Linked Themes of Tetralogy 3
(listing the dialogues in tetralogy order)

1. *Parmenides*
   a. Zeno’s paradoxes as a defense of the Parmenidean One
   b. Socrates’ distinction of Forms and participants
   c. The distinction of Forms and participants dissolves the Parmenidean One by undermining Zeno’s paradoxes, or at least serves to link the One and the Many (the world of thought and the world of sense)
   d. Difficulties (aporiae) with the Forms
   e. The necessity of the Forms for the possibility of dialogue (dialectic)
   f. The One Itself both is and is not nothing, many, and infinite, and both must and cannot become such (let us call this the problem of the One and the Many)

2. *Philebus*
   a. Question of which life is better—that of the mind (the philosopher) of the pleasure-seeker?
   b. To answer this, we must address the problem of the One and the Many by surveying the kinds of pleasure and of knowledge
   c. (The problem of the One and the Many is only really a problem for Forms, not for participants)
   d. This is the method of collection and division, and it creates the arts, and constitutes dialectic
   e. The mixed life, for mortals, is superior to both the life of pure mind and the life of pure pleasure
   f. Does mind or pleasure contribute most to the mixed life?
   g. The four kinds of beings: unlimited, limit, mixed (that which becomes), and cause
   h. Pleasure accompanies the generation or the mixed, pain its destruction.
   i. Only the pleasures of the soul are pure, and they come from the expectation of the generation or destruction of the mixed
   j. There are pure and mixed pleasures—the question of whether pleasure is intrinsically good must be answered with regard to the pure
   k. The pleasures of the soul depend on memory
   l. Both the true and the false may be written or drawn in the soul—therefore there can be true and false pleasures
   m. (How does the existence of false pleasures contribute to the argument?)
   n. Violent pleasures, which are mixed, belong to the class of the unlimited, whereas pure pleasures belong to the mixed class
   o. Even pure pleasures belong to becoming, whereas mind belongs to being (being is prior to becoming and to all its elements)
p. Mind contributes more than pleasure to the good of the mixed life, because of measure, proportion, and symmetry, and therefore is closer to the good

3. Symposium
   a. What or who is Love (Eros)?
   b. Love is (may be) a god
   c. There are higher and lower loves, aiming respectively at virtue and pleasure
   d. The higher and lower loves can be seen as leading respectively to health and disease
   e. Love is a species of desire, as poetry is a species of art
      i. In both cases, the species has appropriated the name of the genus
   f. Just as desire desires to possess the good forever, so love loves to give birth upon the beautiful, both in body and soul (lower and higher loves), and thus attain immortality in the only way possible for a mortal
   g. The final mystery: the Beautiful Itself vs the many beautiful, and the ascent to the former via the latter—an application of the (partial?) solution for the problem of the One and the Many in the Philebus: the Beautiful is both alone and combined; both unparticipated and participated.

4. Phaedrus
   a. Which of the two lovers ought to be favored—the one who loves or the one who does not love?
   b. The speech of Lysias: Love is a passion with various bad consequences
   c. First speech of Socrates: he who loves seeks pleasure, while he who does not love seeks the good
   d. Second speech of Socrates—love is divine madness that nourishes the wings of the soul
      i. Soul is self-moving, the source of all motion, and immortal
      ii. Liken the soul to a charioteer and team of winged horses—an obedient and a disobedient horse
      iii. For the fallen soul, love gives it wings, because of all intelligibles, the Beautiful is most graspable by the senses.
      iv. The soul is sustained in being (“fed”) by the Forms
      v. A ranking of lives, once the soul has begun again to grow wings
      vi. The laws of destiny
   e. Speechwriting—is it good or bad?
   f. The politicians are hypocritical in saying it is bad
   g. What is good speechwriting?
   h. The speaker must grasp truth
   i. Essence before attributes?
   j. Which of the two speeches, that of Lysias or that of Socrates, implemented this principle?
   k. That of Socrates.
The two speeches together define a higher and a lower love as distinct kinds of madness—desire of the beautiful and desire of pleasure.

What about the speechwriting teachers who say that all that matters is probability?

One must know the similarities and differences of things—both in one’s subject matter and in the soul of one’s audience—a good speechwriter must be a dialectician.

Writing destroys memory—it is at best just

Strictly speaking, writing is only the image of speech—the true writing is as virtue in the soul of the listener / reader.