
THE PERFORMATIVE TIMELINESS OF PLATO'S PHAEDRUS, PART II

By Pierre Beaudry, 1/25/2016

5. WHY ARE PEOPLE SCARED OF THE TRUTH?

“The dialectician selects a soul of the right type, and in it he plants and sows his words founded on knowledge, words which can defend both themselves and him who planted them, words which instead of remaining barren contain a seed whence new words grow up in new characters, whereby the seed is vouchsafed immortality, and its possessor the fullest measure of blessedness that man can attain unto.” (Phaedrus, 276e 5 – 277a 5.)

Now that we have finally entered into this period of “timeliness” of change with the Platonic matter of *kairios*, or the *proper measure* of Martin Luther King’s “Fierce Urgency of Now” in the organizing process, it is time to understand the epistemological reason why people are scared of the truth and how that fear can be turned around in a timely fashion. See Part I of this report: [THE PERFORMATIVE TIMELINESS OF PLATO'S PHAEDRUS](#).

People are scared of the truth because they are cowards, and they are cowards because they are afraid that by telling the truth about the evil around them,

they will lose everything, including their own lives. They are such cowards that they are willing to say with Bertrand Russell that “*snow is black.*”

On the other hand, that predicament is the reason why truth is the hardest thing to say to anyone; although it is for their own good. People will ask: “Why should I risk losing everything by telling the truth?” The irony is that the only way to save yourself, is to risk losing everything for the benefit of the other. However, how can you trust the measure of your own mind in taking such a risk?

A simple test will give you the proper measure. This is precisely the right question to ask when one is confronted by the fear of being killed, because that is the only way one’s soul can become immortal. In reality, it is the inversion of this process which actually reveals the truth of it. It is, indeed, a very strange thing to discover that when you hold the truth back, and keep silent, that is actually when you begin to die.

Once you begin to get a sense of this truth and of its discovery by inversion, your life can only be amplified and grow. You discover that this is the only way to increase your power to live. The point, however, is to discover by yourself *what it is* that exists inside of you which increases your power to live in such a paradoxical manner. And, that is what Plato teaches us to look for in the *Phaedrus*, that is, through the act of unconditionally loving mankind, and through understanding the significance of the remission of sins. For Socrates, love of mankind is the highest impulse beyond all other forms of divine madness that attracts the soul to the highest level of truth.

Christianity and Islam were based on the principle of love of mankind during the two greatest moments of the last two thousand years: the Islamic Renaissance of [Haroun Al-Rashid](#) and the Italian Renaissance of [Nicholas of Cusa](#). However, since Christianity and Islam have both lost the sense of their common mission and have failed to renew themselves, the time has now come to go beyond Christianity and Islam, and resurrect the passion for truth from the vantage point of knowledge as opposed to belief.

6. THE VICIOUS CIRCLE OF COWARDICE

"We are now faced with the fact that tomorrow is today. We are confronted with the fierce urgency of now. In this unfolding conundrum of life and history there is such a thing as being too late. Procrastination is still the thief of time. Life often leaves us standing bare, naked and dejected with a lost opportunity. The "tide in the affairs of men" does not remain at the flood; it ebbs. We may cry out desperately for time to pause in her passage, but time is deaf to every plea and rushes on. Over the bleached bones and jumbled residue of numerous civilizations are written the pathetic words: 'Too late.' There is an invisible book of life that faithfully records our vigilance or our neglect. 'The moving finger writes, and having writ moves on...' We still have a choice today; nonviolent coexistence or violent co-annihilation." (Martin Luther King, Riverside Church, April 4, 1967: "BEYOND VIETNAM - A TIME TO BREAK SILENCE")

Recently, the question was asked to Lyn: "Can we identify a member of Congress who will stand up and state the truth of what is included in the 28 Pages Document on 9/11? Lyn's answer to this question was:

"What's the problem? The problem is the problem of Obama, right now. It was the Bush family, now it's Obama. And Obama uses threats of *killing*. Obama is a specialist in *killing* members of Congress and similar kinds of people. And they're scared. Because, they think that being killed by him has a factor of futility. They're frightened.

"And because of the press, the press is frightened. *They* are frightened. And that's the problem. It's not that simple. We have a population, in the United States, which is *scared as Hell*. And, when it comes to this issue, only a few will speak. Only a few." (Lyndon LaRouche, *Dialogue with the Manhattan Project*, Saturday, January 16, 2016)

The way to approach the issue of immortality is to know that immortality is the only reality which can take away the fear of death. Nothing else can. That was the mission of Christ's redemption, and that's the Gethsemane question that people have to face: "Why me, and why now?" And, that is where the rub is. As Lyn put it: "People don't know how to get out of the threat of being killed for speaking out." How then, do you go beyond the fact that "being killed by Obama has a factor of futility?"

Now, there is no doubt that the fear of being killed is genuine, but there is a mean between the fear of death and immortality, and that mean is MONEY, WALL-STREET MONOPOLY MONEY. Then, when that same question was reiterated one more time, Lyn added:

"So, it's going to take something a little tougher than we have, as an organizing process, to get this problem across. People know it! A good number of people *know* it. Very few people will speak it. Why? Because they think it's futile. Because they think that even the sacrifice of their own life will not work. And, that's the problem. So, the point is, *you've got to throw Obama out of office. Throw him out of office.*" (Ibidem)

And, that's the insane merry-go-round the American population is trapped into, and which Lyn has identified in a single word: "**FUTILE.**" It is that futility which takes the form of the circular insanity whereby *the Congress is scared of killer-Obama because he is still in office, and killer-Obama is still in office, because the Congress is scared of him.*

May I remind people that the more you caress that circle, the more it will become vicious. But, there is a way out of this viciousness.

7. THE SOCRATIC ART OF LOOKING INTO PEOPLE'S MINDS

When you look into people's minds, don't look for the flaw; instead, look for people's ability to change. For example, people think that being truthful is

being in someone's face. Not true. That's just being provocative. Being truthful is looking into people's souls for the purpose of helping them improve. Throughout the *Phaedrus* dialogue, Plato developed a method of *kairioscopic* evaluation of how to look into people's minds in order to locate truth; that is, what the Greeks called the "*flight to the divine*" [*ἀληθεία*] (*aletheia*). The whole question is to discover when and how to locate that potential; at which opportune moment and in what proper measure.

For instance, at the beginning of the second half of the *Phaedrus*, roughly from sections 250 to 271, Socrates uses the metaphor of winged love and the Lysias speech that Phaedrus had read at the beginning of the dialogue, in order to compare his own dialectical method in opposition to the rhetorical method. Truth or fallacy of composition: that is the question. There, Socrates raises a whole series of questions concerning the power of dialectics:

“SOCRATES: Is not rhetoric, taken generally, a universal art of enchanting the mind by arguments; which is practised not only in courts and public assemblies, but in private houses also, having to do with all matters, great as well as small, good and bad alike, and is in all equally right, and equally to be esteemed--that is what you have heard?

PHAEDRUS: Nay, not exactly that; I should say rather that I have heard the art confined to speaking and writing in lawsuits, and to speaking in public assemblies--not extended farther.

SOCRATES: Then I suppose that you have only heard of the rhetoric of Nestor and Odysseus, which they composed in their leisure hours when at Troy, and never of the rhetoric of Palamedes?

PHAEDRUS: No more than of Nestor and Odysseus, unless Gorgias is your Nestor, and Thrasymachus or Theodorus your Odysseus.

SOCRATES: Perhaps that is my meaning. But let us leave them. And do you tell me, instead, what are plaintiffs and defendants doing in a court of law-- are they not contending?

PHAEDRUS: Exactly so.

SOCRATES: About the just and unjust--that is the matter in dispute?

PHAEDRUS: Yes.

SOCRATES: And a professor of the art will make the same thing appear to the same persons to be at one time just, at another time, if he is so inclined, to be unjust?

PHAEDRUS: Exactly.

SOCRATES: And when he speaks in the assembly, he will make the same things seem good to the city at one time, and at another time the reverse of good?

PHAEDRUS: That is true.

SOCRATES: Have we not heard of the Eleatic Palamedes (Zeno), who has an art of speaking by which he makes the same things appear to his hearers like and unlike, one and many, at rest and in motion?" (Phaedrus, 261a-d.)

The first Socratic application of his method is on the question of fallacious similarities, because his concern is centered on whether people are swayed by what truly is or by what appears to be. But, very quickly, Phaedrus realizes that people get taken in by perceptions, and then he becomes perplexed, because he realizes how easy it is for him to be misled into believing a fallacy of composition through what appears to be. In fact, Phaedrus discovers that it is not always easy to make the difference between what is similar and dissimilar in realities such as truth, justice, or love, etc. And then, Socrates makes the point:

“SOCRATES: But can anyone possibly master the art of using similarities for the purpose of bringing people round, and leading them away from the truth about this or that to the opposite of the truth, or again can anyone possibly avoid this happening to himself, unless he has knowledge of what the thing in question really is?

“PHAEDRUS: No, never.

“SOCRATES: It would seem to follow, my friend, that the art of speech displayed by one who has gone chasing after beliefs, instead of knowing the truth, will be a comical sort of art, in fact no art at all.”

“PHAEDRUS: I dare say.” (Phaedrus, 262b.)

After giving the example of the fallacy of the Lysias speech, Socrates shows how to solve the problem by demonstrating how one can avoid falling into the trap of what appears to be true versus what is true. The right notion of love and compassion provides for an appropriate bridge to pass over that axiomatic gap. But, how is this bridge built? Socrates shows the significance of that construction by demonstrating how the process of inversion of two principles works, namely through the process of resolving the paradox of the One and the Many. That is, how do you solve the paradox of unity of opposites by going from the One to the Many, and then, from the Many to the One? Here is, in its entirety, the corner stone on which the entire dialogue of the *Phaedrus* is constructed; that is to say, on the truthful difference between dialectics and rhetoric:

“SOCRATES: Let us take this instance and note how the transition was made from blame to praise.

PHAEDRUS: What do you mean?

SOCRATES: I mean to say that the composition was mostly playful. Yet in these chance fancies of the hour were involved two principles of which we should be too glad to have a clearer description if art could give us one.

PHAEDRUS: What are they?

SOCRATES: First, the comprehension of scattered particulars in one idea; as in our definition of love, which whether true or false certainly gave clearness and consistency to the speech, the speaker should define his several notions and so make his meaning clear.

PHAEDRUS: What is the other principle, Socrates?

SOCRATES: The second principle is that of division into species according to the natural formation, where the joint is, not breaking any part as a bad carver might. Just as our two discourses, alike assumed, first of all, a single form of unreason; and then, as the body which from being one becomes double and may be divided into a left side and right side, each having parts right and left of the same name--after this manner the speaker proceeded to divide the parts of the left side and did not desist until he found in them an evil or left-handed love which he justly reviled; and the other discourse leading us to the madness which lay on the right side, found another love, also having the same name, but divine, which the speaker held up before us and applauded and affirmed to be the author of the greatest benefits.

PHAEDRUS: Most true.

SOCRATES: I am myself a great lover of these processes of division and generalization; they help me to speak and to think. And if I find any man who is able to see 'a One and Many' in nature, him I follow, and 'walk in his footsteps as if he were a god.' And those who have this art, I have hitherto been in the habit of calling dialecticians; but God knows whether the name is right or not. And I should like to know what name you would give to your or to Lysias' disciples, and whether this may not be that famous art of rhetoric which Thrasymachus and others teach and practice? Skilful speakers they are, and impart their skill to any who is willing to make kings of them and to bring gifts to them.

PHAEDRUS: Yes, they are royal men; but their art is not the same with the art of those whom you call, and rightly, in my opinion, dialecticians: -- Still we are in the dark about rhetoric." (Phaedrus, 265d-266c.)

As Socrates demonstrates, it is better to look into people's minds and discover their true ability to change as opposed to discover a fake pretense of being in agreement with what appears to be. And, this is also true of the necessity of superseding the current failures of Christianity and Islam, because that is the only way to discover if the mind of another has the inclination and the power to

transform itself, by itself, for the benefit of another. That is truly what Socrates is looking for in the mind of Phaedrus, because that is the motivation of dialectics.

Therefore, the point that Socrates makes here is that the difference between “dialectics” and “rhetoric” is not a matter of language, but a matter of finding the courage to change the world for the better by solving the paradox of the unity of the opposites; that is, by discovering how to find the courage in another and help that other take the appropriate steps to do what has to be done. And that can only be done by breaking the bonds that chains people to their bad habits of believing in sense certainty.

The two-sidedness of this process is as the left and right winged steeds of the charioteer in the aforementioned Socratic story. The nature of the semi-god Eros is also like that; he reflects the opposite directions of pulling one toward evil and toward the good. However, Socrates does not propose some Manichean scheme of adhering to one or the other, which seems to have, time and again, led mankind to ruin throughout history. The point Socrates is making is to discover, once and for all, the *process of truth leading to the unity of opposites*; that is, the higher form of unity that resolves the paradox.

8. THE ANOMALY OF PALAMEDES

“Believe nothing that for which you cannot give yourself a constructive proof.”

Lyndon LaRouche

In *Phaedrus*, 261c-d, Plato implies that the Greek mythology character, Palamedes, is the author of a book on rhetoric, and that Zeno was the Eleatic Palamedes. This may appear to be jarring to your mind, at first glance, but, once you reflect on the matter at hand, the anomaly makes total sense. Palamedes was the military commander sent by Agamemnon to organize Odysseus for the Troy Expedition. He was also reputed to be the inventor of the dice game, but somehow,

that did not bring him luck. Why not? That's what I am going to walk you through now.

The role of Palamedes in mythology has been immortalized by a nasty trick that he played on Odysseus, in order to convince him to go to the Trojan War. The significance of this story for our purpose, here, is that the refusal of the call to duty by Odysseus, and the stratagem that Palamedes introduced to try to change his mind is a fallacy of composition that brought about Palamedes' own demise by turning Odysseus into a murderer.

According to the mythology, Odysseus first refused to fight in the Trojan War and feigned madness to avoid conscription. He tied two unlikely animals to his yoke, an ox and a horse, and, like a complete madman, began to plow salted sand on the seashore. Determined to demonstrate that Odysseus was not mad, and that he could match him in cleverness, Palamedes laid down Odysseus's new-born son, Telemachus, in the pathway of the plow. Upon seeing this, Odysseus turned the unlikely team away, demonstrating he was not mad enough to kill his own son, and that, therefore, he was fit to go to war. Later at Troy, Odysseus murdered Palamedes for what he had done to him.



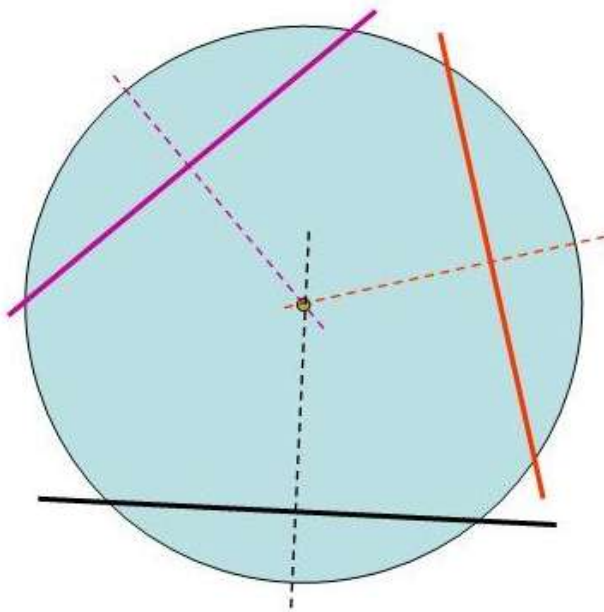
Figure 6 "Odysseus' Induction" (1874) Heywood Hardy.

Here, the anomaly is that Palamedes was attempting to cause a change by responding to Odysseus's trick of faking insanity. He thought he could change the mind of Odysseus through a clever trick of inducing fear and guilt. But, but that didn't work, because tricks cannot cause change in another person's mind. Only truth can. Fear and guilt are but pillars of sand and Palamedes paid for his cleverness with his life.

The accompanying point that Socrates is making is that you can't choose your madness. Either you are really mad and you are not responsible, or you are possessed by a divine manipulation and you are moved by a higher principle in your actions. As he said: "And there are two kinds of madness, one resulting from human ailments, the other from a divine disturbance of our conventions of conduct." (Phaedrus, 265a.)

Now, consider that the "divine disturbance of our conventions of conduct" is

like an axiomatic change of our habits. This brings us back to our original question posed in the first part of this report: "How does one go about changing axiomatically and lawfully someone else's mind with the truth?" The answer is by a process of discovering the principle of the unity of opposites.



Let me give you a geometrical example. If you are given a circle without a center, how can you find the center of curvature of that circle by circular geometric construction alone?

Figure 7 Fold the rim of the circle three times to form three chords anywhere on the circumference. Then, fold each chord on its intersection points with the circumference. The last three circular folds will intersect at the center of the circle.

You can solve that problem of inversion by using the constructive method of the One and the Many that Socrates used in the above quoted process (*Phaedrus*, 265d - 266c); that is, by applying the Socratic method to the unity of opposites of the circle and the polygons.

What defines the oneness of a circle is the fact that there is only one radius of curvature. If it is the unity of the radial center of curvature which produces the oneness of the circle, then the multiplicity of the polygonal chords folding on themselves can locate, by inversion, the unique center of curvature of that same circle. The solution to this problem is a variation of the Leibniz method of inversion of tangents whereby, if you know the property of the tangent, you can find the center of curvature of any curve. [See [LEIBNIZ'S PROMETHEAN PRINCIPLE OF CREATIVITY](#)]

In other words, if you are able to do it, undo it, and redo it, forward and backward, you will know the complete truth of it, because you will have constructed it yourself. And, if you can make it work after you have inversed the process of its construction, then, you know it to be true by construction.

How do you generate plurality from unity; then, how do you inverse the process by generating unity from diversity, and then, how do you generate a new unity that never existed before? Such is the task of the Socratic dialectics, or the art of the dialogue between human minds. Then, Socrates concludes by bringing Phaedrus to realize that in the use of words, as a good farmer uses seeds, dialectics is by far superior to rhetoric. That is the way you can change the minds of others even at the risk of getting killed. Thus, Socrates concludes:

“SOCRATES: Yes indeed, dear Phaedrus. But far more excellent, I think, is the serious treatment of them, which employs the art of dialectic. The dialectician selects a soul of the right type, and in it he plants and sows his words founded on knowledge, words which can defend both themselves and him who planted them, words which instead of remaining barren contain a seed whence new words grow up in new characters, whereby the seed is vouchsafed immortality, and its possessor the fullest measure of blessedness that man can attain unto.” (*Phaedrus*, 276e 5 – 277a 5.)

Therefore, as the *Phaedrus* demonstrates, the crucial condition to be fulfilled is that one must first know the truth about the subject he chooses to speak about before he speaks. Then, and only then, can he be without fear of doing what is right, by construction, and not before. That is the reason why now is the time to turn fear into a sword of justice and truth. Such is the performative effect of the timeliness of Plato's *Phaedrus*.

As Plato identified in *Cratylus*, 421a, the truth of this matterofmind is found in the Greek word for "truth," *ἀληθεια*, (*aletheia*), which means etymologically, "*flight to the divine*," which is the required pathway to access such a level of the "fullest measure of blessedness" that Socrates speaks of, and which is found in the nature of the beauty of souls.

9. ON THE NATURE OF THE BEAUTIFUL SOUL

"Never did eye see the sun unless it had first become sun-like, and never can the soul have vision of the First Beauty unless itself be beautiful."

Plotinus, *On the Beautiful*.

In ending this report, I see nothing more fitting than to discuss the celebrated Ode to Beauty that Plotinus wrote in homage of Plato's *Phaedrus*. One may ask with bewilderment: "Where does the truth lie in this complex dialogue of the *Phaedrus*?" In order to properly answer this question, it is useful to investigate Plotinus, [ON THE BEAUTIFUL](#). This short treatise on beauty is not only a powerfully poetic testimony inspired by the *Phaedrus* but also the most insightful examination of the nature of a truthful soul. While reading Plato's *Phaedrus*, Plotinus began by asking himself the following question:

"Beauty addresses itself chiefly to sight; but there is a beauty for the hearing too, as in certain combinations of words and in all kinds of music, for melodies and cadences are beautiful; and minds that lift themselves above the realm of sense to a higher order are aware of beauty in the conduct of life, in actions, in character, in the pursuits of the intellect; and there is the beauty of the virtues. What loftier beauty there may be, yet, our argument

will bring to light. What, then, is it that gives comeliness to material forms and draws the ear to the sweetness perceived in sounds, and what is the secret of the beauty there is in all that derives from Soul? Is there some One Principle from which all take their grace, or is there a beauty peculiar to the embodied and another for the bodiless? Finally, One or Many, what would such a Principle be?" (Plotinus, *Enneads, I, Book 6, [ON THE BEAUTIFUL](#)*, Chapter 1, 174/1309. Translation Stephen Mackenna and B. S. Page.)

After looking at harmony, symmetry, order, or unity within multiplicity, etc., Plotinus realized that none of those domains could contain in themselves the nature of the beautiful, and especially, not in things that are created for the senses. He had to conclude that the beautiful could not be a characteristic of any particular thing except some disposition inside of the soul which recognizes beauty in things without the need of any material condition, and which strives from its own elevation to discover the source of it. After discarding the objects of sense perception, Plotinus discovers that there is a connection between Beauty and Truth:

“But there are earlier and loftier beauties than these. In the sense bound life we are no longer granted to know them, but the soul, taking no help from the organs, sees and proclaims them. To the vision of these we must mount, leaving sense to its own low place.

“As it is not for those to speak of the graceful forms of the material world who have never seen them or known their grace - men born blind, let us suppose - in the same way those must be silent upon the beauty of noble conduct and of learning and all that order who have never cared for such things, nor may those tell of the splendour of virtue who have never known the face of Justice and of Moral Wisdom beautiful beyond the beauty of Evening and of Dawn.

“Such vision is for those only who see with the Soul's sight - and at the vision, they will rejoice, and awe will fall upon them and a trouble deeper than all the rest could ever stir, for now they are moving in the realm of Truth.

“This is the spirit that Beauty must ever induce, wonderment and a delicious trouble, longing and love and a trembling that is all delight. For the unseen all this may be felt as for the seen; and this the Souls feel for it, every soul in some degree, but those the more deeply that are the more truly apt to this higher love - just as all take delight in the beauty of the body but all are not stung as sharply, and those only that feel the keener wound are known as Lovers.” (Chapter 4, 181/1309.)

Lovers of truth, that is. And, the emotion that connects the beautiful with the truth is nothing else but the exultation of the straining upwards, the pulling attraction of the soul to go beyond, and such an emotion in this connection between beauty and truth is what motivates love of mankind. But, what is it that generates such an uplifting of the soul, he asks?

“No shape, no colour, no grandeur of mass: all is for a Soul, something whose beauty rests upon no colour, for the moral wisdom the Soul enshrines and all the other hueless splendors of the virtues.

“It is what you find in yourself, or admire in another, loftiness of spirit; righteousness of life; disciplined purity; courage of the majestic face; gravity; modesty that goes fearless and tranquil and passionless; and, shining down upon all, the light of God-like Intellection. All these noble qualities are to be revered and loved, no doubt, but what entitles them to be called beautiful? They exist: they manifest themselves to us: anyone that sees them must admit that they have reality of Being; and is not Real-Being, really beautiful?

“But we have not yet shown by what property in them they have wrought the Soul to loveliness: what is this grace, this splendour as of Light, resting upon all the virtues?”

“Let us take the contrary, the ugliness of the Soul, and set that against its beauty: to understand, at once, what this ugliness is and how it comes to appear in the Soul will certainly open our way before us. Let us then suppose

an ugly Soul, dissolute, unrighteous: teeming with all the lusts; torn by internal discord; beset by the fears of its cowardice and the envies of its pettiness; thinking, in the little thought it has, only of the perishable and the base; perverse in all its the friend of unclean pleasures; living the life of abandonment to bodily sensation and delighting in its deformity.

“What must we think but that all this shame is something that has gathered about the Soul, some foreign bane outraging it, soiling it, so that, encumbered with all manner of turpitude, it has no longer a clean activity or a clean sensation, but commands only a life smoldering dully under the crust of evil; that, sunk in manifold death, it no longer sees what a Soul should see, may no longer rest in its own being, dragged ever as it is towards the outer, the lower, the dark?

“An unclean thing, I dare to say; flickering hither and thither at the call of objects of sense, deeply infected with the taint of body, occupied always in Matter, and absorbing Matter into itself; in its commerce with the Ignoble it has trafficked away for an alien nature its own essential Idea.

“If a man has been immersed in filth or daubed with mud his native comeliness disappears and all that is seen is the foul stuff besmearing him: his ugly condition is due to alien matter that has encrusted him, and if he is to win back his grace it must be his business to scour and purify himself and make himself what he was.

“So, we may justly say, a Soul becomes ugly by something foisted upon it, by sinking itself into the alien, by a fall, a descent into body, into Matter. The dishonor of the Soul is in its ceasing to be clean and apart. Gold is degraded when it is mixed with earthy particles; if these be worked out; the gold is left and is beautiful, isolated from all that is foreign, gold with gold alone. And so the Soul; let it be but cleared of the desires that come by its too intimate converse with the body, emancipated from all the passions, purged of all that embodiment has thrust upon it, withdrawn, a solitary, to itself again in that moment the ugliness that came only from the alien is stripped away.” (Chapter 5, 183/1309.)

Thus, being courageous is truly to be fearless of death because the parting of the soul from the body should be a rejoicing moment of victory for the person of truth; it should be a moment of total delight for he who does not dread to be alone and unmingled with the compromising world of lies and filth that surrounds him. But, what should be the One Principle of such a pathway? Then, Plotinus discovers the following:

“But how are you to see into a virtuous soul and know its loveliness? Withdraw into yourself and look. And if you do not find yourself beautiful yet, act as does the creator of a statue that is to be made beautiful: he cuts away here, he smooths there, he makes this line lighter, this other purer, until a lovely face has grown upon his work.

“So do you also: cut away all that is excessive, straighten all that is crooked, bring light to all that is overcast, labor to make all one glow of beauty and never cease chiseling your statue, until there shall shine out on you from it the God-like splendour of virtue, until you shall see the perfect goodness surely established in the stainless shrine.

“When you know that you have become this perfect work, when you are self-gathered in the purity of your being, nothing now remaining that can shatter that inner unity, nothing from without clinging to the authentic man, when you find yourself wholly true to your essential nature, wholly that only veritable Light which is not measured by space, not narrowed to any circumscribed form nor again diffused as a thing void of term, but ever immeasurable as something greater than all measure and more than all quantity- when you perceive that you have grown to this, you are now become very vision: now call up all your confidence, strike forward yet a step- you need a guide no longer- strain, and see.” (Chapter 9, 191/1309.)

Thus, Keats was right: “Truth is beauty and beauty is truth, and that’s all ye need to know,” because the “*flight to the divine*” is the only principle that can generate the self-motion of the soul.

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