Contents

Preface xii
Abbreviations xvii

1. The nature and history of philosophical allegory 1
  1.1 Rehabilitating ancient ways of reading 2
  1.2 Allegory, Socrates and Plato 5
  1.3 Symbols, reserve and Pythagoreanism 9
  1.4 Persecution and the politics of allegory in classical Athens 12
  1.5 Plato and Pythagoreanism: two puzzles 14
  1.6 The allegorical Plato in history 18
  1.7 Methodological precedent: early Christianity 23
  1.8 Methodological precedent: Renaissance Platonism 25

2. Introducing the dialogues' musical structure 29
  2.1 Structuring a dialogue 31
  2.2 Ancient Greek music: three key ideas 32
  2.3 Plato's symbolic scheme 36
  2.4 Harmony and consonance, disharmony and dissonance 37
  2.5 Sevenths and mixture 38
  2.6 Guide to the strongest evidence 40
  2.7 Methodology for line-counting 45
  2.8 Canons of criticism 46
  2.9 Responses to possible objections 48
3. Independent lines of evidence 52
   3.1 Simple, objective measurements 52
   3.2 Parallel passages at the same relative location 54
   3.3 Ranges of positive and negative concepts 56
   3.4 Preview of the musical structure in the Republic 57
   3.5 A control: falsifiability and the pseudo-Platonica 59

4. An emphatic pattern in the Symposium’s frame 61
   4.1 A theory of music 62
   4.2 Recurring clusters of features in the frame 63
   4.3 A new kind of commentary 64

5. Making the Symposium’s musical structure explicit 78
   5.1 Phaedrus 78
   5.2 Pausanias 84
   5.3 Eryximachus 96
   5.4 Aristophanes 104
   5.5 Agathon 116
   5.6 Socrates and Diotima 126
   5.7 Alcibiades 154

6. Parallel structure in the Euthyphro 178
   6.1 The same scale and the same symbolic scheme 178
   6.2 Guide to the strongest evidence 179
   6.3 The sevenths 180
   6.4 The connection to music 181
   6.5 Another kind of evidence: parallels between dialogues 183
   6.6 The Euthyphro is not aporetic 184
   6.7 Marking the notes 185

7. Extracting doctrine from structure 236
   7.1 Aristotle on virtues and means 236
   7.2 Stichometry and the divided line 238
   7.3 Reading the dialogues in parallel 240
   7.4 The logic of the argument and its consequences 241

8. Some implications 244
   8.1 Summary of the case 244
   8.2 Interpreting the dialogues 245
   8.3 Problems with anonymity and intentionality 246
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.4 Interpreting Plato, Pythagoras and Socrates</td>
<td>247</td>
</tr>
<tr>
<td>8.5 History of music and mathematics</td>
<td>249</td>
</tr>
<tr>
<td>8.6 History of literature and literary theory</td>
<td>251</td>
</tr>
<tr>
<td>8.7 Ancient book production, papyrology, textual studies</td>
<td>251</td>
</tr>
<tr>
<td>8.8 The forward path</td>
<td>252</td>
</tr>
<tr>
<td><strong>APPENDIX 1:</strong> More musicological background</td>
<td>253</td>
</tr>
<tr>
<td><strong>APPENDIX 2:</strong> Neo-Pythagoreans, the twelve-note scale and the monochord</td>
<td>260</td>
</tr>
<tr>
<td><strong>APPENDIX 3:</strong> Markers between the major notes</td>
<td>265</td>
</tr>
<tr>
<td><strong>APPENDIX 4:</strong> The central notes</td>
<td>271</td>
</tr>
<tr>
<td><strong>APPENDIX 5:</strong> Systematic theory of the marking passages</td>
<td>274</td>
</tr>
<tr>
<td><strong>APPENDIX 6:</strong> Structure in Agathon and Socrates' speeches</td>
<td>287</td>
</tr>
<tr>
<td><strong>APPENDIX 7:</strong> Euripides and line-counting</td>
<td>288</td>
</tr>
<tr>
<td><strong>APPENDIX 8:</strong> Data from the <em>Republic</em></td>
<td>291</td>
</tr>
<tr>
<td><strong>APPENDIX 9:</strong> OCT line numbers for the musical notes</td>
<td>294</td>
</tr>
<tr>
<td>Notes</td>
<td>297</td>
</tr>
<tr>
<td>Bibliography</td>
<td>309</td>
</tr>
<tr>
<td>Index</td>
<td>315</td>
</tr>
</tbody>
</table>