1. ‘...Plato’s speculation structures love in the same way as it does knowledge in epistemology, the world-order in cosmology, the interrelations of particular and universal, time and eternity, the world of sense and the world of thought in ontology. In each of these areas the factors of the analytic pattern are the same: the transcendent Form at one extreme, the temporal individual at the other, and, in between, the individual’s immanent characters, projections of eternity on the flickering screen of becoming. And everywhere Plato gives the Form preeminence. In epistemology it is the object of knowledge; sensible particulars can only be objects of that low-grade cognitive achievement, opinion. In cosmology only the Forms represent completely lucid order; physical individuals, enmeshed in brute necessity, are only quasi-orderly, as they are only quasi-intelligible. In ontology there are grades of reality and only Forms have the highest grade. So too in the theory of love the respective roles of Form and temporal individual are sustained: the individual cannot be as lovable as the Idea; the Idea, and it alone, is to be loved for its own sake; the individual only so far as in him and by him ideal perfection is copied fugitively in the flux.’ (Gregory Vlastos, ‘The Individual as Object of Love in Plato,’ *Platonic Studies* (Princeton, 1973), pp. 33-34).

2. ‘Those that desire earthly procreation are satisfied with the beauty found on earth, the beauty of the image and of body; it is because they are strangers to the Archetype, the source of even the attraction they feel towards what is lovely here. There are souls to whom earthly beauty is a leading to a memory of that in the higher realm and these love the earthly as an image...Pure love seeks that beauty alone.’ (Plotinus, *Enneads* III.1)

3. ‘The One remains, the many change and pass;
Heaven’s light forever shines, Earth’s shadows fly;
Life, like a dome of many-colored glass,
Stains the white radiance of Eternity,
Until Death tramples it to fragments.--Die,
If thou wouldst be with that which thou dost seek!
Follow where all is fled! Rome’s azure sky,
Flowers, ruins, statues, music, words, are weak
They glory they transfuse with fitting truth to speak.’

(Percy Bysshe Shelley, ‘Adonais’, written on the death of the poet John Keats)

5. Poet's Choice: By Edward Hirsch, *The Washington Post*, Sunday, November 17, 2002; Page BW12: ‘The Sufi poets believed in a universe beyond the sensory world, a place they called the *mundus imaginalis*, which is "a concrete spiritual world of archetype-Figures, apparitional Forms, Angels of species and of individuals," and it seems to me that that it is there (or some place much like it) that Robert Bly has often gone to create his best work.’

6. Michael Dirda: 'The Cave' by Jose Saramago, *The Washington Post*, Sunday, November 17, 2002; Page BW15: ‘Not till readers arrive at the final pages of José Saramago's new novel does he make clear just how literally the title alludes to Plato's famous allegory of the cave. Of course, the astute will have remarked the book's epigraph -- "What a strange scene you describe/ and what strange prisoners./ They are just like us" -- and noted its source: *The Republic*, Book VII. Those lynx-eyed readers will thus be alert, waiting to see how the Nobel laureate's latest fiction illuminates the celebrated fable about mankind's limited perception of what constitutes true reality.’