴην τοιαύτης θοίνης ἀπέχεσθαι;	**SOCRATES** I’m not, any longer, since you’ve sworn this. How could I possibly keep away from such a feast?
237a	**PHAEDRUS** λέγε δή.	**PHAEDRUS** Speak, then.
	SOCRATES οἶσθ’ οὖν ὡς ποιήσω;	**SOCRATES** Do you know how I’ll do it?
	PHAEDRUS τοῦ πέρι;	**PHAEDRUS** Do what?
	SOCRATES ἐγκαλυψάμενος ἐρῶ, ἵν’ ὅτι τάχιστα διαδράμω τὸν λόγον καὶ μὴ βλέπων πρὸς σὲ ὑπ’ αἰσχύνης διαπορῶμαι.	**SOCRATES** I’ll speak with my head covered, so that I can race through the speech as fast as possible and not lose my way from shame by looking at you.
	PHAEDRUS λέγε μόνον, τὰ δ’ ἄλλα ὅπως βούλει ποίει.	**PHAEDRUS** Just speak; do everything else however you like.

SOCRATES’ FIRST SPEECH

Head covered, Socrates defines love as irrational desire and lists the harms a lover does.

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SOCRATES ἄγετε δή, ὦ Μοῦσαι, εἴτε δι’ ᾠδῆς εἶδος λίγειαι, εἴτε διὰ γένος μουσικὸν τὸ Λιγύων ταύτην ἔσχετ’	

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ἐπωνυμίαν, "ξύμ μοι λάβεσθε" τοῦ μύθου, ὅν με ἀναγκάζει ὁ βέλτιστος οὑτοσὶ λέγειν, ἵν' ὁ ἑταῖρος αὐτοῦ, καὶ πρότερον [237b] δοκῶν τούτῳ σοφὸς εἶναι, νῦν ἔτι μᾶλλον δόξῃ.

SOCRATES Come, Muses, clear-voiced ones—whether you get that name from the kind of song you sing or from the musical people of Liguria —"take part with me" in the tale this excellent fellow is forcing me to tell, so that his friend, whom [237b] he already thought wise, may seem even wiser to him now.[17]

237b ἦν οὕτω δὴ παῖς, μᾶλλον δὲ μειρακίσκος, μάλα καλός· τούτῳ δὲ ἦσαν ἐρασταὶ πάνυ πολλοί. εἷς δέ τις αὐτῶν αἱμύλος ἦν, ὃς οὐδενὸς ἧττον ἐρῶν ἐπεπείκει τὸν παῖδα ὡς οὐκ ἐρῴη. καί ποτε αὐτὸν αἰτῶν ἔπειθεν τοῦτ' αὐτό, ὡς μὴ ἐρῶντι πρὸ τοῦ ἐρῶντος δέοι χαρίζεσθαι, ἔλεγέν τε ὧδε—

Once upon a time there was a boy—or rather a youth—who was very handsome, and he had a great many lovers. One of them was wily: he was as much in love as any of them, but had persuaded the boy that he wasn't in love. And once, pressing his suit, he tried to persuade him of just this, that he ought to favor a non-lover over a lover, and he spoke as follows—

περὶ παντός, ὦ παῖ, μία ἀρχὴ τοῖς μέλλουσι καλῶς [237c] βουλεύσεσθαι· εἰδέναι δεῖ περὶ οὗ ἂν ᾖ ἡ βουλή, ἣ παντὸς ἁμαρτάνειν ἀνάγκη. τοὺς δὲ πολλοὺς λέληθεν ὅτι οὐκ ἴσασι τὴν οὐσίαν ἑκάστου. ὡς οὖν εἰδότες οὐ διομολογοῦνται ἐν ἀρχῇ τῆς σκέψεως, προελθόντες δὲ τὸ εἰκὸς ἀποδιδόασιν· οὔτε γὰρ ἑαυτοῖς οὔτε ἀλλήλοις ὁμολογοῦσιν. ἐγὼ οὖν καὶ σὺ μὴ πάθωμεν ὃ ἄλλοις ἐπιτιμῶμεν, ἀλλ' ἐπειδὴ σοὶ καὶ ἐμοὶ ὁ λόγος πρόκειται πότερα ἐρῶντι ἢ μὴ μᾶλλον εἰς φιλίαν ἰτέον, περὶ ἔρωτος οἷόν τ' ἔστι καὶ ἣν ἔχει δύναμιν, [237d] ὁμολογίᾳ θέμενοι ὅρον, εἰς τοῦτο ἀποβλέποντες καὶ ἀναφέροντες τὴν σκέψιν ποιώμεθα εἴτε ὠφελίαν εἴτε βλάβην παρέχει. ὅτι μὲν οὖν δὴ ἐπιθυμία τις ὁ ἔρως, ἅπαντι δῆλον· ὅτι δ' αὖ καὶ μὴ ἐρῶντες ἐπιθυμοῦσι τῶν καλῶν, ἴσμεν.

In every matter, my boy, there's one place to begin for those who mean to deliberate [237c] well: they must know what the deliberation is about, or they're bound to go completely wrong. Most people don't realize that they don't know the essence of each thing. So, as though they knew it, they don't come to an agreement at the start of the inquiry, and as they go on they pay the natural penalty: they agree neither with themselves nor with each other. So let's not, you and I, suffer what we criticize in others. Since the question before us is whether one should enter into friendship with a lover or a non-lover, let's agree on a definition of love—what it is and what power it has— [237d] and then, keeping our eyes on it and referring to it, let's inquire whether it brings benefit or harm. Now that love is some kind of desire is clear to everyone; and again, we know that even those who aren't in love desire what is beautiful.

237d τῷ δὴ τὸν ἐρῶντά τε καὶ μὴ κρινοῦμεν; δεῖ αὖ νοῆσαι ὅτι ἡμῶν ἐν ἑκάστῳ δύο τινέ ἐστον ἰδέα ἄρχοντε καὶ ἄγοντε, οἷν ἑπόμεθα ᾗ ἂν ἄγητον, ἡ μὲν ἔμφυτος οὖσα ἐπιθυμία ἡδονῶν, ἄλλη δὲ ἐπίκτητος δόξα, ἐφιεμένη τοῦ ἀρίστου. τούτω δὲ ἐν ἡμῖν τοτὲ μὲν ὁμονοεῖτον, [237e] ἔστι δὲ ὅτε στασιάζετον· καὶ τοτὲ μὲν ἡ ἑτέρα, ἄλλοτε δὲ ἡ ἑτέρα κρατεῖ. δόξης μὲν οὖν ἐπὶ τὸ ἄριστον λόγῳ ἀγούσης καὶ κρατούσης τῷ κράτει σωφροσύνη ὄνομα· [238a] ἐπιθυμίας δὲ ἀλόγως ἑλκούσης ἐπὶ ἡδονὰς καὶ ἀρξάσης ἐν ἡμῖν τῇ ἀρχῇ ὕβρις ἐπωνομάσθη. ὕβρις δὲ δὴ πολυώνυμον —πολυμελὲς γὰρ καὶ πολυμερές—καὶ τούτων τῶν ἰδεῶν ἐκπρεπὴς ἡ ἂν τύχῃ γενομένη, τὴν αὑτῆς ἐπωνυμίαν ὀνομαζόμενον τὸν

How, then, shall we tell the lover from the non-lover? We must realize, next, that in each of us there are two ruling and guiding principles, which we follow wherever they lead: one is an inborn desire for pleasures, the other an acquired judgment that aims at what is best. These two within us sometimes agree, [237e] but at times they're in conflict, and sometimes one prevails, sometimes the other. Now when judgment leads us rationally toward the best and prevails, the name of that mastery is self-control; [238a] but when desire drags us irrationally toward pleasures and rules within us,

17 Socrates puns on ligeiai, "clear-voiced," and the Ligurians, a people of northwest Italy.

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	ἔχοντα παρέχεται, οὔτε τινὰ καλὴν οὔτ' ἐπαξίαν κεκτῆσθαι.	its rule is called excess. Excess, though, has many names—for it has many limbs and many parts—and whichever of these kinds happens to stand out gives its own name to the person who has it, a name neither fine nor worth acquiring.
238a	περὶ μὲν γὰρ ἐδωδὴν κρατοῦσα τοῦ λόγου τε τοῦ ἀρίστου καὶ τῶν ἄλλων ἐπιθυμιῶν ἐπιθυμία [238b] γαστριμαργία τε καὶ τὸν ἔχοντα ταὐτὸν τοῦτο κεκλημένον παρέξεται· περὶ δ' αὖ μέθας τυραννεύσασα, τὸν κεκτημένον ταύτῃ ἄγουσα, δῆλον οὗ τεύξεται προσρήματος· καὶ τἆλλα δὴ τὰ τούτων ἀδελφὰ καὶ ἀδελφῶν ἐπιθυμιῶν ὀνόματα τῆς ἀεὶ δυναστευούσης ᾗ προσήκει καλεῖσθαι πρόδηλον. ἧς δ' ἕνεκα πάντα τὰ πρόσθεν εἴρηται, σχεδὸν μὲν ἤδη φανερόν, λεχθὲν δὲ ἢ μὴ λεχθὲν πάντως σαφέστερον· ἡ γὰρ ἄνευ λόγου δόξης ἐπὶ τὸ ὀρθὸν ὁρμώσης κρατήσασα ἐπιθυμία [238c] πρὸς ἡδονὴν ἀχθεῖσα κάλλους, καὶ ὑπὸ αὖ τῶν ἑαυτῆς συγγενῶν ἐπιθυμιῶν ἐπὶ σωμάτων κάλλος ἐρρωμένως ῥωσθεῖσα νικήσασα ἀγωγῇ, ἀπ' αὐτῆς τῆς ῥώμης ἐπωνυμίαν λαβοῦσα, ἔρως ἐκλήθη.	When it comes to food, the desire that prevails over reasoning about the best and over the other desires [238b] is gluttony, and it will get its possessor called by that same name. When it tyrannizes over drinking and leads its possessor that way, it's clear what title it will earn. And as for the other names that are sisters to these, the names of sister desires, it's obvious what one should be called according to whichever desire holds power at the time. The desire for whose sake all this has been said is pretty well evident already, but everything is clearer said than unsaid. The desire that, without reason, overpowers judgment striving toward what is right, [238c] and is carried toward the pleasure of beauty, and is mightily strengthened by its kindred desires toward bodily beauty, and wins out in leading us—this desire takes its name from that very strength and is called love.[18]
238c	ἀτάρ, ὦ φίλε Φαῖδρε, δοκῶ τι σοί, ὥσπερ ἐμαυτῷ, θεῖον πάθος πεπονθέναι;	But, my dear Phaedrus, do you think, as I do, that something divine has come over me?
	PHAEDRUS πάνυ μὲν οὖν, ὦ Σώκρατες, παρὰ τὸ εἰωθὸς εὔροιά τίς σε εἴληφεν.	PHAEDRUS Very much so, Socrates. An unusual fluency has taken hold of you.
	SOCRATES σιγῇ τοίνυν μου ἄκουε. τῷ ὄντι γὰρ θεῖος ἔοικεν [238d] ὁ τόπος εἶναι, ὥστε ἐὰν ἄρα πολλάκις νυμφόληπτος προϊόντος τοῦ λόγου γένωμαι, μὴ θαυμάσῃς· τὰ νῦν γὰρ οὐκέτι πόρρω διθυράμβων φθέγγομαι.	SOCRATES Then listen to me in silence. The place really does seem [238d] to be divine, so if I become possessed by the nymphs as the speech goes on, don't be surprised. What I'm uttering now is already not far from dithyramb.[19]
238d	PHAEDRUS ἀληθέστατα λέγεις.	PHAEDRUS That's very true.
	SOCRATES τούτων μέντοι σὺ αἴτιος. ἀλλὰ τὰ λοιπὰ ἄκουε· ἴσως γὰρ κἂν ἀποτράποιτο τὸ ἐπιόν. ταῦτα μὲν οὖν θεῷ μελήσει, ἡμῖν δὲ πρὸς τὸν παῖδα πάλιν τῷ λόγῳ ἰτέον.	SOCRATES You're to blame for it, though. But listen to the rest; perhaps what's coming on me can still be averted. That will be the god's concern; we must go back to the boy with our speech.
	εἶεν, ὦ φέριστε· ὃ μὲν δὴ τυγχάνει ὂν περὶ οὗ βουλευτέον, εἴρηταί τε καὶ ὥρισται, βλέποντες δὲ δὴ πρὸς αὐτὸ [238e] τὰ λοιπὰ λέγωμεν τίς ὠφελία ἢ βλάβη ἀπό τε ἐρῶντος καὶ μὴ τῷ χαριζομένῳ ἐξ εἰκότος συμβήσεται. τῷ δὴ ὑπὸ ἐπιθυμίας ἀρχομένῳ δουλεύοντί τε ἡδονῇ ἀνάγκη που τὸν ἐρώμενον ὡς ἥδιστον ἑαυτῷ παρασκευάζειν·	Well then, my excellent boy: what it is we have to deliberate about has been stated and defined. Keeping our eyes on it, [238e] let's say what comes next: what benefit or harm is likely to come from a lover or a non-lover to the one who grants him favors. A man ruled by desire and enslaved to pleas-

18 Socrates playfully derives erōs, "love," from rhōmē, "strength."
19 The dithyramb was a choral hymn to Dionysus, known for its ecstatic style.

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νοσοῦντι δὲ πᾶν ἡδὺ τὸ μὴ ἀντιτεῖνον, κρεῖττον δὲ καὶ ἴσον ἐχθρόν. 239a οὔτε δὴ κρείττω οὔτε ἰσούμενον ἑκὼν ἐραστὴς παιδικὰ ἀνέξεται, ἥττω δὲ καὶ ὑποδεέστερον ἀεὶ ἀπεργάζεται· ἥττων δὲ ἀμαθὴς σοφοῦ, δειλὸς ἀνδρείου, ἀδύνατος εἰπεῖν ῥητορικοῦ, βραδὺς ἀγχίνου. τοσούτων κακῶν καὶ ἔτι πλειόνων κατὰ τὴν διάνοιαν ἐραστὴν ἐρωμένῳ ἀνάγκη γιγνομένων τε καὶ φύσει ἐνόντων τῶν μὲν ἥδεσθαι, τὰ δὲ παρασκευάζειν, ἢ στέρεσθαι τοῦ παραυτίκα ἡδέος.

ure is bound, I suppose, to make his beloved as pleasing to himself as possible. To a sick man anything that doesn't resist him is pleasant, while anything stronger or equal is hateful. 239a So a lover won't willingly put up with a beloved who is his superior or his equal, but always makes him weaker and inferior. And the ignorant man is inferior to the wise, the coward to the brave, the poor speaker to the orator, the slow to the quick-witted. With so many faults of mind, and more besides, arising in the beloved or present in him by nature, the lover is bound to take pleasure in the latter and cultivate the former, or else be deprived of his immediate pleasure.

239b φθονερὸν δὴ ἀνάγκη εἶναι, καὶ πολλῶν μὲν ἄλλων συνουσιῶν ἀπείργοντα καὶ ὠφελίμων ὅθεν ἂν μάλιστ' ἀνὴρ γίγνοιτο, μεγάλης αἴτιον εἶναι βλάβης, μεγίστης δὲ τῆς ὅθεν ἂν φρονιμώτατος εἴη. τοῦτο δὲ ἡ θεία φιλοσοφία τυγχάνει ὄν, ἧς ἐραστὴν παιδικὰ ἀνάγκη πόρρωθεν εἴργειν, περίφοβον ὄντα τοῦ καταφρονηθῆναι· τά τε ἄλλα μηχανᾶσθαι ὅπως ἂν ᾖ πάντα ἀγνοῶν καὶ πάντα ἀποβλέπων εἰς τὸν ἐραστήν, οἷος ὢν τῷ μὲν ἥδιστος, ἑαυτῷ δὲ βλαβερώτατος ἂν εἴη. τὰ μὲν οὖν κατὰ 239c διάνοιαν ἐπίτροπός τε καὶ κοινωνὸς οὐδαμῇ λυσιτελὴς ἀνὴρ ἔχων ἔρωτα.

He is bound, then, to be jealous, and by keeping the boy away from many other associations, beneficial ones, which would do most to make a man of him, he causes him great harm—and the greatest harm by keeping him from the one that would make him wisest. That is divine philosophy, and a lover must keep his beloved far away from it, terrified of being despised. He must also contrive in other ways to keep him ignorant of everything and looking to his lover for everything, so that he will be most pleasing to the lover and most harmful to himself. So in matters of 239c the mind a man in love is no good at all as a guardian or companion.

239c τὴν δὲ τοῦ σώματος ἕξιν τε καὶ θεραπείαν οἵαν τε καὶ ὡς θεραπεύσει οὗ ἂν γένηται κύριος, ὃς ἡδὺ πρὸ ἀγαθοῦ ἠνάγκασται διώκειν, δεῖ μετὰ ταῦτα ἰδεῖν. ὀφθήσεται δὴ μαλθακόν τινα καὶ οὐ στερεὸν διώκων, οὐδ' ἐν ἡλίῳ καθαρῷ τεθραμμένον ἀλλὰ ὑπὸ συμμιγεῖ σκιᾷ, πόνων μὲν ἀνδρείων καὶ ἱδρώτων ξηρῶν ἄπειρον, ἔμπειρον δὲ ἁπαλῆς καὶ ἀνάνδρου 239d διαίτης, ἀλλοτρίοις χρώμασι καὶ κόσμοις χήτει οἰκείων κοσμούμενον, ὅσα τε ἄλλα τούτοις ἕπεται πάντα ἐπιτηδεύοντα, ἃ δῆλα καὶ οὐκ ἄξιον περαιτέρω προβαίνειν, ἀλλὰ ἓν κεφάλαιον ὁρισαμένους ἐπ' ἄλλο ἰέναι· τὸ γὰρ τοιοῦτον σῶμα ἐν πολέμῳ τε καὶ ἄλλαις χρείαις ὅσαι μεγάλαι οἱ μὲν ἐχθροὶ θαρροῦσιν, οἱ δὲ φίλοι καὶ αὐτοὶ οἱ ἐρασταὶ φοβοῦνται.

Next we must see what condition of the body, and what care of it, will be given by the man who has become its master, a man who is compelled to pursue the pleasant rather than the good. He'll be seen pursuing someone soft rather than firm, raised not in the clear sun but in dappled shade, a stranger to manly toil and dry sweat, familiar with a delicate, unmanly 239d way of life, decked out with borrowed colors and ornaments for lack of his own, and following all the other habits that go with these. They are obvious and not worth dwelling on further; instead, let's define one main point and move on. In war and in other serious emergencies, a body like that gives the enemy confidence, while his friends, and his lovers themselves, fear for him.

239d τοῦτο μὲν οὖν ὡς δῆλον ἐατέον, τὸ δ' ἐφεξῆς ῥητέον, 239e τίνα ἡμῖν ὠφελίαν ἢ τίνα βλάβην περὶ τὴν κτῆσιν ἡ τοῦ ἐρῶντος ὁμιλία τε καὶ ἐπιτροπεία παρέξεται. σαφὲς δὴ τοῦτό γε παντὶ μέν, μάλιστα δὲ τῷ ἐραστῇ, ὅτι τῶν φιλτάτων τε καὶ εὐνουστάτων καὶ θειοτάτων κτημάτων

Let's leave that, then, as obvious, and say what comes next: 239e what benefit or harm the lover's company and guardianship will bring us where property is concerned. This much is clear to everyone, and above all to the lover: he would

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ὀρφανὸν πρὸ παντὸς εὔξαιτ' ἂν εἶναι τὸν ἐρώμενον· πατρὸς γὰρ καὶ μητρὸς καὶ συγγενῶν καὶ φίλων στέρεσθαι ἂν αὐτὸν δέξαιτο, [240a] διακωλυτὰς καὶ ἐπιτιμητὰς ἡγούμενος τῆς ἡδίστης πρὸς αὐτὸν ὁμιλίας. ἀλλὰ μὴν οὐσίαν γ' ἔχοντα χρυσοῦ ἤ τινος ἄλλης κτήσεως οὔτε εὐάλωτον ὁμοίως οὔτε ἁλόντα εὐμεταχείριστον ἡγήσεται· ἐξ ὧν πᾶσα ἀνάγκη ἐραστὴν παιδικοῖς φθονεῖν μὲν οὐσίαν κεκτημένοις, ἀπολλυμένης δὲ χαίρειν.

pray above all for his beloved to be bereft of his dearest, most loyal and most sacred possessions. He'd be glad to see him deprived of father and mother, relatives and friends, [240a] since he regards them as obstacles and critics of his sweetest intimacy with the boy. Moreover, if the boy has property in gold or any other form, he'll think him neither so easy to catch nor, once caught, so easy to handle. From all this, a lover is bound to resent his beloved's having property and to rejoice when he loses it.

240a ἔτι τοίνυν ἄγαμον, ἄπαιδα, ἄοικον ὅτι πλεῖστον χρόνον παιδικὰ ἐραστὴς εὔξαιτ' ἂν γενέσθαι, τὸ αὑτοῦ γλυκὺ ὡς πλεῖστον χρόνον καρποῦσθαι ἐπιθυμῶν.

Further, a lover would pray for his beloved to remain unmarried, childless and without a household for as long as possible, since he wants to enjoy his own sweet fruit for as long as he can.

ἔστι μὲν δὴ καὶ ἄλλα κακά, ἀλλά τις δαίμων ἔμειξε τοῖς [240b] πλείστοις ἐν τῷ παραυτίκα ἡδονήν, οἷον κόλακι, δεινῷ θηρίῳ καὶ βλάβῃ μεγάλῃ, ὅμως ἐπέμειξεν ἡ φύσις ἡδονήν τινα οὐκ ἄμουσον, καί τις ἑταίραν ὡς βλαβερὸν ψέξειεν ἄν, καὶ ἄλλα πολλὰ τῶν τοιουτοτρόπων θρεμμάτων τε καὶ ἐπιτηδευμάτων, οἷς τό γε καθ' ἡμέραν ἡδίστοισιν εἶναι ὑπάρχει· παιδικοῖς δὲ ἐραστὴς πρὸς τῷ βλαβερῷ καὶ εἰς τὸ συνημερεύειν πάντων [240c] ἀηδέστατον. ἥλικα γὰρ δὴ καὶ ὁ παλαιὸς λόγος τέρπειν τὸν ἥλικα—ἡ γὰρ οἶμαι χρόνου ἰσότης ἐπ' ἴσας ἡδονὰς ἄγουσα δι' ὁμοιότητα φιλίαν παρέχεται—ἀλλ' ὅμως κόρον γε καὶ ἡ τούτων συνουσία ἔχει. καὶ μὴν τό γε ἀναγκαῖον αὖ βαρὺ παντὶ περὶ πᾶν λέγεται· ὃ δὴ πρὸς τῇ ἀνομοιότητι μάλιστα ἐραστὴς πρὸς παιδικὰ ἔχει.

There are other evils too, of course, but with most of them some divinity has mixed [240b] a momentary pleasure. A flatterer, for instance, is a dreadful beast and does great harm, yet nature has mixed in with him a pleasure that is not without charm; one might censure a courtesan as harmful, and many other creatures and practices of that sort, which at least for a day are very pleasant indeed. But to his beloved a lover, besides being harmful, is also the most unpleasant of all to spend one's days [240c] with. As the old saying has it, "Age-mate delights age-mate"—for equality of age, I suppose, leads to similar pleasures and produces friendship through likeness. Yet even the company of age-mates brings its fill. And again, compulsion is said to weigh on everyone in everything, and that, on top of the difference between them, is what most marks a lover's relation to his beloved.

240c νεωτέρῳ γὰρ πρεσβύτερος συνὼν οὔθ' ἡμέρας οὔτε νυκτὸς ἑκὼν ἀπολείπεται, ἀλλ' ὑπ' [240d] ἀνάγκης τε καὶ οἴστρου ἐλαύνεται, ὃς ἐκείνῳ μὲν ἡδονὰς ἀεὶ διδοὺς ἄγει, ὁρῶντι, ἀκούοντι, ἁπτομένῳ, καὶ πᾶσαν αἴσθησιν αἰσθανομένῳ τοῦ ἐρωμένου, ὥστε μεθ' ἡδονῆς ἀραρότως αὐτῷ ὑπηρετεῖν· τῷ δὲ δὴ ἐρωμένῳ ποῖον παραμύθιον ἢ τίνας ἡδονὰς διδοὺς ποιήσει τὸν ἴσον χρόνον συνόντα μὴ οὐχὶ ἐπ' ἔσχατον ἐλθεῖν ἀηδίας—ὁρῶντι μὲν ὄψιν πρεσβυτέραν καὶ οὐκ ἐν ὥρᾳ, ἑπομένων δὲ τῶν ἄλλων ταύτῃ, ἃ καὶ λόγῳ [240e] ἐστὶν ἀκούειν οὐκ ἐπιτερπές, μὴ ὅτι δὴ ἔργῳ ἀνάγκης ἀεὶ προσκειμένης μεταχειρίζεσθαι, φυλακάς τε δὴ καχυποτόπους φυλαττομένῳ διὰ παντὸς καὶ πρὸς ἅπαντας, ἀκαίρους τε ἐπαίνους καὶ ὑπερβάλλοντας ἀκούοντι, ὡς δ' αὖτως ψόγους νήφοντος μὲν οὐκ ἀνεκτούς, εἰς δὲ μέθην ἰόντος πρὸς τῷ μὴ ἀνεκτῷ

For the older man, when he's with the younger, won't willingly leave him day or night; he is driven by compulsion [240d] and frenzy, which keeps giving him pleasures and leading him on as he sees, hears, touches and perceives his beloved with every sense, so that he gladly clings to his service. But what consolation or what pleasures will he give his beloved to keep him, as he spends the same length of time together, from reaching the extreme of disgust? He looks at an aging face past its prime, and all the rest that goes with it, which isn't pleasant even to hear [240e] described, let alone to have to handle in fact under constant compulsion; he is guarded with suspicious watchfulness all the time and against everyone; he hears ill-

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ἐπαισχεῖς, παρρησίᾳ κατακορεῖ καὶ ἀναπεπταμένῃ χρωμένου;

240e καὶ ἐρῶν μὲν βλαβερός τε καὶ ἀηδής, λήξας δὲ τοῦ ἔρωτος εἰς τὸν ἔπειτα χρόνον ἄπιστος, εἰς ὃν πολλὰ καὶ μετὰ πολλῶν ὅρκων τε καὶ δεήσεων ὑπισχνούμενος μόγις [241a] κατεῖχε τήν γ' ἐν τῷ τότε συνουσίαν ἐπίπονον οὖσαν φέρειν δι' ἐλπίδα ἀγαθῶν. τότε δὴ δέον ἐκτίνειν, μεταβαλὼν ἄλλον ἄρχοντα ἐν αὑτῷ καὶ προστάτην, νοῦν καὶ σωφροσύνην ἀντ' ἔρωτος καὶ μανίας, ἄλλος γεγονὼς λέληθεν τὰ παιδικά. καὶ ὁ μὲν αὐτὸν χάριν ἀπαιτεῖ τῶν τότε, ὑπομιμνήσκων τὰ πραχθέντα καὶ λεχθέντα, ὡς τῷ αὐτῷ διαλεγόμενος· ὁ δὲ ὑπ' αἰσχύνης οὔτε εἰπεῖν τολμᾷ ὅτι ἄλλος γέγονεν, οὔθ' ὅπως τὰ τῆς προτέρας ἀνοήτου ἀρχῆς ὁρκωμόσιά τε καὶ ὑποσχέσεις [241b] ἐμπεδώσῃ ἔχει, νοῦν ἤδη ἐσχηκὼς καὶ σεσωφρονηκώς, ἵνα μὴ πράττων ταὐτὰ τῷ πρόσθεν ὅμοιός τε ἐκείνῳ καὶ ὁ αὐτὸς πάλιν γένηται.

241b φυγὰς δὴ γίγνεται ἐκ τούτων, καὶ ἀπεστερηκὼς ὑπ' ἀνάγκης ὁ πρὶν ἐραστής, ὀστράκου μεταπεσόντος, ἵεται φυγῇ μεταβαλών· ὁ δὲ ἀναγκάζεται διώκειν ἀγανακτῶν καὶ ἐπιθεάζων, ἠγνοηκὼς τὸ ἅπαν ἐξ ἀρχῆς, ὅτι οὐκ ἄρα ἔδει ποτὲ ἐρῶντι καὶ ὑπ' ἀνάγκης ἀνοήτῳ χαρίζεσθαι, [241c] ἀλλὰ πολὺ μᾶλλον μὴ ἐρῶντι καὶ νοῦν ἔχοντι· εἰ δὲ μή, ἀναγκαῖον εἶη ἐνδοῦναι αὐτὸν ἀπίστῳ, δυσκόλῳ, φθονερῷ, ἀηδεῖ, βλαβερῷ μὲν πρὸς οὐσίαν, βλαβερῷ δὲ πρὸς τὴν τοῦ σώματος ἕξιν, πολὺ δὲ βλαβερωτάτῳ πρὸς τὴν τῆς ψυχῆς παίδευσιν, ἧς οὔτε ἀνθρώποις οὔτε θεοῖς τῇ ἀληθείᾳ τιμιώτερον οὔτε ἔστιν οὔτε ποτὲ ἔσται. ταῦτά τε οὖν χρή, ὦ παῖ, συννοεῖν, καὶ εἰδέναι τὴν ἐραστοῦ φιλίαν ὅτι οὐ μετ' εὐνοίας γίγνεται, ἀλλὰ σιτίου τρόπον, χάριν πλησμονῆς, [241d] ὡς λύκοι ἄρνας ἀγαπῶσιν, ὡς παῖδα φιλοῦσιν ἐρασταί.

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timed and excessive praise, and likewise reproaches that are unbearable when the man is sober, and when he's drunk, shameful as well as unbearable, as he indulges in a tiresome and unbridled frankness.

While he's in love he is harmful and unpleasant; once his love has ended he is faithless for the time to come—the time for which he made many promises, with many oaths and entreaties, and barely [241a] managed, through the hope of good things, to make the boy put up with his company, burdensome as it was then. Then, when it's time to pay up, he has changed the ruler and master within him—intelligence and self-control in place of love and madness—and has become someone else without his beloved noticing. The boy asks him to return the favor for what he gave then, reminding him of what was done and said, as if talking to the same man; while he, out of shame, neither dares to say that he's become someone else, nor knows how to keep the oaths and promises of his former, mindless rule, [241b] now that he has come to his senses and is self-controlled, for fear that by doing the same things as before he'd become like his former self and the same man again.

So he becomes a fugitive from all this; the former lover is forced to default, and, the shell having fallen the other way up, he switches roles and takes flight. The boy is forced to chase after him, angry and calling down the gods, having failed from the very beginning to understand the whole thing: that he should never have granted favors to someone in love, and so necessarily out of his mind, [241c] but much rather to someone not in love and in his right mind. Otherwise he was bound to give himself up to someone faithless, difficult, jealous and unpleasant, harmful to his property, harmful to his bodily condition, and by far most harmful to the education of his soul, than which nothing is, or ever will be, more truly precious to either human beings or gods. These are the things you must bear in mind, my boy, and you must know that a lover's friendship doesn't come with goodwill, but like an appetite for food, for the sake of filling up: [241d] as wolves love lambs, so lovers are fond of a boy.[20]

20 In a children's game, a shell dark on one side and light on the other was tossed to decide which team fled and which chased.

	GREEK	ENGLISH
241d	τοῦτ' ἐκεῖνο, ὦ Φαῖδρε. οὐκέτ' ἂν τὸ πέρα ἀκούσαις ἐμοῦ λέγοντος, ἀλλ' ἤδη σοι τέλος ἐχέτω ὁ λόγος.	There you have it, Phaedrus. You won't hear another word from me; let my speech end here.
	PHAEDRUS καίτοι ᾤμην γε μεσοῦν αὐτόν, καὶ ἐρεῖν τὰ ἴσα περὶ τοῦ μὴ ἐρῶντος, ὡς δεῖ ἐκείνῳ χαρίζεσθαι μᾶλλον, λέγων ὅσα αὖ ἔχει ἀγαθά· νῦν δὲ δή, ὦ Σώκρατες, τί ἀποπαύῃ;	**PHAEDRUS** But I thought it was only halfway through, and that you'd say just as much about the non-lover—that one should favor him instead—and list all the good things he has to offer. Why are you stopping now, Socrates?
241e	**SOCRATES** οὐκ ᾔσθου, ὦ μακάριε, ὅτι ἤδη ἔπη φθέγγομαι ἀλλ' οὐκέτι διθυράμβους, καὶ ταῦτα ψέγων; ἐὰν δ' ἐπαινεῖν τὸν ἕτερον ἄρξωμαι, τί με οἴει ποιήσειν; ἆρ' οἶσθ' ὅτι ὑπὸ τῶν Νυμφῶν, αἷς με σὺ προύβαλες ἐκ προνοίας, σαφῶς ἐνθουσιάσω; λέγω οὖν ἑνὶ λόγῳ ὅτι ὅσα τὸν ἕτερον λελοιδορήκαμεν, τῷ ἑτέρῳ τἀναντία τούτων ἀγαθὰ πρόσεστιν. καὶ τί δεῖ μακροῦ λόγου; περὶ γὰρ ἀμφοῖν ἱκανῶς εἴρηται. καὶ οὕτω δὴ ὁ μῦθος ὅτι πάσχειν προσήκει αὐτῷ, τοῦτο 242a πείσεται· κἀγὼ τὸν ποταμὸν τοῦτον διαβὰς ἀπέρχομαι πρὶν ὑπὸ σοῦ τι μεῖζον ἀναγκασθῆναι.	**SOCRATES** Didn't you notice, my blessed friend, that I'm already uttering epic verse, no longer dithyramb, and that while finding fault? If I start praising the other, what do you think I'll do? Don't you know that I'll plainly be possessed by the nymphs, to whom you've deliberately thrown me? So I'll say in a word that for every fault we've found in the one, the other has the opposite good qualities. What need is there of a long speech? Enough has been said about both. And so the tale will suffer the fate it deserves to 242a suffer; and I'll cross this river and go away before you force me into something worse.
242a	**PHAEDRUS** μήπω γε, ὦ Σώκρατες, πρὶν ἂν τὸ καῦμα παρέλθῃ. ἢ οὐχ ὁρᾷς ὡς σχεδὸν ἤδη μεσημβρία ἵσταται ἡ δὴ καλουμένη σταθερά; ἀλλὰ περιμείναντες καὶ ἅμα περὶ τῶν εἰρημένων διαλεχθέντες, τάχα ἐπειδὰν ἀποψυχῇ ἴμεν.	**PHAEDRUS** Not yet, Socrates, not till the heat has passed. Don't you see it's nearly noon, "high standstill," as they call it? Let's stay and talk over what's been said, and go as soon as it's cooler.
	SOCRATES θεῖός γ' εἶ περὶ τοὺς λόγους, ὦ Φαῖδρε, καὶ ἀτεχνῶς θαυμάσιος. οἶμαι γὰρ ἐγὼ τῶν ἐπὶ τοῦ σοῦ βίου γεγονότων 242b λόγων μηδένα πλείους ἢ σὲ πεποιηκέναι γεγενῆσθαι ἤτοι αὐτὸν λέγοντα ἢ ἄλλους ἑνί γέ τῳ τρόπῳ προσαναγκάζοντα —Σιμμίαν Θηβαῖον ἐξαιρῶ λόγου· τῶν δὲ ἄλλων πάμπολυ κρατεῖς—καὶ νῦν αὖ δοκεῖς αἴτιός μοι γεγενῆσθαι λόγῳ τινὶ ῥηθῆναι.	**SOCRATES** You're superhuman when it comes to speeches, Phaedrus, simply amazing. I think that of all the speeches 242b made in your lifetime, no one has brought more into being than you, either by delivering them yourself or by compelling others to in one way or another—Simmias of Thebes I except, but you beat all the rest by far. And now again you seem to me to have caused a speech of mine to be spoken.[21]
242b	**PHAEDRUS** οὐ πόλεμόν γε ἀγγέλλεις. ἀλλὰ πῶς δὴ καὶ τίνι τούτῳ;	**PHAEDRUS** That's hardly a declaration of war! But how so, and what speech is this?

THE DIVINE SIGN

Socrates' sign stops him leaving; he decides both speeches wronged Love and must be retracted.

	GREEK	ENGLISH
	SOCRATES ἡνίκ' ἔμελλον, ὠγαθέ, τὸν ποταμὸν διαβαίνειν, τὸ δαιμόνιόν τε καὶ τὸ εἰωθὸς σημεῖόν μοι γίγνεσθαι ἐγένετο 242c —ἀεὶ δέ με ἐπίσχει ὃ ἂν μέλλω	**SOCRATES** Just as I was about to cross the river, my good friend, the divine sign, the sign that usually comes to me, came 242c —it always holds me

21 Simmias of Thebes, a follower of Socrates, is one of the main speakers in the *Phaedo*.

	GREEK	ENGLISH
	πράττειν—καί τινα φωνὴν ἔδοξα αὐτόθεν ἀκοῦσαι, ἥ με οὐκ ἐᾷ ἀπιέναι πρὶν ἂν ἀφοσιώσωμαι, ὡς δή τι ἡμαρτηκότα εἰς τὸ θεῖον. εἰμὶ δὴ οὖν μάντις μέν, οὐ πάνυ δὲ σπουδαῖος, ἀλλ' ὥσπερ οἱ τὰ γράμματα φαῦλοι, ὅσον μὲν ἐμαυτῷ μόνον ἱκανός· σαφῶς οὖν ἤδη μανθάνω τὸ ἁμάρτημα. ὡς δή τοι, ὦ ἑταῖρε, μαντικόν γέ τι καὶ ἡ ψυχή· ἐμὲ γὰρ ἔθραξε μέν τι καὶ πάλαι λέγοντα τὸν λόγον, καί πως ἐδυσωπούμην κατ' Ἴβυκον, μή τι παρὰ θεοῖς [242d] ἀμβλακὼν τιμὰν πρὸς ἀνθρώπων ἀμείψω· νῦν δ' ἧσθημαι τὸ ἁμάρτημα.	back from something I'm about to do—and I thought I heard a voice from that very spot, forbidding me to leave until I had purified myself, as though I had committed some offense against the divine. Now I am a seer—not a very good one, but, like people who are poor at reading and writing, just good enough for my own purposes; so I now understand my offense clearly. For the soul too, my friend, has a kind of prophetic power. Something troubled me a while ago, even as I was giving the speech, and I had a certain misgiving, as Ibycus puts it, that "for offending against the gods [242d] I might win honor among men." But now I've realized my offense.[22]
242d	**PHAEDRUS** λέγεις δὲ δὴ τί;	**PHAEDRUS** What do you mean?
	SOCRATES δεινόν, ὦ Φαῖδρε, δεινὸν λόγον αὐτός τε ἐκόμισας ἐμέ τε ἠνάγκασας εἰπεῖν.	**SOCRATES** A terrible speech, Phaedrus, a terrible one—both the speech you brought and the one you forced me to give.
	PHAEDRUS πῶς δή;	**PHAEDRUS** How so?
	SOCRATES εὐήθη καὶ ὑπό τι ἀσεβῆ· οὗ τίς ἂν εἴη δεινότερος;	**SOCRATES** It was foolish, and somewhat impious. What could be more terrible than that?
	PHAEDRUS οὐδείς, εἴ γε σὺ ἀληθῆ λέγεις.	**PHAEDRUS** Nothing, if what you say is true.
	SOCRATES τί οὖν; τὸν ἔρωτα οὐκ Ἀφροδίτης καὶ θεόν τινα ἡγῇ;	**SOCRATES** Well then? Don't you believe that Love is the son of Aphrodite, and a god?
	PHAEDRUS λέγεταί γε δή.	**PHAEDRUS** So it's said, at any rate.
	SOCRATES οὔ τι ὑπό γε Λυσίου, οὐδὲ ὑπὸ τοῦ σοῦ λόγου, ὃς [242e] διὰ τοῦ ἐμοῦ στόματος καταφαρμακευθέντος ὑπὸ σοῦ ἐλέχθη. εἰ δ' ἔστιν, ὥσπερ οὖν ἔστι, θεὸς ἤ τι θεῖον ὁ Ἔρως, οὐδὲν ἂν κακὸν εἴη, τὼ δὲ λόγω τὼ νυνδὴ περὶ αὐτοῦ εἰπέτην ὡς τοιούτου ὄντος· ταύτῃ τε οὖν ἡμαρτανέτην περὶ τὸν ἔρωτα, ἔτι τε ἡ εὐήθεια αὐτοῖν πάνυ ἀστεία, τὸ μηδὲν ὑγιὲς λέγοντε [243a] μηδὲ ἀληθὲς σεμνύνεσθαι ὡς τὶ ὄντε, εἰ ἄρα ἀνθρωπίσκους τινὰς ἐξαπατήσαντε εὐδοκιμήσετον ἐν αὐτοῖς. ἐμοὶ μὲν οὖν, ὦ φίλε, καθήρασθαι ἀνάγκη· ἔστιν δὲ τοῖς ἁμαρτάνουσι περὶ μυθολογίαν καθαρμὸς ἀρχαῖος, ὃν Ὅμηρος μὲν οὐκ ἤσθετο, Στησίχορος δέ.	**SOCRATES** But not by Lysias, nor by your speech, which [242e] was spoken through my mouth after you'd put it under a spell. If Love is, as indeed he is, a god or something divine, he can't be anything bad; but the two speeches just now spoke of him as if he were. So in this respect they offended against Love, and besides, their foolishness was really quite refined: though they said nothing sound [243a] or true, they put on airs as if they amounted to something, in case they might fool a few little people and win a reputation among them. So I must purify myself, my friend. For those who offend in telling myths there is an ancient purification, which Homer didn't know of, but Stesichorus did.[23]
243a	τῶν γὰρ ὀμμάτων στερηθεὶς διὰ τὴν Ἑλένης κακηγορίαν οὐκ ἠγνόησεν ὥσπερ Ὅμηρος, ἀλλ' ἅτε μουσικὸς ὢν ἔγνω	For when he was robbed of his sight for slandering Helen, he didn't fail to understand the cause, as

	GREEK	ENGLISH
	τὴν αἰτίαν, καὶ ποιεῖ εὐθὺς— οὐκ ἔστ' ἔτυμος λόγος οὗτος, οὐδ' ἔβας ἐν νηυσὶν εὐσέλμοις, [243b] οὐδ' ἵκεο Πέργαμα Τροίας· καὶ ποιήσας δὴ πᾶσαν τὴν καλουμένην Παλινῳδίαν παραχρῆμα ἀνέβλεψεν. ἐγὼ οὖν σοφώτερος ἐκείνων γενήσομαι κατ' αὐτό γε τοῦτο· πρὶν γάρ τι παθεῖν διὰ τὴν τοῦ Ἔρωτος κακηγορίαν πειράσομαι αὐτῷ ἀποδοῦναι τὴν παλινῳδίαν, γυμνῇ τῇ κεφαλῇ καὶ οὐχ ὥσπερ τότε ὑπ' αἰσχύνης ἐγκεκαλυμμένος.	Homer did; as a true follower of the Muses, he recognized it, and at once composed: "That story is not true; you never went on the well-benched ships, [243b] nor came to the towers of Troy." And when he had composed the whole of the so-called Palinode, he immediately regained his sight. So I will be wiser than they were, at least in this: before anything happens to me for slandering Love, I'll try to pay him back with my palinode, with my head bare, and not covered in shame as it was before.[24]
243b	**PHAEDRUS** τουτωνί, ὦ Σώκρατες, οὐκ ἔστιν ἅττ' ἂν ἐμοὶ εἶπες ἡδίω.	**PHAEDRUS** Nothing you could tell me, Socrates, would please me more than this.
243c	**SOCRATES** καὶ γάρ, ὠγαθὲ Φαῖδρε, ἐννοεῖς ὡς ἀναιδῶς εἴρησθον τὼ λόγω, οὗτός τε καὶ ὁ ἐκ τοῦ βιβλίου ῥηθείς. εἰ γὰρ ἀκούων τις τύχοι ἡμῶν γεννάδας καὶ πρᾷος τὸ ἦθος, ἐτέρου δὲ τοιούτου ἐρῶν ἢ καὶ πρότερόν ποτε ἐρασθείς, λεγόντων ὡς διὰ σμικρὰ μεγάλας ἔχθρας οἱ ἐρασταὶ ἀναιροῦνται καὶ ἔχουσι πρὸς τὰ παιδικὰ φθονερῶς τε καὶ βλαβερῶς, πῶς οὐκ ἂν οἴει αὐτὸν ἡγεῖσθαι ἀκούειν ἐν ναύταις που τεθραμμένων καὶ οὐδένα ἐλεύθερον ἔρωτα ἑωρακότων, πολλοῦ δ' ἂν δεῖν [243d] ἡμῖν ὁμολογεῖν ἃ ψέγομεν τὸν ἔρωτα;	**SOCRATES** Yes, my good Phaedrus, for you realize how shamelessly the two speeches were delivered, this one and the one read out from the book. Suppose a man of noble and gentle character, in love with someone like himself or once in love before, happened to hear us saying that lovers take up great enmities over small things and are jealous and harmful toward their beloveds. Don't you think he'd imagine he was listening to people brought up among sailors, who had never seen a love fit for free people? Wouldn't he be very far [243d] from agreeing with us in our criticisms of love?
243d	**PHAEDRUS** ἴσως νὴ Δί', ὦ Σώκρατες.	**PHAEDRUS** Very likely, by Zeus, Socrates.
	SOCRATES τοῦτόν γε τοίνυν ἔγωγε αἰσχυνόμενος, καὶ αὐτὸν τὸν ἔρωτα δεδιώς, ἐπιθυμῶ ποτίμῳ λόγῳ οἷον ἁλμυρὰν ἀκοὴν ἀποκλύσασθαι· συμβουλεύω δὲ καὶ Λυσίᾳ ὅτι τάχιστα γράψαι ὡς χρὴ ἐραστῇ μᾶλλον ἢ μὴ ἐρῶντι ἐκ τῶν ὁμοίων χαρίζεσθαι.	**SOCRATES** Well, I'm ashamed before this man, and afraid of Love himself, and I want to wash the salt taste out of my ears, as it were, with a fresh-water speech. And I advise Lysias too to write as soon as possible that, other things being equal, one should favor a lover rather than a non-lover.
	PHAEDRUS ἀλλ' εὖ ἴσθι ὅτι ἔξει τοῦθ' οὕτω· σοῦ γὰρ εἰπόντος τὸν τοῦ ἐραστοῦ ἔπαινον, πᾶσα ἀνάγκη Λυσίαν ὑπ' ἐμοῦ [243e] ἀναγκασθῆναι γράψαι αὖ περὶ τοῦ αὐτοῦ λόγον.	**PHAEDRUS** Rest assured it will be so. Once you've given your praise of the lover, there's no way Lysias won't be [243e] compelled by me to write a speech on the same subject in turn.
243e	**SOCRATES** τοῦτο μὲν πιστεύω, ἕωσπερ ἂν ᾖς ὃς εἶ.	**SOCRATES** That I believe, as long as you remain who you are.
	PHAEDRUS λέγε τοίνυν θαρρῶν.	**PHAEDRUS** Then speak, and have no fear.

23 Stesichorus of Himera in Sicily was a lyric poet of the sixth century BC.
22 The divine sign is the inner voice that, Socrates says, warned him against certain actions; Ibycus was a lyric poet of the sixth century BC.
24 In his Palinode ("Recantation") Stesichorus claimed that only a phantom of Helen went to Troy; Homer was traditionally said to be blind.

GREEK	ENGLISH
SOCRATES ποῦ δή μοι ὁ παῖς πρὸς ὃν ἔλεγον; ἵνα καὶ τοῦτο ἀκούσῃ, καὶ μὴ ἀνήκοος ὢν φθάσῃ χαρισάμενος τῷ μὴ ἐρῶντι.	**SOCRATES** Where's that boy I was talking to? He should hear this too, so that he doesn't, for lack of hearing it, rush to grant his favors to the non-lover.
PHAEDRUS οὗτος παρά σοι μάλα πλησίον ἀεὶ πάρεστιν, ὅταν σὺ βούλῃ.	**PHAEDRUS** He's right here beside you, very close, always, whenever you want him.

THE PALINODE: DIVINE MADNESS

Socrates' second speech argues that madness sent by the gods brings the greatest goods.

GREEK	ENGLISH
SOCRATES οὐτωσὶ τοίνυν, ὦ παῖ καλέ, ἐννόησον, ὡς ὁ μὲν [244a] πρότερος ἦν λόγος Φαίδρου τοῦ Πυθοκλέους, Μυρρινουσίου ἀνδρός· ὃν δὲ μέλλω λέγειν, Στησιχόρου τοῦ Εὐφήμου, Ἱμεραίου. λεκτέος δὲ ὧδε, ὅτι οὐκ ἔστ' ἔτυμος λόγος ὃς ἂν παρόντος ἐραστοῦ τῷ μὴ ἐρῶντι μᾶλλον φῇ δεῖν χαρίζεσθαι, διότι δὴ ὁ μὲν μαίνεται, ὁ δὲ σωφρονεῖ. εἰ μὲν γὰρ ἦν ἁπλοῦν τὸ μανίαν κακὸν εἶναι, καλῶς ἂν ἐλέγετο· νῦν δὲ τὰ μέγιστα τῶν ἀγαθῶν ἡμῖν γίγνεται διὰ μανίας, θείᾳ μέντοι δόσει διδομένης.	**SOCRATES** Then understand this, my fair boy: the [244a] previous speech was by Phaedrus, son of Pythocles, of Myrrhinus; the one I'm about to give is by Stesichorus, son of Euphemus, of Himera. And this is how it must go: That story is not true which says that when a lover is at hand one should rather favor the non-lover, because the one is mad and the other sane. If it were simply true that madness is bad, that would be well said; but in fact the greatest of goods come to us through madness, when it is granted as a divine gift.[25]
244a ἥ τε γὰρ δὴ ἐν Δελφοῖς προφῆτις αἵ τ' ἐν [244b] Δωδώνῃ ἱέρειαι μανεῖσαι μὲν πολλὰ δὴ καὶ καλὰ ἰδίᾳ τε καὶ δημοσίᾳ τὴν Ἑλλάδα ἠργάσαντο, σωφρονοῦσαι δὲ βραχέα ἢ οὐδέν· καὶ ἐὰν δὴ λέγωμεν Σίβυλλάν τε καὶ ἄλλους, ὅσοι μαντικῇ χρώμενοι ἐνθέῳ πολλὰ δὴ πολλοῖς προλέγοντες εἰς τὸ μέλλον ὤρθωσαν, μηκύνοιμεν ἂν δῆλα παντὶ λέγοντες. τόδε μὴν ἄξιον ἐπιμαρτύρασθαι, ὅτι καὶ τῶν παλαιῶν οἱ τὰ ὀνόματα τιθέμενοι οὐκ αἰσχρὸν ἡγοῦντο οὐδὲ ὄνειδος μανίαν· [244c] οὐ γὰρ ἂν τῇ καλλίστῃ τέχνῃ, ᾗ τὸ μέλλον κρίνεται, αὐτὸ τοῦτο τοὔνομα ἐμπλέκοντες μανικὴν ἐκάλεσαν. ἀλλ' ὡς καλοῦ ὄντος, ὅταν θείᾳ μοίρᾳ γίγνηται, οὕτω νομίσαντες ἔθεντο, οἱ δὲ νῦν ἀπειροκάλως τὸ ταῦ ἐπεμβάλλοντες μαντικὴν ἐκάλεσαν.	The prophetess at Delphi and the priestesses at [244b] Dodona have done many fine things for Greece, both privately and publicly, when they were mad, but little or nothing when they were sane. And if we were to speak of the Sibyl and all the others who, using inspired prophecy, have set many people on the right path by foretelling the future, we'd go on too long telling what everyone knows. But this is worth adding as evidence: those among the ancients who gave things their names didn't think madness shameful or a disgrace; [244c] otherwise they wouldn't have woven this very word into the name of the finest art, the one by which the future is discerned, and called it the manic art. They gave it that name because they thought madness a fine thing when it comes by divine dispensation; but people nowadays, lacking all taste, stick in a t and call it the mantic art.[26]
244c ἐπεὶ καὶ τήν γε τῶν ἐμφρόνων, ζήτησιν τοῦ μέλλοντος διά τε ὀρνίθων ποιουμένων καὶ τῶν ἄλλων σημείων, ἅτ' ἐκ διανοίας ποριζομένων ἀνθρωπίνῃ οἰήσει νοῦν τε καὶ ἱστορίαν, οἰονοϊστικὴν ἐπωνόμασαν, [244d] ἣν νῦν	So too with the inquiry into the future practiced by sane people through birds and other signs: since those who practice it use thought to supply intelligence (nous) and information (historia) to

25 The names are apt: Euphemus suggests "speaking auspiciously," and Himera recalls himeros, "longing."
26 Mantikē means "prophecy"; Socrates derives it from manikē, "the art of madness." Dodona, in northwest Greece, had an ancient oracle of Zeus.

	GREEK	ENGLISH
	οἰωνιστικὴν τῷ ω σεμνύνοντες οἱ νέοι καλοῦσιν· ὅσῳ δὴ οὖν τελεώτερον καὶ ἐντιμότερον μαντικὴ οἰωνιστικῆς, τό τε ὄνομα τοῦ ὀνόματος ἔργον τ' ἔργου, τόσῳ κάλλιον μαρτυροῦσιν οἱ παλαιοὶ μανίαν σωφροσύνης τὴν ἐκ θεοῦ τῆς παρ' ἀνθρώπων γιγνομένης.	human opinion (oiēsis), the ancients named it oionoistic; [244d] but the younger generation now call it oionistic, dignifying it with a long o. So, by as much as prophecy is more perfect and more honored than augury, both name than name and deed than deed, by so much more beautifully do the ancients testify that madness coming from a god is finer than sanity of human origin.[27]
244d	ἀλλὰ μὴν νόσων γε καὶ πόνων τῶν μεγίστων, ἃ δὴ παλαιῶν ἐκ μηνιμάτων ποθὲν ἔν τισι τῶν γενῶν ἡ μανία ἐγγενομένη καὶ προφητεύσασα, οἷς ἔδει [244e] ἀπαλλαγὴν ηὗρετο, καταφυγοῦσα πρὸς θεῶν εὐχάς τε καὶ λατρείας, ὅθεν δὴ καθαρμῶν τε καὶ τελετῶν τυχοῦσα ἐξάντη ἐποίησε τὸν ἑαυτῆς ἔχοντα πρός τε τὸν παρόντα καὶ τὸν ἔπειτα χρόνον, λύσιν τῷ ὀρθῶς μανέντι τε καὶ κατασχομένῳ [245a] τῶν παρόντων κακῶν εὑρομένη.	Again, when terrible diseases and afflictions have come upon certain families because of some ancient divine wrath, madness has arisen in them and, by prophesying, has found relief for those in need, [244e] taking refuge in prayers and worship of the gods. From there, obtaining purifications and rites, it has made the one who has it safe both for the present and for time to come, finding for the one who is rightly mad and possessed a release [245a] from his present troubles.
245a	τρίτη δὲ ἀπὸ Μουσῶν κατοκωχή τε καὶ μανία, λαβοῦσα ἁπαλὴν καὶ ἄβατον ψυχήν, ἐγείρουσα καὶ ἐκβακχεύουσα κατά τε ᾠδὰς καὶ κατὰ τὴν ἄλλην ποίησιν, μυρία τῶν παλαιῶν ἔργα κοσμοῦσα τοὺς ἐπιγιγνομένους παιδεύει· ὃς δ' ἂν ἄνευ μανίας Μουσῶν ἐπὶ ποιητικὰς θύρας ἀφίκηται, πεισθεὶς ὡς ἄρα ἐκ τέχνης ἱκανὸς ποιητὴς ἐσόμενος, ἀτελὴς αὐτός τε καὶ ἡ ποίησις ὑπὸ τῆς τῶν μαινομένων ἡ τοῦ σωφρονοῦντος ἠφανίσθη. [245b]	Third is the possession and madness that comes from the Muses. It takes hold of a tender, untouched soul, rouses it and fills it with Bacchic frenzy for songs and other kinds of poetry, and by glorifying countless deeds of the ancients it educates those who come after. But whoever comes to the doors of poetry without the Muses' madness, convinced that skill alone will make him a good poet, fails to reach fulfillment, he and his poetry alike: the poetry of the sane man is eclipsed by that of the mad. [245b]
245b	τοσαῦτα μέν σοι καὶ ἔτι πλείω ἔχω μανίας γιγνομένης ἀπὸ θεῶν λέγειν καλὰ ἔργα. ὥστε τοῦτό γε αὐτὸ μὴ φοβώμεθα, μηδέ τις ἡμᾶς λόγος θορυβείτω δεδιττόμενος ὡς πρὸ τοῦ κεκινημένου τὸν σώφρονα δεῖ προαιρεῖσθαι φίλον· ἀλλὰ τόδε πρὸς ἐκείνῳ δείξας φερέσθω τὰ νικητήρια, ὡς οὐκ ἐπ' ὠφελίᾳ ὁ ἔρως τῷ ἐρῶντι καὶ τῷ ἐρωμένῳ ἐκ θεῶν ἐπιπέμπεται. ἡμῖν δὲ ἀποδεικτέον αὖ τοὐναντίον, ὡς ἐπ' εὐτυχίᾳ τῇ μεγίστῃ [245c] παρὰ θεῶν ἡ τοιαύτη μανία δίδοται· ἡ δὲ δὴ ἀπόδειξις ἔσται δεινοῖς μὲν ἄπιστος, σοφοῖς δὲ πιστή. δεῖ οὖν πρῶτον ψυχῆς φύσεως πέρι θείας τε καὶ ἀνθρωπίνης ἰδόντα πάθη τε καὶ ἔργα τἀληθὲς νοῆσαι· ἀρχὴ δὲ ἀποδείξεως ἥδε.	These are the sorts of fine achievements—and I could tell you still more—of madness that comes from the gods. So let's not be afraid of this point, at least, and let no argument throw us into a panic by frightening us into thinking that we should prefer the sensible friend to the one who is stirred up. Let it carry off the prize only when it has also shown, besides that, that love is not sent from the gods to the lover and the beloved for their benefit. We, for our part, have to prove the opposite: that madness of this kind is given by the gods for the greatest good fortune. [245c] The proof will be unconvincing to the clever but convincing to the wise. First, then, we must see the truth about the nature of soul, divine and human, by observing what it undergoes and what it does. And the proof begins like this.

27 Oiōnistikē, "augury," actually comes from oiōnos, "bird of omen."

THE IMMORTALITY OF THE SOUL

Soul is what moves itself, so it has no beginning and can never be destroyed.

GREEK

245c **SOCRATES** ψυχὴ πᾶσα ἀθάνατος. τὸ γὰρ ἀεικίνητον ἀθάνατον· τὸ δ' ἄλλο κινοῦν καὶ ὑπ' ἄλλου κινούμενον, παῦλαν ἔχον κινήσεως, παῦλαν ἔχει ζωῆς. μόνον δὴ τὸ αὐτὸ κινοῦν, ἅτε οὐκ ἀπολεῖπον ἑαυτό, οὔποτε λήγει κινούμενον, ἀλλὰ καὶ τοῖς ἄλλοις ὅσα κινεῖται τοῦτο πηγὴ καὶ ἀρχὴ κινήσεως. 245d ἀρχὴ δὲ ἀγένητον. ἐξ ἀρχῆς γὰρ ἀνάγκη πᾶν τὸ γιγνόμενον γίγνεσθαι, αὐτὴν δὲ μηδ' ἐξ ἑνός· εἰ γὰρ ἔκ του ἀρχὴ γίγνοιτο, οὐκ ἂν ἔτι ἀρχὴ γίγνοιτο. ἐπειδὴ δὲ ἀγένητόν ἐστιν, καὶ ἀδιάφθορον αὐτὸ ἀνάγκη εἶναι. ἀρχῆς γὰρ δὴ ἀπολομένης οὔτε αὐτή ποτε ἔκ του οὔτε ἄλλο ἐξ ἐκείνης γενήσεται, εἴπερ ἐξ ἀρχῆς δεῖ τὰ πάντα γίγνεσθαι. οὕτω δὴ κινήσεως μὲν ἀρχὴ τὸ αὐτὸ αὐτὸ κινοῦν.

ENGLISH

SOCRATES All soul is immortal. For what is always in motion is immortal. But what moves something else and is moved by something else, since its motion comes to a stop, comes to a stop in its life. Only what moves itself, since it never abandons itself, never ceases to be in motion; and for everything else that moves, it is the source and first principle of motion. 245d A first principle has no coming into being. Everything that comes into being must come into being from a first principle, but the principle itself not from anything at all; for if a first principle came into being from something, it would no longer be a first principle. And since it has no coming into being, it must also be indestructible. For if a first principle were destroyed, it would never itself come into being from anything, nor would anything else come into being from it—given that everything must come into being from a first principle. So it is what moves itself that is the first principle of motion.

245d τοῦτο δὲ οὔτ' ἀπόλλυσθαι οὔτε γίγνεσθαι δυνατόν, ἢ πάντα τε οὐρανὸν 245e πᾶσάν τε γῆν εἰς ἓν συμπεσοῦσαν στῆναι καὶ μήποτε αὖθις ἔχειν ὅθεν κινηθέντα γενήσεται. ἀθανάτου δὲ πεφασμένου τοῦ ὑφ' ἑαυτοῦ κινουμένου, ψυχῆς οὐσίαν τε καὶ λόγον τοῦτον αὐτόν τις λέγων οὐκ αἰσχυνεῖται. πᾶν γὰρ σῶμα, ᾧ μὲν ἔξωθεν τὸ κινεῖσθαι, ἄψυχον, ᾧ δὲ ἔνδοθεν αὐτῷ ἐξ αὐτοῦ, ἔμψυχον, ὡς ταύτης οὔσης φύσεως ψυχῆς· εἰ δ' ἔστιν τοῦτο οὕτως ἔχον, μὴ ἄλλο τι εἶναι τὸ αὐτὸ ἑαυτὸ 246a κινοῦν ἢ ψυχήν, ἐξ ἀνάγκης ἀγένητόν τε καὶ ἀθάνατον ψυχὴ ἂν εἴη.

This can neither be destroyed nor come into being; otherwise the whole heaven 245e and all the earth would collapse together into one and stand still, and never again have anything from which they could be set in motion and come into being. Now that what is moved by itself has been shown to be immortal, no one will be ashamed to say that this very thing is the essence and the definition of soul. Every body whose motion comes from outside is soulless, while every body whose motion comes from inside, from itself, is ensouled, since that is the nature of soul. And if this is so—if what moves itself 246a is nothing other than soul—then of necessity soul would have no coming into being and would be immortal.

THE CHARIOTEER AND THE TWO HORSES

The soul is pictured as a winged charioteer driving two horses on a journey toward heaven.

GREEK

246a **SOCRATES** περὶ μὲν οὖν ἀθανασίας αὐτῆς ἱκανῶς· περὶ δὲ τῆς ἰδέας αὐτῆς ὧδε λεκτέον. οἷον μέν ἐστι, πάντῃ πάντως θείας εἶναι καὶ μακρᾶς διηγήσεως, ᾧ δὲ ἔοικεν, ἀνθρωπίνης τε καὶ ἐλάττονος· ταύτῃ οὖν λέγωμεν. ἐοικέτω δὴ συμφύτῳ δυνάμει ὑποπτέρου ζεύγους τε καὶ

ENGLISH

SOCRATES So much, then, for its immortality. About its form, this is what must be said. To describe what it is would be in every way a task for a god, and a long telling; to say what it resembles is a human task, and a shorter one. So let's speak in

GREEK

ENGLISH

ἡνιόχου. θεῶν μὲν οὖν ἵπποι τε καὶ ἡνίοχοι πάντες αὐτοί τε ἀγαθοὶ καὶ ἐξ ἀγαθῶν, [246b] τὸ δὲ τῶν ἄλλων μέμεικται. καὶ πρῶτον μὲν ἡμῶν ὁ ἄρχων συνωρίδος ἡνιοχεῖ, εἶτα τῶν ἵππων ὁ μὲν αὐτῷ καλός τε καὶ ἀγαθὸς καὶ ἐκ τοιούτων, ὁ δ' ἐξ ἐναντίων τε καὶ ἐναντίος· χαλεπὴ δὴ καὶ δύσκολος ἐξ ἀνάγκης ἡ περὶ ἡμᾶς ἡνιόχησις. πῇ δὴ οὖν θνητόν τε καὶ ἀθάνατον ζῷον ἐκλήθη πειρατέον εἰπεῖν.

that way. Let it be likened, then, to the natural union of powers in a winged team of horses and their charioteer. Now the gods' horses and charioteers are all good themselves and of good stock, [246b] while those of everyone else are mixed. In our case, first of all, the ruler drives a pair; and then, of his horses, one is beautiful and good and of such stock, while the other is of the opposite stock and has the opposite character. So our charioteering is, of necessity, difficult and troublesome. Now we must try to say how a living being came to be called mortal and immortal.

246b ψυχὴ πᾶσα παντὸς ἐπιμελεῖται τοῦ ἀψύχου, πάντα δὲ οὐρανὸν περιπολεῖ, ἄλλοτ' ἐν ἄλλοις εἴδεσι γιγνομένη. τελέα [246c] μὲν οὖν οὖσα καὶ ἐπτερωμένη μετεωροπορεῖ τε καὶ πάντα τὸν κόσμον διοικεῖ, ἡ δὲ πτερορρυήσασα φέρεται ἕως ἂν στερεοῦ τινος ἀντιλάβηται, οὗ κατοικισθεῖσα, σῶμα γήϊνον λαβοῦσα, αὐτὸ αὐτὸ δοκοῦν κινεῖν διὰ τὴν ἐκείνης δύναμιν, ζῷον τὸ σύμπαν ἐκλήθη, ψυχὴ καὶ σῶμα παγέν, θνητόν τ' ἔσχεν ἐπωνυμίαν· ἀθάνατον δὲ οὐδ' ἐξ ἑνὸς λόγου λελογισμένου, ἀλλὰ πλάττομεν οὔτε ἰδόντες οὔτε ἱκανῶς νοήσαντες [246d] θεόν, ἀθάνατόν τι ζῷον, ἔχον μὲν ψυχήν, ἔχον δὲ σῶμα, τὸν ἀεὶ δὲ χρόνον ταῦτα συμπεφυκότα. ἀλλὰ ταῦτα μὲν δή, ὅπῃ τῷ θεῷ φίλον, ταύτῃ ἐχέτω τε καὶ λεγέσθω· τὴν δὲ αἰτίαν τῆς τῶν πτερῶν ἀποβολῆς, δι' ἣν ψυχῆς ἀπορρεῖ, λάβωμεν. ἔστι δέ τις τοιάδε.

All soul has charge of all that is soulless, and it ranges over the whole heaven, appearing now in one shape, now in another. When it is [246c] perfect and fully winged, it travels on high and governs the whole cosmos; but the soul that has lost its wings is carried along until it gets hold of something solid. There it settles, taking on an earthly body that seems to move itself because of the soul's power, and the whole, soul and body fastened together, is called a living being, and gets the name "mortal." It is not called "immortal" on the strength of any reasoned argument; rather, without having seen or adequately understood [246d] a god, we invent one: some immortal living being that has a soul and has a body, the two grown together for all time. But let these things be, and be spoken of, however the god pleases. Let us take up the cause of the loss of the wings—why they fall away from a soul. It is something like this.

246d πέφυκεν ἡ πτεροῦ δύναμις τὸ ἐμβριθὲς ἄγειν ἄνω μετεωρίζουσα ᾗ τὸ τῶν θεῶν γένος οἰκεῖ, κεκοινώνηκε δέ πῃ μάλιστα τῶν περὶ τὸ σῶμα τοῦ θείου ψυχή, τὸ δὲ θεῖον [246e] καλόν, σοφόν, ἀγαθόν, καὶ πᾶν ὅτι τοιοῦτον· τούτοις δὴ τρέφεταί τε καὶ αὔξεται μάλιστά γε τὸ τῆς ψυχῆς πτέρωμα, αἰσχρῷ δὲ καὶ κακῷ καὶ τοῖς ἐναντίοις φθίνει τε καὶ διόλλυται. ὁ μὲν δὴ μέγας ἡγεμὼν ἐν οὐρανῷ Ζεύς, ἐλαύνων πτηνὸν ἅρμα, πρῶτος πορεύεται, διακοσμῶν πάντα καὶ ἐπιμελούμενος· τῷ δ' ἕπεται στρατιὰ θεῶν τε καὶ δαιμόνων, [247a] κατὰ ἕνδεκα μέρη κεκοσμημένη. μένει γὰρ Ἑστία ἐν θεῶν οἴκῳ μόνη· τῶν δὲ ἄλλων ὅσοι ἐν τῷ τῶν δώδεκα ἀριθμῷ τεταγμένοι θεοὶ ἄρχοντες ἡγοῦνται κατὰ τάξιν ἣν ἕκαστος ἐτάχθη.

The wing's natural power is to lift what is heavy upward, raising it aloft to where the race of gods dwells; and of the things that belong to the body, it has in a way the greatest share in the divine. The divine is [246e] beautiful, wise, good, and everything of that kind. It is by these above all that the soul's plumage is nourished and grows, while by the ugly and the bad and the other opposites it wastes away and perishes. Now Zeus, the great leader in heaven, driving a winged chariot, goes first, ordering all things and caring for them. After him follows an army of gods and divinities, [247a] marshaled in eleven divisions. For Hestia stays alone in the gods' house; of the rest, all those ranked among the number of the twelve lead as commanders, each in the place to which he has been assigned.[28]

28 Hestia is the goddess of the hearth; the twelve are the Olympian gods.

	GREEK	ENGLISH
247a	πολλαὶ μὲν οὖν καὶ μακάριαι θέαι τε καὶ διέξοδοι ἐντὸς οὐρανοῦ, ἃς θεῶν γένος εὐδαιμόνων ἐπιστρέφεται πράττων ἕκαστος αὐτῶν τὸ αὑτοῦ, ἕπεται δὲ ὁ ἀεὶ ἐθέλων τε καὶ δυνάμενος· φθόνος γὰρ ἔξω θείου χοροῦ ἵσταται. ὅταν δὲ δὴ πρὸς δαῖτα καὶ ἐπὶ θοίνην ἴωσιν, ἄκραν ἐπὶ τὴν [247b] ὑπουράνιον ἀψῖδα πορεύονται πρὸς ἄναντες, ᾗ δὴ τὰ μὲν θεῶν ὀχήματα ἰσορρόπως εὐήνια ὄντα ῥᾳδίως πορεύεται, τὰ δὲ ἄλλα μόγις· βρίθει γὰρ ὁ τῆς κάκης ἵππος μετέχων, ἐπὶ τὴν γῆν ῥέπων τε καὶ βαρύνων ᾧ μὴ καλῶς ἦν τεθραμμένος τῶν ἡνιόχων. ἔνθα δὴ πόνος τε καὶ ἀγὼν ἔσχατος ψυχῇ πρόκειται.	Within heaven there are many blessed sights and many paths to and fro, along which the race of happy gods moves, each of them doing his own work; and anyone who is willing and able follows, for envy stands outside the divine chorus. But when they go to a feast and banquet, they travel steeply upward to the top of [247b] the vault beneath heaven. There the gods' chariots, well balanced and easy to steer, travel with ease, but the others only with difficulty; for the horse that has a share of badness is heavy, sinking toward the earth and weighing down whichever charioteer has not trained him well. This is where the ultimate toil and struggle lies before a soul.
247b	αἱ μὲν γὰρ ἀθάνατοι καλούμεναι, ἡνίκ' ἂν πρὸς ἄκρῳ γένωνται, ἔξω πορευθεῖσαι ἔστησαν ἐπὶ τῷ τοῦ οὐρανοῦ [247c] νώτῳ, στάσας δὲ αὐτὰς περιάγει ἡ περιφορά, αἱ δὲ θεωροῦσι τὰ ἔξω τοῦ οὐρανοῦ.	For the souls called immortal, when they reach the top, go outside and take their stand on the back [247c] of heaven; and as they stand there its revolution carries them round, and they gaze at the things outside heaven.
247c	τὸν δὲ ὑπερουράνιον τόπον οὔτε τις ὕμνησέ πω τῶν τῇδε ποιητὴς οὔτε ποτὲ ὑμνήσει κατ' ἀξίαν. ἔχει δὲ ὧδε— τολμητέον γὰρ οὖν τό γε ἀληθὲς εἰπεῖν, ἄλλως τε καὶ περὶ ἀληθείας λέγοντα—ἡ γὰρ ἀχρώματός τε καὶ ἀσχημάτιστος καὶ ἀναφὴς οὐσία ὄντως οὖσα, ψυχῆς κυβερνήτῃ μόνῳ θεατὴ νῷ, περὶ ἣν τὸ τῆς ἀληθοῦς ἐπιστήμης γένος, τοῦτον ἔχει [247d] τὸν τόπον. ἆρ' οὖν θεοῦ διάνοια νῷ τε καὶ ἐπιστήμῃ ἀκηράτῳ τρεφομένη, καὶ ἁπάσης ψυχῆς ὅσῃ ἂν μέλῃ τὸ προσῆκον δέξασθαι, ἰδοῦσα διὰ χρόνου τὸ ὂν ἀγαπᾷ τε καὶ θεωροῦσα τἀληθῆ τρέφεται καὶ εὐπαθεῖ, ἕως ἂν κύκλῳ ἡ περιφορὰ εἰς ταὐτὸν περιενέγκῃ.	The place beyond heaven no poet here has ever yet sung, nor will any ever sing of it as it deserves. But it is like this—for one must dare to speak the truth, especially when one's subject is truth. The being that really is—colorless, shapeless, intangible, visible only to the soul's pilot, intelligence, the being with which the whole class of true knowledge is concerned—occupies [247d] this place. Now since a god's mind is nourished by intelligence and pure knowledge, as is the mind of every soul that cares to take in what befits it, it delights in seeing what is, at last, and it is nourished and flourishes by contemplating what is true, until the revolution brings it round in a circle to the same place.
247d	ἐν δὲ τῇ περιόδῳ καθορᾷ μὲν αὐτὴν δικαιοσύνην, καθορᾷ δὲ σωφροσύνην, καθορᾷ δὲ ἐπιστήμην, οὐχ ᾗ γένεσις πρόσεστιν, οὐδ' ᾗ ἐστίν που ἑτέρα [247e] ἐν ἑτέρῳ οὖσα ὧν ἡμεῖς νῦν ὄντων καλοῦμεν, ἀλλὰ τὴν ἐν τῷ ὅ ἐστιν ὂν ὄντως ἐπιστήμην οὖσαν· καὶ τἆλλα ὡσαύτως τὰ ὄντα ὄντως θεασαμένη καὶ ἐστιαθεῖσα, δῦσα πάλιν εἰς τὸ εἴσω τοῦ οὐρανοῦ, οἴκαδε ἦλθεν. ἐλθούσης δὲ αὐτῆς ὁ ἡνίοχος πρὸς τὴν φάτνην τοὺς ἵππους στήσας παρέβαλεν ἀμβροσίαν τε καὶ ἐπ' αὐτῇ νέκταρ ἐπότισεν. [248a]	In the course of the circuit it beholds justice itself, it beholds self-control, it beholds knowledge—not the knowledge that has coming into being attached to it, nor the knowledge that differs as it is [247e] in one or another of the things we now call beings, but the knowledge that is in what really is. And when it has beheld the other things that really are in the same way and feasted on them, it sinks back into the inside of heaven and comes home. When it has arrived, the charioteer stands the horses at the manger, throws them ambrosia, and gives them nectar to drink besides. [248a]
248a	καὶ οὗτος μὲν θεῶν βίος· αἱ δὲ ἄλλαι ψυχαί, ἡ μὲν ἄριστα θεῷ ἑπομένη καὶ εἰκασμένη ὑπερῆρεν εἰς τὸν ἔξω τόπον	That is the life of the gods. As for the other souls, the one that follows a god best and has become

	GREEK	ENGLISH
	τὴν τοῦ ἡνιόχου κεφαλήν, καὶ συμπεριηνέχθη τὴν περιφοράν, θορυβουμένη ὑπὸ τῶν ἵππων καὶ μόγις καθορῶσα τὰ ὄντα· ἡ δὲ τοτὲ μὲν ἦρεν, τοτὲ δ' ἔδυ, βιαζομένων δὲ τῶν ἵππων τὰ μὲν εἶδεν, τὰ δ' οὔ. αἱ δὲ δὴ ἄλλαι γλιχόμεναι μὲν ἅπασαι τοῦ ἄνω ἔπονται, ἀδυνατοῦσαι δέ, ὑποβρύχιαι συμπεριφέρονται, πατοῦσαι ἀλλήλας καὶ ἐπιβάλλουσαι, ἑτέρα [248b] πρὸ τῆς ἑτέρας πειρωμένη γενέσθαι. θόρυβος οὖν καὶ ἅμιλλα καὶ ἱδρὼς ἔσχατος γίγνεται, οὗ δὴ κακίᾳ ἡνιόχων πολλαὶ μὲν χωλεύονται, πολλαὶ δὲ πολλὰ πτερὰ θραύονται· πᾶσαι δὲ πολὺν ἔχουσαι πόνον ἀτελεῖς τῆς τοῦ ὄντος θέας ἀπέρχονται, καὶ ἀπελθοῦσαι τροφῇ δοξαστῇ χρῶνται.	most like him raises its charioteer's head into the region outside and is carried round with the revolution, harried by its horses and barely able to see the things that are. Another rises at one moment and sinks at the next, and because its horses are unruly it sees some things but not others. The rest all strain after the heights and follow, but they can't make it; they are carried round beneath the surface, trampling and colliding with one another, each trying to get [248b] ahead of the next. So there is uproar, rivalry, and the most extreme sweat, and there, through the charioteers' incompetence, many are lamed and many have many of their feathers broken. And all of them, after great toil, go away without having achieved the sight of what is, and once they have gone they feed on the food of opinion.
248b	οὗ δ' ἕνεχ' ἡ πολλὴ σπουδὴ τὸ ἀληθείας ἰδεῖν πεδίον οὗ ἐστιν, ἥ τε δὴ προσήκουσα ψυχῆς τῷ ἀρίστῳ νομὴ ἐκ τοῦ ἐκεῖ [248c] λειμῶνος τυγχάνει οὖσα, ἥ τε τοῦ πτεροῦ φύσις, ᾧ ψυχὴ κουφίζεται, τούτῳ τρέφεται. θεσμός τε Ἀδραστείας ὅδε.	The reason for all this eagerness to see where the plain of truth lies is that the pasture fit for the best part of the soul comes from the meadow [248c] there, and that the nature of the wing, by which the soul is made light, is nourished by it. And this is the ordinance of Adrasteia.[29]
248c	ἥτις ἂν ψυχὴ θεῷ συνοπαδὸς γενομένη κατίδῃ τι τῶν ἀληθῶν, μέχρι τε τῆς ἑτέρας περιόδου εἶναι ἀπήμονα, κἂν ἀεὶ τοῦτο δύνηται ποιεῖν, ἀεὶ ἀβλαβῆ εἶναι· ὅταν δὲ ἀδυνατήσασα ἐπισπέσθαι μὴ ἴδῃ, καί τινι συντυχίᾳ χρησαμένη λήθης τε καὶ κακίας πλησθεῖσα βαρυνθῇ, βαρυνθεῖσα δὲ πτερορρυήσῃ τε καὶ ἐπὶ τὴν γῆν πέσῃ, τότε νόμος ταύτην [248d] μὴ φυτεῦσαι εἰς μηδεμίαν θήρειον φύσιν ἐν τῇ πρώτῃ γενέσει, ἀλλὰ τὴν μὲν πλεῖστα ἰδοῦσαν εἰς γονὴν ἀνδρὸς γενησομένου φιλοσόφου ἢ φιλοκάλου ἢ μουσικοῦ τινος καὶ ἐρωτικοῦ, τὴν δὲ δευτέραν εἰς βασιλέως ἐννόμου ἢ πολεμικοῦ καὶ ἀρχικοῦ, τρίτην εἰς πολιτικοῦ ἤ τινος οἰκονομικοῦ ἢ χρηματιστικοῦ, τετάρτην εἰς φιλοπόνου ἢ γυμναστικοῦ ἢ περὶ σώματος ἴασίν τινος ἐσομένου, πέμπτην μαντικὸν βίον [248e] ἤ τινα τελεστικὸν ἔξουσαν· ἕκτῃ ποιητικὸς ἢ τῶν περὶ μίμησίν τις ἄλλος ἁρμόσει, ἑβδόμῃ δημιουργικὸς ἢ γεωργικός, ὀγδόῃ σοφιστικὸς ἢ δημοκοπικός, ἐνάτῃ τυραννικός.	Any soul that has become a god's companion and caught sight of something of what is true remains free from harm until the next circuit, and if it can always do this, it is always unharmed. But when it cannot keep up and fails to see, and through some mishap is filled with forgetfulness and badness and grows heavy, and once heavy loses its wings and falls to earth, then the law is that this soul [248d] is not to be planted in any animal nature at its first birth. Rather, the soul that has seen the most is to go into the seed of a man who will become a philosopher, or a lover of beauty, or someone devoted to the Muses and to love; the second, into a law-abiding king or a warrior and commander; the third, into a statesman, or someone who manages an estate or makes money; the fourth, into someone who loves hard exercise, an athletic trainer, or someone who will heal bodies; the fifth will have the life of a prophet [248e] or someone who performs rites of initiation. For the sixth, a poet or someone else concerned with imitation will be fitting; for the seventh, a craftsman or farmer; for the eighth, a sophist or a demagogue; for the ninth, a tyrant.

29 Adrasteia ("the one who cannot be escaped") is a goddess of inevitable destiny.

	GREEK	ENGLISH
248e	ἐν δὴ τούτοις ἅπασιν ὃς μὲν ἂν δικαίως διαγάγῃ ἀμείνονος μοίρας μεταλαμβάνει, ὃς δ' ἂν ἀδίκως, χείρονος· εἰς μὲν γὰρ τὸ αὐτὸ ὅθεν ἥκει ἡ ψυχὴ ἑκάστη οὐκ ἀφικνεῖται ἐτῶν μυρίων— [249a] οὐ γὰρ πτεροῦται πρὸ τοσούτου χρόνου—πλὴν ἡ τοῦ φιλοσοφήσαντος ἀδόλως ἢ παιδεραστήσαντος μετὰ φιλοσοφίας, αὗται δὲ τρίτῃ περιόδῳ τῇ χιλιετεῖ, ἐὰν ἕλωνται τρὶς ἐφεξῆς τὸν βίον τοῦτον, οὕτω πτερωθεῖσαι τρισχιλιοστῷ ἔτει ἀπέρχονται. αἱ δὲ ἄλλαι, ὅταν τὸν πρῶτον βίον τελευτήσωσιν, κρίσεως ἔτυχον, κριθεῖσαι δὲ αἱ μὲν εἰς τὰ ὑπὸ γῆς δικαιωτήρια ἐλθοῦσαι δίκην ἐκτίνουσιν, αἱ δ' εἰς τοὐρανοῦ τινα τόπον ὑπὸ τῆς Δίκης κουφισθεῖσαι διάγουσιν ἀξίως οὗ ἐν [249b] ἀνθρώπου εἴδει ἐβίωσαν βίου.	In all of these lives, whoever lives justly receives a better lot, and whoever lives unjustly a worse one. For no soul returns to the place it came from for ten thousand years— [249a] it does not grow its wings before that much time has passed—except the soul of someone who has practiced philosophy without deceit, or has loved a boy together with philosophy. These souls, in the third thousand-year circuit, if they choose this life three times in a row, regain their wings and depart in the three-thousandth year. The others, when they have ended their first life, come to judgment; and once judged, some go to the places of punishment beneath the earth and pay the penalty, while others are raised up by Justice to some region of heaven and live in a way worthy of the life they lived in [249b] human form.
249b	τῷ δὲ χιλιοστῷ ἀμφότεραι ἀφικνούμεναι ἐπὶ κλήρωσίν τε καὶ αἵρεσιν τοῦ δευτέρου βίου αἱροῦνται ὃν ἂν θέλῃ ἑκάστη· ἔνθα καὶ εἰς θηρίου βίον ἀνθρωπίνη ψυχὴ ἀφικνεῖται, καὶ ἐκ θηρίου ὅς ποτε ἄνθρωπος ἦν πάλιν εἰς ἄνθρωπον. οὐ γὰρ ἥ γε μήποτε ἰδοῦσα τὴν ἀλήθειαν εἰς τόδε ἥξει τὸ σχῆμα. δεῖ γὰρ ἄνθρωπον συνιέναι κατ' εἶδος λεγόμενον, ἐκ πολλῶν ἰὸν αἰσθήσεων [249c] εἰς ἓν λογισμῷ συναιρούμενον· τοῦτο δ' ἐστὶν ἀνάμνησις ἐκείνων ἅ ποτ' εἶδεν ἡμῶν ἡ ψυχὴ συμπορευθεῖσα θεῷ καὶ ὑπεριδοῦσα ἃ νῦν εἶναί φαμεν, καὶ ἀνακύψασα εἰς τὸ ὂν ὄντως. διὸ δὴ δικαίως μόνη πτεροῦται ἡ τοῦ φιλοσόφου διάνοια· πρὸς γὰρ ἐκείνοις ἀεί ἐστιν μνήμῃ κατὰ δύναμιν, πρὸς οἷσπερ θεὸς ὢν θεῖός ἐστιν.	In the thousandth year both groups come to the drawing of lots and the choice of their second life, and each chooses whatever life it wishes. At this point a human soul may pass into the life of an animal, and someone who was once human may pass from an animal back into a human being. For a soul that has never seen the truth will never come into this shape. A human being must understand what is said in terms of a form, which proceeds from many perceptions [249c] and is gathered together into one by reasoning. And this is recollection of those things our soul once saw when it traveled with a god, looking beyond what we now say "is" and rising up into what really is. That is why it is just that only the philosopher's mind grows wings: by memory it is always, as far as it can be, close to those things by being close to which a god is divine.
249c	τοῖς δὲ δὴ τοιούτοις ἀνὴρ ὑπομνήμασιν ὀρθῶς χρώμενος, τελέους ἀεὶ τελετὰς τελούμενος, τέλεος ὄντως μόνος γίγνεται· ἐξιστάμενος δὲ τῶν [249d] ἀνθρωπίνων σπουδασμάτων καὶ πρὸς τῷ θείῳ γιγνόμενος, νουθετεῖται μὲν ὑπὸ τῶν πολλῶν ὡς παρακινῶν, ἐνθουσιάζων δὲ λέληθεν τοὺς πολλούς.	A man who uses such reminders correctly, always being initiated into perfect rites, is the only one who becomes truly perfect. Standing apart from [249d] human concerns and drawing close to the divine, he is scolded by the many for being out of his mind; they fail to notice that he is possessed by a god.

BEAUTY AND RECOLLECTION

The sight of beauty reminds the lover of beauty itself, and his soul begins to regrow its wings.

	GREEK	ENGLISH
249d		

GREEK

SOCRATES ἔστι δὴ οὖν δεῦρο ὁ πᾶς ἥκων λόγος περὶ τῆς τετάρτης μανίας—ἣν ὅταν τὸ τῇδέ τις ὁρῶν κάλλος, τοῦ ἀληθοῦς ἀναμιμνῃσκόμενος, πτερῶταί τε καὶ ἀναπτερούμενος προθυμούμενος ἀναπτέσθαι, ἀδυνατῶν δέ, ὄρνιθος δίκην βλέπων ἄνω, τῶν κάτω δὲ ἀμελῶν, αἰτίαν ἔχει ὡς μανικῶς διακείμενος—ὡς [249e] ἄρα αὕτη πασῶν τῶν ἐνθουσιάσεων ἀρίστη τε καὶ ἐξ ἀρίστων τῷ τε ἔχοντι καὶ τῷ κοινωνοῦντι αὐτῆς γίγνεται, καὶ ὅτι ταύτης μετέχων τῆς μανίας ὁ ἐρῶν τῶν καλῶν ἐραστὴς καλεῖται.

249e καθάπερ γὰρ εἴρηται, πᾶσα μὲν ἀνθρώπου ψυχὴ φύσει τεθέαται τὰ ὄντα, ἢ οὐκ ἂν ἦλθεν [250a] εἰς τόδε τὸ ζῷον· ἀναμιμνῄσκεσθαι δὲ ἐκ τῶνδε ἐκεῖνα οὐ ῥᾴδιον ἁπάσῃ, οὔτε ὅσαι βραχέως εἶδον τότε τἀκεῖ, οὔθ' αἳ δεῦρο πεσοῦσαι ἐδυστύχησαν, ὥστε ὑπό τινων ὁμιλιῶν ἐπὶ τὸ ἄδικον τραπόμεναι λήθην ὧν τότε εἶδον ἱερῶν ἔχειν. ὀλίγαι δὴ λείπονται αἷς τὸ τῆς μνήμης ἱκανῶς πάρεστιν· αὗται δέ, ὅταν τι τῶν ἐκεῖ ὁμοίωμα ἴδωσιν, ἐκπλήττονται καὶ οὐκέτ' ἐν αὑτῶν γίγνονται, ὃ δ' ἔστι τὸ πάθος ἀγνοοῦσι [250b] διὰ τὸ μὴ ἱκανῶς διαισθάνεσθαι.

250b δικαιοσύνης μὲν οὖν καὶ σωφροσύνης καὶ ὅσα ἄλλα τίμια ψυχαῖς οὐκ ἔνεστι φέγγος οὐδὲν ἐν τοῖς τῇδε ὁμοιώμασιν, ἀλλὰ δι' ἀμυδρῶν ὀργάνων μόγις αὐτῶν καὶ ὀλίγοι ἐπὶ τὰς εἰκόνας ἰόντες θεῶνται τὸ τοῦ εἰκασθέντος γένος· κάλλος δὲ τότ' ἦν ἰδεῖν λαμπρόν, ὅτε σὺν εὐδαίμονι χορῷ μακαρίαν ὄψιν τε καὶ θέαν, ἑπόμενοι μετὰ μὲν Διὸς ἡμεῖς, ἄλλοι δὲ μετ' ἄλλου θεῶν, εἶδόν τε καὶ ἐτελοῦντο τῶν τελετῶν ἣν θέμις λέγειν [250c] μακαριωτάτην, ἣν ὠργιάζομεν ὁλόκληροι μὲν αὐτοὶ ὄντες καὶ ἀπαθεῖς κακῶν ὅσα ἡμᾶς ἐν ὑστέρῳ χρόνῳ ὑπέμενεν, ὁλόκληρα δὲ καὶ ἁπλᾶ καὶ ἀτρεμῆ καὶ εὐδαίμονα φάσματα μυούμενοί τε καὶ ἐποπτεύοντες ἐν αὐγῇ καθαρᾷ, καθαροὶ ὄντες καὶ ἀσήμαντοι τούτου ὃ νῦν δὴ σῶμα περιφέροντες ὀνομάζομεν, ὀστρέου τρόπον δεδεσμευμένοι.

ENGLISH

SOCRATES Here, then, is where our whole account of the fourth kind of madness has been heading. This is the madness of someone who sees beauty here and recollects true beauty, and so grows wings and, newly winged, is eager to fly up but cannot; gazing upward like a bird and paying no attention to what is below, he is blamed for being in a state of madness. Our account has come to this: that [249e] this is the best of all the forms of divine possession, and from the best sources, both for the one who has it and for the one who shares in it; and that it is by partaking of this madness that one who loves beautiful people is called a lover.

For, as has been said, every human soul has by nature beheld the things that are, or it would not have entered [250a] this living being. But recollecting those things from the things here is not easy for every soul—not for those that saw the things there only briefly back then, nor for those that had bad luck when they fell here, so that they were turned toward injustice by bad company and have forgotten the holy things they saw then. Few are left that have enough memory. These, when they see some likeness of the things there, are struck with amazement and are no longer themselves; but they do not know what is happening to them, [250b] because they do not perceive it clearly enough.

Now justice and self-control and everything else that souls value have no radiance in their likenesses here; only a few, approaching their images through dim organs of sense, and with difficulty, see the kind of thing they are images of. But beauty was there to be seen in its brilliance back then, when, with a happy chorus—we following Zeus, others with another of the gods—they saw a blessed sight and vision and were initiated into the mystery that it is right to call [250c] the most blessed of all. We celebrated it whole ourselves, untouched by the evils that awaited us in later time; we were initiated into apparitions whole and simple and unchanging and happy, and beheld them in pure light, being pure ourselves and not entombed in this thing we now carry around and call the body, imprisoned in it like an oyster in its shell.[30]

30 The language here is drawn from the Mysteries, secret initiation rites like those at Eleusis near Athens, which culminated in a revealed vision.

	GREEK	ENGLISH
250c	ταῦτα μὲν οὖν μνήμῃ κεχαρίσθω, δι' ἣν πόθῳ τῶν τότε νῦν μακρότερα εἴρηται· περὶ δὲ κάλλους, ὥσπερ εἴπομεν, [250d] μετ' ἐκείνων τε ἔλαμπεν ὄν, δεῦρό τ' ἐλθόντες κατειλήφαμεν αὐτὸ διὰ τῆς ἐναργεστάτης αἰσθήσεως τῶν ἡμετέρων στίλβον ἐναργέστατα. ὄψις γὰρ ἡμῖν ὀξυτάτη τῶν διὰ τοῦ σώματος ἔρχεται αἰσθήσεων, ᾗ φρόνησις οὐχ ὁρᾶται—δεινοὺς γὰρ ἂν παρεῖχεν ἔρωτας, εἴ τι τοιοῦτον ἑαυτῆς ἐναργὲς εἴδωλον παρείχετο εἰς ὄψιν ἰόν—καὶ τἆλλα ὅσα ἐραστά· νῦν δὲ κάλλος μόνον ταύτην ἔσχε μοῖραν, ὥστ' ἐκφανέστατον εἶναι [250e] καὶ ἐρασμιώτατον.	Let that be our tribute to memory, which has made me speak at such length now, out of longing for what was then. As for beauty, as we said, [250d] it shone out among those other things as a being, and now that we have come here, we have grasped it through the clearest of our senses, gleaming with the greatest clarity. For sight is the sharpest of the senses that come to us through the body. Understanding is not seen by it—it would arouse terrible loves if it offered some such clear image of itself to our sight—nor are the other things worth loving. But as it is, beauty alone has been given this lot: to be the most manifest [250e] and the most lovable.
250e	ὁ μὲν οὖν μὴ νεοτελὴς ἢ διεφθαρμένος οὐκ ὀξέως ἐνθένδε ἐκεῖσε φέρεται πρὸς αὐτὸ τὸ κάλλος, θεώμενος αὐτοῦ τὴν τῇδε ἐπωνυμίαν, ὥστ' οὐ σέβεται προσορῶν, ἀλλ' ἡδονῇ παραδοὺς τετράποδος νόμον βαίνειν ἐπιχειρεῖ καὶ παιδοσπορεῖν, καὶ ὕβρει προσομιλῶν οὐ δέδοικεν [251a] οὐδ' αἰσχύνεται παρὰ φύσιν ἡδονὴν διώκων· ὁ δὲ ἀρτιτελής, ὁ τῶν τότε πολυθεάμων, ὅταν θεοειδὲς πρόσωπον ἴδῃ κάλλος εὖ μεμιμημένον ἢ τινα σώματος ἰδέαν, πρῶτον μὲν ἔφριξε καί τι τῶν τότε ὑπῆλθεν αὐτὸν δειμάτων, εἶτα προσορῶν ὡς θεὸν σέβεται, καὶ εἰ μὴ ἐδεδίει τὴν τῆς σφόδρα μανίας δόξαν, θύοι ἂν ὡς ἀγάλματι καὶ θεῷ τοῖς παιδικοῖς.	Now someone who is not newly initiated, or who has been corrupted, is not quickly carried from here to there, to beauty itself, when he looks at what bears its name here. So he does not revere it when he looks at it; instead he surrenders to pleasure and tries to mount it like a four-footed beast and sow children, and in his consort with excess he is neither afraid [251a] nor ashamed to pursue pleasure against nature. But the newly initiated, who saw much of what was there then, when he sees a godlike face that imitates beauty well, or some form of body, first shudders, and something of the awe he felt then steals over him; then, gazing at it, he reveres it like a god, and if he were not afraid of being thought completely mad, he would sacrifice to his beloved as to a statue of a god.
251a	ἰδόντα δ' αὐτὸν οἷον ἐκ τῆς φρίκης μεταβολή τε [251b] καὶ ἱδρὼς καὶ θερμότης ἀήθης λαμβάνει· δεξάμενος γὰρ τοῦ κάλλους τὴν ἀπορροὴν διὰ τῶν ὀμμάτων ἐθερμάνθη ᾗ ἡ τοῦ πτεροῦ φύσις ἄρδεται, θερμανθέντος δὲ ἐτάκη τὰ περὶ τὴν ἔκφυσιν, ἃ πάλαι ὑπὸ σκληρότητος συμμεμυκότα εἶργε μὴ βλαστάνειν, ἐπιρρυείσης δὲ τῆς τροφῆς ᾠδησέ τε καὶ ὥρμησε φύεσθαι ἀπὸ τῆς ῥίζης ὁ τοῦ πτεροῦ καυλὸς ὑπὸ πᾶν τὸ τῆς ψυχῆς εἶδος· πᾶσα γὰρ ἦν τὸ πάλαι πτερωτή. [251c] ζεῖ οὖν ἐν τούτῳ ὅλη καὶ ἀνακηκίει, καὶ ὅπερ τὸ τῶν ὀδοντοφυούντων πάθος περὶ τοὺς ὀδόντας γίγνεται ὅταν ἄρτι φύωσιν, κνῆσίς τε καὶ ἀγανάκτησις περὶ τὰ οὖλα, ταὐτὸν δὴ πέπονθεν ἡ τοῦ πτεροφυεῖν ἀρχομένου ψυχή· ζεῖ τε καὶ ἀγανακτεῖ καὶ γαργαλίζεται φύουσα τὰ πτερά.	And once he has seen him, a change comes over him, as after a shudder, [251b] and sweat and an unaccustomed heat take hold of him. For as he receives the stream of beauty through his eyes, he grows warm with the stream that waters the nature of the wing; and as he warms, the parts where the wings emerge soften—parts that had long been closed up by hardness, preventing them from sprouting—and as the nourishment flows in, the quill of the wing swells and starts to grow from the root, under the whole form of the soul; for the soul was once winged all over. [251c] So all this while it seethes and throbs all over. What teething children go through with their teeth when the teeth are just coming in—an itching and aching around the gums—is exactly what the soul of someone beginning to grow wings goes

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through: it seethes and aches and tickles as it grows its wings.

251c ὅταν μὲν οὖν βλέπουσα πρὸς τὸ τοῦ παιδὸς κάλλος, ἐκεῖθεν μέρη ἐπιόντα καὶ ῥέοντ'—ἃ δὴ διὰ ταῦτα ἵμερος καλεῖται—δεχομένη τὸν ἵμερον ἄρδηταί τε καὶ θερμαίνηται, λωφᾷ τε τῆς ὀδύνης [251d] καὶ γέγηθεν· ὅταν δὲ χωρὶς γένηται καὶ αὐχμήσῃ, τὰ τῶν διεξόδων στόματα ᾗ τὸ πτερὸν ὁρμᾷ, συναυαινόμενα μύσαντα ἀποκλῄει τὴν βλάστην τοῦ πτεροῦ, ἡ δ' ἐντὸς μετὰ τοῦ ἱμέρου ἀποκεκλημένη, πηδῶσα οἷον τὰ σφύζοντα, τῇ διεξόδῳ ἐγχρίει ἑκάστη τῇ καθ' αὑτήν, ὥστε πᾶσα κεντουμένη κύκλῳ ἡ ψυχὴ οἰστρᾷ καὶ ὀδυνᾶται, μνήμην δ' αὖ ἔχουσα τοῦ καλοῦ γέγηθεν.

Now when it looks at the boy's beauty and receives the particles that come from there and flow in—which is why it is called "desire"—when it takes in this desire and is watered and warmed, it gets relief from its pain [251d] and is glad. But when it is apart from him and dries out, the mouths of the passages where the wing pushes through dry up as well, and close, and shut in the wing's sprouting. The sprouting, shut in along with the desire, leaps like a throbbing pulse and pricks at the passage it belongs to, each at its own, so that the whole soul, stung all around, goes wild with pain; yet when it remembers the beautiful one, it is glad again.[31]

251d ἐκ δὲ ἀμφοτέρων μεμειγμένων ἀδημονεῖ τε τῇ ἀτοπίᾳ τοῦ πάθους καὶ ἀποροῦσα λυττᾷ, καὶ ἐμμανὴς [251e] οὖσα οὔτε νυκτὸς δύναται καθεύδειν οὔτε μεθ' ἡμέραν οὗ ἂν ᾖ μένειν, θεῖ δὲ ποθοῦσα ὅπου ἂν οἴηται ὄψεσθαι τὸν ἔχοντα τὸ κάλλος· ἰδοῦσα δὲ καὶ ἐποχετευσαμένη ἵμερον ἔλυσε μὲν τὰ τότε συμπεφραγμένα, ἀναπνοὴν δὲ λαβοῦσα κέντρων τε καὶ ὠδίνων ἔληξεν, ἡδονὴν δ' αὖ ταύτην γλυκυτάτην ἐν τῷ [252a] παρόντι καρποῦται.

From the mixture of the two it is distressed by the strangeness of its condition and rages in its helplessness; and in its madness [251e] it can neither sleep at night nor stay put by day wherever it is, but runs, full of longing, wherever it thinks it will see the one who has the beauty. When it has seen him and let desire flow in, it releases what was shut up before; it gets a breath of relief, is freed from the stings and pangs, and in turn enjoys this pleasure, the sweetest there is, for [252a] the moment.

252a ὅθεν δὴ ἑκοῦσα εἶναι οὐκ ἀπολείπεται, οὐδέ τινα τοῦ καλοῦ περὶ πλείονος ποιεῖται, ἀλλὰ μητέρων τε καὶ ἀδελφῶν καὶ ἑταίρων πάντων λέλησται, καὶ οὐσίας δι' ἀμέλειαν ἀπολλυμένης παρ' οὐδὲν τίθεται, νομίμων δὲ καὶ εὐσχημόνων, οἷς πρὸ τοῦ ἐκαλλωπίζετο, πάντων καταφρονήσασα δουλεύειν ἑτοίμη καὶ κοιμᾶσθαι ὅπου ἂν ἐᾷ τις ἐγγυτάτω τοῦ πόθου· πρὸς γὰρ τῷ σέβεσθαι τὸν τὸ κάλλος [252b] ἔχοντα ἰατρὸν ηὗρηκε μόνον τῶν μεγίστων πόνων. τοῦτο δὲ τὸ πάθος, ὦ παῖ καλέ, πρὸς ὃν δή μοι ὁ λόγος, ἄνθρωποι μὲν ἔρωτα ὀνομάζουσιν, θεοὶ δὲ ὃ καλοῦσιν ἀκούσας εἰκότως διὰ νεότητα γελάσῃ.

That is why it will never willingly be left behind, and why it values no one above the beautiful one. It forgets mothers and brothers and all its friends; it thinks nothing of its property being lost through neglect; and scorning all the customs and proprieties it used to pride itself on, it is ready to be a slave and to sleep wherever it is allowed, as near as it can be to the object of its longing. For besides revering the one who has [252b] beauty, it has found in him the only healer of its greatest sufferings. This experience, my beautiful boy—you to whom my speech is addressed—human beings call love; but when you hear what the gods call it, you'll probably laugh, being young.

252b λέγουσι δὲ οἶμαί τινες Ὁμηριδῶν ἐκ τῶν ἀποθέτων ἐπῶν δύο ἔπη εἰς τὸν ἔρωτα, ὧν τὸ ἕτερον ὑβριστικὸν πάνυ καὶ οὐ σφόδρα τι ἔμμετρον· ὑμνοῦσι δὲ ὧδε— [252c] τὸν δ' ἤτοι θνητοὶ μὲν ἔρωτα καλοῦσι ποτηνόν, ἀθάνατοι δὲ Πτέρωτα, διὰ πτεροφύτορ' ἀνάγκην. τούτοις δὴ ἔξεστι μὲν πείθεσθαι, ἔξεστιν δὲ μή· ὅμως δὲ ἥ γε αἰτία καὶ τὸ πάθος τῶν ἐρώντων τοῦτο ἐκεῖνο τυγχάνει ὄν.

Some of the Homeridae, I think, recite two verses about Love from the unpublished poems, one of which is quite outrageous and not very well metered. They sing it like this: [252c] "Mortals, it's true, call him Eros, the winged one; the immortals call him Pteros, for his power to force out wings." You can believe this or not. All the same, the cause

31 The pun: Greek himeros, "desire," is derived here from mere, "particles," ienai, "to come," and rhein, "to flow."

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of lovers' experience, and the experience itself, is just what I have said.[32]

252c τῶν μὲν οὖν Διὸς ὀπαδῶν ὁ ληφθεὶς ἐμβριθέστερον δύναται φέρειν τὸ τοῦ πτερωνύμου ἄχθος· ὅσοι δὲ Ἄρεώς τε θεραπευταὶ καὶ μετ' ἐκείνου περιεπόλουν, ὅταν ὑπ' Ἔρωτος ἁλῶσι καί τι οἰηθῶσιν ἀδικεῖσθαι ὑπὸ τοῦ ἐρωμένου, φονικοὶ καὶ ἕτοιμοι καθιερεύειν αὑτούς τε καὶ τὰ παιδικά. 252d καὶ οὕτω καθ' ἕκαστον θεόν, οὗ ἕκαστος ἦν χορευτής, ἐκεῖνον τιμῶν τε καὶ μιμούμενος εἰς τὸ δυνατὸν ζῇ, ἕως ἂν ᾖ ἀδιάφθορος καὶ τὴν τῇδε πρώτην γένεσιν βιοτεύῃ, καὶ τούτῳ τῷ τρόπῳ πρός τε τοὺς ἐρωμένους καὶ τοὺς ἄλλους ὁμιλεῖ τε καὶ προσφέρεται. τόν τε οὖν ἔρωτα τῶν καλῶν πρὸς τρόπου ἐκλέγεται ἕκαστος, καὶ ὡς θεὸν αὐτὸν ἐκεῖνον ὄντα ἑαυτῷ οἷον ἄγαλμα τεκταίνεταί τε καὶ κατακοσμεῖ, ὡς 252e τιμήσων τε καὶ ὀργιάσων.

Now among the followers of Zeus, the one who is seized by love can bear the burden of the winged one with more dignity. But those who were servants of Ares and ranged the heavens with him, when they are caught by Love and think they are being wronged in any way by their beloved, turn murderous and are ready to sacrifice both themselves and the one they love. 252d And so it goes with each god: everyone lives honoring and imitating, as far as he can, the god in whose chorus he danced, so long as he remains uncorrupted and is living his first life here; and that is how he associates with and behaves toward his beloveds and everyone else. So each one chooses his love from among the beautiful according to his own character, and, as though the beloved were himself a god, he fashions him for himself like a statue and adorns him, 252e to honor him and celebrate his rites.

252e οἱ μὲν δὴ οὖν Διὸς δῖόν τινα εἶναι ζητοῦσι τὴν ψυχὴν τὸν ὑφ' αὑτῶν ἐρώμενον· σκοποῦσιν οὖν εἰ φιλόσοφός τε καὶ ἡγεμονικὸς τὴν φύσιν, καὶ ὅταν αὐτὸν εὑρόντες ἐρασθῶσι, πᾶν ποιοῦσιν ὅπως τοιοῦτος ἔσται. ἐὰν οὖν μὴ πρότερον ἐμβεβῶσι τῷ ἐπιτηδεύματι, τότε ἐπιχειρήσαντες μανθάνουσί τε ὅθεν ἄν τι δύνωνται καὶ αὐτοὶ μετέρχονται, ἰχνεύοντες δὲ παρ' ἑαυτῶν ἀνευρίσκειν 253a τὴν τοῦ σφετέρου θεοῦ φύσιν εὐποροῦσι διὰ τὸ συντόνως ἠναγκάσθαι πρὸς τὸν θεὸν βλέπειν, καὶ ἐφαπτόμενοι αὐτοῦ τῇ μνήμῃ ἐνθουσιῶντες ἐξ ἐκείνου λαμβάνουσι τὰ ἤθη καὶ τὰ ἐπιτηδεύματα, καθ' ὅσον δυνατὸν θεοῦ ἀνθρώπῳ μετασχεῖν· καὶ τούτων δὴ τὸν ἐρώμενον αἰτιώμενοι ἔτι τε μᾶλλον ἀγαπῶσι, κἂν ἐκ Διὸς ἀρύτωσιν ὥσπερ αἱ βάκχαι, ἐπὶ τὴν τοῦ ἐρωμένου ψυχὴν ἐπαντλοῦντες ποιοῦσιν ὡς δυνατὸν 253b ὁμοιότατον τῷ σφετέρῳ θεῷ.

Those who belong to Zeus look for someone Zeus-like in soul to be their beloved. So they check whether he is by nature a philosopher and a leader, and when they have found him and fallen in love, they do everything they can to make him that. If they have not taken up this pursuit before, they set about it now, learning from wherever they can and seeking it out themselves. And as they track down, from within themselves, 253a the nature of their own god, they succeed, because they have been forced to gaze intently at the god. Grasping him by memory and possessed by him, they take from him his character and his ways, so far as a human being can share in a god. And since they give the credit for this to their beloved, they cherish him all the more; and if they draw from Zeus, like the Bacchants, they pour it out over the beloved's soul and make him as like 253b their own god as they possibly can.[33]

253b ὅσοι δ' αὖ μεθ' Ἥρας εἵποντο, βασιλικὸν ζητοῦσι, καὶ εὑρόντες περὶ τοῦτον πάντα δρῶσιν τὰ αὐτά. οἱ δὲ Ἀπόλλωνός τε καὶ ἑκάστου τῶν θεῶν οὕτω κατὰ τὸν θεὸν ἰόντες ζητοῦσι τὸν σφέτερον παῖδα πεφυκέναι, καὶ ὅταν κτήσωνται, μιμούμενοι αὐτοί τε καὶ τὰ παιδικὰ πείθοντες καὶ ῥυθμίζοντες εἰς τὸ ἐκείνου ἐπιτήδευμα καὶ ἰδέαν ἄγουσιν, ὅση ἑκάστῳ δύναμις, οὐ φθόνῳ οὐδ'

Those who followed Hera, in turn, look for someone kingly, and when they find him they do all the same things for him. Those who belong to Apollo and to each of the other gods go about it the same way, following their god: they look for a boy whose nature is like the god's, and when they have won him, they imitate the god themselves, and by

32 The Homeridae were a guild of reciters claiming descent from Homer; "Pteros" puns on Eros and pteron, "wing."
33 The Bacchants, women possessed by Dionysus, were said to draw milk and honey from rivers.

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ἀνελευθέρῳ δυσμενείᾳ χρώμενοι πρὸς τὰ παιδικά, ἀλλ' εἰς ὁμοιότητα [253c] αὐτοῖς καὶ τῷ θεῷ ὃν ἂν τιμῶσι πᾶσαν πάντως ὅτι μάλιστα πειρώμενοι ἄγειν οὕτω ποιοῦσι. προθυμία μὲν οὖν τῶν ὡς ἀληθῶς ἐρώντων καὶ τελετή, ἐάν γε διαπράξωνται ὃ προθυμοῦνται ᾗ λέγω, οὕτω καλή τε καὶ εὐδαιμονικὴ ὑπὸ τοῦ δι' ἔρωτα μανέντος φίλου τῷ φιληθέντι γίγνεται, ἐὰν αἱρεθῇ· ἁλίσκεται δὲ δὴ ὁ αἱρεθεὶς τοιῷδε τρόπῳ.

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persuading and training their beloved they lead him into that god's way of life and character, as far as each is able. They show no envy or mean-spirited ill will toward the boy they love, but do everything they do because they are trying their very hardest to bring him into complete likeness [253c] with themselves and with the god they honor. So the eagerness of those who truly love, and their initiation—if they achieve what they are eager for, in the way I describe—turns out this beautiful, and this full of happiness, for the one who is loved, thanks to the friend who has gone mad through love, if he is caught. And the one who is caught is caught in the following way.

TAMING THE UNRULY HORSE

The unruly horse drags the soul toward the beloved until it is broken; love becomes mutual.

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253c **SOCRATES** καθάπερ ἐν ἀρχῇ τοῦδε τοῦ μύθου τριχῇ διείλομεν ψυχὴν ἑκάστην, ἱππομόρφῳ μὲν δύο τινὲ εἴδη, ἡνιοχικὸν δὲ εἶδος [253d] τρίτον, καὶ νῦν ἔτι ἡμῖν ταῦτα μενέτω. τῶν δὲ δὴ ἵππων ὁ μέν, φαμέν, ἀγαθός, ὁ δ' οὔ· ἀρετὴ δὲ τίς τοῦ ἀγαθοῦ ἢ κακοῦ κακία, οὐ διείπομεν, νῦν δὲ λεκτέον. ὁ μὲν τοίνυν αὐτοῖν ἐν τῇ καλλίονι στάσει ὢν τό τε εἶδος ὀρθὸς καὶ διηρθρωμένος, ὑψαύχην, ἐπίγρυπος, λευκὸς ἰδεῖν, μελανόμματος, τιμῆς ἐραστὴς μετὰ σωφροσύνης τε καὶ αἰδοῦς, καὶ ἀληθινῆς δόξης ἑταῖρος, ἄπληκτος, κελεύσματι μόνον καὶ [253e] λόγῳ ἡνιοχεῖται· ὁ δ' αὖ σκολιός, πολύς, εἰκῇ συμπεφορημένος, κρατεραύχην, βραχυτράχηλος, σιμοπρόσωπος, μελάγχρως, γλαυκόμματος, ὕφαιμος, ὕβρεως καὶ ἀλαζονείας ἑταῖρος, περὶ ὦτα λάσιος, κωφός, μάστιγι μετὰ κέντρων μόγις ὑπείκων.

253e ὅταν δ' οὖν ὁ ἡνίοχος ἰδὼν τὸ ἐρωτικὸν ὄμμα, πᾶσαν αἰσθήσει διαθερμήνας τὴν ψυχήν, γαργαλισμοῦ τε καὶ πόθου [254a] κέντρων ὑποπλησθῇ, ὁ μὲν εὐπειθὴς τῷ ἡνιόχῳ τῶν ἵππων, ἀεί τε καὶ τότε αἰδοῖ βιαζόμενος, ἑαυτὸν κατέχει μὴ ἐπιπηδᾶν τῷ ἐρωμένῳ· ὁ δὲ οὔτε κέντρων ἡνιοχικῶν οὔτε μάστιγος ἔτι ἐντρέπεται, σκιρτῶν δὲ βίᾳ φέρεται, καὶ πάντα πράγματα παρέχων τῷ σύζυγί τε καὶ ἡνιόχῳ ἀναγκάζει ἰέναι τε πρὸς τὰ παιδικὰ καὶ μνείαν ποιεῖσθαι τῆς τῶν ἀφροδισίων χάριτος. τὼ δὲ κατ' ἀρχὰς μὲν ἀντιτείνετον [254b] ἀγανακτοῦντε, ὡς δεινὰ

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SOCRATES At the beginning of this story we divided each soul in three: two parts in the form of horses, and a third [253d] in the form of a charioteer. Let that still stand now. Of the horses, one, we say, is good and the other is not; but what the excellence of the good one is, or the badness of the bad one, we did not explain, and now we must. The one of the pair that stands in the more honorable position is upright in form and clean-limbed, with a high neck and a slightly hooked nose; he is white to look at, with dark eyes; a lover of honor, with self-control and a sense of shame; a companion of true opinion; he needs no whip, but is driven by command and [253e] word alone. The other is crooked, bulky, thrown together any which way, with a thick, strong neck and a short throat, snub-nosed, black-coated, gray-eyed, and bloodshot; a companion of arrogance and boasting, shaggy around the ears, deaf, barely yielding to whip and goad together.

Now when the charioteer sees the sight that arouses love, and his whole soul is warmed through by the perception, and he is filled with tickling and with longing's [254a] goads, the horse that is obedient to the charioteer, held back then as always by shame, restrains himself from leaping on the beloved. But the other no longer heeds the charioteer's goads or whip; he leaps and bolts violently, and, making every kind of trouble for his yokemate and the charioteer, forces them to

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	καὶ παράνομα ἀναγκαζομένω· τελευτῶντε δέ, ὅταν μηδὲν ᾖ πέρας κακοῦ, πορεύεσθον ἀγομένω, εἴξαντε καὶ ὁμολογήσαντε ποιήσειν τὸ κελευόμενον. καὶ πρὸς αὐτῷ τ' ἐγένοντο καὶ εἶδον τὴν ὄψιν τὴν τῶν παιδικῶν ἀστράπτουσαν.	approach the boy and bring up the pleasures of sex. At first the two of them strain against him, [254b] indignant at being forced into terrible, lawless acts; but in the end, when there is no limit to the trouble, they let themselves be led forward, giving in and agreeing to do what they are told. And they came up close to him and saw the boy's face, flashing like lightning.
254b	ἰδόντος δὲ τοῦ ἡνιόχου ἡ μνήμη πρὸς τὴν τοῦ κάλλους φύσιν ἠνέχθη, καὶ πάλιν εἶδεν αὐτὴν μετὰ σωφροσύνης ἐν ἁγνῷ βάθρῳ βεβῶσαν· ἰδοῦσα δὲ ἔδεισέ τε καὶ σεφθεῖσα ἀνέπεσεν ὑπτία, καὶ ἅμα ἠναγκάσθη εἰς [254c] τοὐπίσω ἑλκύσαι τὰς ἡνίας οὕτω σφόδρα, ὥστ' ἐπὶ τὰ ἰσχία ἄμφω καθίσαι τὼ ἵππω, τὸν μὲν ἑκόντα διὰ τὸ μὴ ἀντιτείνειν, τὸν δὲ ὑβριστὴν μάλ' ἄκοντα. ἀπελθόντε δὲ ἀπωτέρω, ὁ μὲν ὑπ' αἰσχύνης τε καὶ θάμβους ἱδρῶτι πᾶσαν ἔβρεξε τὴν ψυχήν, ὁ δὲ λήξας τῆς ὀδύνης, ἣν ὑπὸ τοῦ χαλινοῦ τε ἔσχεν καὶ τοῦ πτώματος, μόγις ἐξαναπνεύσας ἐλοιδόρησεν ὀργῇ, πολλὰ κακίζων τόν τε ἡνίοχον καὶ τὸν ὁμόζυγα ὡς δειλίᾳ τε καὶ ἀνανδρίᾳ λιπόντε τὴν τάξιν καὶ [254d] ὁμολογίαν· καὶ πάλιν οὐκ ἐθέλοντας προσιέναι ἀναγκάζων μόγις συνεχώρησεν δεομένων εἰς αὖθις ὑπερβαλέσθαι.	When the charioteer saw it, his memory was carried back to the nature of beauty, and he saw it again, standing with self-control upon a holy pedestal. At the sight he was afraid, and in awe he fell over backward, and at the same time he was forced to pull the reins [254c] back so hard that he brought both horses down on their haunches—the one willingly, since he offers no resistance, but the unruly one very much against his will. When they had drawn some way off, the one drenched the whole soul with sweat out of shame and amazement; but the other, once he was over the pain the bit and the fall had given him, and had barely got his breath back, broke into angry abuse, heaping reproaches on the charioteer and his yokemate for deserting their post and [254d] their agreement out of cowardice and unmanliness. And once more he tried to force them to go forward, though they were unwilling, and only reluctantly gave in when they begged him to put it off till another time.
254d	ἐλθόντος δὲ τοῦ συντεθέντος χρόνου οὗ ἀμνημονεῖν προσποιουμένω ἀναμιμνῄσκων, βιαζόμενος, χρεμετίζων, ἕλκων ἠνάγκασεν αὖ προσελθεῖν τοῖς παιδικοῖς ἐπὶ τοὺς αὐτοὺς λόγους, καὶ ἐπειδὴ ἐγγὺς ἦσαν, ἐγκύψας καὶ ἐκτείνας τὴν κέρκον, ἐνδακὼν τὸν χαλινόν, μετ' ἀναιδείας ἕλκει· ὁ δ' [254e] ἡνίοχος ἔτι μᾶλλον ταὐτὸν πάθος παθών, ὥσπερ ἀπὸ ὕσπληγος ἀναπεσών, ἔτι μᾶλλον τοῦ ὑβριστοῦ ἵππου ἐκ τῶν ὀδόντων βίᾳ ὀπίσω σπάσας τὸν χαλινόν, τήν τε κακηγόρον γλῶτταν καὶ τὰς γνάθους καθῄμαξεν καὶ τὰ σκέλη τε καὶ τὰ ἰσχία πρὸς τὴν γῆν ἐρείσας ὀδύναις ἔδωκεν. ὅταν δὲ ταὐτὸν πολλάκις πάσχων ὁ πονηρὸς τῆς ὕβρεως λήξῃ, ταπεινωθεὶς ἔπεται ἤδη τῇ τοῦ ἡνιόχου προνοίᾳ, καὶ ὅταν ἴδῃ τὸν καλόν, φόβῳ διόλλυται· ὥστε συμβαίνει τότ' ἤδη τὴν τοῦ ἐραστοῦ ψυχὴν τοῖς παιδικοῖς αἰδουμένην τε καὶ δεδιυῖαν [255a] ἕπεσθαι.	When the agreed time came and they pretended not to remember, he reminded them—using force, neighing, dragging—and compelled them to approach the beloved again with the same proposals. When they were close, he lowered his head, stretched out his tail, bit down on the bit, and pulled shamelessly. But the [254e] charioteer, feeling the same thing even more strongly, like a racer falling back from the starting rope, wrenched the bit back even harder out of the unruly horse's teeth, bloodied his foul-mouthed tongue and jaws, forced his legs and haunches to the ground, and handed him over to pain. When the bad horse has gone through the same thing many times and gives up his unruliness, he is humbled, and now follows the charioteer's lead; and when he sees the beautiful boy, he nearly dies of fear. So it comes about that only then does the lover's soul follow its beloved [255a] with reverence and fear.
255a		

	GREEK	ENGLISH
	ἅτε οὖν πᾶσαν θεραπείαν ὡς ἰσόθεος θεραπευόμενος οὐχ ὑπὸ σχηματιζομένου τοῦ ἐρῶντος ἀλλ᾽ ἀληθῶς τοῦτο πεπονθότος, καὶ αὐτὸς ὢν φύσει φίλος τῷ θεραπεύοντι, ἐὰν ἄρα καὶ ἐν τῷ πρόσθεν ὑπὸ συμφοιτητῶν ἤ τινων ἄλλων διαβεβλημένος ᾖ, λεγόντων ὡς αἰσχρὸν ἐρῶντι πλησιάζειν, καὶ διὰ τοῦτο ἀπωθῇ τὸν ἐρῶντα, προϊόντος δὲ ἤδη τοῦ χρόνου ἥ τε ἡλικία καὶ τὸ χρεὼν ἤγαγεν εἰς [255b] τὸ προσέσθαι αὐτὸν εἰς ὁμιλίαν· οὐ γὰρ δήποτε εἵμαρται κακὸν κακῷ φίλον οὐδ᾽ ἀγαθὸν μὴ φίλον ἀγαθῷ εἶναι. προσεμένου δὲ καὶ λόγον καὶ ὁμιλίαν δεξαμένου, ἐγγύθεν ἡ εὔνοια γιγνομένη τοῦ ἐρῶντος ἐκπλήττει τὸν ἐρώμενον διαισθανόμενον ὅτι οὐδ᾽ οἱ σύμπαντες ἄλλοι φίλοι τε καὶ οἰκεῖοι μοῖραν φιλίας οὐδεμίαν παρέχονται πρὸς τὸν ἔνθεον φίλον.	So the beloved receives every kind of attention, as if he were equal to a god, from a lover who is not pretending but has truly been affected this way; and he is himself by nature friendly to the one who attends to him. Even if earlier he has been set against love by his schoolfellows or others, who say it is shameful to associate with a lover, and pushes the lover away for that reason, still, as time goes on, his age and what must be lead him [255b] to admit the lover into his company. For it is never fated that bad should be a friend to bad, or good not be a friend to good. Once he has admitted him and accepted his conversation and company, the lover's goodwill, felt at close quarters, astonishes the beloved, as he realizes that all his other friends and relatives put together offer no share of friendship to compare with this friend, possessed by a god.
255b	ὅταν δὲ χρονίζῃ τοῦτο δρῶν καὶ πλησιάζῃ μετὰ τοῦ ἅπτεσθαι ἔν τε γυμνασίοις καὶ ἐν ταῖς ἄλλαις ὁμιλίαις, [255c] τότ᾽ ἤδη ἡ τοῦ ῥεύματος ἐκείνου πηγή, ὃν ἵμερον Ζεὺς Γανυμήδους ἐρῶν ὠνόμασε, πολλὴ φερομένη πρὸς τὸν ἐραστήν, ἡ μὲν εἰς αὐτὸν ἔδυ, ἡ δ᾽ ἀπομεστουμένου ἔξω ἀπορρεῖ· καὶ οἷον πνεῦμα ἤ τις ἠχὼ ἀπὸ λείων τε καὶ στερεῶν ἀλλομένη πάλιν ὅθεν ὡρμήθη φέρεται, οὕτω τὸ τοῦ κάλλους ῥεῦμα πάλιν εἰς τὸν καλὸν διὰ τῶν ὀμμάτων ἰόν, ἥ πέφυκεν ἐπὶ τὴν ψυχὴν ἰέναι ἀφικόμενον καὶ ἀναπτερῶσαν, [255d] τὰς διόδους τῶν πτερῶν ἄρδει τε καὶ ὥρμησε πτεροφυεῖν τε καὶ τὴν τοῦ ἐρωμένου αὖ ψυχὴν ἔρωτος ἐνέπλησεν.	When he has kept this up for a while, and is near him, even touching him, at the gymnasium and wherever else they meet, [255c] then the spring of that stream which Zeus, when he loved Ganymede, called "desire" pours abundantly toward the lover. Some of it sinks into him, and when he is filled up the rest flows away outside. And just as a breeze or an echo rebounds from smooth, hard surfaces and is carried back to where it started, so the stream of beauty goes back into the beautiful boy through his eyes, the natural route to the soul; and arriving there and setting him aflutter, [255d] it waters the passages of the wings, starts them growing, and fills the beloved's soul with love in its turn.[34]
255d	ἐρᾷ μὲν οὖν, ὅτου δὲ ἀπορεῖ· καὶ οὔθ᾽ ὅτι πέπονθεν οἶδεν οὐδ᾽ ἔχει φράσαι, ἀλλ᾽ οἷον ἀπ᾽ ἄλλου ὀφθαλμίας ἀπολελαυκὼς πρόφασιν εἰπεῖν οὐκ ἔχει, ὥσπερ δὲ ἐν κατόπτρῳ ἐν τῷ ἐρῶντι ἑαυτὸν ὁρῶν λέληθεν. καὶ ὅταν μὲν ἐκεῖνος παρῇ, λήγει κατὰ ταὐτὰ ἐκείνῳ τῆς ὀδύνης, ὅταν δὲ ἀπῇ, κατὰ ταὐτὰ αὖ ποθεῖ καὶ ποθεῖται, εἴδωλον [255e] ἔρωτος ἀντέρωτα ἔχων· καλεῖ δὲ αὐτὸν καὶ οἴεται οὐκ ἔρωτα ἀλλὰ φιλίαν εἶναι. ἐπιθυμεῖ δὲ ἐκείνῳ παραπλησίως μέν, ἀσθενεστέρως δέ, ὁρᾶν, ἅπτεσθαι, φιλεῖν, συγκατακεῖσθαι· καὶ δή, οἷον εἰκός, ποιεῖ τὸ μετὰ τοῦτο ταχὺ ταῦτα.	So he is in love, but with what, he has no idea. He doesn't know what has happened to him and can't explain it; like someone who has caught an eye disease from another, he can't say what caused it, and he doesn't realize that he is seeing himself in his lover as in a mirror. When the lover is with him, his pain stops, just as the lover's does; when the lover is away, he longs, just as he is longed for, since he has a counter-love, an image [255e] of love. He calls it, and thinks it, not love but friendship. He desires, as the lover does, though less strongly, to see him, to touch him, to kiss him, to lie down with him; and, as you might expect, soon afterward he does these things.

34 Ganymede was a Trojan youth whom Zeus loved and carried off to be his cupbearer.

	GREEK	ENGLISH
255e	ἐν οὖν τῇ συγκοιμήσει τοῦ μὲν ἐραστοῦ ὁ ἀκόλαστος ἵππος ἔχει ὅτι λέγῃ πρὸς τὸν ἡνίοχον, καὶ ἀξιοῖ ἀντὶ πολλῶν πόνων [256a] σμικρὰ ἀπολαῦσαι· ὁ δὲ τῶν παιδικῶν ἔχει μὲν οὐδὲν εἰπεῖν, σπαργῶν δὲ καὶ ἀπορῶν περιβάλλει τὸν ἐραστὴν καὶ φιλεῖ, ὡς σφόδρ' εὔνουν ἀσπαζόμενος, ὅταν τε συγκατακέωνται, οἷός ἐστι μὴ ἂν ἀπαρνηθῆναι τὸ αὑτοῦ μέρος χαρίσασθαι τῷ ἐρῶντι, εἰ δεηθείη τυχεῖν· ὁ δὲ ὁμόζυξ αὖ μετὰ τοῦ ἡνιόχου πρὸς ταῦτα μετ' αἰδοῦς καὶ λόγου ἀντιτείνει.	So when they lie together, the lover's undisciplined horse has something to say to the charioteer, and claims that in return for all his labors [256a] he deserves a little enjoyment. The beloved's horse has nothing to say, but, swelling with desire and not knowing what to do, he embraces the lover and kisses him, welcoming him as someone who wishes him very well; and when they lie together, he is inclined not to refuse his part in gratifying the lover, if the lover should ask for it. But his yokemate, together with the charioteer, resists these things with shame and reason.
256a	ἐὰν μὲν δὴ οὖν εἰς τεταγμένην τε δίαιταν καὶ φιλοσοφίαν νικήσῃ τὰ βελτίω τῆς διανοίας ἀγαγόντα, μακάριον μὲν [256b] καὶ ὁμονοητικὸν τὸν ἐνθάδε βίον διάγουσιν, ἐγκρατεῖς αὑτῶν καὶ κόσμιοι ὄντες, δουλωσάμενοι μὲν ᾧ κακία ψυχῆς ἐνεγίγνετο, ἐλευθερώσαντες δὲ ᾧ ἀρετή· τελευτήσαντες δὲ δὴ ὑπόπτεροι καὶ ἐλαφροὶ γεγονότες τῶν τριῶν παλαισμάτων τῶν ὡς ἀληθῶς Ὀλυμπιακῶν ἓν νενικήκασιν, οὗ μεῖζον ἀγαθὸν οὔτε σωφροσύνη ἀνθρωπίνη οὔτε θεία μανία δυνατὴ πορίσαι ἀνθρώπῳ.	If, then, the better parts of the mind prevail and lead them to an ordered way of life and to philosophy, they spend their life here in happiness [256b] and harmony, masters of themselves and well-ordered, having enslaved the part through which badness entered the soul and freed the part through which excellence did. And when they die, winged and light, they have won one of their three falls in the truly Olympic wrestling match—and neither human self-control nor divine madness can provide a human being with any greater good than this.[35]
256b	ἐὰν δὲ δὴ διαίτῃ φορτικωτέρᾳ τε καὶ [256c] ἀφιλοσόφῳ, φιλοτίμῳ δὲ χρήσωνται, τάχ' ἄν που ἐν μέθαις ἤ τινι ἄλλῃ ἀμελείᾳ τὼ ἀκολάστω αὐτοῖν ὑποζυγίω λαβόντε τὰς ψυχὰς ἀφρούρους, συναγαγόντε εἰς ταὐτόν, τὴν ὑπὸ τῶν πολλῶν μακαριστὴν αἵρεσιν εἱλέσθην τε καὶ διεπραξάσθην· καὶ διαπραξαμένω τὸ λοιπὸν ἤδη χρῶνται μὲν αὐτῇ, σπανίᾳ δέ, ἅτε οὐ πάσῃ δεδογμένα τῇ διανοίᾳ πράττοντες. φίλω μὲν οὖν καὶ τούτω, ἧττον δὲ ἐκείνων, ἀλλήλοιν [256d] διά τε τοῦ ἔρωτος καὶ ἔξω γενομένω διάγουσι, πίστεις τὰς μεγίστας ἡγουμένω ἀλλήλοιν δεδωκέναι τε καὶ δεδέχθαι, ἃς οὐ θεμιτὸν εἶναι λύσαντας εἰς ἔχθραν ποτὲ ἐλθεῖν.	But if they turn to a coarser way of life, [256c] without philosophy but devoted to honor, then perhaps when they are drunk or in some other careless moment, their two undisciplined horses will catch their souls off guard, bring them together, and make the choice the many count as blissful, and carry it through. And having carried it through once, they go on doing it afterward, though rarely, since what they are doing has not been approved by their whole mind. These two also live as friends, though less so than the others, [256d] both while their love lasts and after they have passed beyond it, believing they have given and received the most solemn pledges, which it would be wrong ever to break and so become enemies.
256d	ἐν δὲ τῇ τελευτῇ ἄπτεροι μέν, ὡρμηκότες δὲ πτεροῦσθαι ἐκβαίνουσι τοῦ σώματος, ὥστε οὐ σμικρὸν ἆθλον τῆς ἐρωτικῆς μανίας φέρονται· εἰς γὰρ σκότον καὶ τὴν ὑπὸ γῆς πορείαν οὐ νόμος ἐστὶν ἔτι ἐλθεῖν τοῖς κατηργμένοις ἤδη τῆς ὑπουρανίου πορείας, ἀλλὰ φανὸν βίον διάγοντας εὐδαιμονεῖν [256e] μετ' ἀλλήλων πορευομένους, καὶ ὁμοπτέρους ἔρωτος χάριν, ὅταν γένωνται, γενέσθαι.	At the end they leave the body without wings, but eager to grow them, so the prize they carry off for their erotic madness is no small one. For those who have already begun the journey beneath heaven, the law is that they no longer go into darkness and the journey under the earth; instead they live a bright life and are happy [256e] traveling to-

35 An Olympic wrestler won by throwing his opponent three times.

GREEK

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gether, and when they grow their wings, they grow them together, because of their love.

256e ταῦτα τοσαῦτα, ὦ παῖ, καὶ θεῖα οὕτω σοι δωρήσεται ἡ παρ' ἐραστοῦ φιλία· ἡ δὲ ἀπὸ τοῦ μὴ ἐρῶντος οἰκειότης, σωφροσύνῃ θνητῇ κεκραμένη, θνητά τε καὶ φειδωλὰ οἰκονομοῦσα, ἀνελευθερίαν ὑπὸ πλήθους ἐπαινουμένην ὡς ἀρετὴν [257a] τῇ φίλῃ ψυχῇ ἐντεκοῦσα, ἐννέα χιλιάδας ἐτῶν περὶ γῆν κυλινδουμένην αὐτὴν καὶ ὑπὸ γῆς ἄνουν παρέξει.

These are the gifts, my boy, so great and so divine, that a lover's friendship will give you. But the intimacy of the non-lover, diluted with a mortal kind of self-control and dispensing mortal, stingy benefits, breeds a meanness that the many praise as excellence [257a] in the soul of its friend, and will make that soul roll around the earth and under the earth, mindless, for nine thousand years.

257a αὕτη σοι, ὦ φίλε Ἔρως, εἰς ἡμετέραν δύναμιν ὅτι καλλίστη καὶ ἀρίστη δέδοταί τε καὶ ἐκτέτεισται παλινῳδία, τά τε ἄλλα καὶ τοῖς ὀνόμασιν ἠναγκασμένη ποιητικοῖς τισιν διὰ Φαῖδρον εἰρῆσθαι. ἀλλὰ τῶν προτέρων τε συγγνώμην καὶ τῶνδε χάριν ἔχων, εὐμενὴς καὶ ἵλεως τὴν ἐρωτικήν μοι τέχνην ἣν ἔδωκας μήτε ἀφέλῃ μήτε πηρώσῃς δι' ὀργήν, δίδου τ' ἔτι μᾶλλον ἢ νῦν παρὰ τοῖς καλοῖς τίμιον εἶναι. [257b] ἐν τῷ πρόσθεν δ' εἴ τι λόγῳ σοι ἀπηχὲς εἴπομεν Φαῖδρός τε καὶ ἐγώ, Λυσίαν τὸν τοῦ λόγου πατέρα αἰτιώμενος παῦε τῶν τοιούτων λόγων, ἐπὶ φιλοσοφίαν δέ, ὥσπερ ἀδελφὸς αὐτοῦ Πολέμαρχος τέτραπται, τρέψον, ἵνα καὶ ὁ ἐραστὴς ὅδε αὐτοῦ μηκέτι ἐπαμφοτερίζῃ καθάπερ νῦν, ἀλλ' ἁπλῶς πρὸς ἔρωτα μετὰ φιλοσόφων λόγων τὸν βίον ποιῆται.

There, dear Love, is our palinode, offered and paid to you as beautiful and as good as we could make it—forced as it was, among other things, to use somewhat poetic language on Phaedrus's account. Forgive what came before, and accept this with favor; be kind and gracious, and do not in anger take away or maim the art of love you gave me, but grant that I be valued by the beautiful even more than I am now. [257b] If earlier Phaedrus and I said anything harsh against you, blame Lysias, the father of that speech; stop him from making speeches like that, and turn him to philosophy, as his brother Polemarchus has been turned, so that his lover here may no longer waver as he does now, but may simply devote his life to Love with philosophical discussions.[36]

IS WRITING SPEECHES SHAMEFUL?

Phaedrus fears Lysias will stop writing; Socrates says writing is shameful only when done badly.

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257b **PHAEDRUS** συνεύχομαί σοι, ὦ Σώκρατες, εἴπερ ἄμεινον ταῦθ' [257c] ἡμῖν εἶναι, ταῦτα γίγνεσθαι. τὸν λόγον δέ σου πάλαι θαυμάσας ἔχω, ὅσῳ καλλίω τοῦ προτέρου ἀπηργάσω· ὥστε ὀκνῶ μή μοι ὁ Λυσίας ταπεινὸς φανῇ, ἐὰν ἄρα καὶ ἐθελήσῃ πρὸς αὐτὸν ἄλλον ἀντιπαρατεῖναι. καὶ γάρ τις αὐτόν, ὦ θαυμάσιε, ἔναγχος τῶν πολιτικῶν τοῦτ' αὐτὸ λοιδορῶν ὠνείδιζε, καὶ διὰ πάσης τῆς λοιδορίας ἐκάλει λογογράφον· τάχ' οὖν ἂν ὑπὸ φιλοτιμίας ἐπίσχοι ἡμῖν ἂν τοῦ γράφειν.

PHAEDRUS I join you in that prayer, Socrates: if this really is better [257c] for us, may it come about. But I've been marveling at your speech all this while, at how much more beautiful you made it than the first. So I'm afraid Lysias will look feeble to me, if he's even willing to set another speech against it. In fact, my remarkable friend, one of the politicians was attacking him for this very thing only recently, and all through his tirade he kept calling him a "speechwriter." So perhaps his pride will make him hold back from writing.[37]

257c **SOCRATES** γελοῖόν γ', ὦ νεανία, τὸ δόγμα λέγεις, καὶ τοῦ [257d] ἑταίρου συχνὸν διαμαρτάνεις, εἰ αὐτὸν οὕτως

SOCRATES That's a ridiculous idea, young man, and you're badly mistaken about your [257d] friend if

36 Polemarchus, Lysias's brother, appears in Plato's *Republic*.
37 A speechwriter (logographos) composed speeches for others to deliver in court, a paid trade of doubtful prestige.

	GREEK	ENGLISH
	ἡγῇ τινα ψοφοδεᾶ. ἴσως δὲ καὶ τὸν λοιδορούμενον αὐτῷ οἴει ὀνειδίζοντα λέγειν ἃ ἔλεγεν.	you think he's so easily scared by noise. And perhaps you also think the man who abused him meant what he said as a reproach.
257d	**PHAEDRUS** ἐφαίνετο γάρ, ὦ Σώκρατες· καὶ σύνοισθά που καὶ αὐτὸς ὅτι οἱ μέγιστον δυνάμενοί τε καὶ σεμνότατοι ἐν ταῖς πόλεσιν αἰσχύνονται λόγους τε γράφειν καὶ καταλείπειν συγγράμματα ἑαυτῶν, δόξαν φοβούμενοι τοῦ ἔπειτα χρόνου, μὴ σοφισταὶ καλῶνται.	**PHAEDRUS** He certainly seemed to, Socrates. And you know yourself, I'm sure, that the most powerful and respected men in the cities are ashamed to write speeches and leave writings of their own behind, for fear of what later generations will think of them—afraid of being called sophists.
	SOCRATES γλυκὺς ἀγκών, ὦ Φαῖδρε, λέληθέν σε ὅτι ἀπὸ τοῦ 257e μακροῦ ἀγκῶνος τοῦ κατὰ Νεῖλον ἐκλήθη· καὶ πρὸς τῷ ἀγκῶνι λανθάνει σε ὅτι οἱ μέγιστον φρονοῦντες τῶν πολιτικῶν μάλιστα ἐρῶσι λογογραφίας τε καὶ καταλείψεως συγγραμμάτων, οἵ γε καὶ ἐπειδάν τινα γράφωσι λόγον, οὕτως ἀγαπῶσι τοὺς ἐπαινέτας, ὥστε προσπαραγράφουσι πρώτους οἳ ἂν ἑκασταχοῦ ἐπαινῶσιν αὐτούς.	**SOCRATES** "Sweet bend," Phaedrus—you've forgotten that the phrase comes from 257e the long bend in the Nile. And besides the bend, you're forgetting that the proudest of the politicians are the ones most in love with speechwriting and with leaving writings behind. Whenever they write a speech, they're so fond of their admirers that they add, right at the top, the names of whoever admires them on each occasion.[38]
257e	**PHAEDRUS** πῶς λέγεις τοῦτο; οὐ γὰρ μανθάνω.	**PHAEDRUS** What do you mean? I don't follow.
258a	**SOCRATES** οὐ μανθάνεις ὅτι ἐν ἀρχῇ ἀνδρὸς πολιτικοῦ συγγράμματι πρῶτος ὁ ἐπαινέτης γέγραπται.	**SOCRATES** Don't you see that at the start of a politician's writing, the first thing written down is his admirer?
	PHAEDRUS πῶς;	**PHAEDRUS** How so?
	SOCRATES "ἔδοξέ" πού φησιν "τῇ βουλῇ" ἢ "τῷ δήμῳ" ἢ ἀμφοτέροις, καὶ "ὃς καὶ ὃς εἶπεν" —τὸν αὐτὸν δὴ λέγων μάλα σεμνῶς καὶ ἐγκωμιάζων ὁ συγγραφεύς—ἔπειτα λέγει δὴ μετὰ τοῦτο, ἐπιδεικνύμενος τοῖς ἐπαινέταις τὴν ἑαυτοῦ σοφίαν, ἐνίοτε πάνυ μακρὸν ποιησάμενος σύγγραμμα· ἤ σοι ἄλλο τι φαίνεται τὸ τοιοῦτον ἢ λόγος συγγεγραμμένος;	**SOCRATES** "Resolved," it says somewhere, "by the Council" or "by the People," or both, and "So-and-so moved"—the author naming himself, of course, with great solemnity and praising himself—and after that he goes on, showing off his wisdom to his admirers, sometimes producing a very long piece of writing. Does a thing like that look to you like anything other than a written speech?[39]
258b	**PHAEDRUS** οὐκ ἔμοιγε.	**PHAEDRUS** Not to me.
	SOCRATES οὐκοῦν ἐὰν μὲν οὗτος ἐμμένῃ, γεγηθὼς ἀπέρχεται ἐκ τοῦ θεάτρου ὁ ποιητής· ἐὰν δὲ ἐξαλειφθῇ καὶ ἄμοιρος γένηται λογογραφίας τε καὶ τοῦ ἄξιος εἶναι συγγράφειν, πενθεῖ αὐτός τε καὶ οἱ ἑταῖροι.	**SOCRATES** So if it stands, the poet leaves the theater delighted; but if it's struck out and he is denied a share in speechwriting and the honor of being thought worth writing, he goes into mourning, and so do his friends.
	PHAEDRUS καὶ μάλα.	**PHAEDRUS** Very much so.
	SOCRATES δῆλόν γε ὅτι οὐχ ὡς ὑπερφρονοῦντες τοῦ ἐπιτηδεύματος, ἀλλ' ὡς τεθαυμακότες.	**SOCRATES** Clearly not because they look down on the practice, but because they admire it.

38 "Sweet bend" was proverbial for something called by the opposite of what it is; the origin Socrates gives is uncertain.
39 This was the standard opening formula of an Athenian decree, which named the man who proposed it.

	GREEK	ENGLISH
	PHAEDRUS πάνυ μὲν οὖν.	**PHAEDRUS** Absolutely.
	SOCRATES τί δέ; ὅταν ἱκανὸς γένηται ῥήτωρ ἢ βασιλεύς, ὥστε 258c λαβὼν τὴν Λυκούργου ἢ Σόλωνος ἢ Δαρείου δύναμιν ἀθάνατος γενέσθαι λογογράφος ἐν πόλει, ἆρ' οὐκ ἰσόθεον ἡγεῖται αὐτός τε αὑτὸν ἔτι ζῶν, καὶ οἱ ἔπειτα γιγνόμενοι ταὐτὰ ταῦτα περὶ αὐτοῦ νομίζουσι, θεώμενοι αὐτοῦ τὰ συγγράμματα;	**SOCRATES** And what about this? When an orator or a king becomes capable enough 258c to acquire the power of a Lycurgus or a Solon or a Darius and become an immortal speechwriter in his city, doesn't he think himself equal to a god while he is still alive, and don't later generations believe the very same thing about him when they look at his writings?[40]
258c	**PHAEDRUS** καὶ μάλα.	**PHAEDRUS** Very much so.
	SOCRATES οἴει τινὰ οὖν τῶν τοιούτων, ὅστις καὶ ὁπωστιοῦν δύσνους Λυσίᾳ, ὀνειδίζειν αὐτὸ τοῦτο ὅτι συγγράφει;	**SOCRATES** Do you think, then, that anyone like that, however ill-disposed toward Lysias, would reproach him for the very fact that he writes?
	PHAEDRUS οὔκουν εἰκός γε ἐξ ὧν σὺ λέγεις· καὶ γὰρ ἂν τῇ ἑαυτοῦ ἐπιθυμίᾳ, ὡς ἔοικεν, ὀνειδίζοι.	**PHAEDRUS** Not likely, given what you say. He'd be reproaching his own ambition, it seems.
258d	**SOCRATES** τοῦτο μὲν ἄρα παντὶ δῆλον, ὅτι οὐκ αἰσχρὸν αὐτό γε τὸ γράφειν λόγους.	**SOCRATES** Then this much is clear to everyone: writing speeches is not shameful in itself.
	PHAEDRUS τί γάρ;	**PHAEDRUS** How could it be?
	SOCRATES ἀλλ' ἐκεῖνο οἶμαι αἰσχρὸν ἤδη, τὸ μὴ καλῶς λέγειν τε καὶ γράφειν ἀλλ' αἰσχρῶς τε καὶ κακῶς.	**SOCRATES** But what I think is shameful is not speaking and writing well, but shamefully and badly.
	PHAEDRUS δῆλον δή.	**PHAEDRUS** Clearly.
	SOCRATES τίς οὖν ὁ τρόπος τοῦ καλῶς τε καὶ μὴ γράφειν; δεόμεθά τι, ὦ Φαῖδρε, Λυσίαν τε περὶ τούτων ἐξετάσαι καὶ ἄλλον ὅστις πώποτέ τι γέγραφεν ἢ γράψει, εἴτε πολιτικὸν σύγγραμμα εἴτε ἰδιωτικόν, ἐν μέτρῳ ὡς ποιητὴς ἢ ἄνευ μέτρου ὡς ἰδιώτης;	**SOCRATES** So what is the way to write well, and badly? Do we need, Phaedrus, to examine Lysias on this, and anyone else who has ever written or will write anything, whether a public document or a private one, in verse like a poet or without verse like a layman?
258e	**PHAEDRUS** ἐρωτᾷς εἰ δεόμεθα; τίνος μὲν οὖν ἕνεκα κἄν τις ὡς εἰπεῖν ζῴη, ἀλλ' ἢ τῶν τοιούτων ἡδονῶν ἕνεκα; οὐ γάρ που ἐκείνων γε ὧν προλυπηθῆναι δεῖ ἢ μηδὲ ἡσθῆναι, ὃ δὴ ὀλίγου πᾶσαι αἱ περὶ τὸ σῶμα ἡδοναὶ ἔχουσι· διὸ καὶ δικαίως ἀνδραποδώδεις κέκληνται.	**PHAEDRUS** You ask whether we need to? What else would anyone live for, so to speak, if not for pleasures like these? Surely not for the kind that you have to be pained before you can enjoy, or else enjoy not at all—which is true of nearly all the pleasures of the body. That's why they are rightly called slavish.

40 Lycurgus and Solon were the celebrated lawgivers of Sparta and Athens; Darius I of Persia was also remembered as a lawgiver.

THE CICADAS

Socrates tells how the cicadas were once men who sang themselves to death for the Muses.

GREEK

SOCRATES σχολὴ μὲν δή, ὡς ἔοικε· καὶ ἅμα μοι δοκοῦσιν ὡς ἐν τῷ πνίγει ὑπὲρ κεφαλῆς ἡμῶν οἱ τέττιγες ᾄδοντες καὶ [259a] ἀλλήλοις διαλεγόμενοι καθορᾶν καὶ ἡμᾶς. εἰ οὖν ἴδοιεν καὶ νὼ καθάπερ τοὺς πολλοὺς ἐν μεσημβρίᾳ μὴ διαλεγομένους ἀλλὰ νυστάζοντας καὶ κηλουμένους ὑφ' αὑτῶν δι' ἀργίαν τῆς διανοίας, δικαίως ἂν καταγελῷεν, ἡγούμενοι ἀνδράποδ' ἄττα σφίσιν ἐλθόντα εἰς τὸ καταγώγιον ὥσπερ προβάτια μεσημβριάζοντα περὶ τὴν κρήνην εὕδειν· ἐὰν δὲ ὁρῶσι διαλεγομένους καὶ παραπλέοντάς σφας ὥσπερ Σειρῆνας [259b] ἀκηλήτους, ὃ γέρας παρὰ θεῶν ἔχουσιν ἀνθρώποις διδόναι, τάχ' ἂν δοῖεν ἀγασθέντες.

259b **PHAEDRUS** ἔχουσι δὲ δὴ τί τοῦτο; ἀνήκοος γάρ, ὡς ἔοικε, τυγχάνω ὤν.

SOCRATES οὐ μὲν δὴ πρέπει γε φιλόμουσον ἄνδρα τῶν τοιούτων ἀνήκοον εἶναι. λέγεται δ' ὥς ποτ' ἦσαν οὗτοι ἄνθρωποι τῶν πρὶν μούσας γεγονέναι, γενομένων δὲ Μουσῶν καὶ φανείσης ᾠδῆς οὕτως ἄρα τινὲς τῶν τότε ἐξεπλάγησαν ὑφ' ἡδονῆς, [259c] ὥστε ᾄδοντες ἠμέλησαν σίτων τε καὶ ποτῶν, καὶ ἔλαθον τελευτήσαντες αὐτούς· ἐξ ὧν τὸ τεττίγων γένος μετ' ἐκεῖνο φύεται, γέρας τοῦτο παρὰ Μουσῶν λαβόν, μηδὲν τροφῆς δεῖσθαι γενόμενον, ἀλλ' ἄσιτόν τε καὶ ἄποτον εὐθὺς ᾄδειν, ἕως ἂν τελευτήσῃ, καὶ μετὰ ταῦτα ἐλθὸν παρὰ μούσας ἀπαγγέλλειν τίς τίνα αὐτῶν τιμᾷ τῶν ἐνθάδε.

259c Τερψιχόρᾳ μὲν οὖν τοὺς ἐν τοῖς χοροῖς τετιμηκότας αὐτὴν ἀπαγγέλλοντες [259d] ποιοῦσι προσφιλεστέρους, τῇ δὲ Ἐρατοῖ τοὺς ἐν τοῖς ἐρωτικοῖς, καὶ ταῖς ἄλλαις οὕτως, κατὰ τὸ εἶδος ἑκάστης τιμῆς· τῇ δὲ πρεσβυτάτῃ Καλλιόπῃ καὶ τῇ μετ' αὐτὴν Οὐρανίᾳ τοὺς ἐν φιλοσοφίᾳ διάγοντάς τε καὶ τιμῶντας τὴν ἐκείνων μουσικὴν ἀγγέλλουσιν, αἳ δὴ μάλιστα τῶν Μουσῶν περί τε οὐρανὸν καὶ λόγους οὖσαι θείους τε καὶ ἀνθρωπίνους ἱᾶσιν καλλίστην φωνήν. πολλῶν δὴ οὖν ἕνεκα λεκτέον τι καὶ οὐ καθευδητέον ἐν τῇ μεσημβρίᾳ.

ENGLISH

SOCRATES We have time, it seems. And besides, it looks to me as if the cicadas, singing over our heads in the heat as they do and [259a] conversing with one another, are looking down on us too. So if they saw the two of us, like most people at midday, not conversing but nodding off, lulled to sleep by them through laziness of mind, they would be right to laugh at us, thinking some slaves had come to their retreat to take their midday nap by the spring like sheep. But if they see us conversing and sailing past them as if they were Sirens, [259b] unbewitched, perhaps they would admire us and give us the gift they have from the gods to give to human beings.[41]

PHAEDRUS What is this gift they have? I don't seem to have heard of it.

SOCRATES It hardly suits a man who loves the Muses not to have heard of such things. The story goes that these creatures were once human beings, before the Muses were born; and when the Muses were born and song appeared, some of the people of that time were so overwhelmed with pleasure [259c] that they kept singing and neglected food and drink, and died without noticing it. From them the race of cicadas springs, having received this gift from the Muses: once born, they need no nourishment, but sing from the start without food or drink until they die; and after that they go to the Muses and report which people here honor which of them.

To Terpsichore they report those who have honored her in the dance, [259d] and make them dearer to her; to Erato, those who have honored her in the affairs of love; and so with the others, according to the kind of honor each one receives. To Calliope, the eldest, and to Urania, who comes after her, they report those who spend their lives in philosophy and honor the music that belongs to those two, who, more than any of the Muses, are concerned with heaven and with discourse both divine and human, and send forth the most beau-

41 In the *Odyssey* the Sirens lure passing sailors to their death with song; Odysseus sailed past them unharmed.

	GREEK	ENGLISH
		tiful voice. So for many reasons we should talk, and not sleep, at midday.
259d	**PHAEDRUS** λεκτέον γὰρ οὖν.	**PHAEDRUS** Yes, we should talk.

WHAT MAKES SPEECH GOOD

Socrates argues that a real art of speaking requires knowing the truth about one's subject.

	GREEK	ENGLISH
259e	**SOCRATES** οὐκοῦν, ὅπερ νῦν προυθέμεθα σκέψασθαι, τὸν λόγον ὅπῃ καλῶς ἔχει λέγειν τε καὶ γράφειν καὶ ὅπῃ μή, σκεπτέον.	**SOCRATES** Then we should examine the question we set ourselves just now: what makes a speech well spoken and well written, and what does not.
	PHAEDRUS δῆλον.	**PHAEDRUS** Clearly.
	SOCRATES ἆρ' οὖν οὐχ ὑπάρχειν δεῖ τοῖς εὖ γε καὶ καλῶς ῥηθησομένοις τὴν τοῦ λέγοντος διάνοιαν εἰδυῖαν τὸ ἀληθὲς ὧν ἂν ἐρεῖν πέρι μέλλῃ;	**SOCRATES** Well, if something is going to be said well and finely, mustn't the speaker's mind know the truth about whatever he is going to speak on?
	PHAEDRUS οὑτωσὶ περὶ τούτου ἀκήκοα, ὦ φίλε Σώκρατες, οὐκ 260a εἶναι ἀνάγκην τῷ μέλλοντι ῥήτορι ἔσεσθαι τὰ τῷ ὄντι δίκαια μανθάνειν ἀλλὰ τὰ δόξαντ' ἂν πλήθει οἵπερ δικάσουσιν, οὐδὲ τὰ ὄντως ἀγαθὰ ἢ καλὰ ἀλλ' ὅσα δόξει· ἐκ γὰρ τούτων εἶναι τὸ πείθειν ἀλλ' οὐκ ἐκ τῆς ἀληθείας.	**PHAEDRUS** What I've heard about this, my dear Socrates, is that there is no 260a need for someone who is going to be an orator to learn what is really just, but what would seem just to the crowd who are going to judge, and not what is really good or fine, but whatever will seem so; for persuasion comes from these, and not from the truth.
260a	**SOCRATES** "οὔτοι ἀπόβλητον ἔπος" εἶναι δεῖ, ὦ Φαῖδρε, ὃ ἄν εἴπωσι σοφοί, ἀλλὰ σκοπεῖν μή τι λέγωσι· καὶ δὴ καὶ τὸ νῦν λεχθὲν οὐκ ἀφετέον.	**SOCRATES** "Not a word to be cast aside," Phaedrus, should anything be that wise men say; we should look to see whether they have a point. And in particular what you've just said shouldn't be dismissed.[42]
	PHAEDRUS ὀρθῶς λέγεις.	**PHAEDRUS** You're right.
	SOCRATES ὧδε δὴ σκοπῶμεν αὐτό.	**SOCRATES** Let's examine it this way, then.
	PHAEDRUS πῶς;	**PHAEDRUS** How?
260b	**SOCRATES** εἴ σε πείθοιμι ἐγὼ πολεμίους ἀμύνειν κτησάμενον ἵππον, ἄμφω δὲ ἵππον ἀγνοοῖμεν, τοσόνδε μέντοι τυγχάνοιμι εἰδὼς περὶ σοῦ, ὅτι Φαῖδρος ἵππον ἡγεῖται τὸ τῶν ἡμέρων ζῴων μέγιστα ἔχον ὦτα—	**SOCRATES** Suppose I tried to persuade you to get a horse and fight off the enemy, and neither of us knew what a horse was, but I happened to know this much about you: that Phaedrus thinks a horse is the tame animal with the longest ears—
	PHAEDRUS γελοῖόν γ' ἄν, ὦ Σώκρατες, εἴη.	**PHAEDRUS** That would be ridiculous, Socrates.
	SOCRATES οὔπω γε· ἀλλ' ὅτε δὴ σπουδῇ σε πείθοιμι, συντιθεὶς λόγον ἔπαινον κατὰ τοῦ ὄνου, ἵππον ἐπονομάζων καὶ λέγων ὡς παντὸς ἄξιον τὸ θρέμμα οἴκοι τε κεκτῆσθαι καὶ ἐπὶ στρατιᾶς, ἀποπολεμεῖν τε χρήσιμον	**SOCRATES** Not yet. But suppose I seriously tried to persuade you, composing a speech in praise of the donkey, calling it a horse, and saying that the beast is worth everything to own, both at home

42 The quoted phrase is from Homer, *Iliad* 2.361.

	GREEK	ENGLISH
	καὶ πρός γ' ἐνεγκεῖν δυνατὸν [260c] σκεύη καὶ ἄλλα πολλὰ ὠφέλιμον.	and on campaign—handy to fight from, able to carry [260c] your baggage besides, and useful for plenty of other things.
260c	**PHAEDRUS** παγγέλοιόν γ' ἂν ἤδη εἴη.	**PHAEDRUS** Then it would be utterly ridiculous.
	SOCRATES ἆρ' οὖν οὐ κρεῖττον γελοῖον καὶ φίλον ἢ δεινόν τε καὶ ἐχθρὸν εἶναι ἢ φίλον;	**SOCRATES** Well, isn't it better to be ridiculous and a friend than clever and an enemy?
	PHAEDRUS φαίνεται.	**PHAEDRUS** Apparently.
	SOCRATES ὅταν οὖν ὁ ῥητορικὸς ἀγνοῶν ἀγαθὸν καὶ κακόν, λαβὼν πόλιν ὡσαύτως ἔχουσαν πείθῃ, μὴ περὶ ὄνου σκιᾶς ὡς ἵππου τὸν ἔπαινον ποιούμενος, ἀλλὰ περὶ κακοῦ ὡς ἀγαθοῦ, δόξας δὲ πλήθους μεμελετηκὼς πείσῃ κακὰ πράττειν ἀντ' ἀγαθῶν, ποῖόν τιν' ἂν οἴει μετὰ ταῦτα τὴν ῥητορικὴν [260d] καρπὸν ὧν ἔσπειρε θερίζειν;	**SOCRATES** So when an expert in rhetoric who doesn't know good from bad takes on a city in the same condition and persuades it—not by praising a donkey's shadow as if it were a horse, but by praising bad as if it were good—and, having studied the opinions of the crowd, persuades it to do bad things instead of good, what sort of crop do you think rhetoric [260d] will harvest after that from the seed it has sown?[43]
260d	**PHAEDRUS** οὐ πάνυ γε ἐπιεικῆ.	**PHAEDRUS** Not a very good one.
	SOCRATES ἆρ' οὖν, ὦ ἀγαθέ, ἀγροικότερον τοῦ δέοντος λελοιδορήκαμεν τὴν τῶν λόγων τέχνην; ἡ δ' ἴσως ἂν εἴποι· "τί ποτ', ὦ θαυμάσιοι, ληρεῖτε; ἐγὼ γὰρ οὐδέν' ἀγνοοῦντα τἀληθὲς ἀναγκάζω μανθάνειν λέγειν, ἀλλ', εἴ τι ἐμὴ συμβουλή, κτησάμενον ἐκεῖνο οὕτως ἐμὲ λαμβάνειν· τόδε δ' οὖν μέγα λέγω, ὡς ἄνευ ἐμοῦ τῷ τὰ ὄντα εἰδότι οὐδέν τι μᾶλλον ἔσται πείθειν τέχνῃ."	**SOCRATES** Well then, my good friend, have we abused the art of speaking more crudely than we should? Perhaps she would say: "What nonsense are you talking, you remarkable people? I don't force anyone who is ignorant of the truth to learn to speak. But if my advice counts for anything, he should first acquire the truth and then take me up. What I do proudly claim is this: without me, even someone who knows the things that are will be no better able to persuade by art."
260e	**PHAEDRUS** οὐκοῦν δίκαια ἐρεῖ, λέγουσα ταῦτα;	**PHAEDRUS** Won't she be right to say so?
	SOCRATES φημί, ἐὰν οἵ γ' ἐπιόντες αὐτῇ λόγοι μαρτυρῶσιν εἶναι τέχνῃ. ὥσπερ γὰρ ἀκούειν δοκῶ τινων προσιόντων καὶ διαμαρτυρομένων λόγων, ὅτι ψεύδεται καὶ οὐκ ἔστι τέχνη ἀλλ' ἄτεχνος τριβή· τοῦ δὲ λέγειν, φησὶν ὁ Λάκων, ἔτυμος τέχνη ἄνευ τοῦ ἀληθείας ἧφθαι οὔτ' ἔστιν οὔτε μή ποτε ὕστερον γένηται.	**SOCRATES** I agree—provided the arguments that come against her testify that she is an art. For I seem to hear some arguments approaching and protesting that she is lying, and is not an art but an artless knack. As the Spartan says, a genuine art of speaking without a grasp of the truth does not exist and never will.[44]
261a	**PHAEDRUS** τούτων δεῖ τῶν λόγων, ὦ Σώκρατες· ἀλλὰ δεῦρο αὐτοὺς παράγων ἐξέταζε τί καὶ πῶς λέγουσιν.	**PHAEDRUS** We need these arguments, Socrates. Bring them here and examine what they say, and how.
	SOCRATES πάριτε δή, θρέμματα γενναῖα, καλλίπαιδά τε Φαῖδρον πείθετε ὡς ἐὰν μὴ ἱκανῶς φιλοσοφήσῃ, οὐδὲ	**SOCRATES** Come forward, then, noble creatures, and persuade Phaedrus, father of beautiful off-

43 "A donkey's shadow" was proverbial for something worthless to argue about.
44 The Spartans were proverbial for terse speech; the source of this saying is unknown.

	GREEK	ENGLISH
	ἱκανός ποτε λέγειν ἔσται περὶ οὐδενός. ἀποκρινέσθω δὴ ὁ Φαῖδρος.	spring, that unless he pursues philosophy properly, he will never be able to speak properly about anything either. Let Phaedrus answer.[45]
	PHAEDRUS ἐρωτᾶτε.	**PHAEDRUS** Ask away.
	SOCRATES ἆρ' οὖν οὐ τὸ μὲν ὅλον ἡ ῥητορικὴ ἂν εἴη τέχνη ψυχαγωγία τις διὰ λόγων, οὐ μόνον ἐν δικαστηρίοις καὶ ὅσοι ἄλλοι δημόσιοι σύλλογοι, ἀλλὰ καὶ ἐν ἰδίοις, ἡ αὐτὴ σμικρῶν [261b] τε καὶ μεγάλων πέρι, καὶ οὐδὲν ἐντιμότερον τό γε ὀρθὸν περὶ σπουδαῖα ἢ περὶ φαῦλα γιγνόμενον; ἢ πῶς σὺ ταῦτ' ἀκήκοας;	**SOCRATES** Taken as a whole, then, wouldn't rhetoric be an art of leading the soul by means of words, not only in the law courts and other public gatherings but in private ones too—the same art whether the matter is small [261b] or great, and no more honored when it is correctly used on serious matters than on trivial ones? Or how have you heard it described?
261b	**PHAEDRUS** οὐ μὰ τὸν Δί' οὐ παντάπασιν οὕτως, ἀλλὰ μάλιστα μέν πως περὶ τὰς δίκας λέγεταί τε καὶ γράφεται τέχνῃ, λέγεται δὲ καὶ περὶ δημηγορίας· ἐπὶ πλέον δὲ οὐκ ἀκήκοα.	**PHAEDRUS** No, by Zeus, not quite like that. It's mainly in lawsuits, I'd say, that people speak and write by art, and also in speeches to the Assembly; I haven't heard of it going any further.
	SOCRATES ἀλλ' ἦ τὰς Νέστορος καὶ Ὀδυσσέως τέχνας μόνον περὶ λόγων ἀκήκοας, ἃς ἐν Ἰλίῳ σχολάζοντες συνεγραψάτην, τῶν δὲ Παλαμήδους ἀνήκοος γέγονας;	**SOCRATES** Have you only heard of the handbooks on speaking by Nestor and Odysseus, which they wrote in their spare time at Troy? Have you never heard of those by Palamedes?
261c	**PHAEDRUS** καὶ ναὶ μὰ Δί' ἔγωγε τῶν Νέστορος, εἰ μὴ Γοργίαν Νέστορά τινα κατασκευάζεις, ἤ τινα Θρασύμαχόν τε καὶ Θεόδωρον Ὀδυσσέα.	**PHAEDRUS** By Zeus, I haven't even heard of Nestor's—unless you're making Gorgias out to be some sort of Nestor, or Thrasymachus and Theodorus some sort of Odysseus.[46]
	SOCRATES ἴσως. ἀλλὰ γὰρ τούτους ἐῶμεν· σὺ δ' εἰπέ, ἐν δικαστηρίοις οἱ ἀντίδικοι τί δρῶσιν; οὐκ ἀντιλέγουσιν μέντοι; ἢ τί φήσομεν;	**SOCRATES** Perhaps. But let's leave them aside. Tell me: in the law courts, what do opposing parties do? Don't they argue against each other? Or what shall we say?
	PHAEDRUS τοῦτ' αὐτό.	**PHAEDRUS** Exactly that.
	SOCRATES περὶ τοῦ δικαίου τε καὶ ἀδίκου;	**SOCRATES** About what is just and unjust?
	PHAEDRUS ναί.	**PHAEDRUS** Yes.
	SOCRATES οὐκοῦν ὁ τέχνῃ τοῦτο δρῶν ποιήσει φανῆναι τὸ [261d] αὐτὸ τοῖς αὐτοῖς τοτὲ μὲν δίκαιον, ὅταν δὲ βούληται, ἄδικον;	**SOCRATES** Then won't the one who does this by art make the same thing [261d] appear just to the same people at one moment and, whenever he likes, unjust?
261d	**PHAEDRUS** τί μήν;	**PHAEDRUS** Of course.
	SOCRATES καὶ ἐν δημηγορίᾳ δὴ τῇ πόλει δοκεῖν τὰ αὐτὰ τοτὲ μὲν ἀγαθά, τοτὲ δ' αὖ τἀναντία;	

45 Phaedrus's "offspring" are the speeches he has caused to be made.
46 Gorgias, Thrasymachus of Chalcedon and Theodorus of Byzantium were well-known teachers of rhetoric; Nestor and Odysseus are Homer's eloquent counselors, and Palamedes a hero famed for his inventions.

	GREEK	ENGLISH
		SOCRATES And in speaking to the Assembly, he'll make the same things seem good to the city at one moment and the opposite at another?
	PHAEDRUS οὕτως.	**PHAEDRUS** Just so.
	SOCRATES τὸν οὖν Ἐλεατικὸν Παλαμήδην λέγοντα οὐκ ἴσμεν τέχνῃ, ὥστε φαίνεσθαι τοῖς ἀκούουσι τὰ αὐτὰ ὅμοια καὶ ἀνόμοια, καὶ ἓν καὶ πολλά, μένοντά τε αὖ καὶ φερόμενα;	**SOCRATES** And don't we know that the Eleatic Palamedes speaks with such art that the same things appear to his listeners both like and unlike, both one and many, both at rest and in motion?[47]
	PHAEDRUS μάλα γε.	**PHAEDRUS** Certainly.
	SOCRATES οὐκ ἄρα μόνον περὶ δικαστήριά τέ ἐστιν ἡ ἀντιλογικὴ [261e] καὶ περὶ δημηγορίαν, ἀλλ', ὡς ἔοικε, περὶ πάντα τὰ λεγόμενα μία τις τέχνη, εἴπερ ἔστιν, αὕτη ἂν εἴη, ᾗ τις οἷός τ' ἔσται πᾶν παντὶ ὁμοιοῦν τῶν δυνατῶν καὶ οἷς δυνατόν, καὶ ἄλλου ὁμοιοῦντος καὶ ἀποκρυπτομένου εἰς φῶς ἄγειν.	**SOCRATES** So the art of arguing both sides isn't confined to law courts [261e] and public assemblies. It seems that for everything that is said there would be one single art—if it is an art at all—by which a person will be able to make anything resemble anything else, among things that can be made alike and for those to whom it can be done, and, when someone else does this and conceals it, to drag it into the light.
261e	**PHAEDRUS** πῶς δὴ τὸ τοιοῦτον λέγεις;	**PHAEDRUS** What exactly do you mean by that?
	SOCRATES τῇδε δοκῶ ζητοῦσιν φανεῖσθαι. ἀπάτη πότερον ἐν πολὺ διαφέρουσι γίγνεται μᾶλλον ἢ ὀλίγον;	**SOCRATES** I think it will become clear if we look at it this way. Is deception more likely where things differ a great deal, or where they differ only a little?
262a	**PHAEDRUS** ἐν τοῖς ὀλίγον.	**PHAEDRUS** Where they differ a little.
	SOCRATES ἀλλά γε δὴ κατὰ σμικρὸν μεταβαίνων μᾶλλον λήσεις ἐλθὼν ἐπὶ τὸ ἐναντίον ἢ κατὰ μέγα.	**SOCRATES** And certainly, if you move over by small steps, you're more likely to reach the opposite without being noticed than if you move in big ones.
	PHAEDRUS πῶς δ' οὔ;	**PHAEDRUS** Of course.
	SOCRATES δεῖ ἄρα τὸν μέλλοντα ἀπατήσειν μὲν ἄλλον, αὐτὸν δὲ μὴ ἀπατήσεσθαι, τὴν ὁμοιότητα τῶν ὄντων καὶ ἀνομοιότητα ἀκριβῶς διειδέναι.	**SOCRATES** So someone who means to deceive another, without being deceived himself, has to know precisely how things resemble and differ from one another.
	PHAEDRUS ἀνάγκη μὲν οὖν.	**PHAEDRUS** Yes, he must.
	SOCRATES ἦ οὖν οἷός τε ἔσται, ἀλήθειαν ἀγνοῶν ἑκάστου, τὴν τοῦ ἀγνοουμένου ὁμοιότητα σμικράν τε καὶ μεγάλην ἐν τοῖς ἄλλοις διαγιγνώσκειν;	**SOCRATES** Now if he doesn't know the truth about each thing, will he be able to recognize the resemblance, great or small, between the thing he doesn't know and other things?
262b	**PHAEDRUS** ἀδύνατον.	**PHAEDRUS** Impossible.

47 Probably Zeno of Elea, famous for paradoxical arguments of just this kind.

	GREEK	ENGLISH
	SOCRATES οὐκοῦν τοῖς παρὰ τὰ ὄντα δοξάζουσι καὶ ἀπατωμένοις δῆλον ὡς τὸ πάθος τοῦτο δι᾽ ὁμοιοτήτων τινῶν εἰσερρύη.	**SOCRATES** So when people hold opinions at odds with the way things are, and are deceived, this condition has clearly slipped in through certain resemblances.
	PHAEDRUS γίγνεται γοῦν οὕτως.	**PHAEDRUS** That's certainly how it happens.
	SOCRATES ἔστιν οὖν ὅπως τεχνικὸς ἔσται μεταβιβάζειν κατὰ σμικρὸν διὰ τῶν ὁμοιοτήτων ἀπὸ τοῦ ὄντος ἑκάστοτε ἐπὶ τοὐναντίον ἀπάγων, ἢ αὐτὸς τοῦτο διαφεύγειν, ὁ μὴ ἐγνωρικὼς ὃ ἔστιν ἕκαστον τῶν ὄντων;	**SOCRATES** Then is there any way that someone who hasn't come to know what each thing really is could be skilled at leading people over by small steps, through resemblances, away from what is in each case to its opposite—or at escaping this himself?
	PHAEDRUS οὐ μή ποτε.	**PHAEDRUS** Never.
262c	**SOCRATES** λόγων ἄρα τέχνην, ὦ ἑταῖρε, ὁ τὴν ἀλήθειαν μὴ εἰδώς, δόξας δὲ τεθηρευκώς, γελοίαν τινά, ὡς ἔοικε, καὶ ἄτεχνον παρέξεται.	**SOCRATES** Then the art of speech, my friend, offered by someone who doesn't know the truth but has gone hunting after opinions, will be a laughable sort of art, it seems—no art at all.
	PHAEDRUS κινδυνεύει.	**PHAEDRUS** Probably so.
	SOCRATES βούλει οὖν ἐν τῷ Λυσίου λόγῳ ὃν φέρεις, καὶ ἐν οἷς ἡμεῖς εἴπομεν ἰδεῖν τι ὧν φαμεν ἀτέχνων τε καὶ ἐντέχνων εἶναι;	**SOCRATES** Would you like, then, to look in the speech of Lysias you're carrying, and in the ones we gave, for some examples of what we're calling artless and artful?
	PHAEDRUS πάντων γέ που μάλιστα, ὡς νῦν γε ψιλῶς πως λέγομεν, οὐκ ἔχοντες ἱκανὰ παραδείγματα.	**PHAEDRUS** More than anything—since as it is we're talking rather abstractly, without adequate examples.
	SOCRATES καὶ μὴν κατὰ τύχην γέ τινα, ὡς ἔοικεν, ἐρρηθήτην 262d τὼ λόγω ἔχοντέ τι παράδειγμα, ὡς ἂν ὁ εἰδὼς τὸ ἀληθὲς προσπαίζων ἐν λόγοις παράγοι τοὺς ἀκούοντας. καὶ ἔγωγε, ὦ Φαῖδρε, αἰτιῶμαι τοὺς ἐντοπίους θεούς· ἴσως δὲ καὶ οἱ τῶν Μουσῶν προφῆται οἱ ὑπὲρ κεφαλῆς ᾠδοὶ ἐπιπεπνευκότες ἂν ἡμῖν εἶεν τοῦτο τὸ γέρας· οὐ γάρ που ἔγωγε τέχνης τινὸς τοῦ λέγειν μέτοχος.	**SOCRATES** And, as luck would have it, the two speeches 262d that were given contain an example of how someone who knows the truth can play with words and lead his listeners astray. For my part, Phaedrus, I blame the local gods; and perhaps the Muses' spokesmen too, the singers over our heads, may have breathed this gift into us—because I certainly have no share in any art of speaking.[48]
262d	**PHAEDRUS** ἔστω ὡς λέγεις· μόνον δήλωσον ὃ φῂς.	**PHAEDRUS** Let's say so. Just explain what you mean.

48 The "singers over our heads" are the cicadas in the trees, whom Socrates earlier called messengers of the Muses.

LYSIAS'S SPEECH EXAMINED

Lysias never defined love and piled up his points in no order, like a lifeless epitaph.

	GREEK	ENGLISH
	SOCRATES ἴθι δή μοι ἀνάγνωθι τὴν τοῦ Λυσίου λόγου ἀρχήν.	**SOCRATES** Come on, then, read me the beginning of Lysias's speech.
262e	**PHAEDRUS** "περὶ μὲν τῶν ἐμῶν πραγμάτων ἐπίστασαι, καὶ ὡς νομίζω συμφέρειν ἡμῖν τούτων γενομένων, ἀκήκοας. ἀξιῶ δὲ μὴ διὰ τοῦτο ἀτυχῆσαι ὧν δέομαι, ὅτι οὐκ ἐραστὴς ὢν σοῦ τυγχάνω. ὡς ἐκείνοις μὲν τότε μεταμέλει" —	**PHAEDRUS** "You know my situation, and you've heard how I think it would be to our advantage if this came about. I claim I shouldn't fail to get what I ask for just because I don't happen to be in love with you. For lovers regret"—
	SOCRATES παῦσαι. τί δὴ οὖν οὗτος ἁμαρτάνει καὶ ἄτεχνον ποιεῖ λεκτέον· ἦ γάρ;	**SOCRATES** Stop. We have to say what he gets wrong and where his work lacks art, don't we?
263a	**PHAEDRUS** ναί.	**PHAEDRUS** Yes.
	SOCRATES ἆρ' οὖν οὐ παντὶ δῆλον τό γε τοιόνδε, ὡς περὶ μὲν ἔνια τῶν τοιούτων ὁμονοητικῶς ἔχομεν, περὶ δ' ἔνια στασιωτικῶς;	**SOCRATES** Isn't this much obvious to everyone: that about some things of this kind we're of one mind, and about others we're at odds?
	PHAEDRUS δοκῶ μὲν ὃ λέγεις μανθάνειν, ἔτι δ' εἰπὲ σαφέστερον.	**PHAEDRUS** I think I follow you, but say it more clearly.
	SOCRATES ὅταν τις ὄνομα εἴπῃ σιδήρου ἢ ἀργύρου, ἆρ' οὐ τὸ αὐτὸ πάντες διενοήθημεν;	**SOCRATES** When someone says the word "iron" or "silver," don't we all have the same thing in mind?
	PHAEDRUS καὶ μάλα.	**PHAEDRUS** Certainly.
	SOCRATES τί δ' ὅταν δικαίου ἢ ἀγαθοῦ; οὐκ ἄλλος ἄλλῃ φέρεται, καὶ ἀμφισβητοῦμεν ἀλλήλοις τε καὶ ἡμῖν αὐτοῖς;	**SOCRATES** And when he says "just" or "good"? Doesn't each of us go off in a different direction, and don't we disagree with one another and even with ourselves?
	PHAEDRUS πάνυ μὲν οὖν.	**PHAEDRUS** Very much so.
263b	**SOCRATES** ἐν μὲν ἄρα τοῖς συμφωνοῦμεν, ἐν δὲ τοῖς οὔ.	**SOCRATES** So in some cases we agree, and in others we don't.
	PHAEDRUS οὕτω.	**PHAEDRUS** Right.
	SOCRATES ποτέρωθι οὖν εὐαπατητότεροί ἐσμεν, καὶ ἡ ῥητορικὴ ἐν ποτέροις μεῖζον δύναται;	**SOCRATES** Then where are we easier to deceive, and in which cases does rhetoric have more power?
	PHAEDRUS δῆλον ὅτι ἐν οἷς πλανώμεθα.	**PHAEDRUS** Obviously where we wander.
	SOCRATES οὐκοῦν τὸν μέλλοντα τέχνην ῥητορικὴν μετιέναι πρῶτον μὲν δεῖ ταῦτα ὁδῷ διῃρῆσθαι, καὶ εἰληφέναι τινὰ χαρακτῆρα ἑκατέρου τοῦ εἴδους, ἐν ᾧ τε ἀνάγκη τὸ πλῆθος πλανᾶσθαι καὶ ἐν ᾧ μή.	**SOCRATES** Then anyone who means to pursue an art of rhetoric must first have divided these things methodically, and grasped some distinguishing mark of each kind: the kind where the crowd is bound to wander, and the kind where it isn't.
263c		

	GREEK	ENGLISH
	PHAEDRUS καλὸν γοῦν ἄν, ὦ Σώκρατες, εἶδος εἴη κατανενοηκὼς ὁ τοῦτο λαβών.	**PHAEDRUS** Anyone who grasped that, Socrates, would certainly have understood a fine distinction.
	SOCRATES ἔπειτά γε οἶμαι πρὸς ἑκάστῳ γιγνόμενον μὴ λανθάνειν ἀλλ' ὀξέως αἰσθάνεσθαι περὶ οὗ ἂν μέλλῃ ἐρεῖν ποτέρου ὂν τυγχάνει τοῦ γένους.	**SOCRATES** Next, I think, when he comes to each particular case, it mustn't escape him; he must perceive keenly which of the two kinds the thing he's about to speak of belongs to.
	PHAEDRUS τί μήν;	**PHAEDRUS** Of course.
	SOCRATES τί οὖν; τὸν ἔρωτα πότερον φῶμεν εἶναι τῶν ἀμφισβητησίμων ἢ τῶν μή;	**SOCRATES** Well then, love: should we say it's one of the disputed things or not?
	PHAEDRUS τῶν ἀμφισβητησίμων δήπου· ἢ οἴει ἄν σοι ἐγχωρῆσαι εἰπεῖν ἃ νυνδὴ εἶπες περὶ αὐτοῦ, ὡς βλάβη τέ ἐστι τῷ ἐρωμένῳ καὶ ἐρῶντι, καὶ αὖθις ὡς μέγιστον ὂν τῶν ἀγαθῶν τυγχάνει;	**PHAEDRUS** One of the disputed ones, surely. Or do you think you could have said what you just said about it—that it's harmful to beloved and lover, and then again that it's the greatest of goods?
263d	**SOCRATES** ἄριστα λέγεις· ἀλλ' εἰπὲ καὶ τόδε—ἐγὼ γάρ τοι διὰ τὸ ἐνθουσιαστικὸν οὐ πάνυ μέμνημαι—εἰ ὡρισάμην ἔρωτα ἀρχόμενος τοῦ λόγου.	**SOCRATES** Excellently put. But tell me this too—I was so possessed that I don't quite remember—did I define love at the beginning of my speech?
	PHAEDRUS νὴ Δία ἀμηχάνως γε ὡς σφόδρα.	**PHAEDRUS** By Zeus, you did—remarkably thoroughly.
	SOCRATES φεῦ, ὅσῳ λέγεις τεχνικωτέρας Νύμφας τὰς Ἀχελῴου καὶ Πᾶνα τὸν Ἑρμοῦ Λυσίου τοῦ Κεφάλου πρὸς λόγους εἶναι. ἢ οὐδὲν λέγω, ἀλλὰ καὶ ὁ Λυσίας ἀρχόμενος τοῦ ἐρωτικοῦ ἠνάγκασεν ἡμᾶς ὑπολαβεῖν τὸν ἔρωτα ἕν τι τῶν ὄντων ὃ [263e] αὐτὸς ἐβουλήθη, καὶ πρὸς τοῦτο ἤδη συνταξάμενος πάντα τὸν ὕστερον λόγον διεπεράνατο; βούλει πάλιν ἀναγνῶμεν τὴν ἀρχὴν αὐτοῦ;	**SOCRATES** Oh! How much more skilled at speeches you make the Nymphs, daughters of Achelous, and Pan, son of Hermes, than Lysias, son of Cephalus! Or am I wrong, and did Lysias too, at the start of his love speech, compel us to take love as some one thing that [263e] he himself chose, and then arrange the whole rest of his speech with reference to that and carry it through to the end? Shall we read his beginning again?[49]
263e	**PHAEDRUS** εἰ σοί γε δοκεῖ· ὃ μέντοι ζητεῖς οὐκ ἔστ' αὐτόθι.	**PHAEDRUS** If you like. But what you're looking for isn't there.
	SOCRATES λέγε, ἵνα ἀκούσω αὐτοῦ ἐκείνου.	**SOCRATES** Read it, so I can hear it from the man himself.
	PHAEDRUS "περὶ μὲν τῶν ἐμῶν πραγμάτων ἐπίστασαι, καὶ ὡς νομίζω συμφέρειν ἡμῖν τούτων γενομένων, ἀκήκοας. ἀξιῶ [264a] δὲ μὴ διὰ τοῦτο ἀτυχῆσαι ὧν δέομαι, ὅτι οὐκ ἐραστὴς ὢν σοῦ τυγχάνω. ὡς ἐκείνοις μὲν τότε μεταμέλει ὧν ἂν εὖ ποιήσωσιν, ἐπειδὰν τῆς ἐπιθυμίας παύσωνται·" —	**PHAEDRUS** "You know my situation, and you've heard how I think it would be to our advantage if this came about. I claim [264a] I shouldn't fail to get what I ask for just because I don't happen to be in love with you. For lovers regret the good they've done once their desire has ended"—
264a	**SOCRATES** ἦ πολλοῦ δεῖν ἔοικε ποιεῖν ὅδε γε ὃ ζητοῦμεν, ὃς οὐδὲ ἀπ' ἀρχῆς ἀλλ' ἀπὸ τελευτῆς ἐξ ὑπτίας ἀνάπαλιν διανεῖν ἐπιχειρεῖ τὸν λόγον, καὶ ἄρχεται ἀφ' ὧν	**SOCRATES** He's a long way, it seems, from doing what we're looking for. He doesn't even start from the beginning; he starts from the end, trying to

49 Socrates credits his eloquence to the local deities.

	GREEK	ENGLISH
	πεπαυμένος ἂν ἤδη ὁ ἐραστὴς λέγοι πρὸς τὰ παιδικά. ἢ οὐδὲν εἶπον, Φαῖδρε, φίλη κεφαλή;	swim through his speech backwards, on his back. He begins with what a lover would say to his beloved once he was already finished. Or is there nothing in what I said, Phaedrus, dear heart?
264b	PHAEDRUS ἔστιν γέ τοι δή, ὦ Σώκρατες, τελευτή, περὶ οὗ τὸν λόγον ποιεῖται.	PHAEDRUS Well, Socrates, what he's making his speech about is an ending.
	SOCRATES τί δὲ τἆλλα; οὐ χύδην δοκεῖ βεβλῆσθαι τὰ τοῦ λόγου; ἢ φαίνεται τὸ δεύτερον εἰρημένον ἔκ τινος ἀνάγκης δεύτερον δεῖν τεθῆναι, ἤ τι ἄλλο τῶν ῥηθέντων; ἐμοὶ μὲν γὰρ ἔδοξεν, ὡς μηδὲν εἰδότι, οὐκ ἀγεννῶς τὸ ἐπιὸν εἰρῆσθαι τῷ γράφοντι· σὺ δ' ἔχεις τινὰ ἀνάγκην λογογραφικὴν ᾗ ταῦτα ἐκεῖνος οὕτως ἐφεξῆς παρ' ἄλληλα ἔθηκεν;	SOCRATES And the rest? Don't the parts of the speech look as if they've been thrown together in a heap? Is there any evident necessity why the second point had to be placed second, or any of the others where it is? It seemed to me—knowing nothing, of course—that the writer said whatever came to him, and not without some flair. But do you know some principle of speechwriting that made him set these points side by side in this order?
	PHAEDRUS χρηστὸς εἶ, ὅτι με ἡγῇ ἱκανὸν εἶναι τὰ ἐκείνου 264c οὕτως ἀκριβῶς διιδεῖν.	PHAEDRUS You're kind to think me capable of discerning his work 264c so precisely.
264c	SOCRATES ἀλλὰ τόδε γε οἶμαί σε φάναι ἄν, δεῖν πάντα λόγον ὥσπερ ζῷον συνεστάναι σῶμά τι ἔχοντα αὐτὸν αὑτοῦ, ὥστε μήτε ἀκέφαλον εἶναι μήτε ἄπουν, ἀλλὰ μέσα τε ἔχειν καὶ ἄκρα, πρέποντα ἀλλήλοις καὶ τῷ ὅλῳ γεγραμμένα.	SOCRATES But this much, I think, you would say: every speech must be put together like a living creature, with a body of its own, so that it isn't missing its head or its feet but has a middle and extremities, written to fit one another and the whole.
	PHAEDRUS πῶς γὰρ οὔ;	PHAEDRUS Of course.
	SOCRATES σκέψαι τοίνυν τὸν τοῦ ἑταίρου σου λόγον εἴτε οὕτως εἴτε ἄλλως ἔχει, καὶ εὑρήσεις τοῦ ἐπιγράμματος οὐδὲν διαφέροντα, ὃ Μίδᾳ τῷ Φρυγί φασίν τινες ἐπιγεγράφθαι.	SOCRATES Then look at your friend's speech and see whether it's like that or not. You'll find it's no different from the epitaph that some say is inscribed for Midas the Phrygian.[50]
264d	PHAEDRUS ποῖον τοῦτο, καὶ τί πεπονθός;	PHAEDRUS What epitaph is that, and what's wrong with it?
	SOCRATES ἔστι μὲν τοῦτο τόδε— χαλκῆ παρθένος εἰμί, Μίδα δ' ἐπὶ σήματι κεῖμαι. ὄφρ' ἂν ὕδωρ τε νάῃ καὶ δένδρεα μακρὰ τεθήλῃ, αὐτοῦ τῇδε μένουσα πολυκλαύτου ἐπὶ τύμβου, ἀγγελέω παριοῦσι Μίδας ὅτι τῇδε τέθαπται. 264e ὅτι δ' οὐδὲν διαφέρει αὐτοῦ πρῶτον ἢ ὕστατόν τι λέγεσθαι, ἐννοεῖς που, ὡς ἐγῷμαι.	SOCRATES It goes like this: "I am a maiden of bronze, and I lie on the tomb of Midas. As long as water flows and tall trees flourish, I shall stay right here on his much-lamented grave and tell those passing by that Midas is buried here." 264e That it makes no difference which line is said first or last, you notice, I think.
264e	PHAEDRUS σκώπτεις τὸν λόγον ἡμῶν, ὦ Σώκρατες.	PHAEDRUS You're making fun of our speech, Socrates.
	SOCRATES τοῦτον μὲν τοίνυν, ἵνα μὴ σὺ ἄχθῃ, ἐάσωμεν — καίτοι συχνά γε ἔχειν μοι δοκεῖ παραδείγματα πρὸς ἅ	SOCRATES Well then, let's let it go, so you won't be upset—though it seems to me to have plenty of

	GREEK	ENGLISH
	τις βλέπων ὀνίναιτ' ἄν, μιμεῖσθαι αὐτὰ ἐπιχειρῶν μὴ πάνυ τι— εἰς δὲ τοὺς ἑτέρους λόγους ἴωμεν. ἦν γάρ τι ἐν αὐτοῖς, ὡς δοκῶ, προσῆκον ἰδεῖν τοῖς βουλομένοις περὶ λόγων σκοπεῖν.	examples that someone could profit from looking at, as long as he doesn't try too hard to imitate them—and let's move on to the other speeches. There was something in them, I think, that anyone who wants to study speeches ought to see.
265a	**PHAEDRUS** τὸ ποῖον δὴ λέγεις;	**PHAEDRUS** What sort of thing do you mean?
	SOCRATES ἐναντίω που ἤστην· ὁ μὲν γὰρ ὡς τῷ ἐρῶντι, ὁ δ' ὡς τῷ μὴ δεῖ χαρίζεσθαι, ἐλεγέτην.	**SOCRATES** They were opposites, I suppose: one said the lover should be gratified, the other the non-lover.
	PHAEDRUS καὶ μάλ' ἀνδρικῶς.	**PHAEDRUS** And very manfully, too.
	SOCRATES ὤιμην σε τἀληθὲς ἐρεῖν, ὅτι μανικῶς· ὃ μέντοι ἐζήτουν ἐστὶν αὐτὸ τοῦτο. μανίαν γάρ τινα ἐφήσαμεν εἶναι τὸν ἔρωτα. ἦ γάρ;	**SOCRATES** I thought you were going to say the truth—"madly." Still, that's exactly what I was looking for. We said love was a kind of madness, didn't we?
	PHAEDRUS ναί.	**PHAEDRUS** Yes.
	SOCRATES μανίας δέ γε εἴδη δύο, τὴν μὲν ὑπὸ νοσημάτων ἀνθρωπίνων, τὴν δὲ ὑπὸ θείας ἐξαλλαγῆς τῶν εἰωθότων νομίμων γιγνομένην.	**SOCRATES** And there are two kinds of madness: one arising from human illnesses, the other from a divine release from our accustomed ways.
265b	**PHAEDRUS** πάνυ γε.	**PHAEDRUS** Certainly.
	SOCRATES τῆς δὲ θείας τεττάρων θεῶν τέτταρα μέρη διελόμενοι, μαντικὴν μὲν ἐπίπνοιαν Ἀπόλλωνος θέντες, Διονύσου δὲ τελεστικήν, Μουσῶν δ' αὖ ποιητικήν, τετάρτην δὲ ἀφροδίτης καὶ Ἔρωτος, ἐρωτικὴν μανίαν ἐφήσαμέν τε ἀρίστην εἶναι, καὶ οὐκ οἶδ' ὅπῃ τὸ ἐρωτικὸν πάθος ἀπεικάζοντες, ἴσως μὲν ἀληθοῦς τινος ἐφαπτόμενοι, τάχα δ' ἂν καὶ ἄλλοσε παραφερόμενοι, κεράσαντες οὐ παντάπασιν ἀπίθανον λόγον, [265c] μυθικόν τινα ὕμνον προσεπαίσαμεν μετρίως τε καὶ εὐφήμως τὸν ἐμόν τε καὶ σὸν δεσπότην ἔρωτα, ὦ Φαῖδρε, καλῶν παίδων ἔφορον.	**SOCRATES** And we divided the divine kind into four parts belonging to four gods: we assigned prophetic inspiration to Apollo, the inspiration of the mystic rites to Dionysus, poetic inspiration to the Muses, and the fourth to Aphrodite and Love—the madness of love, which we said was the best. And, picturing the experience of love in some fashion or other—perhaps touching on some truth, perhaps getting carried off in another direction—we mixed together a not altogether implausible speech [265c] and playfully sang a sort of mythic hymn, in a measured and reverent way, to your master and mine, Phaedrus—Love, guardian of beautiful boys.
265c	**PHAEDRUS** καὶ μάλα ἔμοιγε οὐκ ἀηδῶς ἀκοῦσαι.	**PHAEDRUS** And it was a real pleasure for me to hear.
	SOCRATES τόδε τοίνυν αὐτόθεν λάβωμεν, ὡς ἀπὸ τοῦ ψέγειν πρὸς τὸ ἐπαινεῖν ἔσχεν ὁ λόγος μεταβῆναι.	**SOCRATES** Then let's take up this point from it: how the speech managed to pass from blame to praise.
	PHAEDRUS πῶς δὴ οὖν αὐτὸ λέγεις;	**PHAEDRUS** What do you mean by that?
	SOCRATES ἐμοὶ μὲν φαίνεται τὰ μὲν ἄλλα τῷ ὄντι παιδιᾷ πεπαῖσθαι· τούτων δέ τινων ἐκ τύχης ῥηθέντων	**SOCRATES** It seems to me that everything else really was just play, done in fun. But among the

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	δυοῖν εἰδοῖν, [265d] εἰ αὐτοῖν τὴν δύναμιν τέχνῃ λαβεῖν δύναιτό τις, οὐκ ἄχαρι.	things said by chance there were two procedures, [265d] and if someone could grasp their power by art, it would be well worth it.
265d	**PHAEDRUS** τίνων δή;	**PHAEDRUS** What are they?
	SOCRATES εἰς μίαν τε ἰδέαν συνορῶντα ἄγειν τὰ πολλαχῇ διεσπαρμένα, ἵνα ἕκαστον ὁριζόμενος δῆλον ποιῇ περὶ οὗ ἂν ἀεὶ διδάσκειν ἐθέλῃ. ὥσπερ τὰ νυνδὴ περὶ Ἔρωτος—ὃ ἔστιν ὁρισθέν—εἴτ' εὖ εἴτε κακῶς ἐλέχθη, τὸ γοῦν σαφὲς καὶ τὸ αὐτὸ αὑτῷ ὁμολογούμενον διὰ ταῦτα ἔσχεν εἰπεῖν ὁ λόγος.	**SOCRATES** The first is to take a comprehensive view and bring things scattered in many places together into a single form, so that by defining each thing one makes clear what one wants to teach about at any given time. So it was with what we said just now about Love—what it is, once defined: whether it was well or badly said, at any rate that is what enabled the speech to say something clear and consistent with itself.
	PHAEDRUS τὸ δ' ἕτερον δὴ εἶδος τί λέγεις, ὦ Σώκρατες;	**PHAEDRUS** And what is the other procedure, Socrates?
265e	**SOCRATES** τὸ πάλιν κατ' εἴδη δύνασθαι διατέμνειν κατ' ἄρθρα ᾗ πέφυκεν, καὶ μὴ ἐπιχειρεῖν καταγνύναι μέρος μηδέν, κακοῦ μαγείρου τρόπῳ χρώμενον· ἀλλ' ὥσπερ ἄρτι τὼ λόγω τὸ μὲν ἄφρον τῆς διανοίας ἕν τι κοινῇ εἶδος ἐλαβέτην, ὥσπερ [266a] δὲ σώματος ἐξ ἑνὸς διπλᾶ καὶ ὁμώνυμα πέφυκε, σκαιά, τὰ δὲ δεξιὰ κληθέντα, οὕτω καὶ τὸ τῆς παρανοίας ὡς ἓν ἐν ἡμῖν πεφυκὸς εἶδος ἡγησαμένω τὼ λόγω, ὁ μὲν τὸ ἐπ' ἀριστερὰ τεμνόμενος μέρος, πάλιν τοῦτο τέμνων οὐκ ἐπανῆκεν πρὶν ἐν αὐτοῖς ἐφευρὼν ὀνομαζόμενον σκαιόν τινα ἔρωτα ἐλοιδόρησεν μάλ' ἐν δίκῃ, ὁ δ' εἰς τὰ ἐν δεξιᾷ τῆς μανίας ἀγαγὼν ἡμᾶς, ὁμώνυμον μὲν ἐκείνῳ, θεῖον δ' αὖ τινα ἔρωτα ἐφευρὼν καὶ [266b] προτεινάμενος ἐπῄνεσεν ὡς μεγίστων αἴτιον ἡμῖν ἀγαθῶν.	**SOCRATES** To be able, in turn, to cut things up by forms, at their natural joints, and not try to hack any part to pieces like a bad butcher. Just now the two speeches took the irrational part of the mind as a single common form; and just as [266a] from a single body there naturally grow paired parts with the same names, called left and right, so too the two speeches treated derangement as a single form naturally present in us. One speech cut off the part on the left, and kept cutting it again, and didn't stop until it found among its pieces a sort of "left-handed" love, as it's called, and abused it, quite rightly. The other led us to the parts of madness on the right, found there a love that has the same name as the first, but is divine, held it [266b] up, and praised it as the cause of our greatest goods.
266b	**PHAEDRUS** ἀληθέστατα λέγεις.	**PHAEDRUS** Very true.
	SOCRATES τούτων δὴ ἔγωγε αὐτός τε ἐραστής, ὦ Φαῖδρε, τῶν διαιρέσεων καὶ συναγωγῶν, ἵνα οἷός τε ὦ λέγειν τε καὶ φρονεῖν· ἐάν τέ τιν' ἄλλον ἡγήσωμαι δυνατὸν εἰς ἓν καὶ ἐπὶ πολλὰ πεφυκόθ' ὁρᾶν, τοῦτον διώκω "κατόπισθε μετ' ἴχνιον ὥστε θεοῖο." καὶ μέντοι καὶ τοὺς δυναμένους αὐτὸ δρᾶν εἰ μὲν ὀρθῶς ἢ μὴ προσαγορεύω, θεὸς οἶδε, καλῶ δὲ [266c] οὖν μέχρι τοῦδε διαλεκτικούς. τὰ δὲ νῦν παρὰ σοῦ τε καὶ Λυσίου μαθόντας εἰπὲ τί χρὴ καλεῖν· ἢ τοῦτο ἐκεῖνό ἐστιν ἡ λόγων τέχνη, ᾗ Θρασύμαχός τε καὶ οἱ ἄλλοι χρώμενοι σοφοὶ μὲν αὐτοὶ λέγειν γεγόνασιν, ἄλλους τε ποιοῦσιν, οἳ ἂν δωροφορεῖν αὐτοῖς ὡς βασιλεῦσιν ἐθέλωσιν;	**SOCRATES** Well, I myself, Phaedrus, am a lover of these divisions and collections, so that I can speak and think. And if I believe anyone else is able to see what is by nature one and many, I follow "in his footsteps, as if he were a god." And those who can do this—whether I'm right or wrong to call them so, god knows—I have up till now been calling [266c] dialecticians. But tell me what we should call those who've learned from you and Lysias. Or is this that very art of speeches by which Thrasymachus and the others have become wise at speaking themselves, and make others so too—

50 Midas was a legendary king of Phrygia in Asia Minor.

	GREEK	ENGLISH
		anyone willing to bring them gifts as if they were kings?[51]
266c	PHAEDRUS βασιλικοὶ μὲν ἄνδρες, οὐ μὲν δὴ ἐπιστήμονές γε ὧν ἐρωτᾷς. ἀλλὰ τοῦτο μὲν τὸ εἶδος ὀρθῶς ἔμοιγε δοκεῖς καλεῖν, διαλεκτικὸν καλῶν· τὸ δὲ ῥητορικὸν δοκεῖ μοι διαφεύγειν ἔθ' ἡμᾶς.	PHAEDRUS Kingly men they are, but certainly not experts in what you're asking about. Still, I think you're calling this kind by the right name when you call it dialectical. But rhetoric still seems to escape us.
266d	SOCRATES πῶς φῄς; καλόν πού τι ἂν εἴη, ὃ τούτων ἀπολειφθὲν ὅμως τέχνῃ λαμβάνεται; πάντως δ' οὐκ ἀτιμαστέον αὐτὸ σοί τε καὶ ἐμοί, λεκτέον δὲ τί μέντοι καὶ ἔστι τὸ λειπόμενον τῆς ῥητορικῆς.	SOCRATES What do you mean? Could there be something fine that is left out of these and is still grasped by art? In any case, you and I mustn't disrespect it; we must say what exactly is left over for rhetoric.
	PHAEDRUS καὶ μάλα που συχνά, ὦ Σώκρατες, τά γ' ἐν τοῖς βιβλίοις τοῖς περὶ λόγων τέχνης γεγραμμένοις.	PHAEDRUS Quite a lot, surely, Socrates—all the things in the books written on the art of speaking.
	SOCRATES καὶ καλῶς γε ὑπέμνησας. προοίμιον μὲν οἶμαι πρῶτον ὡς δεῖ τοῦ λόγου λέγεσθαι ἐν ἀρχῇ· ταῦτα λέγεις —ἦ γάρ; —τὰ κομψὰ τῆς τέχνης;	SOCRATES Thank you for the reminder. First, I believe, a prologue has to be spoken at the beginning of the speech. These are what you mean—aren't they?—the refinements of the art?
266e	PHAEDRUS ναί.	PHAEDRUS Yes.
	SOCRATES δεύτερον δὲ δὴ διήγησίν τινα μαρτυρίας τ' ἐπ' αὐτῇ, τρίτον τεκμήρια, τέταρτον εἰκότα· καὶ πίστωσιν οἶμαι καὶ ἐπιπίστωσιν λέγειν τόν γε βέλτιστον λογοδαίδαλον Βυζάντιον ἄνδρα.	SOCRATES Second comes a narrative, with testimony to support it; third, evidence; fourth, probabilities. And confirmation and further confirmation are mentioned, I think, by that superb master craftsman of speech from Byzantium.
	PHAEDRUS τὸν χρηστὸν λέγεις Θεόδωρον;	PHAEDRUS You mean the worthy Theodorus?
267a	SOCRATES τί μήν; καὶ ἔλεγχόν γε καὶ ἐπεξέλεγχον ὡς ποιητέον ἐν κατηγορίᾳ τε καὶ ἀπολογίᾳ. τὸν δὲ κάλλιστον Πάριον Εὐηνὸν ἐς μέσον οὐκ ἄγομεν, ὃς ὑποδήλωσίν τε πρῶτος ηὗρεν καὶ παρεπαίνους—οἱ δ' αὐτὸν καὶ παραψόγους φασὶν ἐν μέτρῳ λέγειν μνήμης χάριν—σοφὸς γὰρ ἀνήρ. Τεισίαν δὲ Γοργίαν τε ἐάσομεν εὔδειν, οἳ πρὸ τῶν ἀληθῶν τὰ εἰκότα εἶδον ὡς τιμητέα μᾶλλον, τά τε αὖ σμικρὰ μεγάλα καὶ τὰ μεγάλα σμικρὰ φαίνεσθαι ποιοῦσιν διὰ ῥώμην λόγου, [267b] καινά τε ἀρχαίως τά τ' ἐναντία καινῶς, συντομίαν τε λόγων καὶ ἄπειρα μήκη περὶ πάντων ἀνηῦρον; ταῦτα δὲ ἀκούων ποτέ μου Πρόδικος ἐγέλασεν, καὶ μόνος αὐτὸς ηὑρηκέναι ἔφη ὧν δεῖ λόγων τέχνην· δεῖν δὲ οὔτε μακρῶν οὔτε βραχέων ἀλλὰ μετρίων.	SOCRATES Who else? And how refutation and further refutation are to be done, in prosecution and in defense. And shan't we bring forward the splendid Evenus of Paros, who first invented insinuation and indirect praise? Some say he even put indirect censure into verse, to help the memory—a wise man. And shall we let Tisias and Gorgias sleep, who saw that probabilities deserve more honor than truths, and who by the force of speech make small things appear great and great things small, [267b] present new things in an old way and the opposite in a new way, and discovered both conciseness and boundless length on every subject? When Prodicus once heard me say this, he laughed and said that he alone had found the art that speeches need: they should be neither long nor short, but of the right length.[52]

51 The quotation adapts a line of Homer's *Odyssey*.
52 Evenus of Paros, Tisias of Syracuse and Prodicus of Ceos were sophists and teachers of rhetoric of the fifth century BC.

	GREEK	ENGLISH
267b	**PHAEDRUS** σοφώτατά γε, ὦ Πρόδικε.	**PHAEDRUS** Very wise, Prodicus!
	SOCRATES Ἱππίαν δὲ οὐ λέγομεν; οἶμαι γὰρ ἂν σύμψηφον αὐτῷ καὶ τὸν Ἠλεῖον ξένον γενέσθαι.	**SOCRATES** And aren't we mentioning Hippias? I think our visitor from Elis would vote with Prodicus too.[53]
	PHAEDRUS τί δ' οὔ;	**PHAEDRUS** Of course.
	SOCRATES τὰ δὲ Πώλου πῶς φράσωμεν αὖ μουσεῖα λόγων—ὡς 267c διπλασιολογίαν καὶ γνωμολογίαν καὶ εἰκονολογίαν—ὀνομάτων τε Λικυμνίων ἃ ἐκείνῳ ἐδωρήσατο πρὸς ποίησιν εὐεπείας;	**SOCRATES** And how shall we describe Polus's showroom of speech— 267c his "double-speak," "maxim-speak" and "image-speak"—and the vocabulary of Licymnius that was given to him as a present for producing elegant diction?[54]
267c	**PHAEDRUS** Πρωταγόρεια δέ, ὦ Σώκρατες, οὐκ ἦν μέντοι τοιαῦτ' ἄττα;	**PHAEDRUS** But weren't there things of that sort from Protagoras, Socrates?
	SOCRATES ὀρθοέπειά γέ τις, ὦ παῖ, καὶ ἄλλα πολλὰ καὶ καλά. τῶν γε μὴν οἰκτρογόων ἐπὶ γῆρας καὶ πενίαν ἑλκομένων λόγων κεκρατηκέναι τέχνῃ μοι φαίνεται τὸ τοῦ Χαλκηδονίου σθένος, ὀργίσαι τε αὖ πολλοὺς ἅμα δεινὸς ἀνὴρ 267d γέγονεν, καὶ πάλιν ὠργισμένοις ἐπᾴδων κηλεῖν, ὡς ἔφη· διαβάλλειν τε καὶ ἀπολύσασθαι διαβολὰς ὁθενδὴ κράτιστος. τὸ δὲ δὴ τέλος τῶν λόγων κοινῇ πᾶσιν ἔοικε συνδεδογμένον εἶναι, ᾧ τινες μὲν ἐπάνοδον, ἄλλοι δ' ἄλλο τίθενται ὄνομα.	**SOCRATES** Yes, my boy—a certain correctness of diction, and many other fine things. But when it comes to tearful speeches dragged out over old age and poverty, the art that has mastered them seems to me that of the mighty Chalcedonian. The man has also become formidable at making a crowd angry 267d and then, when they're angry, charming them again with his spells, as he put it; and he's the best there is at creating slanders and dispelling them, whatever their source. As for the ending of speeches, everyone seems to be in common agreement; some call it a recapitulation, others give it another name.
267d	**PHAEDRUS** τὸ ἐν κεφαλαίῳ ἕκαστα λέγεις ὑπομνῆσαι ἐπὶ τελευτῆς τοὺς ἀκούοντας περὶ τῶν εἰρημένων;	**PHAEDRUS** You mean reminding the listeners at the end of each of the points made, in summary?
	SOCRATES ταῦτα λέγω, καὶ εἴ τι σὺ ἄλλο ἔχεις εἰπεῖν λόγων τέχνης πέρι.	**SOCRATES** That's what I mean—and anything else you can mention about the art of speeches.
	PHAEDRUS σμικρά γε καὶ οὐκ ἄξια λέγειν.	**PHAEDRUS** Just minor things, not worth mentioning.
268a	**SOCRATES** ἐῶμεν δὴ τά γε σμικρά· ταῦτα δὲ ὑπ' αὐγὰς μᾶλλον ἴδωμεν, τίνα καὶ πότ' ἔχει τὴν τῆς τέχνης δύναμιν.	**SOCRATES** Let's leave the minor things aside, then. Let's hold these up to the light instead and see what power of art they have, and when.
	PHAEDRUS καὶ μάλα ἐρρωμένην, ὦ Σώκρατες, ἔν γε δὴ πλήθους συνόδοις.	**PHAEDRUS** A very strong power, Socrates—at any rate in mass gatherings.
	SOCRATES ἔχει γάρ. ἀλλ', ὦ δαιμόνιε, ἰδὲ καὶ σὺ εἰ ἄρα καὶ σοὶ φαίνεται διεστηκὸς αὐτῶν τὸ ἤτριον ὥσπερ ἐμοί.	**SOCRATES** Yes, it has that. But look, my good friend, and see whether their fabric seems as full of gaps to you as it does to me.

53 Hippias of Elis, a well-known sophist.
54 Polus of Acragas, a pupil of Gorgias; Licymnius of Chios was a poet and teacher of rhetoric.

	GREEK	ENGLISH
	PHAEDRUS δείκνυε μόνον.	**PHAEDRUS** Just show me.
	SOCRATES εἰπὲ δή μοι· εἴ τις προσελθὼν τῷ ἑταίρῳ σου Ἐρυξιμάχῳ ἢ τῷ πατρὶ αὐτοῦ Ἀκουμενῷ εἴποι ὅτι "ἐγὼ ἐπίσταμαι τοιαῦτ' ἄττα σώμασι προσφέρειν, ὥστε θερμαίνειν [268b] τ' ἐὰν βούλωμαι καὶ ψύχειν, καὶ ἐὰν μὲν δόξῃ μοι, ἐμεῖν ποιεῖν, ἐὰν δ' αὖ, κάτω διαχωρεῖν, καὶ ἄλλα πάμπολλα τοιαῦτα· καὶ ἐπιστάμενος αὐτὰ ἀξιῶ ἰατρικὸς εἶναι καὶ ἄλλον ποιεῖν ᾧ ἂν τὴν τούτων ἐπιστήμην παραδῶ," τί ἂν οἴει ἀκούσαντας εἰπεῖν;	**SOCRATES** Tell me, then: suppose someone went to your friend Eryximachus or to his father Acumenus and said, "I know how to apply things to bodies so as to warm [268b] them if I want, or cool them, and, if I see fit, make them vomit, or make their bowels move, and a great many other things of that sort. And because I know this, I claim to be a doctor, and to make a doctor of anyone else I pass this knowledge on to." What do you think they'd say when they heard that?[55]
268b	**PHAEDRUS** τί δ' ἄλλο γε ἢ ἐρέσθαι εἰ προσεπίσταται καὶ οὕστινας δεῖ καὶ ὁπότε ἕκαστα τούτων ποιεῖν, καὶ μέχρι ὁπόσου;	**PHAEDRUS** What else but ask whether he also knows whom he should do each of these things to, and when, and to what extent?
	SOCRATES εἰ οὖν εἴποι ὅτι "οὐδαμῶς· ἀλλ' ἀξιῶ τὸν ταῦτα [268c] παρ' ἐμοῦ μαθόντα αὐτὸν οἷόν τ' εἶναι ποιεῖν ἃ ἐρωτᾷς;"	**SOCRATES** And suppose he said, "Not at all. But I expect that whoever has learned these things [268c] from me will be able to do what you ask on his own"?
268c	**PHAEDRUS** εἰπεῖν ἂν οἶμαι ὅτι μαίνεται ἄνθρωπος, καὶ ἐκ βιβλίου ποθὲν ἀκούσας ἢ περιτυχὼν φαρμακίοις ἰατρὸς οἴεται γεγονέναι, οὐδὲν ἐπαΐων τῆς τέχνης.	**PHAEDRUS** They'd say, I think, that the man is mad, and that because he's heard something from a book somewhere, or come across some medicines, he thinks he has become a doctor, though he understands nothing of the art.
	SOCRATES τί δ' εἰ Σοφοκλεῖ αὖ προσελθὼν καὶ Εὐριπίδῃ τις λέγοι ὡς ἐπίσταται περὶ σμικροῦ πράγματος ῥήσεις παμμήκεις ποιεῖν καὶ περὶ μεγάλου πάνυ σμικράς, ὅταν τε βούληται οἰκτράς, καὶ τοὐναντίον αὖ φοβερὰς καὶ ἀπειλητικὰς ὅσα τ' [268d] ἄλλα τοιαῦτα, καὶ διδάσκων αὐτὰ τραγῳδίας ποίησιν οἴεται παραδιδόναι;	**SOCRATES** And what if someone went to Sophocles and Euripides and said he knew how to make very long speeches about a small matter and very short ones about a great matter, and pitiful ones when he wanted, and, on the other hand, frightening and threatening ones, and all [268d] that sort of thing, and he believed that by teaching this he was passing on the art of composing tragedy?
268d	**PHAEDRUS** καὶ οὗτοι ἄν, ὦ Σώκρατες, οἶμαι καταγελῷεν εἴ τις οἴεται τραγῳδίαν ἄλλο τι εἶναι ἢ τὴν τούτων σύστασιν πρέπουσαν ἀλλήλοις τε καὶ τῷ ὅλῳ συνισταμένην.	**PHAEDRUS** They too, Socrates, would laugh at him, I think, if he believed tragedy was anything other than the arrangement of these elements so that they fit one another and the whole.
	SOCRATES ἀλλ' οὐκ ἂν ἀγροίκως γε οἶμαι λοιδορήσειαν, ἀλλ' ὥσπερ ἂν μουσικὸς ἐντυχὼν ἀνδρὶ οἰομένῳ ἁρμονικῷ εἶναι, ὅτι δὴ τυγχάνει ἐπιστάμενος ὡς οἷόν τε ὀξυτάτην καὶ βαρυτάτην [268e] χορδὴν ποιεῖν, οὐκ ἀγρίως εἴποι ἄν· "ὦ μοχθηρέ, μελαγχολᾷς," ἀλλ' ἅτε μουσικὸς ὢν πρᾳότερον ὅτι "ὦ ἄριστε, ἀνάγκη μὲν καὶ ταῦτ' ἐπίστασθαι τὸν μέλλοντα ἁρμονικὸν ἔσεσθαι, οὐδὲν μὴν κωλύει μηδὲ σμικρὸν ἁρμονίας ἐπαΐειν τὸν τὴν σὴν	**SOCRATES** But they wouldn't abuse him crudely, I think. They'd be like a musician who met a man who believed he was an expert in harmony because he happened to know how to make a string sound the highest and lowest [268e] note possible. The musician wouldn't say savagely, "You wretch, you're out of your mind!" Being a musician, he'd

55 Eryximachus, Acumenus's son, was also a doctor; he is a speaker in Plato's *Symposium*.

	GREEK	ENGLISH
	ἔξιν ἔχοντα· τὰ γὰρ πρὸ ἁρμονίας ἀναγκαῖα μαθήματα ἐπίστασαι ἀλλ' οὐ τὰ ἁρμονικά."	say more gently, "My good man, anyone who's going to be an expert in harmony must know these things too, but nothing prevents someone at your stage from understanding nothing at all about harmony. You know what has to be learned before harmony, but not harmony itself."
268e	**PHAEDRUS** ὀρθότατά γε.	**PHAEDRUS** Quite right.
269a	**SOCRATES** οὐκοῦν καὶ ὁ Σοφοκλῆς τόν σφισιν ἐπιδεικνύμενον τὰ πρὸ τραγῳδίας ἂν φαίη ἀλλ' οὐ τὰ τραγικά, καὶ ὁ Ἀκουμενὸς τὰ πρὸ ἰατρικῆς ἀλλ' οὐ τὰ ἰατρικά.	**SOCRATES** So Sophocles, too, would say that the man showing off to them knew the preliminaries of tragedy, not tragedy; and Acumenus that he knew the preliminaries of medicine, not medicine.
	PHAEDRUS παντάπασι μὲν οὖν.	**PHAEDRUS** Absolutely.
	SOCRATES τί δὲ τὸν μελίγηρυν Ἄδραστον οἰόμεθα ἢ καὶ Περικλέα, εἰ ἀκούσειαν ὧν νυνδὴ ἡμεῖς διῆμεν τῶν παγκάλων τεχνημάτων—βραχυλογιῶν τε καὶ εἰκονολογιῶν καὶ ὅσα ἄλλα διελθόντες ὑπ' αὐγὰς ἔφαμεν εἶναι σκεπτέα—πότερον [269b] χαλεπῶς ἂν αὐτούς, ὥσπερ ἐγώ τε καὶ σύ, ὑπ' ἀγροικίας ῥῆμά τι εἰπεῖν ἀπαίδευτον εἰς τοὺς ταῦτα γεγραφότας τε καὶ διδάσκοντας ὡς ῥητορικὴν τέχνην, ἢ ἅτε ἡμῶν ὄντας σοφωτέρους κἂν νῷν ἐπιπλῆξαι εἰπόντας· "ὦ Φαῖδρέ τε καὶ Σώκρατες, οὐ χρὴ χαλεπαίνειν ἀλλὰ συγγιγνώσκειν, εἴ τινες μὴ ἐπιστάμενοι διαλέγεσθαι ἀδύνατοι ἐγένοντο ὁρίσασθαι τί ποτ' ἔστιν ῥητορική, ἐκ δὲ τούτου τοῦ πάθους τὰ πρὸ τῆς τέχνης ἀναγκαῖα μαθήματα ἔχοντες ῥητορικὴν ᾠήθησαν [269c] ηὑρηκέναι, καὶ ταῦτα δὴ διδάσκοντες ἄλλους ἡγοῦνταί σφισιν τελέως ῥητορικὴν δεδιδάχθαι, τὸ δὲ ἕκαστα τούτων πιθανῶς λέγειν τε καὶ τὸ ὅλον συνίστασθαι, οὐδὲν ἔργον ὄν, αὐτοὺς δεῖν παρ' ἑαυτῶν τοὺς μαθητὰς σφῶν πορίζεσθαι ἐν τοῖς λόγοις".	**SOCRATES** And what do we think honey-voiced Adrastus, or Pericles, would say if they heard about the wonderful techniques we went through just now—the brief speech-making and image-speak and all the rest we said must be examined in the light? Would [269b] they, like you and me, be harsh and, out of boorishness, say something rude to those who've written and teach these things as the art of rhetoric? Or, being wiser than we are, would they rebuke us as well and say: "Phaedrus and Socrates, you shouldn't be harsh but forgiving, if some people who don't know how to practice dialectic were unable to define what rhetoric is, and as a result of this condition believed that, since they had the studies necessary before the art, they had discovered [269c] rhetoric. They teach these things to others and believe they've taught them rhetoric completely; but saying each of these things persuasively and putting the whole together is no great task, they think, and their students must supply it for themselves in their own speeches"?[56]
269c	**PHAEDRUS** ἀλλὰ μήν, ὦ Σώκρατες, κινδυνεύει γε τοιοῦτόν τι εἶναι τὸ τῆς τέχνης ἣν οὗτοι οἱ ἄνδρες ὡς ῥητορικὴν διδάσκουσίν τε καὶ γράφουσιν, καὶ ἔμοιγε δοκεῖς ἀληθῆ εἰρηκέναι· ἀλλὰ δὴ τὴν τοῦ τῷ ὄντι ῥητορικοῦ τε καὶ πιθανοῦ [269d] τέχνην πῶς καὶ πόθεν ἄν τις δύναιτο πορίσασθαι;	**PHAEDRUS** Well, Socrates, it does look as if that's what the art amounts to that these men teach and write about as rhetoric, and I think what you've said is true. But the art of the truly rhetorical and persuasive speaker— [269d] how and where could someone acquire it?
269d	**SOCRATES** τὸ μὲν δύνασθαι, ὦ Φαῖδρε, ὥστε ἀγωνιστὴν τέλεον γενέσθαι, εἰκός—ἴσως δὲ καὶ ἀναγκαῖον—ἔχειν ὥσπερ τἆλλα· εἰ μέν σοι ὑπάρχει φύσει ῥητορικῷ εἶναι,	**SOCRATES** Being able to become a finished competitor, Phaedrus, is probably—perhaps even necessarily—like everything else. If you have a natur-

56 Adrastus, legendary king of Argos, is called "honey-voiced" by the poet Tyrtaeus.

	GREEK	ENGLISH
	ἔσῃ ῥήτωρ ἐλλόγιμος, προσλαβὼν ἐπιστήμην τε καὶ μελέτην, ὅτου δ' ἂν ἐλλείπῃς τούτων, ταύτῃ ἀτελὴς ἔσῃ. ὅσον δὲ αὐτοῦ τέχνη, οὐχ ᾗ Λυσίας τε καὶ Θρασύμαχος πορεύεται δοκεῖ μοι φαίνεσθαι ἡ μέθοδος.	al gift for rhetoric, you'll become a renowned orator, once you add knowledge and practice; wherever you fall short of these, there you'll be incomplete. But as for the part of it that is an art, I don't think the method is to be found in the direction Lysias and Thrasymachus are going.
	PHAEDRUS ἀλλὰ πῇ δή;	**PHAEDRUS** Then where?

RHETORIC AND THE SOUL

A true art of rhetoric must know the kinds of soul and which speeches persuade each.

	GREEK	ENGLISH
269e	**SOCRATES** κινδυνεύει, ὦ ἄριστε, εἰκότως ὁ Περικλῆς πάντων τελεώτατος εἰς τὴν ῥητορικὴν γενέσθαι.	**SOCRATES** It may well be, my excellent friend, that Pericles, with good reason, became the most accomplished of all in rhetoric.
	PHAEDRUS τί δή;	**PHAEDRUS** How so?
	SOCRATES πᾶσαι ὅσαι μεγάλαι τῶν τεχνῶν προσδέονται 270a ἀδολεσχίας καὶ μετεωρολογίας φύσεως πέρι· τὸ γὰρ ὑψηλόνουν τοῦτο καὶ πάντῃ τελεσιουργὸν ἔοικεν ἐντεῦθέν ποθεν εἰσιέναι. ὃ καὶ Περικλῆς πρὸς τῷ εὐφυὴς εἶναι ἐκτήσατο· προσπεσὼν γὰρ οἶμαι τοιούτῳ ὄντι Ἀναξαγόρᾳ, μετεωρολογίας ἐμπλησθεὶς καὶ ἐπὶ φύσιν νοῦ τε καὶ διανοίας ἀφικόμενος, ὧν δὴ πέρι τὸν πολὺν λόγον ἐποιεῖτο Ἀναξαγόρας, ἐντεῦθεν εἴλκυσεν ἐπὶ τὴν τῶν λόγων τέχνην τὸ πρόσφορον αὐτῇ.	**SOCRATES** All the great arts need, in addition, 270a idle chatter and lofty speculation about nature, since that loftiness of mind and all-round effectiveness seem to come in from there somehow. Pericles acquired this on top of his natural gifts. He came across Anaxagoras, I think, who was just that sort of man, took his fill of lofty speculation, and arrived at the nature of mind and thought—the very subjects Anaxagoras discoursed on at such length—and from there he drew into the art of speeches whatever was useful to it.[57]
270a	**PHAEDRUS** πῶς τοῦτο λέγεις;	**PHAEDRUS** What do you mean by that?
270b	**SOCRATES** ὁ αὐτός που τρόπος τέχνης ἰατρικῆς ὅσπερ καὶ ῥητορικῆς.	**SOCRATES** The method of the art of medicine is surely the same as that of rhetoric.
	PHAEDRUS πῶς δή;	**PHAEDRUS** How so?
	SOCRATES ἐν ἀμφοτέραις δεῖ διελέσθαι φύσιν, σώματος μὲν ἐν τῇ ἑτέρᾳ, ψυχῆς δὲ ἐν τῇ ἑτέρᾳ, εἰ μέλλεις, μὴ τριβῇ μόνον καὶ ἐμπειρίᾳ ἀλλὰ τέχνῃ, τῷ μὲν φάρμακα καὶ τροφὴν προσφέρων ὑγίειαν καὶ ῥώμην ἐμποιήσειν, τῇ δὲ λόγους τε καὶ ἐπιτηδεύσεις νομίμους πειθὼ ἣν ἂν βούλῃ καὶ ἀρετὴν παραδώσειν.	**SOCRATES** In both you have to analyze a nature—of the body in the one, of the soul in the other—if you're going, not by mere knack and experience but by art, to produce health and strength in the one by applying medicines and food, and to instill in the other whatever conviction you want, and excellence, by applying speeches and lawful practices.
	PHAEDRUS τὸ γοῦν εἰκός, ὦ Σώκρατες, οὕτως.	**PHAEDRUS** That's likely, Socrates, at any rate.
270c	**SOCRATES** ψυχῆς οὖν φύσιν ἀξίως λόγου κατανοῆσαι οἴει δυνατὸν εἶναι ἄνευ τῆς τοῦ ὅλου φύσεως;	

57 Anaxagoras of Clazomenae, a philosopher of nature who taught that mind orders the cosmos, was a friend of Pericles.

	GREEK	ENGLISH
		SOCRATES Then do you think it's possible to understand the nature of the soul in any way worth mentioning without the nature of the whole?
	PHAEDRUS εἰ μὲν Ἱπποκράτει γε τῷ τῶν Ἀσκληπιαδῶν δεῖ τι πιθέσθαι, οὐδὲ περὶ σώματος ἄνευ τῆς μεθόδου ταύτης.	**PHAEDRUS** If we're to believe Hippocrates the Asclepiad at all, you can't even understand the body without this method.[58]
	SOCRATES καλῶς γάρ, ὦ ἑταῖρε, λέγει· χρὴ μέντοι πρὸς τῷ Ἱπποκράτει τὸν λόγον ἐξετάζοντα σκοπεῖν εἰ συμφωνεῖ.	**SOCRATES** And he's right, my friend. Still, besides Hippocrates, we have to examine the argument and see whether it agrees.
	PHAEDRUS φημί.	**PHAEDRUS** I agree.
	SOCRATES τὸ τοίνυν περὶ φύσεως σκόπει τί ποτε λέγει Ἱπποκράτης τε καὶ ὁ ἀληθὴς λόγος. ἆρ' οὐχ ὧδε δεῖ διανοεῖσθαι [270d] περὶ ὁτουοῦν φύσεως· πρῶτον μέν, ἁπλοῦν ἢ πολυειδές ἐστιν οὗ πέρι βουλησόμεθα εἶναι αὐτοὶ τεχνικοὶ καὶ ἄλλον δυνατοὶ ποιεῖν, ἔπειτα δέ, ἂν μὲν ἁπλοῦν ᾖ, σκοπεῖν τὴν δύναμιν αὐτοῦ, τίνα πρὸς τί πέφυκεν εἰς τὸ δρᾶν ἔχον ἢ τίνα εἰς τὸ παθεῖν ὑπὸ τοῦ, ἐὰν δὲ πλείω εἴδη ἔχῃ, ταῦτα ἀριθμησάμενον, ὅπερ ἐφ' ἑνός, τοῦτ' ἰδεῖν ἐφ' ἑκάστου, τῷ τί ποιεῖν αὐτὸ πέφυκεν ἢ τῷ τί παθεῖν ὑπὸ τοῦ;	**SOCRATES** Then consider what Hippocrates and the true argument say about nature. Isn't this how one should think [270d] about the nature of anything? First, whether the thing we want to be experts in ourselves, and to be able to make others expert in, is simple or has many forms. Then, if it's simple, examine its power: what power it naturally has to act on what, or to be acted on by what. And if it has more forms, count them and see for each what one saw in the case of the single one: what it naturally does to what, or has done to it by what.
270d	**PHAEDRUS** κινδυνεύει, ὦ Σώκρατες.	**PHAEDRUS** It looks that way, Socrates.
	SOCRATES ἡ γοῦν ἄνευ τούτων μέθοδος ἐοίκοι ἂν ὥσπερ [270e] τυφλοῦ πορείᾳ. ἀλλ' οὐ μὴν ἀπεικαστέον τόν γε τέχνῃ μετιόντα ὁτιοῦν τυφλῷ οὐδὲ κωφῷ, ἀλλὰ δῆλον ὡς, ἄν τῳ τις τέχνῃ λόγους διδῷ, τὴν οὐσίαν δείξει ἀκριβῶς τῆς φύσεως τούτου πρὸς ὃ τοὺς λόγους προσοίσει· ἔσται δέ που ψυχὴ τοῦτο.	**SOCRATES** At any rate, a method without these would be like [270e] a blind man's walk. But surely someone who pursues anything by art mustn't be compared to a blind man or a deaf one. Clearly, if someone teaches speeches by art, he'll show precisely the essential nature of the thing to which he'll apply his speeches; and that, surely, will be the soul.
270e	**PHAEDRUS** τί μήν;	**PHAEDRUS** Of course.
271a	**SOCRATES** οὐκοῦν ἡ ἅμιλλα αὐτῷ τέταται πρὸς τοῦτο πᾶσα· πειθὼ γὰρ ἐν τούτῳ ποιεῖν ἐπιχειρεῖ. ἦ γάρ;	**SOCRATES** So his whole effort is aimed at this, since it's in the soul that he's trying to produce conviction. Isn't that so?
	PHAEDRUS ναί.	**PHAEDRUS** Yes.
	SOCRATES δῆλον ἄρα ὅτι ὁ Θρασύμαχός τε καὶ ὃς ἂν ἄλλος σπουδῇ τέχνην ῥητορικὴν διδῷ, πρῶτον πάσῃ ἀκριβείᾳ γράψει τε καὶ ποιήσει ψυχὴν ἰδεῖν, πότερον ἓν καὶ ὅμοιον πέφυκεν ἢ κατὰ σώματος μορφὴν πολυειδές· τοῦτο γάρ φαμεν φύσιν εἶναι δεικνύναι.	**SOCRATES** Clearly, then, Thrasymachus, and anyone else who seriously teaches an art of rhetoric, will first describe the soul with complete precision and make us see whether it is by nature one and uniform or, like the shape of the body, has

58 Hippocrates of Cos, the famous physician; the Asclepiads were a guild of doctors who claimed descent from the healing god Asclepius.

GREEK	ENGLISH
	many forms. That's what we call showing its nature.
PHAEDRUS παντάπασι μὲν οὖν.	**PHAEDRUS** Absolutely.
SOCRATES δεύτερον δέ γε, ὅτῳ τί ποιεῖν ἢ παθεῖν ὑπὸ τοῦ πέφυκεν.	**SOCRATES** And second, what it naturally does to what, or has done to it by what.
PHAEDRUS τί μήν;	**PHAEDRUS** Of course.
271b **SOCRATES** τρίτον δὲ δὴ διαταξάμενος τὰ λόγων τε καὶ ψυχῆς γένη καὶ τὰ τούτων παθήματα δίεισι πάσας αἰτίας, προσαρμόττων ἕκαστον ἑκάστῳ καὶ διδάσκων οἷα οὖσα ὑφ' οἵων λόγων δι' ἣν αἰτίαν ἐξ ἀνάγκης ἡ μὲν πείθεται, ἡ δὲ ἀπειθεῖ.	**SOCRATES** Third, having classified the kinds of speeches and of soul, and the ways they're affected, he'll go through all the causes, fitting each to each, and teaching what kind of soul is necessarily persuaded by what kind of speeches, and for what reason, and why another is not.
PHAEDRUS κάλλιστα γοῦν ἄν, ὡς ἔοικ', ἔχοι οὕτως.	**PHAEDRUS** That would certainly be the finest way, it seems.
SOCRATES οὕτοι μὲν οὖν, ὦ φίλε, ἄλλως ἐνδεικνύμενον ἢ λεγόμενον τέχνῃ ποτὲ λεχθήσεται ἢ γραφήσεται οὔτε τι 271c ἄλλο οὔτε τοῦτο. ἀλλ' οἱ νῦν γράφοντες, ὧν σὺ ἀκήκοας, τέχνας λόγων πανοῦργοί εἰσιν καὶ ἀποκρύπτονται, εἰδότες ψυχῆς πέρι παγκάλως· πρὶν ἂν οὖν τὸν τρόπον τοῦτον λέγωσί τε καὶ γράφωσι, μὴ πειθώμεθα αὐτοῖς τέχνῃ γράφειν.	**SOCRATES** In fact, my friend, nothing presented or spoken in any other way will ever be spoken or written with art—neither this subject nor anything 271c else. But those who write arts of speech nowadays, whom you've heard, are crafty: they hide it, though they know all about the soul. So until they speak and write in this way, let's not believe that they write with art.
271c **PHAEDRUS** τίνα τοῦτον;	**PHAEDRUS** What way is that?
SOCRATES αὐτὰ μὲν τὰ ῥήματα εἰπεῖν οὐκ εὐπετές· ὡς δὲ δεῖ γράφειν, εἰ μέλλει τεχνικῶς ἔχειν καθ' ὅσον ἐνδέχεται, λέγειν ἐθέλω.	**SOCRATES** It isn't easy to give the actual words; but I'm willing to say how one ought to write if it's to be as artful as possible.
PHAEDRUS λέγε δή.	**PHAEDRUS** Go on, then.
SOCRATES ἐπειδὴ λόγου δύναμις τυγχάνει ψυχαγωγία οὖσα, 271d τὸν μέλλοντα ῥητορικὸν ἔσεσθαι ἀνάγκη εἰδέναι ψυχὴ ὅσα εἴδη ἔχει. ἔστιν οὖν τόσα καὶ τόσα, καὶ τοῖα καὶ τοῖα, ὅθεν οἱ μὲν τοιοίδε, οἱ δὲ τοιοίδε γίγνονται· τούτων δὲ δὴ οὕτω διῃρημένων, λόγων αὖ τόσα καὶ τόσα ἔστιν εἴδη, τοιόνδε ἕκαστον. οἱ μὲν οὖν τοιοίδε ὑπὸ τῶν τοιῶνδε λόγων διὰ τήνδε τὴν αἰτίαν ἐς τὰ τοιάδε εὐπειθεῖς, οἱ δὲ τοιοίδε διὰ τάδε δυσπειθεῖς· δεῖ δὴ ταῦτα ἱκανῶς νοήσαντα, μετὰ ταῦτα θεώμενον αὐτὰ ἐν ταῖς πράξεσιν ὄντα τε καὶ πραττόμενα, 271e ὀξέως τῇ αἰσθήσει δύνασθαι ἐπακολουθεῖν, ἢ μηδὲν εἶναί πω πλέον αὐτῷ ὧν τότε ἤκουεν λόγων συνών.	**SOCRATES** Since the power of speech is in fact that of leading the soul, 271d anyone who means to be a rhetorician must know how many forms the soul has. There are so many, of such and such kinds, which is why some people are like this and others like that. With these distinctions made, there are in turn so many forms of speech, each of such a kind. So people of this sort are easily persuaded by speeches of that sort, for this reason, to do such things, while people of that sort are hard to persuade, for these reasons. Having understood all this adequately, he must then watch it actually happening and being done in real life, 271e and be able to follow it keenly with his perception; otherwise he'll be no better off than he was with the lessons he heard back when he was a student.

	GREEK	ENGLISH
271e	ὅταν δὲ εἰπεῖν τε ἱκανῶς ἔχῃ οἷος ὑφ' οἵων πείθεται, παραγιγνόμενόν τε δυνατὸς ᾖ διαισθανόμενος ἑαυτῷ ἐνδείκνυσθαι ὅτι [272a] οὗτός ἐστι καὶ αὕτη ἡ φύσις περὶ ἧς τότε ἦσαν οἱ λόγοι, νῦν ἔργῳ παροῦσά οἱ, ᾖ προσοιστέον τούσδε ὧδε τοὺς λόγους ἐπὶ τὴν τῶνδε πειθώ, ταῦτα δ' ἤδη πάντα ἔχοντι, προσλαβόντι καιροὺς τοῦ πότε λεκτέον καὶ ἐπισχετέον, βραχυλογίας τε αὖ καὶ ἐλεινολογίας καὶ δεινώσεως ἑκάστων τε ὅσα ἂν εἴδῃ μάθῃ λόγων, τούτων τὴν εὐκαιρίαν τε καὶ ἀκαιρίαν διαγνόντι, καλῶς τε καὶ τελέως ἐστὶν ἡ τέχνη ἀπειργασμένη, πρότερον δ' οὔ· ἀλλ' ὅτι ἂν αὐτῶν τις [272b] ἐλλείπῃ λέγων ἢ διδάσκων ἢ γράφων, φῇ δὲ τέχνῃ λέγειν, ὁ μὴ πειθόμενος κρατεῖ. "τί δὴ οὖν; φήσει ἴσως ὁ συγγραφεύς, ὦ Φαῖδρέ τε καὶ Σώκρατες, δοκεῖ οὕτως;	But when he's able to say adequately what sort of person is persuaded by what sorts of speeches, and is able, when he meets someone, to perceive him and point out to himself that [272a] this is the man, this the nature, that the lessons were about back then, now actually present before him, to which he must apply these speeches in this way to persuade it of these things—when he has all this, and has also grasped the right moments for speaking and for holding back, and has learned to distinguish the right and wrong occasions for brevity, for pathos, for intensity, and for every form of speech he has learned—then, and not before, his art is finely and completely finished. But whenever anyone falls short in any of these [272b] while speaking or teaching or writing, and yet claims to speak with art, the one who doesn't believe him wins. "Well then," our treatise-writer may say, "Phaedrus and Socrates, do you agree?"
272b	μὴ ἄλλως πως ἀποδεκτέον λεγομένης λόγων τέχνης;"	"Or should an art of speeches described in some other way be accepted?"
	PHAEDRUS ἀδύνατόν που, ὦ Σώκρατες, ἄλλως· καίτοι οὐ σμικρόν γε φαίνεται ἔργον.	PHAEDRUS It can't be otherwise, Socrates, I suppose. And yet it looks like no small task.
	SOCRATES ἀληθῆ λέγεις. τούτου τοι ἕνεκα χρὴ πάντας τοὺς λόγους ἄνω καὶ κάτω μεταστρέφοντα ἐπισκοπεῖν εἴ τίς πῃ [272c] ῥᾴων καὶ βραχυτέρα φαίνεται ἐπ' αὐτὴν ὁδός, ἵνα μὴ μάτην πολλὴν ἀπίῃ καὶ τραχεῖαν, ἐξὸν ὀλίγην τε καὶ λείαν. ἀλλ' εἴ τινά πῃ βοήθειαν ἔχεις ἐπακηκοὼς Λυσίου ἤ τινος ἄλλου, πειρῶ λέγειν ἀναμιμνῃσκόμενος.	SOCRATES True. That's why we must turn all the arguments upside down and examine them to see whether some [272c] easier, shorter road to it appears anywhere, so that no one sets off on a long, rough one for nothing when a short, smooth one is available. If you've heard anything helpful from Lysias or anyone else, try to remember it and tell me.
272c	PHAEDRUS ἕνεκα μὲν πείρας ἔχοιμ' ἄν, ἀλλ' οὔτι νῦν γ' οὕτως ἔχω.	PHAEDRUS I could if it were just a matter of trying, but right now I have nothing.
	SOCRATES βούλει οὖν ἐγώ τιν' εἴπω λόγον ὃν τῶν περὶ ταῦτά τινων ἀκήκοα;	SOCRATES Then would you like me to tell you something I've heard from people concerned with these matters?
	PHAEDRUS τί μήν;	PHAEDRUS Of course.
	SOCRATES λέγεται γοῦν, ὦ Φαῖδρε, δίκαιον εἶναι καὶ τὸ τοῦ λύκου εἰπεῖν.	SOCRATES They do say, Phaedrus, that it's only fair to give even the wolf's side.
272d	PHAEDRUS καὶ σύ γε οὕτω ποίει.	PHAEDRUS Then you do just that.
	SOCRATES φασὶ τοίνυν οὐδὲν οὕτω ταῦτα δεῖν σεμνύνειν οὐδ' ἀνάγειν ἄνω μακρὰν περιβαλλομένους· παντάπασι γάρ, ὃ καὶ κατ' ἀρχὰς εἴπομεν τοῦδε τοῦ λόγου, ὅτι οὐδὲν ἀληθείας μετέχειν δέοι δικαίων ἢ ἀγαθῶν πέρι πραγμάτων, ἢ καὶ ἀνθρώπων γε τοιούτων φύσει ὄντων ἢ	SOCRATES Well, they say there's no need to make so solemn a matter of these things, or take such a long way round to raise them so high. For, as we said at the start of this discussion, someone who means to be an adequate rhetorician needs no

	GREEK	ENGLISH
	τροφῇ, τὸν μέλλοντα ἱκανῶς ῥητορικὸν ἔσεσθαι. τὸ παράπαν γὰρ οὐδὲν ἐν τοῖς δικαστηρίοις τούτων ἀληθείας μέλειν οὐδενί, ἀλλὰ τοῦ πιθανοῦ· [272e] τοῦτο δ' εἶναι τὸ εἰκός, ᾧ δεῖν προσέχειν τὸν μέλλοντα τέχνῃ ἐρεῖν. οὐδὲ γὰρ αὐτὰ τὰ πραχθέντα δεῖν λέγειν ἐνίοτε, ἐὰν μὴ εἰκότως ᾖ πεπραγμένα, ἀλλὰ τὰ εἰκότα, ἔν τε κατηγορίᾳ καὶ ἀπολογίᾳ, καὶ πάντως λέγοντα τὸ δὴ εἰκὸς διωκτέον εἶναι, πολλὰ εἰπόντα χαίρειν τῷ ἀληθεῖ· τοῦτο γὰρ διὰ [273a] παντὸς τοῦ λόγου γιγνόμενον τὴν ἅπασαν τέχνην πορίζειν.	share at all of the truth about just or good actions, or about people who are just or good by nature or upbringing. In the law courts, they say, nobody cares in the least about the truth of these things, only about what's persuasive; [272e] and that is the probable, which anyone who means to speak with art must attend to. Sometimes you shouldn't even state what was actually done, if it wasn't done in a probable way, but what's probable, whether in prosecution or defense. Whatever you say, you must pursue the probable and say a long goodbye to the truth. When this runs through [273a] the whole speech, it provides the entire art.
273a	PHAEDRUS αὐτά γε, ὦ Σώκρατες, διελήλυθας ἃ λέγουσιν οἱ περὶ τοὺς λόγους τεχνικοὶ προσποιούμενοι εἶναι· ἀνεμνήσθην γὰρ ὅτι ἐν τῷ πρόσθεν βραχέως τοῦ τοιούτου ἐφηψάμεθα, δοκεῖ δὲ τοῦτο πάμμεγα εἶναι τοῖς περὶ ταῦτα.	PHAEDRUS That's exactly what they say, Socrates, the people who claim to be experts in speeches. I remember that earlier we touched on this sort of thing briefly, and people involved in these matters think it's tremendously important.
	SOCRATES ἀλλὰ μὴν τόν γε Τεισίαν αὐτὸν πεπάτηκας ἀκριβῶς· εἰπέτω τοίνυν καὶ τόδε ἡμῖν ὁ Τεισίας, μή τι ἄλλο λέγει [273b] τὸ εἰκὸς ἢ τὸ τῷ πλήθει δοκοῦν.	SOCRATES Well, you've certainly pored over Tisias himself with care. So let Tisias tell us this too: does he mean by [273b] the probable anything other than what the crowd believes?
273b	PHAEDRUS τί γὰρ ἄλλο;	PHAEDRUS What else?
	SOCRATES τοῦτο δή, ὡς ἔοικε, σοφὸν εὑρὼν ἅμα καὶ τεχνικὸν ἔγραψεν ὡς ἐάν τις ἀσθενὴς καὶ ἀνδρικὸς ἰσχυρὸν καὶ δειλὸν συγκόψας, ἱμάτιον ἤ τι ἄλλο ἀφελόμενος, εἰς δικαστήριον ἄγηται, δεῖ δὴ τἀληθὲς μηδέτερον λέγειν, ἀλλὰ τὸν μὲν δειλὸν μὴ ὑπὸ μόνου φάναι τοῦ ἀνδρικοῦ συγκεκόφθαι, τὸν δὲ τοῦτο μὲν ἐλέγχειν ὡς μόνω ἦστην, ἐκείνῳ δὲ καταχρήσασθαι [273c] τῷ πῶς δ' ἂν ἐγὼ τοιόσδε τοιῷδε ἐπεχείρησα; ὁ δ' οὐκ ἐρεῖ δὴ τὴν ἑαυτοῦ κάκην, ἀλλά τι ἄλλο ψεύδεσθαι ἐπιχειρῶν τάχ' ἂν ἔλεγχόν πῃ παραδοίη τῷ ἀντιδίκῳ. καὶ περὶ τἆλλα δὴ τοιαῦτ' ἄττα ἐστὶ τὰ τέχνῃ λεγόμενα. οὐ γάρ, ὦ Φαῖδρε;	SOCRATES It seems it was this clever and artful discovery that led him to write that if a weak but brave man beats up a strong coward and steals his cloak or something else, and is taken to court, neither of them should tell the truth. The coward should say he wasn't beaten up by the brave man alone, while the other should prove that the two of them were alone, and make use of that [273c] famous line: "How could someone like me have attacked someone like him?" The coward won't admit his own cowardice, but by trying to tell some other lie he might hand his opponent a way to refute him. And in other cases too, what's said with art is something like this. Isn't it, Phaedrus?
273c	PHAEDRUS τί μήν;	PHAEDRUS Certainly.
	SOCRATES φεῦ, δεινῶς γ' ἔοικεν ἀποκεκρυμμένην τέχνην ἀνευρεῖν ὁ Τεισίας ἢ ἄλλος ὅστις δή ποτ' ὢν τυγχάνει καὶ ὁπόθεν χαίρει ὀνομαζόμενος. ἀτάρ, ὦ ἑταῖρε, τούτῳ ἡμεῖς πότερον λέγωμεν ἢ μὴ—	SOCRATES Oh! It's a marvelously well-hidden art, it seems, that Tisias discovered—or whoever else it was, and whatever name he's pleased to be called by. But, my friend, should we say to him or not—[59]
273d	PHAEDRUS τὸ ποῖον;	PHAEDRUS Say what?

59 Possibly a joke on Corax ("Crow"), said to have been Tisias's teacher.

	GREEK	ENGLISH
	SOCRATES ὅτι, ὦ Τεισία, πάλαι ἡμεῖς, πρὶν καὶ σὲ παρελθεῖν, τυγχάνομεν λέγοντες ὡς ἄρα τοῦτο τὸ εἰκὸς τοῖς πολλοῖς δι' ὁμοιότητα τοῦ ἀληθοῦς τυγχάνει ἐγγιγνόμενον· τὰς δὲ ὁμοιότητας ἄρτι διήλθομεν ὅτι πανταχοῦ ὁ τὴν ἀλήθειαν εἰδὼς κάλλιστα ἐπίσταται εὑρίσκειν. ὥστ' εἰ μὲν ἄλλο τι περὶ τέχνης λόγων λέγεις, ἀκούοιμεν ἄν· εἰ δὲ μή, οἷς νυνδὴ διήλθομεν πεισόμεθα, ὡς ἐὰν μή τις τῶν τε ἀκουσομένων [273e] τὰς φύσεις διαριθμήσηται, καὶ κατ' εἴδη τε διαιρεῖσθαι τὰ ὄντα καὶ μιᾷ ἰδέᾳ δυνατὸς ᾖ καθ' ἓν ἕκαστον περιλαμβάνειν, οὔ ποτ' ἔσται τεχνικὸς λόγων πέρι καθ' ὅσον δυνατὸν ἀνθρώπῳ.	**SOCRATES** That, Tisias, we've been saying for some time now, since before you came along, that this probability arises in the minds of the many through its resemblance to the truth; and we've just explained that in every case the person who knows the truth knows best how to find resemblances. So if you have anything else to say about the art of speeches, we'd like to hear it. If not, we'll trust what we've just explained: that unless someone counts up the natures of his future listeners, [273e] and is able to divide things according to their forms and to encompass each individual thing under a single form, he will never be an expert in speeches to the degree possible for a human being.
273e	ταῦτα δὲ οὐ μή ποτε κτήσηται ἄνευ πολλῆς πραγματείας· ἣν οὐχ ἕνεκα τοῦ λέγειν καὶ πράττειν πρὸς ἀνθρώπους δεῖ διαπονεῖσθαι τὸν σώφρονα, ἀλλὰ τοῦ θεοῖς κεχαρισμένα μὲν λέγειν δύνασθαι, κεχαρισμένως δὲ πράττειν τὸ πᾶν εἰς δύναμιν. οὐ γὰρ δὴ ἄρα, ὦ Τεισία, φασὶν οἱ σοφώτεροι ἡμῶν, ὁμοδούλοις δεῖ χαρίζεσθαι [274a] μελετᾶν τὸν νοῦν ἔχοντα, ὅτι μὴ πάρεργον, ἀλλὰ δεσπόταις ἀγαθοῖς τε καὶ ἐξ ἀγαθῶν. ὥστ' εἰ μακρὰ ἡ περίοδος, μὴ θαυμάσῃς· μεγάλων γὰρ ἕνεκα περιιτέον, οὐχ ὡς σὺ δοκεῖς. ἔσται μήν, ὡς ὁ λόγος φησίν, ἐάν τις ἐθέλῃ, καὶ ταῦτα κάλλιστα ἐξ ἐκείνων γιγνόμενα.	And he will never acquire this without a great deal of effort. A sensible man shouldn't labor at it for the sake of speaking and acting before other people, but to be able to say what pleases the gods, and to act in all things, as far as he can, in a way that pleases them. For, Tisias, as those wiser than we are say, a man with sense shouldn't practice pleasing his fellow slaves, [274a] except incidentally, but masters who are good and come from good stock. So if the way round is long, don't be surprised: it's for great things that one must take it, not the ones you have in mind. And yet, as our argument says, if one wants, these too will turn out finest as a result of those.
274a	**PHAEDRUS** παγκάλως ἔμοιγε δοκεῖ λέγεσθαι, ὦ Σώκρατες, εἴπερ οἷός τέ τις εἴη.	**PHAEDRUS** That seems to me very finely said, Socrates—if only someone could do it.
	SOCRATES ἀλλὰ καὶ ἐπιχειροῦντί τοι τοῖς καλοῖς καλὸν καὶ [274b] πάσχειν ὅτι ἄν τῳ συμβῇ παθεῖν.	**SOCRATES** But for someone who attempts fine things, it's fine [274b] even to suffer whatever he happens to suffer.
274b	**PHAEDRUS** καὶ μάλα.	**PHAEDRUS** Very much so.
	SOCRATES οὐκοῦν τὸ μὲν τέχνης τε καὶ ἀτεχνίας λόγων πέρι ἱκανῶς ἐχέτω.	**SOCRATES** So let that be enough about art and artlessness in speeches.
	PHAEDRUS τί μήν;	**PHAEDRUS** Of course.
	SOCRATES τὸ δ' εὐπρεπείας δὴ γραφῆς πέρι καὶ ἀπρεπείας, πῇ γιγνόμενον καλῶς ἂν ἔχοι καὶ ὅπῃ ἀπρεπῶς, λοιπόν. ἦ γάρ;	**SOCRATES** What remains is the propriety and impropriety of writing: under what conditions it is well done, and under what conditions unfitting. Isn't that right?
	PHAEDRUS ναί.	**PHAEDRUS** Yes.

	GREEK	ENGLISH
	SOCRATES οἶσθ' οὖν ὅπῃ μάλιστα θεῷ χαριῇ λόγων πέρι πράττων ἢ λέγων;	**SOCRATES** Do you know, then, how you would best please god in matters of speech, in what you do or in what you say?
	PHAEDRUS οὐδαμῶς· σὺ δέ;	**PHAEDRUS** Not at all. Do you?
274c	**SOCRATES** ἀκοήν γ' ἔχω λέγειν τῶν προτέρων, τὸ δ' ἀληθὲς αὐτοὶ ἴσασιν. εἰ δὲ τοῦτο εὕροιμεν αὐτοί, ἆρά γ' ἂν ἔθ' ἡμῖν μέλοι τι τῶν ἀνθρωπίνων δοξασμάτων;	**SOCRATES** I can tell you something I've heard from those who came before us; the truth only they know. But if we could find that out for ourselves, would we still care at all about human opinions?
	PHAEDRUS γελοῖον ἥρου· ἀλλ' ἃ φῂς ἀκηκοέναι λέγε.	**PHAEDRUS** What a ridiculous question! But tell me what you say you've heard.

THE MYTH OF THEUTH AND THAMUS

The god Theuth offers writing to King Thamus, who says it will weaken memory.

	GREEK	ENGLISH
	SOCRATES ἤκουσα τοίνυν περὶ Ναύκρατιν τῆς Αἰγύπτου γενέσθαι τῶν ἐκεῖ παλαιῶν τινα θεῶν, οὗ καὶ τὸ ὄρνεον ἱερὸν ὃ δὴ καλοῦσιν Ἶβιν· αὐτῷ δὲ ὄνομα τῷ δαίμονι εἶναι Θεύθ. τοῦτον δὴ πρῶτον ἀριθμόν τε καὶ λογισμὸν εὑρεῖν καὶ [274d] γεωμετρίαν καὶ ἀστρονομίαν, ἔτι δὲ πεττείας τε καὶ κυβείας, καὶ δὴ καὶ γράμματα. βασιλέως δ' αὖ τότε ὄντος Αἰγύπτου ὅλης Θαμοῦ περὶ τὴν μεγάλην πόλιν τοῦ ἄνω τόπου ἣν οἱ Ἕλληνες Αἰγυπτίας Θήβας καλοῦσι, καὶ τὸν θεὸν Ἄμμωνα, παρὰ τοῦτον ἐλθὼν ὁ Θεὺθ τὰς τέχνας ἐπέδειξεν, καὶ ἔφη δεῖν διαδοθῆναι τοῖς ἄλλοις Αἰγυπτίοις· ὁ δὲ ἤρετο ἥντινα ἑκάστη ἔχοι ὠφελίαν, διεξιόντος δέ, ὅτι καλῶς ἢ μὴ [274e] καλῶς δοκοῖ λέγειν, τὸ μὲν ἔψεγεν, τὸ δ' ἐπῄνει.	**SOCRATES** Well, I heard that at Naucratis in Egypt there lived one of the ancient gods of that country, the one whose sacred bird is the one they call the ibis; the divinity's own name was Theuth. He was the first to invent number and calculation, [274d] geometry and astronomy, as well as board games and dice—and above all, writing. At that time the king of all Egypt was Thamus, who lived in the great city of the upper region that the Greeks call Egyptian Thebes; and the god himself they call Ammon. Theuth came to him and displayed his arts, saying they ought to be passed on to the rest of the Egyptians. Thamus asked what benefit each one had, and as Theuth went through them, Thamus criticized one thing and praised another, according to whether he thought Theuth was speaking well or not [274e] well.[60]
274e	πολλὰ μὲν δὴ περὶ ἑκάστης τῆς τέχνης ἐπ' ἀμφότερα Θαμοῦν τῷ Θεὺθ λέγεται ἀποφήνασθαι, ἃ λόγος πολὺς ἂν εἴη διελθεῖν· ἐπειδὴ δὲ ἐπὶ τοῖς γράμμασιν ἦν, "τοῦτο δέ, ὦ βασιλεῦ, τὸ μάθημα," ἔφη ὁ Θεύθ, "σοφωτέρους Αἰγυπτίους καὶ μνημονικωτέρους παρέξει· μνήμης τε γὰρ καὶ σοφίας φάρμακον ηὑρέθη." ὁ δ' εἶπεν· "ὦ τεχνικώτατε Θεύθ, ἄλλος μὲν τεκεῖν δυνατὸς τὰ τέχνης, ἄλλος δὲ κρῖναι τίν' ἔχει μοῖραν βλάβης τε καὶ ὠφελίας τοῖς μέλλουσι χρῆσθαι· καὶ νῦν [275a] σύ, πατὴρ ὢν γραμμάτων, δι' εὔνοιαν τοὐναντίον εἶπες ἢ δύναται. τοῦτο γὰρ τῶν μαθόντων λήθην μὲν ἐν ψυχαῖς παρέξει μνήμης ἀμελετησίᾳ, ἅτε διὰ πίστιν γραφῆς ἔξωθεν ὑπ' ἀλλοτρίων	Thamus is said to have expressed many views to Theuth about each art, both for and against, which it would take a long speech to go through. But when they came to writing, Theuth said, "This study, King, will make the Egyptians wiser and give them better memories: I've discovered a remedy for memory and wisdom." The king replied, "Most ingenious Theuth, one person is able to give birth to the products of an art, another to judge what share of harm and benefit they hold for those who will use them. And now [275a] you, as the father

60 Naucratis was a Greek trading town in the Nile Delta; Theuth is the Egyptian god Thoth, patron of writing.

	GREEK	ENGLISH
	τύπων, οὐκ ἔνδοθεν αὐτοὺς ὑφ' αὑτῶν ἀναμιμνῃσκομένους· οὔκουν μνήμης ἀλλὰ ὑπομνήσεως φάρμακον ηὗρες.	of writing, have out of fondness said the opposite of what it can do. For it will produce forgetfulness in the souls of those who learn it, through neglect of memory, since, trusting in writing, they will be reminded from outside, by marks that belong to others, not from inside, by themselves. So you have discovered a remedy not for memory but for reminding."
275a	σοφίας δὲ τοῖς μαθηταῖς δόξαν, οὐκ ἀλήθειαν πορίζεις· πολυήκοοι γάρ σοι γενόμενοι ἄνευ διδαχῆς πολυγνώμονες 275b εἶναι δόξουσιν, ἀγνώμονες ὡς ἐπὶ τὸ πλῆθος ὄντες, καὶ χαλεποὶ συνεῖναι, δοξόσοφοι γεγονότες ἀντὶ σοφῶν."	"And you're providing your students with the appearance of wisdom, not the truth of it. Having heard many things without being taught, they'll seem 275b to know a great deal, while for the most part they know nothing; and they'll be difficult company, since they'll have become wise in their own conceit instead of wise."
275b	**PHAEDRUS** ὦ Σώκρατες, ῥᾳδίως σὺ Αἰγυπτίους καὶ ὁποδαποὺς ἂν ἐθέλῃς λόγους ποιεῖς.	**PHAEDRUS** Socrates, you easily make up stories from Egypt or anywhere else you like.
	SOCRATES οἱ δέ γ', ὦ φίλε, ἐν τῷ τοῦ Διὸς τοῦ Δωδωναίου ἱερῷ δρυὸς λόγους ἔφησαν μαντικοὺς πρώτους γενέσθαι. τοῖς μὲν οὖν τότε, ἅτε οὐκ οὖσι σοφοῖς ὥσπερ ὑμεῖς οἱ νέοι, ἀπέχρη δρυὸς καὶ πέτρας ἀκούειν ὑπ' εὐηθείας, εἰ μόνον 275c ἀληθῆ λέγοιεν· σοὶ δ' ἴσως διαφέρει τίς ὁ λέγων καὶ ποδαπός. οὐ γὰρ ἐκεῖνο μόνον σκοπεῖς, εἴτε οὕτως εἴτε ἄλλως ἔχει;	**SOCRATES** Well, my friend, the people at the sanctuary of Zeus at Dodona said that the first prophetic words came from an oak. People in those days, not being as wise as you young people, were content in their simplicity to listen to an oak or a rock, as long as 275c it told the truth. But for you, perhaps, it makes a difference who the speaker is and where he's from. You don't just consider whether it's so or not.[61]
275c	**PHAEDRUS** ὀρθῶς ἐπέπληξας, καί μοι δοκεῖ περὶ γραμμάτων ἔχειν ᾗπερ ὁ Θηβαῖος λέγει.	**PHAEDRUS** You're right to rebuke me, and I think it is with writing just as the Theban says.
	SOCRATES οὐκοῦν ὁ τέχνην οἰόμενος ἐν γράμμασι καταλιπεῖν, καὶ αὖ ὁ παραδεχόμενος ὡς τι σαφὲς καὶ βέβαιον ἐκ γραμμάτων ἐσόμενον, πολλῆς ἂν εὐηθείας γέμοι καὶ τῷ ὄντι τὴν Ἄμμωνος μαντείαν ἀγνοοῖ, πλέον τι οἰόμενος εἶναι λόγους 275d γεγραμμένους τοῦ τὸν εἰδότα ὑπομνῆσαι περὶ ὧν ἂν ᾖ τὰ γεγραμμένα.	**SOCRATES** Then anyone who thinks he has left an art behind in writing, and anyone who takes it over thinking that something clear and reliable will come from writing, must be full of simplicity, and truly ignorant of Ammon's prophecy, if he thinks written words are anything more 275d than a way to remind someone who knows about what the writing concerns.
275d	**PHAEDRUS** ὀρθότατα.	**PHAEDRUS** Quite right.

THE LIVING WORD

Written words cannot answer questions; the better kind of speech is written in the learner's soul.

	GREEK	ENGLISH
	SOCRATES δεινὸν γάρ που, ὦ Φαῖδρε, τοῦτ' ἔχει γραφή, καὶ ὡς ἀληθῶς ὅμοιον ζωγραφίᾳ. καὶ γὰρ τὰ ἐκείνης	**SOCRATES** Yes, Phaedrus, writing has this strange feature, and in this it's truly like painting. The off-

61 At Dodona the rustling of a sacred oak was interpreted as the god's answers.

GREEK

ENGLISH

ἔκγονα ἕστηκε μὲν ὡς ζῶντα, ἐὰν δ' ἀνέρῃ τι, σεμνῶς πάνυ σιγᾷ. ταὐτὸν δὲ καὶ οἱ λόγοι· δόξαις μὲν ἂν ὥς τι φρονοῦντας αὐτοὺς λέγειν, ἐὰν δέ τι ἔρῃ τῶν λεγομένων βουλόμενος μαθεῖν, ἕν τι σημαίνει μόνον ταὐτὸν ἀεί. ὅταν δὲ ἅπαξ 275e γραφῇ, κυλινδεῖται μὲν πανταχοῦ πᾶς λόγος ὁμοίως παρὰ τοῖς ἐπαΐουσιν, ὡς δ' αὕτως παρ' οἷς οὐδὲν προσήκει, καὶ οὐκ ἐπίσταται λέγειν οἷς δεῖ γε καὶ μή. πλημμελούμενος δὲ καὶ οὐκ ἐν δίκῃ λοιδορηθεὶς τοῦ πατρὸς ἀεὶ δεῖται βοηθοῦ· αὐτὸς γὰρ οὔτ' ἀμύνασθαι οὔτε βοηθῆσαι δυνατὸς αὑτῷ.

spring of painting stand there as if alive, but if you ask them something, they maintain a very solemn silence. It's the same with written words: you might think they speak as if they had some understanding, but if you ask them about something they say, wanting to learn, they always indicate one and the same thing. And once 275e it's written, every speech rolls around everywhere, alike among those who understand and among those who have no business with it, and it doesn't know to whom it should speak and to whom not. When it's mistreated and unjustly abused, it always needs its father to come to its aid, since it can neither defend nor help itself.

275e **PHAEDRUS** καὶ ταῦτά σοι ὀρθότατα εἴρηται.

PHAEDRUS That's quite right too.

276a **SOCRATES** τί δ'; ἄλλον ὁρῶμεν λόγον τούτου ἀδελφὸν γνήσιον, τῷ τρόπῳ τε γίγνεται, καὶ ὅσῳ ἀμείνων καὶ δυνατώτερος τούτου φύεται;

SOCRATES Well then, do we see another kind of speech, the legitimate brother of this one? How does it come about, and how much better and more powerful than this one is it by nature?

PHAEDRUS τίνα τοῦτον καὶ πῶς λέγεις γιγνόμενον;

PHAEDRUS What speech is that, and how do you say it comes about?

SOCRATES ὃς μετ' ἐπιστήμης γράφεται ἐν τῇ τοῦ μανθάνοντος ψυχῇ, δυνατὸς μὲν ἀμῦναι ἑαυτῷ, ἐπιστήμων δὲ λέγειν τε καὶ σιγᾶν πρὸς οὓς δεῖ.

SOCRATES The one that's written with knowledge in the soul of the learner: it can defend itself, and it knows to whom it should speak and before whom it should keep silent.

PHAEDRUS τὸν τοῦ εἰδότος λόγον λέγεις ζῶντα καὶ ἔμψυχον, οὗ ὁ γεγραμμένος εἴδωλον ἄν τι λέγοιτο δικαίως.

PHAEDRUS You mean the living speech of the one who knows, which has a soul, and of which the written speech could fairly be called an image.

276b **SOCRATES** παντάπασι μὲν οὖν. τόδε δή μοι εἰπέ· ὁ νοῦν ἔχων γεωργός, ὧν σπερμάτων κήδοιτο καὶ ἔγκαρπα βούλοιτο γενέσθαι, πότερα σπουδῇ ἂν θέρους εἰς Ἀδώνιδος κήπους ἀρῶν χαίροι θεωρῶν καλοὺς ἐν ἡμέραισιν ὀκτὼ γιγνομένους, ἢ ταῦτα μὲν δὴ παιδιᾶς τε καὶ ἑορτῆς χάριν δρῴη ἄν, ὅτε καὶ ποιοῖ· ἐφ' οἷς δὲ ἐσπούδακεν, τῇ γεωργικῇ χρώμενος ἂν τέχνῃ, σπείρας εἰς τὸ προσῆκον, ἀγαπῴη ἂν ἐν ὀγδόῳ μηνὶ ὅσα ἔσπειρεν τέλος λαβόντα;

SOCRATES Exactly. Now tell me this. Would a sensible farmer, who cared about his seeds and wanted them to bear fruit, seriously plant them in summer in gardens of Adonis and enjoy watching them grow fine in eight days? Or would he do that for amusement and for the festival, if he did it at all, while for the seeds he was serious about he would use the art of farming, sow them in suitable ground, and be content if what he sowed reached maturity in the eighth month?[62]

276c **PHAEDRUS** οὕτω που, ὦ Σώκρατες, τὰ μὲν σπουδῇ, τὰ δὲ ὡς ἑτέρως ἂν ᾖ λέγεις ποιοῖ.

PHAEDRUS That's how it would be, I think, Socrates: some things he'd do seriously, and others in the other way, as you say.

SOCRATES And shall we say that someone who has knowledge of what is just and fine and good

	GREEK	ENGLISH
	SOCRATES τὸν δὲ δικαίων τε καὶ καλῶν καὶ ἀγαθῶν ἐπιστήμας ἔχοντα τοῦ γεωργοῦ φῶμεν ἧττον νοῦν ἔχειν εἰς τὰ ἑαυτοῦ σπέρματα;	has less sense than the farmer about his own seeds?
	PHAEDRUS ἥκιστά γε.	**PHAEDRUS** Not in the least.
	SOCRATES οὐκ ἄρα σπουδῇ αὐτὰ ἐν ὕδατι γράψει μέλανι σπείρων διὰ καλάμου μετὰ λόγων ἀδυνάτων μὲν αὐτοῖς λόγῳ βοηθεῖν, ἀδυνάτων δὲ ἱκανῶς τἀληθῆ διδάξαι.	**SOCRATES** Then he won't seriously write them in water—black water, that is, ink—sowing them with a pen, along with words that can't come to their own aid by speaking and can't adequately teach the truth.
	PHAEDRUS οὔκουν δὴ τό γ' εἰκός.	**PHAEDRUS** No, probably not.
276d	**SOCRATES** οὐ γάρ· ἀλλὰ τοὺς μὲν ἐν γράμμασι κήπους, ὡς ἔοικε, παιδιᾶς χάριν σπερεῖ τε καὶ γράψει, ὅταν δὲ γράφῃ, ἑαυτῷ τε ὑπομνήματα θησαυριζόμενος, εἰς τὸ λήθης γῆρας ἐὰν ἵκηται, καὶ παντὶ τῷ ταὐτὸν ἴχνος μετιόντι, ἡσθήσεταί τε αὐτοὺς θεωρῶν φυομένους ἁπαλούς· ὅταν δὲ ἄλλοι παιδιαῖς ἄλλαις χρῶνται, συμποσίοις τε ἅρδοντες αὐτοὺς ἑτέροις τε ὅσα τούτων ἀδελφά, τότ' ἐκεῖνος, ὡς ἔοικεν, ἀντὶ τούτων οἷς λέγω παίζων διάξει.	**SOCRATES** No. Rather, it seems, he'll sow gardens of letters and write for the sake of amusement. When he does write, he'll be storing up reminders for himself, in case he reaches the forgetfulness of old age, and for anyone who follows the same track, and he'll enjoy watching them grow up tender. When others turn to other amusements, soaking themselves in drinking parties and everything akin to them, he, it seems, will pass his time amusing himself with what I'm describing instead.
276e	**PHAEDRUS** παγκάλην λέγεις παρὰ φαύλην παιδιάν, ὦ Σώκρατες, τοῦ ἐν λόγοις δυναμένου παίζειν, δικαιοσύνης τε καὶ ἄλλων ὧν λέγεις πέρι μυθολογοῦντα.	**PHAEDRUS** It's a very fine amusement you describe, Socrates, compared with a worthless one: the amusement of someone who can play with words, telling stories about justice and the other things you mention.
	SOCRATES ἔστι γάρ, ὦ φίλε Φαῖδρε, οὕτω· πολὺ δ' οἶμαι καλλίων σπουδὴ περὶ αὐτὰ γίγνεται, ὅταν τις τῇ διαλεκτικῇ τέχνῃ χρώμενος, λαβὼν ψυχὴν προσήκουσαν, φυτεύῃ τε καὶ σπείρῃ μετ' ἐπιστήμης λόγους, οἳ ἑαυτοῖς τῷ τε φυτεύσαντι 277a βοηθεῖν ἱκανοὶ καὶ οὐχὶ ἄκαρποι ἀλλὰ ἔχοντες σπέρμα, ὅθεν ἄλλοι ἐν ἄλλοις ἤθεσι φυόμενοι τοῦτ' ἀεὶ ἀθάνατον παρέχειν ἱκανοί, καὶ τὸν ἔχοντα εὐδαιμονεῖν ποιοῦντες εἰς ὅσον ἀνθρώπῳ δυνατὸν μάλιστα.	**SOCRATES** So it is, Phaedrus my friend. But much finer, I think, is serious work on these things, when someone uses the art of dialectic, takes a suitable soul, and plants and sows in it, with knowledge, words that can come to their own aid and to the aid of the one who planted 277a them, and that are not fruitless but contain seed, from which other words grow up in other characters, able to make that seed forever immortal, and to make the one who has it as happy as a human being can be.
277a	**PHAEDRUS** πολὺ γὰρ τοῦτ' ἔτι κάλλιον λέγεις.	**PHAEDRUS** Yes, that's finer still, what you're describing.
	SOCRATES νῦν δὴ ἐκεῖνα ἤδη, ὦ Φαῖδρε, δυνάμεθα κρίνειν, τούτων ὡμολογημένων.	**SOCRATES** Now, Phaedrus, with these points agreed, we can decide those other questions.
	PHAEDRUS τὰ ποῖα;	**PHAEDRUS** Which ones?

62 Gardens of Adonis were pots of quick-sprouting plants grown for a summer festival of Adonis; they withered almost at once.

	GREEK	ENGLISH
	SOCRATES ὧν δὴ πέρι βουληθέντες ἰδεῖν ἀφικόμεθα εἰς τόδε, ὅπως τὸ Λυσίου τε ὄνειδος ἐξετάσαιμεν τῆς τῶν λόγων [277b] γραφῆς πέρι, καὶ αὐτοὺς τοὺς λόγους οἳ τέχνῃ καὶ ἄνευ τέχνης γράφοιντο. τὸ μὲν οὖν ἔντεχνον καὶ μὴ δοκεῖ μοι δεδηλῶσθαι μετρίως.	**SOCRATES** The ones we wanted to look into, which brought us to this point: to examine the reproach against Lysias for writing [277b] speeches, and speeches themselves, which are written with art and which without. Now I think what's artful and what isn't has been made reasonably clear.
277b	**PHAEDRUS** ἔδοξέ γε δή· πάλιν δὲ ὑπόμνησόν με πῶς.	**PHAEDRUS** It seemed so, yes; but remind me again how.
	SOCRATES πρὶν ἄν τις τό τε ἀληθὲς ἑκάστων εἰδῇ πέρι ὧν λέγει ἢ γράφει, κατ' αὐτό τε πᾶν ὁρίζεσθαι δυνατὸς γένηται, ὁρισάμενός τε πάλιν κατ' εἴδη μέχρι τοῦ ἀτμήτου τέμνειν ἐπιστηθῇ, περί τε ψυχῆς φύσεως διιδὼν κατὰ ταὐτά, τὸ [277c] προσαρμόττον ἑκάστῃ φύσει εἶδος ἀνευρίσκων, οὕτω τιθῇ καὶ διακοσμῇ τὸν λόγον, ποικίλῃ μὲν ποικίλους ψυχῇ καὶ παναρμονίους διδοὺς λόγους, ἁπλοῦς δὲ ἁπλῇ, οὐ πρότερον δυνατὸν τέχνῃ ἔσεσθαι καθ' ὅσον πέφυκε μεταχειρισθῆναι τὸ λόγων γένος, οὔτε τι πρὸς τὸ διδάξαι οὔτε τι πρὸς τὸ πεῖσαι, ὡς ὁ ἔμπροσθεν πᾶς μεμήνυκεν ἡμῖν λόγος.	**SOCRATES** Until someone knows the truth about each of the things he speaks or writes about, and becomes able to define everything in itself, and, having defined it, knows how to cut it up again by forms until it can't be cut any further; and until he has understood the nature of the soul in the same way, discovered [277c] the kind of speech that fits each nature, and composes and arranges his speech accordingly, offering intricate, all-harmonious speeches to an intricate soul and simple ones to a simple soul—until then he won't be able to handle speech with art, to the extent that its nature allows, either for teaching or for persuading, as our whole previous discussion has shown us.
277c	**PHAEDRUS** παντάπασι μὲν οὖν τοῦτό γε οὕτω πως ἐφάνη.	**PHAEDRUS** Yes, that's more or less exactly how it appeared.
277d	**SOCRATES** τί δ' αὖ περὶ τοῦ καλὸν ἢ αἰσχρὸν εἶναι τὸ λόγους λέγειν τε καὶ γράφειν, καὶ ὅπῃ γιγνόμενον ἐν δίκῃ λέγοιτ' ἂν ὄνειδος ἢ μή, ἆρα οὐ δεδήλωκεν τὰ λεχθέντα ὀλίγον ἔμπροσθεν—	**SOCRATES** And what about whether it's fine or shameful to speak and write speeches, and under what conditions it could rightly be called a reproach or not? Didn't what we said a little earlier make it clear—
	PHAEDRUS τὰ ποῖα;	**PHAEDRUS** What did we say?
	SOCRATES ὡς εἴτε Λυσίας ἤ τις ἄλλος πώποτε ἔγραψεν ἢ γράψει ἰδίᾳ ἢ δημοσίᾳ νόμους τιθείς, σύγγραμμα πολιτικὸν γράφων καὶ μεγάλην τινὰ ἐν αὐτῷ βεβαιότητα ἡγούμενος καὶ σαφήνειαν, οὕτω μὲν ὄνειδος τῷ γράφοντι, εἴτε τίς φησιν εἴτε μή· τὸ γὰρ ἀγνοεῖν ὕπαρ τε καὶ ὄναρ δικαίων [277e] καὶ ἀδίκων πέρι καὶ κακῶν καὶ ἀγαθῶν οὐκ ἐκφεύγει τῇ ἀληθείᾳ μὴ οὐκ ἐπονείδιστον εἶναι, οὐδὲ ἂν ὁ πᾶς ὄχλος αὐτὸ ἐπαινέσῃ.	**SOCRATES** That if Lysias or anyone else has ever written or ever will write, whether privately or publicly as a lawmaker, composing a political treatise and believing that it contains great reliability and clarity, then that is a reproach to the writer, whether anyone says so or not. For to be ignorant, waking or dreaming, of what is just [277e] and unjust, bad and good, truly cannot escape being reproachable, even if the whole crowd praises it.
277e	**PHAEDRUS** οὐ γὰρ οὖν.	**PHAEDRUS** No, it can't.
	SOCRATES ὁ δέ γε ἐν μὲν τῷ γεγραμμένῳ λόγῳ περὶ ἑκάστου παιδιάν τε ἡγούμενος πολλὴν ἀναγκαῖον εἶναι,	**SOCRATES** But take the man who believes that in a written speech on any subject there's bound to

	GREEK	ENGLISH
	καὶ οὐδένα πώποτε λόγον ἐν μέτρῳ οὐδ' ἄνευ μέτρου μεγάλης ἄξιον σπουδῆς γραφῆναι, οὐδὲ λεχθῆναι ὡς οἱ ῥαψῳδούμενοι ἄνευ ἀνακρίσεως καὶ διδαχῆς πειθοῦς ἕνεκα ἐλέχθησαν, ἀλλὰ τῷ [278a] ὄντι αὐτῶν τοὺς βελτίστους εἰδότων ὑπόμνησιν γεγονέναι, ἐν δὲ τοῖς διδασκομένοις καὶ μαθήσεως χάριν λεγομένοις καὶ τῷ ὄντι γραφομένοις ἐν ψυχῇ περὶ δικαίων τε καὶ καλῶν καὶ ἀγαθῶν ἐν μόνοις ἡγούμενος τό τε ἐναργὲς εἶναι καὶ τέλεον καὶ ἄξιον σπουδῆς· δεῖν δὲ τοὺς τοιούτους λόγους αὐτοῦ λέγεσθαι οἷον υἱεῖς γνησίους εἶναι, πρῶτον μὲν τὸν ἐν αὐτῷ, ἐὰν εὑρεθεὶς ἐνῇ, ἔπειτα εἴ τινες τούτου ἔκγονοί [278b] τε καὶ ἀδελφοὶ ἅμα ἐν ἄλλαισιν ἄλλων ψυχαῖς κατ' ἀξίαν ἐνέφυσαν· τοὺς δὲ ἄλλους χαίρειν ἐῶν—οὗτος δὲ ὁ τοιοῦτος ἀνὴρ κινδυνεύει, ὦ Φαῖδρε, εἶναι οἷον ἐγώ τε καὶ σὺ εὐξαίμεθ' ἂν σέ τε καὶ ἐμὲ γενέσθαι.	be a great deal of play, and that no speech in verse or prose has ever been written that deserves much serious attention—or spoken, either, the way rhapsodes recite, without questioning or teaching, just to persuade; that in [278a] fact the best of them have served as reminders for those who know; who believes that only in speeches that are taught and spoken for the sake of learning, and truly written in the soul, about what is just and fine and good, is there clarity and completeness and something worth serious attention; that such speeches should be called his own legitimate sons—first the one within himself, if it has been discovered and is present there, and then any offspring [278b] and brothers of it that have grown up, as they deserve, in other souls of other people; and who says goodbye to the rest—that man, Phaedrus, may well be the sort that you and I would pray for us both to become.[63]
278b	PHAEDRUS παντάπασι μὲν οὖν ἔγωγε βούλομαί τε καὶ εὔχομαι ἃ λέγεις.	PHAEDRUS Yes, that's absolutely what I want and pray for.
	SOCRATES οὐκοῦν ἤδη πεπαίσθω μετρίως ἡμῖν τὰ περὶ λόγων· καὶ σύ τε ἐλθὼν φράζε Λυσίᾳ ὅτι νὼ καταβάντε ἐς τὸ Νυμφῶν νᾶμά τε καὶ μουσεῖον ἠκούσαμεν λόγων, οἳ ἐπέστελλον [278c] λέγειν Λυσίᾳ τε καὶ εἴ τις ἄλλος συντίθησι λόγους, καὶ Ὁμήρῳ καὶ εἴ τις ἄλλος αὖ ποίησιν ψιλὴν ἢ ἐν ᾠδῇ συντέθηκε, τρίτον δὲ Σόλωνι καὶ ὅστις ἐν πολιτικοῖς λόγοις νόμους ὀνομάζων συγγράμματα ἔγραψεν· εἰ μὲν εἰδὼς ᾖ τὸ ἀληθὲς ἔχει συνέθηκε ταῦτα, καὶ ἔχων βοηθεῖν, εἰς ἔλεγχον ἰὼν περὶ ὧν ἔγραψε, καὶ λέγων αὐτὸς δυνατὸς τὰ γεγραμμένα φαῦλα ἀποδεῖξαι, οὔ τι τῶνδε ἐπωνυμίαν ἔχοντα δεῖ [278d] λέγεσθαι τὸν τοιοῦτον, ἀλλ' ἐφ' οἷς ἐσπούδακεν ἐκείνων.	SOCRATES Then let's consider our play with the subject of speech to have gone on long enough. You, go and tell Lysias that the two of us went down to the spring of the Nymphs and sanctuary of the Muses, and heard words that told us [278c] to tell Lysias, and anyone else who composes speeches, and Homer, and anyone else who has composed poetry, whether bare or set to song, and third, Solon, and anyone who has written treatises in the form of political speeches, calling them laws: if he composed these knowing how the truth stands, and can come to their aid when he's put to the test about what he wrote, and is himself able, by speaking, to show that the written things are slight, then such a man shouldn't be [278d] called by a name taken from these, but from the things he's serious about.
278d	PHAEDRUS τίνας οὖν τὰς ἐπωνυμίας αὐτῷ νέμεις;	PHAEDRUS Then what names do you give him?
	SOCRATES τὸ μὲν σοφόν, ὦ Φαῖδρε, καλεῖν ἔμοιγε μέγα εἶναι δοκεῖ καὶ θεῷ μόνῳ πρέπειν· τὸ δὲ ἢ φιλόσοφον ἢ τοιοῦτόν τι μᾶλλόν τε ἂν αὐτῷ καὶ ἁρμόττοι καὶ ἐμμελεστέρως ἔχοι.	SOCRATES To call him wise, Phaedrus, seems to me too grand, and fitting only for a god. But "philosopher"—lover of wisdom—or something like that would suit him better and be more in tune.

63 Rhapsodes were professional reciters of Homer and other poets.

	GREEK	ENGLISH
	PHAEDRUS καὶ οὐδέν γε ἀπὸ τρόπου.	**PHAEDRUS** That's not at all out of place.
	SOCRATES οὐκοῦν αὖ τὸν μὴ ἔχοντα τιμιώτερα ὧν συνέθηκεν ἢ ἔγραψεν ἄνω κάτω στρέφων ἐν χρόνῳ, πρὸς ἄλληλα [278e] κολλῶν τε καὶ ἀφαιρῶν, ἐν δίκῃ που ποιητὴν ἢ λόγων συγγραφέα ἢ νομογράφον προσερεῖς;	**SOCRATES** On the other hand, someone who has nothing more valuable than what he's composed or written, turning it upside down over time, gluing pieces [278e] together and taking them apart—won't you rightly call him a poet or a speechwriter or a writer of laws?
278e	**PHAEDRUS** τί μήν;	**PHAEDRUS** Of course.
	SOCRATES ταῦτα τοίνυν τῷ ἑταίρῳ φράζε.	**SOCRATES** Then tell your friend this.
	PHAEDRUS τί δὲ σύ; πῶς ποιήσεις; οὐδὲ γὰρ οὐδὲ τὸν σὸν ἑταῖρον δεῖ παρελθεῖν.	**PHAEDRUS** And what about you? What will you do? We mustn't pass over your friend either.
	SOCRATES τίνα τοῦτον;	**SOCRATES** Who's that?
	PHAEDRUS Ἰσοκράτη τὸν καλόν· ᾧ τί ἀπαγγελεῖς, ὦ Σώκρατες; τίνα αὐτὸν φήσομεν εἶναι;	**PHAEDRUS** Handsome Isocrates. What message will you give him, Socrates? What shall we say he is?[64]
	SOCRATES νέος ἔτι, ὦ Φαῖδρε, Ἰσοκράτης· ὅ μέντοι μαντεύομαι [279a] κατ' αὐτοῦ, λέγειν ἐθέλω.	**SOCRATES** Isocrates is still young, Phaedrus. But I'm willing to tell you what I prophesy [279a] for him.
279a	**PHAEDRUS** τὸ ποῖον δή;	**PHAEDRUS** What's that?
	SOCRATES δοκεῖ μοι ἀμείνων ἢ κατὰ τοὺς περὶ Λυσίαν εἶναι λόγους τὰ τῆς φύσεως, ἔτι τε ἤθει γεννικωτέρῳ κεκρᾶσθαι· ὥστε οὐδὲν ἂν γένοιτο θαυμαστὸν προϊούσης τῆς ἡλικίας εἰ περὶ αὐτούς τε τοὺς λόγους, οἷς νῦν ἐπιχειρεῖ, πλέον ἢ παίδων διενέγκοι τῶν πώποτε ἁψαμένων λόγων, ἔτι τε εἰ αὐτῷ μὴ ἀποχρήσαι ταῦτα, ἐπὶ μείζω δέ τις αὐτὸν ἄγοι ὁρμὴ θειοτέρα· φύσει γάρ, ὦ φίλε, ἔνεστί τις φιλοσοφία [279b] τῇ τοῦ ἀνδρὸς διανοίᾳ. ταῦτα δὴ οὖν ἐγὼ μὲν παρὰ τῶνδε τῶν θεῶν ὡς ἐμοῖς παιδικοῖς Ἰσοκράτει ἐξαγγέλλω, σὺ δ' ἐκεῖνα ὡς σοῖς Λυσίᾳ.	**SOCRATES** I think his natural gifts are too good to be compared with the speeches of Lysias and his circle, and besides, he's blended with a nobler character. So it wouldn't be at all surprising if, as he grows older, even in the very speeches he's now attempting he were to leave everyone who has ever taken up speeches further behind than men leave boys; and still more if these didn't satisfy him, and some more divine impulse led him on to greater things. For by nature, my friend, there is some philosophy in the man's [279b] mind. So this is the message I'm bringing from the gods here to Isocrates, as my beloved, and you take that other one to Lysias, as yours.
279b	**PHAEDRUS** ταῦτ' ἔσται· ἀλλὰ ἴωμεν, ἐπειδὴ καὶ τὸ πνῖγος ἠπιώτερον γέγονεν.	**PHAEDRUS** It shall be done. But let's go, since the heat has become gentler.

64 Isocrates (436–338 BC) later became the leading Athenian teacher of rhetoric; here he is imagined as still young.

SOCRATES' PRAYER TO PAN

Before leaving, Socrates prays to Pan and the local gods for inner beauty.

	GREEK	ENGLISH
	SOCRATES οὐκοῦν εὐξαμένῳ πρέπει τοῖσδε πορεύεσθαι;	**SOCRATES** Shouldn't we pray to the gods here before we go?
	PHAEDRUS τί μήν;	**PHAEDRUS** Of course.
	SOCRATES ὦ φίλε Πάν τε καὶ ἄλλοι ὅσοι τῇδε θεοί, δοίητέ μοι καλῷ γενέσθαι τἄνδοθεν· ἔξωθεν δὲ ὅσα ἔχω, τοῖς ἐντὸς [279c] εἶναί μοι φίλια. πλούσιον δὲ νομίζοιμι τὸν σοφόν· τὸ δὲ χρυσοῦ πλῆθος εἴη μοι ὅσον μήτε φέρειν μήτε ἄγειν δύναιτο ἄλλος ἢ ὁ σώφρων.	**SOCRATES** Dear Pan, and all you other gods of this place, grant that I become beautiful within, and that whatever I have outside be on friendly terms with what is [279c] inside. May I count the wise man rich; and may I have as much gold as only a sensible person could carry or take away.
	ἔτ' ἄλλου του δεόμεθα, ὦ Φαῖδρε; ἐμοὶ μὲν γὰρ μετρίως ηὖκται.	Do we need anything else, Phaedrus? For me that prayer is enough.
279c	**PHAEDRUS** καὶ ἐμοὶ ταῦτα συνεύχου· κοινὰ γὰρ τὰ τῶν φίλων.	**PHAEDRUS** Pray for this for me too; for friends have everything in common.
	SOCRATES ἴωμεν.	**SOCRATES** Let's go.