

TE X N H
**THEORETICAL FOUNDATIONS OF ARTS,
SCIENCES AND TECHNOLOGY
IN THE GRECO-ROMAN WORLD**

Organized by
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Spring Session
(May 1-9, 2012, Novosibirsk)

**OUTLINE OF THE COURSES AND RECOMMENDED
READINGS**

Teun Tieleman (Utrecht)

STOIC PHILOSOPHY: THEORETICAL FOUNDATIONS AND PRACTICAL APPLICATIONS

This time I will further develop some of the theories and themes of my 2011 classes by focusing on texts illustrating the Stoic view on the relation between (natural) philosophy and (special) sciences (i.e. texts from Posidonius and Seneca's *Natural Questions*). Moreover, I will discuss how the notion of an art of life was put into practice, using selections from Seneca's *Moral Letters* and Epictetus' *Discourses*. Overall, the emphasis will be more on actual practice as opposed to the theory on which it is based. What did ancient philosophy mean – morally, politically – in the daily lives of those who aspired to become philosophers ? Which role was played by the philosophical schools, who were not like modern universities but rather functioned as “ethical communities”. In discussing these themes I will build on recent advances in the study of classical philosophy, most notably the realization that ancient philosophy was not a purely theoretical, abstract matter but an actual philosophy of life.

Lecture (1)

“Posidonius of Apamea and the Stoic Study of the Natural World.”

Lecture (2)

“Seneca and Epictetus: Two Stoic Philosophers and Their Art of Living.”

Reading class (3)

“Teaching the Art of Living : Selections from Seneca and Epictetus.”

Michael Chase (Paris)

THE CLASSICAL HERITAGE AND CONTEMPORARY SCIENCE:

Discussions on the Eternity of the world in Antiquity and contemporary cosmology

At this year's *Tekhne* workshop I would like to expand upon, prolong, correct, and fill in some of the gaps in my presentations of last year (cf. <http://www.nsu.ru/classics/schole/5/5-2-chase.pdf>).

The topic will therefore once again be « Discussions on the Eternity of the World », but in the first talk I will discuss possible precursors to the debate between Plato and Aristotle on the eternity of the world. Specifically, I will discuss the case of the shadowy Pherecydes of Syros, said to have been the teacher of Pythagoras. I shall argue that he may have been the first in the Western tradition to suggest that the world was created by a demiurge. There will also be some discussion of Creationism in other Presocratic philosophers, especially the Orphics.

In the second talk, I will discuss some further aspects of the debate between Pagans and Christians in Late Antiquity. We saw last time how John Philoponus responded to some of Proclus' arguments in favor of the eternity of the world, particularly by arguing that God's creation of the world was a case of instantaneous change, like the timeless activation of a psychological disposition (*hexis*).

This time, we will examine the posterity of another Platonic argument. As we saw last time, Plato states in the *Timaeus* that if God is good, then He must bestow his goodness on other things. Yet this, Platonists argued, implied continuous creation, since God must always realize his creative essence. Christian Church fathers had to reject these arguments and uphold the Christian doctrine of creation in time. Against the Platonists, Christian theologians argued that if God must create because of His goodness, then He is not free, but obliged to create. In contrast, the Christian God creates through a free act of his will.

The debate continued throughout Late Antiquity and the Middle Ages between the supporters of a unique creation *ex nihilo* within time and through God's will, versus those who maintain a continuous creation taking place means of a more or less automatic emanation of lower reality from God. Are these views mutually exclusive or eventually compatible? Do they have any parallels in modern scientific cosmology?

Recommended readings:

Appropriate sections in Kirk-Raven's *The Presocratic Philosophers*

Bojowald M. *Once Before Time. A whole story of the universe*. New York 2010, pp. 244-248

May G. *Creatio ex Nihilo*. Edinburg, 1995.

Adamson P., Taylor R. *The Cambridge Companion to Arabic Philosophy*. Cambridge 2005.

Pelikan, J., "Creation and Causality in the History of Christian Thought", *The Journal of Religion* 40 (1960) 246-255.

Wolfson H. A., *Studies in the History of Philosophy and Religion*. Cambridge, 1973, vol. 1, pp. 207 ff. (The meaning of *ex nihilo*...)

David Konstan (Brown University / Providence, RI USA)

THE GREEK CONCEPTION OF BEAUTY AND ITS AFTERMATH

In this course, we will examine how the ancient Greeks understood beauty. The first and major innovation is one of vocabulary: I shall argue that all previous investigations of Greek beauty have focused on the adjective kalós, and the corresponding nominal form, “the kalós”; but this term has far too wide a meaning, and does not reliably signify what is meant in modern languages by beauty. I shall, instead, examine the noun kállos, which does come close to modern “beauty” but has never received an independent treatment by scholars. We shall examine the contexts and uses of this noun, and show that it primarily referred to human physical beauty; we shall also investigate its extension to natural objects and to works of art and literature.

In addition, we shall look at the ancient Greek ideas concerning aesthetics, above all in connection with beauty. More particularly, we shall examine how works of art might inspire desire, pleasure, emotion, or simple instinctive responses, and argue that beauty was primarily the cause only of desire, the first of these responses.

Finally, we shall look at the later reception of the Greek terminology, first in Latin and classical Rome, and then in the Renaissance and the modern period, when the term “aesthetics” was first coined. We shall throughout be discussing beauty in relation to erotic attraction vs. a specifically aesthetic reaction that includes a contemplative distance or else a special kind of emotional response.

Selected Readings:

David Konstan, “Beauty and Desire, or When did Aesthetics Go Astray?”

David Konstan, “Emotions between Greece and Rome: Beauty”

(unpublished; distributed to the participants and available upon request)

Roger Scruton, *Beauty*. Oxford: Oxford University Press, 2009.

Alexander Nehamas, *The Promise of Happiness: The place of Beauty in a World of Art*.

Princeton: Princeton University Press, 2007.

Arthur Danto, *The Abuse of Beauty*. Chicago: Open Court, 2003.

Elizabeth Asmis, ed., *Beauty, Harmony, and the Good*. Special issue of *Classical Philology* (vol. 105, number 4, October 2010).

Eugene Afonasin (Novosibirsk State University)

ANCIENT MUSIC

1. In THE INTRODUCTORY PART I will discuss Ancient musical practices, outline the sources of the science of Harmonics in Classical Greece, and reveal the role of music in the society. The exposition is supplemented with a series of illustrations and a select bibliographic outline.

Cf. <http://www.nsu.ru/classics/schole/6/6-1-af-itro.pdf>

<http://www.nsu.ru/classics/schole/6/schole-6-1-1.pdf>

2. THEOPHRASTUS ON MUSIC: The heir of Aristotle Theophrastus of Eresus (the head of Lyceum from 322 to c. 287 BCE) wrote voluminously on a great variety of subjects, including music. Unfortunately, not much survived intact, and for recovering his highly original approach to music we have to rely on a series of testimonies in later authors (fr. 714 ff. Fortenbaugh), and a relatively long extract from his treatise *On Music*, quoted by Porphyry in his *Commentary to Ptolemy's Harmonics*. He seems to be especially concerned with educational and therapeutic value of music and, most importantly, while criticising standard Pythagorean, Platonic and Peripatetic mathematical harmonics as well as contemporary acoustical theories, have proposed a new qualitative approach to music, based on a re-evaluation of common empirical considerations and a very problematic (due to the lack of sufficient evidence) theory of the psychological nature of musical consciousness, and special power of music, manifested in the movement productive of melody which occurs in the human soul when it reveals itself in a melodic voice. The fragments of Theophrastus' musical works are supplemented with other evidences, also quoted by Porphyry, such as the most important musical fragment of Archytas (fr. 1 DK), extracts from the Peripatetic *De audibilibus*, as well as quotes from such otherwise unknown musical writers as Panaetius, Heraclides, and Aelianus, all on the subject of Pythagorean harmonics and acoustic theory.

Cf. <http://www.nsu.ru/classics/schole/6/6-1-theoph.pdf>

3. PTOLEMAÏS OF KYRENE. *THE PYTHAGOREAN ELEMENTS OF MUSIC*: Extracts of the musical treatise of Ptolemaïis of Kyrene, the only female musical theorist in Antiquity, preserved by Porphyry in his *Commentary to Ptolemy's Harmonics*, are important, first of all, because, they belongs to those very scanty testimonies that witness continuous development of the musical science from the time of Aristoxenus to this of Nicomachus of Gerasa. In this respect the present study supplements two earlier our publications: the musical sections of *The Mathematics Useful for Understanding Plato* by Theon of Smyrna (the 2nd c. CE), which contain material taken from Thrasyllus (the beginning of the 1st c. CE) and Adrastus (the end of the 1st c. CE) [cf. Vol. 3.2 (2009) of the journal], and some passages from Heraclides the Younger (active in the time of Claudius and Nero), Didymus the Musician (active in the time of Nero), Panaetius the Younger (unknown date), and Aelianus (the end of the 2nd c.), preserved by Porphyry and translated as supplements to our study on Theophrastus [included in this volume]. Apparently Porphyry quotes Ptolemaïis on the basis of the work of Didymus and gives absolutely no information about her live. Most recently Levin (2009) speculated that this Ptolemaïis could be a woman of noble origin and live in Alexandria in the time of Eratosthenes (c. 275–194 BCE), which would be nice but cannot be proved. The extracts introduce the notion of the science of *kanonike* and contribute to the famous polemics between the *mathematikoi* and the *mousikoi*, which lead to 'reason-based' Pythagorean and 'perception-based' Aristoxenian approaches to musical theory, and Ptolemaïis apparently prefers the latter despite the title of her work, given by Porphyry.

Cf. <http://www.nsu.ru/classics/schole/6/6-1-ptol.pdf>

Recommended reading:

ΣΧΟΛΗ 6.1 (2012):

<http://www.nsu.ru/classics/schole/6/schole-6-1.pdf>

<http://www.nsu.ru/classics/schole/6/schole-6-1-1.pdf>

The issue is dedicated to Ancient Music and contains five articles and six translations. After a short systematic introduction and a bibliographic outline the authors develop Ancient musical theory from Pythagoras to Archytus, study the origins of the concept of 'harmony', and explore the history of ancient musical education as it is reflected in a treatise *De musica*, ascribed to the pen of Plutarch. The articles are followed by a series of new Russian translation of a number of Ancient musical works, including the *Problems, concerned with music* of the *Corpus Aristotelicum*, Pseudo-Euclidean *Sectio Canonis*, extracts from musical writings of Theophrastus and *The Pythagorean Elements of Music* by Ptolemaï's of Kyrene, a chapter from the musical compendium by Aristides Quintilianus, and an anonymous treatise, entitled *Ptolemy's 'Music'*, which along with two different translations of the *Manual of Harmonics* by Nicomachus of Gerasa in Vols. 2.2 (2008) and 3.1 (2009) of the journal and musical sections of *The Mathematics Useful for Understanding Plato* by Theon of Smyrna in Vol. 3.2 (2009) amounts to a good selection of Ancient musical sources in a new Russian translation.

ЦЫПИН, В. Г. (1997) *Аристоксен. Элементы гармоникки*. Москва.

ЦЫПИН, В. Г. (1998) *Аристоксен. Начало науки о музыке*. Москва.

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-- (1994) *Music and Musicians in Ancient Greece*. Ithaca and London.

Baltussen, H. (2000) *Theophrastus against the Presocratics and Plato*. Leiden.

Barker, A. (1978) 'Music and mathematics: Theophrastus against the number-theorists', *Proceedings of the Cambridge Philological Society* 23: 1–15.

-- (1982) 'The innovations of Lysander the kitharist', *Classical Quarterly* 32: 266–9.

-- (1984) *Greek Musical Writings I, The Musician and his Art*. Cambridge.

-- (1985) 'Theophrastus on pitch and melody', in *Theophrastus of Eresus: on his Life and Work*, eds. W. Fortenbaugh et al. New Brunswick and Oxford: 289–324.

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-- (2000a) *Scientific Method in Ptolemy's Harmonics*. Cambridge University Press.

-- (2004) 'Theophrastus and Aristoxenus: confusions in musical metaphysics', *Bulletin of the Institute of Classical Studies* 47: 101–17.

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Gottschalk, H. B. (1968) 'The *De audibilibus* and Peripatetic acoustics', *Hermes* 96: 435–60.

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-- (1998) 'Theophrastus and the Peripatos', in Ophuijsen and Raalte (1998): 281–98.

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Jourdain, R. (1997) *Music, the Brain, and Ecstasy: How Music Captures Our Imagination*. New York: William Morrow.

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- Wilkinson, L. P. (1938) "Philodemus on Ethos in Music," *CQ* 32, 174–81.
- Winkler, J., Zeitlin, F., eds. (1990) *Nothing to do with Dionysos? Athenian Drama in Its Social Context*. Princeton: University Press.
- Angier Tom, *Technē in Aristotle's Ethics: Crafting the Moral Life*. New York: Continuum International Publishing Group, 2010