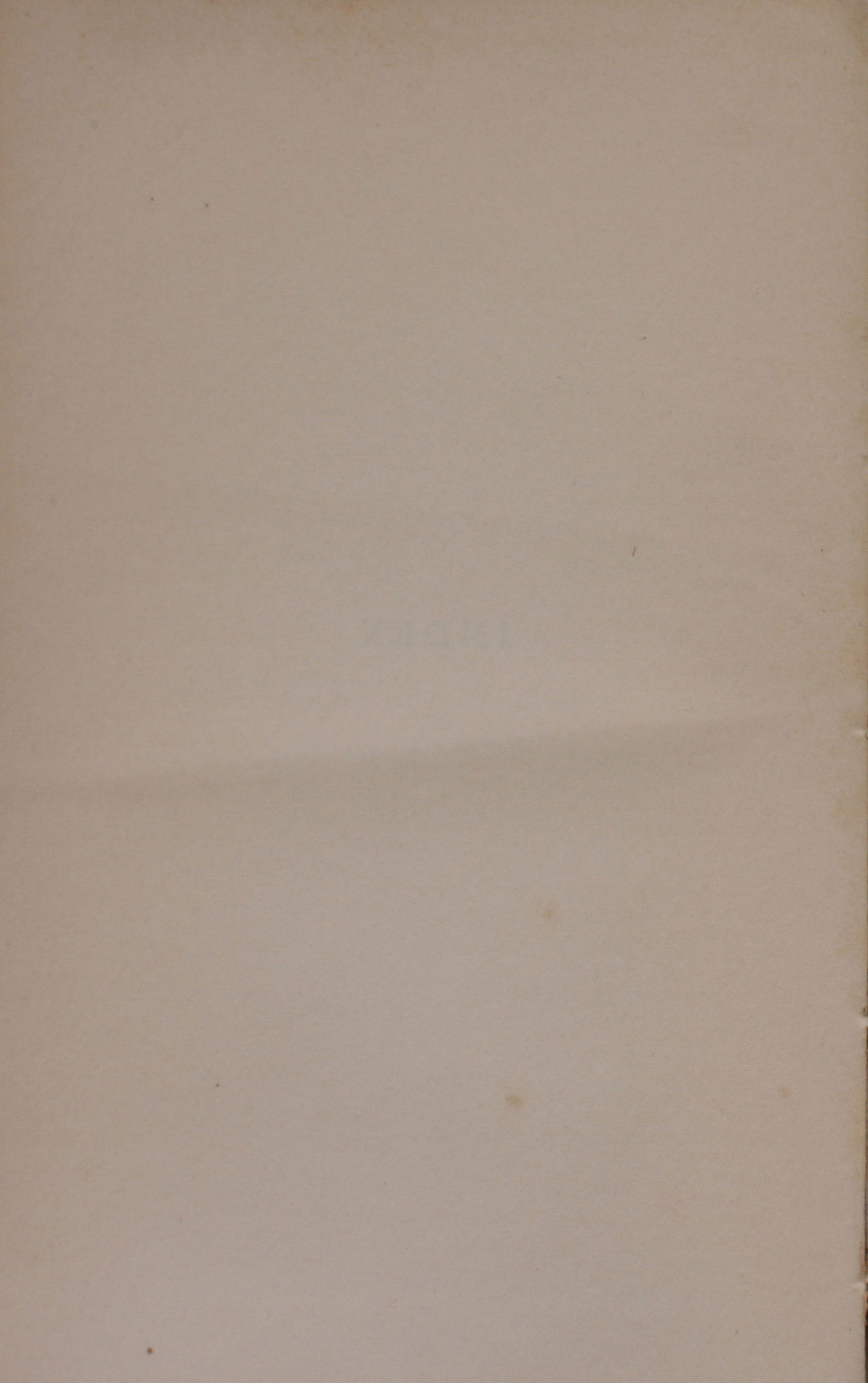


should exhibit: but as the audience is composed of two sorts of people, the free and the well-instructed, the rude, the mean mechanics, and hired servants, and a long collection of the like, there must be some music and some spectacles to please and soothe them; for as their minds are as it were perverted from their natural habits, so also is there an unnatural harmony, and overcharged music, which is accommodated to their taste: but what is according to nature gives pleasure to every one, therefore those who are to contend upon the theatre should be allowed to use this species of music. But in education ethic melody and ethic harmony should be used, which is the Doric, as we have already said, or any other which those philosophers who are skilful in that music which is to be employed in education shall approve of. But Socrates, in Plato's *Republic*, is very wrong when he 1342b permits only the Phrygian music to be used as well as the Doric, particularly as amongst other instruments he banishes the flute; for the Phrygian music has the same power in harmony as the flute has amongst the instruments; for they are both pathetic and raise the mind: and this the practice of the poets proves; for in their bacchanal songs, or whenever they describe any violent emotions of the mind, the flute is the instrument they chiefly use: and the Phrygian harmony is most suitable to these subjects. Now, that the dithyrambic measure is Phrygian is allowed by general consent; and those who are conversant in studies of this sort bring many proofs of it; as, for instance, when Philoxenus endeavoured to compose dithyrambic music for Doric harmony, he naturally fell back again into Phrygian, as being fittest for that purpose; as every one indeed agrees, that the Doric music is most serious, and fittest to inspire courage: and, as we always commend the middle as being between the two extremes, and the Doric has this relation with respect to other harmonies, it is evident that is what the youth ought to be instructed in. There are two things to be taken into consideration, both what is possible and what is proper; every one then should chiefly endeavour to attain those things which contain both

these qualities: but this is to be regulated by different times of life; for instance, it is not easy for those who are advanced in years to sing such pieces of music as require very high notes, for nature points out to them those which are gentle and require little strength of voice (for which reason some who are skilful in music justly find fault with Socrates for forbidding the youth to be instructed in gentle harmony; as if, like wine, it would make them drunk, whereas the effect of that is to render men bacchanals, and not make them languid): these therefore are what should employ those who are grown old. Moreover, if there is any harmony which is proper for a child's age, as being at the same time elegant and instructive, as the Lydian of all others seems chiefly to be—These then are as it were the three boundaries of education, moderation, possibility, and decorum.

INDEX



INDEX

- ACHILLES, 76
 Act of the city, what, 69
 Actions, their original spring, 1
 Administration, 76; whether to be shared by the whole community, 203
 Æsumnetes, 96
 Æthiopia, in what manner the power of the state is there regulated, 112
 Alterations in government, whence they arise, 142; what they are, 143
 Ambractia, the government of, changed, 151
 Andromadas Reginus, a law-giver to the Thracian Calcidians, 65
 Animals, their different provisions by nature, 14; intended by nature for the benefit of man, 14; what constitutes their different species, 113
 Animals, tame, why better than wild, 8
 Arbitrator and judge, their difference, 49
 Architas his rattle, 248
 Areopagus, senate of, 63
 Argonauts refuse to take Hercules with them, 93
 Aristocracies, causes of commotions in them, 157; chief cause of their alteration, 158; may degenerate into an oligarchy, 79
 Aristocracy, what, 78; treated of, 120; its object, 121
 Art, works of, which most excellent, 20
 Artificers and slaves, their difference, 24
 Assemblies, public, advantageous to a democracy, 134
 Assembly, public, its proper business, 133
 Athens, different dispositions of the citizens of, 149
 Barter, its original, 15
 Being, what the nature of every one is, 3
 Beings, why some command, others obey, 2
 Body by nature to be governed, 8; requires our care before the soul, 232
 Calchis, the government of, changed, 151
 Calcidians, 65
 Carthaginian government described, 60
 Census in a free state should be as extensive as possible, 131; how to be altered, 162
 Charondas supposed to be the scholar of Zaleucus, 64
 Child, how to be managed when first born, 235; should be taught nothing till he is five years old, 235; how then to be educated, 236
 Children, the proper government of, 22; what their proper virtues, 23; what they are usually taught, 240
 Cities, how governed at first, 3; what, 3; the work of nature, 3; prior in contemplation to a family, or an individual, 4
 Citizen, who is one? 66, 68; should know both how to command and obey, 73
 Citizens must have some things in common, 26; should be exempted from servile labour, 51; privileges different in

- different governments, 68; if illegally made, whether illegal, 69; who admitted to be, 75; in the best states ought not to follow merchandise, 216
- City, may be too much one, 27, 35; what, 66, 82; when it continues the same, 70; for whose sake established, 76; its end, 83; of what parts made up, 113; best composed of equals, 126
- City of the best form, what its establishment ought to be, 149; wherein its greatness consists, 149; may be either too large or too small, 209; what should be its situation, 211; whether proper near the sea, 211; ought to be divided by families into different sorts of men, 218
- City and confederacy, their difference, 37; wherein it should be one, 27
- Command amongst equals should be in rotation, 101
- Common meals not well established at Lacedæmon—well at Crete, 56; the model from whence the Lacedæmonian was taken, 56; inferior to it in some respects, 56
- Community, its recommendations deceitful, 34; into what people it may be divided, 194
- Community of children, 29, 30; inconveniences attending it, 31
- Community of goods, its inconveniences, 28; destructive of modesty and liberality, 34
- Community of wives, its inconveniences, 27
- Contempt a cause of sedition, 146
- Courage of a man different from a woman's, 74
- Courts, how many there ought to be, 140
- Courts of justice should be few in a small state, 192
- Cretan customs similar to the Lacedæmonian, 57; assembly open to every citizen, 58
- Cretans, their power, 58; their public meals, how conducted, 58
- Crete, the government of, 57; description of the island of, 57
- Customs at Carthage, Lacedæmon, and amongst the Scythians and Iberians, concerning those who had killed an enemy, 204, 205
- Dædalus's statues, 6.
- Delphos, an account of a sedition there, 150
- Demagogues, their influence in a democracy, 116.
- Democracies arose out of tyrannies, 100; whence they arose, 142; when changed into tyrannies, 153; their different sorts, 184, 188; general rules for their establishment, 185; should not be made too perfect, 191
- Democracy, what, 79, 80; its definition, 112, 113; different sorts of, 115, 118; its object, 122; how subverted in the Isle of Cos, 152
- Democracy and aristocracy, how they may be blended together, 163
- Democratical state, its foundation, 184
- Despotic power absurd, 205
- Dion, his noble resolution, 171
- Dionysius, his taxes, 175
- Dissolution of kingdoms and tyrannies, 169
- Domestic employments of men and women different, 74
- Domestic government, its object 77
- Domestic society the first, 3
- Draco, 65
- Dyrrachium, government of, 101
- Economy and money-getting, difference, 17
- Education necessary for the happiness of the city, 90; of all things most necessary to preserve the state, 166; what it ought to be, 166; the objects

- of it, 228, 229; should be taken care of by the magistrate, and correspond to the nature of government, 238; should be a common care, and regulated by laws, 238
- Employment, one to be allotted to one person in an extensive government, 136
- Employments in the state, how to be disposed of, 88-90; whether all should be open to all, 216
- Ephialtes abridges the power of the senate of Areopagus, 63
- Ephori, at Sparta, their power too great, 54; improperly chosen, 54; flattered by their kings, 54; the supreme judges, 55; manner of life too indulgent, 55
- Epidamnus, an account of a revolution there, 150
- Equality, how twofold, 143; in a democracy, how to be procured, 186
- Euripides quoted, 72
- Family government, of what it consists, 5
- Father should not be too young, 232
- Females and slaves, wherein they differ, 2; why upon a level amongst barbarians, 3
- Forfeitures, how to be applied, 192
- Fortune improper pretension for power, 91
- Freemen in general, what power they ought to have, 86
- Free state treated of, 121; how it arises out of a democracy and oligarchy, 122, 123
- Friendship weakened by a community of children, 31
- General, the office of, how to be disposed of, 98
- Gods, why supposed subject to kingly government, 3
- Good, relative to man, how divided, 201
- Good and evil, the perception of, necessary to form a family and a city, 4
- Good fortune something different from happiness, 202
- Government should continue as much as possible in the same hands, 28; in what manner it should be in rotation, 28; what, 66; which best, of a good man or good laws, 98; good, to what it should owe its preservation, 124; what the best, 225
- Government of the master over the slave sometimes reciprocally useful, 11
- Governments, how different from each other, 67; whether more than one form should be established, 76; should endeavour to prevent others from being too powerful—instances of it, 93; how compared to music, 111; in general, to what they owe their preservation, 160
- Governments, political, regal, family, and servile, their difference from each other, 1
- Governors and governed, whether their virtues are the same or different, 23; whether they should be the same persons or different, 227
- Grecians, their superiority over other people, 213
- Guards of a king natives, 96, 168; of a tyrant foreigners, 96, 168
- Gymnastic exercises, when to be performed, 223; how far they should be made a part of education, 242, 243
- Happiness, wherein it consists, 207
- Happy life, where most likely to be found, 202
- Harmony, whether all kinds of it are to be used in education, 251
- Helots troublesome to the Lacedæmonians, 87
- Herdsmen compose the second-best democracy, 189
- Hippodamus, an account of, 46; his plan of government, 46, 47; objected to, 47, 48

- Homer quoted, 95, 116
 Honours, an inequality of, occasions seditions, 44
 Horse most suitable to an oligarchy, 195
 Houses, private, their best form, 221
 Human flesh devoured by some nations, 242
 Husbandmen compose the best democracy, 189; will choose to govern according to law, 118
 Husbandry, art of, whether part of money-getting, 13
- Instruments, their difference from each other, 6; wherein they differ from possessions, 6
 Italy, its ancient boundary, 218
- Jason's declaration, 72
 Judge should not act as an arbitrator, 48, 49; which is best for an individual, or the people in general, 98, 99
 Judges, many better than one, 102; of whom to consist, 102; how many different sorts are necessary, 141
 Judicial part of government, how to be divided, 140
 Jurymen, particular powers sometimes appointed to that office, 68
 Justice, what, 88; the course of, impeded in Crete, 59; different in different situations, 74
- King, from whom to be chosen, 60; the guardian of his people, 168
 King's children, what to be done with, 100
 King's power, what it should be, 100; when unequal, 143
 Kingdom, what, 78
 Kingdoms, their object, 167; how bestowed, 168; causes of their dissolution, 173; how preserved, 173
 Kingly government in the heroic times, what, 96
 Kingly power regulated by the laws at Sparta in peace, 95; absolute in war, 95
- Kings formerly in Crete, 58; their power afterwards devolved to the *κοσμοι*, 58; method of electing them at Carthage, 60
 Knowledge of the master and slave different from each other, 11
 Κοσμοι, the power of, 58; their number, 58; wherein inferior to the ephori, 58; allowed to resign their office before their time is elapsed, 59
- Lacedæmonian customs similar to the Cretan, 57
 Lacedæmonian government much esteemed, 41; the faults of it, 53-56; calculated only for war, 56; how composed of a democracy and oligarchy 124
 Lacedæmonian revenue badly raised, 56, 57
 Lacedæmonians, wherein they admit things to be common, 33
 Land should be divided into two parts, 219
 Law makes one man a slave, another free, 6; whether just or not, 9; at Thebes respecting tradesmen, 75; nothing should be done contrary to it, 160
 Law and government, their difference, 107, 108
 Laws, when advantageous to alter them, 49, 50, 52; of every state will be like the state, 88; whom they should be calculated for, 92; decide better than men, 101; moral preferable to written, 102; must sometimes bend to ancient customs, 117; should be framed to the state, 107; the same suit not all governments, 108
 Legislator ought to know not only what is best, but what is practical, 11
 Legislators should fix a proper medium in property, 46
 Liberty, wherein it partly consists, 184, 185

- Life, happy, owing to a course of virtue, 125; how divided, 228
- Locrians forbid men to sell their property, 43
- Lycophron's account of law, 82
- Lycurgus gave over reducing the women to obedience, 53; made it infamous for any one to sell his possessions, 53; some of his laws censured, 54; spent much time at Crete, 57; supposed to be the scholar of Thales, 64
- Lysander wanted to abolish the kingly power in Sparta, 143
- Magistrate, to whom that name is properly given, 136
- Magistrates, when they make the state incline to an oligarchy, 61; when to an aristocracy, 61; at Athens, from whom to be chosen, 64; to determine those causes which the law cannot be applied to, 88; whether their power is to be the same, or different in different communities, 137; how they differ from each other, 138: in those who appoint them, 138; should be continued but a short time in democracies, 161; how to be chosen in a democracy, 185; different sorts and employments, 196
- Making and using, their difference, 6
- Malienses, their form of government, 131
- Man proved to be a political animal, 4; has alone a perception of good and evil, 4; without law and justice the worst of beings, 5
- Master, power of, whence it arises, as some think, 5
- Matrimony, when to be engaged in, 232
- Meals, common, established in Crete and Italy, 218; expense of, should be defrayed by the whole state, 219
- Mechanic employments useful for citizens, 73
- Mechanics, whether they should be allowed to be citizens, 74, 75; cannot acquire the practice of virtue, 75; admitted to be citizens in an oligarchy, 75
- Medium of circumstances best, 126
- Members of the community, their different pretences to the employments of the state, 90; what natural dispositions they ought to be of, 213
- Men, some distinguished by nature for governors, others to be governed, 7; their different modes of living, 13; worthy three ways, 226
- Merchandise, three different ways of carrying it on, 20
- Middle rank of men make the best citizens, 127; most conducive to the preservation of the state, 128; should be particularly attended to by the legislators, 130
- Military, how divided, 194
- Mitylenè, an account of a dispute there, 150
- Monarch, absolute, 100
- Monarchies, their nature, 95, 96; sometimes elective, 95; sometimes hereditary, 95; whence they sometimes arise, 146; causes of corruption in them, 167; how preserved, 173
- Money, how it made its way into commerce, 16; first weighed, 16; afterwards stamped, 16; its value dependent on agreement, 16; how gained by exchange, 19
- Money - getting considered at large, 17, 18
- Monopolising gainful, 21; sometimes practised by cities, 21
- Monopoly of iron in Sicily, a remarkable instance of the profit of it, 21
- Music, how many species of it, 111; why a part of education, 240; how far it should be taught, 242, 243; professors of it considered as mean people, 244; imitates the

- disposition of the mind, 246;
improves our manners, 246;
Lydian, softens the mind, 247;
pieces of, difficult in their
execution, not to be taught to
children, 249
- Nature requires equality amongst
equals, 101
- Naval power should be regulated
by the strength of the city,
212
- Necessary parts of a city, what,
215
- Nobles, the difference between
them, 110; should take care
of the poor, 193
- Oath, an improper one in an
oligarchy, 166
- Officers of state, who they ought
to be, 135; how long to con-
tinue, 135; who to choose
them, 136
- Offices, distinction between them,
67; when subversive of the
rights of the people, 130
- Offspring, an instance of the like-
ness of, to the sire, 30
- Oligarchies arise where the
strength of the state consists
in horse, 110; whence they
arose, 142
- Oligarchy admits not hired
servants to be citizens, 75;
its object, 79; what, 79, 81;
its definition, 112; different
sorts of, 117, 119; its object,
122; how it ought to be
founded, 195
- Onomacritus supposed to have
drawn up laws, 64
- Ostracism, why established, 93,
146; its power, 93; a weapon
in the hand of sedition, 94
- Painting, why it should be made
a part of education, 241
- Particulars, five, in which the
rights of the people will be
undermined, 130
- Pausanias wanted to abolish the
ephorî, 143
- People, how they should be
made one, 35; of Athens
- assume upon their victory over
the Medes, 64; what best to
submit to a kingly govern-
ment, 104: to an aristocratic,
104: to a free state, 104;
should be allowed the power
of pardoning, not of con-
demning, 135
- Periander's advice to Thrasy-
bulus, 93, 169
- Pericles introduces the paying
of those who attended the
court of justice, 64
- Philolaus, a Theban legislator,
quits his native country, 64
- Phocea, an account of a dispute
there, 150
- Physician, his business, 86
- Physicians, their mode of
practice in Egypt, 98; when
ill consult others, 102
- Pittacus, 65
- Plato censured, 180
- Poor excused from bearing arms
and from gymnastic exercises
in an oligarchy, 131; paid for
attending the public assemblies
in a democracy, 131
- Power of the master, its object,
77
- Power, supreme, where it ought
to be lodged, 84; why with the
many, 85, 87
- Powers of a state, different
methods of delegating them to
the citizens, 132-134
- Preadvisers, court of, 135
- Priesthood, to whom to be
allotted, 217
- Prisoners of war, whether they
may be justly made slaves, 9
- Private property not regulated
the source of sedition, 42;
Phaleas would have it equal,
42; how Phaleas would correct
the irregularities of it, 43;
Plato would allow a certain
difference in it, 43
- Property, its nature, 12; how
it should be regulated, 32, 33;
the advantages of having it
private, 34; what quantity
the public ought to have,
44; ought not to be common,
219

- Public assemblies, when subversive of the liberties of the people, 130
- Public money, how to be divided, 193
- Qualifications necessary for those who are to fill the first departments in government, 164
- Quality of a city, what meant by it, 129
- Quantity, 129
- Rest and peace the proper objects of the legislator, 230
- Revolutions in a democracy, whence they arise, 152; in an oligarchy, 156
- Rich fined in an oligarchy for not bearing arms and attending the gymnastic exercises, 131; receive nothing for attending the public assemblies in a democracy, 131
- Rights of a citizen, whether advantageous or not, 203
- Seditious sometimes prevented by equality, 45; their causes, 144-146; how to be prevented, 163
- Senate suits a democracy, 185
- Shepherds compose the second-best democracy, 189
- Slave, his nature and use, 6; a chattel, 7; by law, how, 9
- Slavery not founded in nature but law, as some think, 6
- Slaves, an inquiry into the virtues they are capable of, 23; difficult to manage properly, 51; their different sorts, 73
- Society necessary to man, 77
- Society, civil, the greatest blessing to man, 4; different from a commercial intercourse, 82
- Socrates, his mistakes on government, Book II. *passim*; his division of the inhabitants, 38; would have the women go to war, 38; Aristotle's opinion of his discourses, 38; his city would require a country of immeasurable extent, 39; his comparison of the human species to different kinds of metals, 40; his account of the different orders of men in a city imperfect, 113
- Sojourners, their situation, 66
- Solon's opinion of riches, 14; law for restraining property, 43; alters the Athenian government, 63
- Soul by nature the governor over the body, and in what manner, 8; of man how divided, 228, 231
- Speech a proof that man was formed for society, 4
- State, each, consists of a great number of parts, 109; its disproportionate increase the cause of revolutions, 147; firm, what, 159
- Stealing, how to be prevented, 44
- Submission to government, when it is slavery, 206
- Supreme power should be ultimately vested in the laws 101
- Syracuse, the government of languid, 151
- Temperance in a man different from a woman, 74
- Temples, how to be built, 223
- Thales, his contrivance to get money, 21; supposed to be the companion of Onomacritus, 64
- Things necessary to be known for the management of domestic affairs, 19, 20; necessary in the position of a city 220
- Tribunals, what different things they should have under their jurisdictions, 137
- Tyrannies, how established, 168; how preserved, 174, 176; of short duration, 180; instances thereof, 180
- Tyranny, what, 79; not natural, 103; whence it arises, 108; treated of, 124; contains all that is bad in all governments, 125

- Tyrant, from whom usually chosen, 167; his object, 168; his guards, 168
- Tyrants, many of them originally enjoyed only kingly power, 168; the causes of their being conspired against, 169, 170; always love the worst of men, 175
- Uses of possessions, two, 15
- Usury detested, 19
- Venality to be guarded against, 163
- Village, what, 3
- Virtue of a citizen has reference to the state, 71; different in different governments, 71
- Virtues different in different persons, 23, 24; whether the same constitute a good man and a valuable citizen, 71
- Walls necessary for a city, 222
- War, what is gained by it in some degree a natural acquisition, 14; not a final end, 205, 229
- Wife, the proper government of, 22
- Women, what their proper virtue, 23; not to be indulged in improper liberties, 52; had great influence at Lacedæmon, 52; of great disservice to the Lacedæmonians, 52; why indulged by them, 53; their proper time of marrying, 233; how to be managed when with child, 234
- Zaleucus, legislator of the Western Locrians, 64; supposed to be the scholar of Thales, 64



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