ASCE
ARTA STUDY CENTRE FOR EUROPE UNIVERSITY OF KARACHI

https://asce-uok.edu.pk/journal
DOI: https://doi.org/10.56384/jes.v40i2.345

Dawn, Twilight, and Dusk of Beginnings in Greek Mythology and Philosophy

S. Shehzad Noor[*]
Syeda Noureen Fatima[**]

Abstract
A select few of "beginnings" among the Greeks are Homer's "Oceanus", Hesiod's "Chaos", Anaximander's "Boundless", Parmenides' "Being", Plato's "Form of the Good" and Aristotle's "Contemplation". Sequentially capturing an account of various beginnings in Greek mythology and philosophy, this article opens with Homer's "Oceanus", an elemental water-based beginning, and reaches its closing stage in Aristotle's "Contemplation", a conceptual beginning. Mythological beginnings of Homer and Hesiod have the characteristic of birth, philosophical beginnings of Plato and Aristotle, have the characteristic of causality, while the pre-Socratic beginnings of Anaximander and Parmenides hold a unique place of their own - they seem to be a likeness of both yet at the same time are discernable from them. This article is structured in three sections: after a brief introduction distinguishing mythology from philosophy, a description of Greek beginnings in mythology and philosophy is given in sequential pairs i.e. Homer/Hesiod, Anaximander/Parmenides and Plato/Aristotle. Finally, the conclusion presents the significance of sequentially capturing Greek beginnings in the metaphor of "dawn, twilight and dusk" which exhausts what they considered as visible and expressible.

Keywords: Beginnings, Myth, Philosophy, Birth, Causality, Oceanus, Chaos, Boundless, Being, Form of the Good, Contemplation.

Introduction

"Dawn, twilight and dusk" are composed of light and time.

[*] Mr. S. Shehzad Noor is a Lecturer (Visiting Faculty) at the Department of Philosophy, University of Peshawar. Email: shehzadnoor83@gmail.com.

[**] Ms. Syeda Noureen Fatima is a Lecturer at the Department of Philosophy, University of Peshawar. Email: noureenfatima@uop.edu.pk.

Light *reveals* everything, even space. Light fills space; it spreads infinitely across, giving space its appearance. Furthermore, light *connects* everything; it unifies all things without affecting the positions of the things under its influence.

Time also *reveals* everything, even space, however, time cuts the space that light fills. Light spreads infinitely across giving space its appearance, while time negates and divides spatial extension. Such attribute makes the *"passage of time"* possible and if applied to the light that fills up space makes *"dawn, twilight and dusk"* identifiable. Conversely, time *connects* everything; like light it also spreads infinitely across, giving space its appearance. This attribute makes *"eternal time"* possible and overcomes the particular temporariness of each instance i.e. *"dawn, twilight and dusk"*, bringing them all together.

The same is the case with "beginning". It also reveals and connects. As light and time are to space, so "beginning" is to poets and philosophers.

"Beginning" reveals all beings, even man. It fills everything with existence; however, man is the space where it fills itself in a special sense: man is its path and shelter, abode or dwelling but not just any man. They are the special ones called poets and philosophers. These poets and philosophers are finite mortals. As a result, the beginning only has a temporary abode in them and passes from one to the next.

"Beginning" connects everything; it brings together separate existences as a whole, however, poets and philosophers are the space which it connects in a special sense: without affecting their different positions (views/styles about the "beginning"), it connects them under its influence as light connects dawn to dusk. Beginning's eternal nature gathers together these poets and philosophers who are its temporary abodes just like time's eternal nature unified the temporariness of dawn, twilight, and dusk.

Therefore, light and time as *"dawn, twilight and dusk"* resembles the "beginning" *revealing* itself and all beings using mythological poets, pre-Socratics and philosophers as well as *connecting* them, without affecting their special identity to it - each having different perspectives about it. The beginning could not *reveal* everything at once, so it did so with time in rare and separate periods using mythological poets, pre-Socratics and

philosophers. Conversely, the beginning could not leave them isolated, so it *connects* them all to exhaust its eternal nature and presents itself once and for all.

To exhaust whatever is considered as visible and expressible, some light must be shed and time be spent on the characterization of a poet and philosopher who are the space where beginning has its abode and shelter.

Poets listen to a *'voice'* instead of thinking. What they listen to possesses them as it is worthy of thought and thus must be spoken and written down. On the one hand, the *'voice'* (usually the Muses) takes over the poet and speaks through them (him); on the other hand, the *'voice'* is the poem in written form. So that the others who read it see the source of a poet's possession.[1] The *'voice'* breathes a poem into a poet, who adds nothing to it himself and embraces *'the original'*.[2] As a poet is a vessel for a voice i.e. the voice of the '*The Poem'*, so as in the poetic style there is a monologue of *'The voice'*.

The *'voice'* drowns the poet's senses and carries him away. Such abandonment from himself is what the poet endures, but in doing so, he witnesses the sign(s) of the gods, the ones who lack any desire to be known, but thanks to him are acknowledged and come to be known.[3] Once the poet is acquainted with the gods, he will fail his task as a poet if the gods remain strangers to his folk world, because only he "makes calling the gods possible".[4] If there is neither anyone to witness him and/or perceive the language of the poem, then no one ever receives the *'voice'* that the poet endures under possession. These others who are witnesses of the poet or acquainted with the language of the poem are called thinkers.[5] Only an enduring poet (under possession), hearing the *'voice'*, perceives the signs of the gods. For that reason, sensitivity towards his existence is compulsory and ignorance detrimental. In the event of whatever is said above, the *'voice'* that the poet endures speaks originally, letting the origin or beginning be known in the form of an ocean (Homer's *"Oceanus"*) or a great gap (Hesiod's

1 M. Froment-Meurice. *That Is To Say - Heidegger's Poetics,* trans. J. Plug (California: Stanford University Press, 1998), 82.
2 Ibid, 92-93.
3 Ibid, 99-100.
4 Ibid, 98-99.
5 Ibid, 90.

"Chaos"). The name of the beginning usually points towards that which surrounds all that exists because of the quality of spatial vastness which is the only proper attribute of 'the holy', or else it may seem lacking.

Who is a philosopher *is* defined both by Plato and Aristotle in their works *Republic* and *Metaphysics* respectively.

Plato says, "And what about those who have eyes for the eternal, unchanging things? They surely know…"[6] For Plato, a philosopher's source of knowledge is the sight of the beginning.

Plato asks, "Does a man, who knows, know something or nothing? Something which is or which is not?"[7] For him, a philosopher's knowledge is about something instead of nothing, because "what fully 'is' is fully knowable, what in no way 'is' is entirely unknowable".[8]

For Plato, philosophers are attracted to glimpse the beginning as truth and beauty:

"Then who are the true philosophers? Those who love to see the truth" [9]

Plato sets apart practical people from philosophers. The former he distinguishes as lovers of beautiful works of art while the latter is lovers of the sight of beauty itself. [10]

Similar to Plato, Aristotle differentiates practical people from the philosophers. The former knows "that it is" while the latter knows the *"cause"* of something i.e. "because it is". For example, practical people know *'that'* fire is hot while philosophers know *'why'* it is hot, the cause of its hotness.[11]

---

6 Plato. *The Republic,* trans. D. Lee (London: Penguin Books, 1974), 203.
7 Ibid, 199.
8 Ibid.
9 Ibid, 198.
10 Ibid.
11 Aristotle. *Metaphysics,* H. Lawson-Tancred, ed., (London: Penguin Books, 1998), 5.

The philosopher chooses knowledge for its own sake, that which makes all other things be known, a primordial cause.[12]

Philosophers, as lovers of wisdom struggle between wonder and ignorance, posit that wonder must be pursued and ignorance, escaped. Furthermore, pursuing wonder leads to another struggle, a pursuit for its own sake or utility. It is due to the emphasis on pursuing wonder for its own sake that philosophy's nature is beyond human, while wonder pursuing utility is mortal - principally that of a slave. Philosophers choose this study because that which is beyond human is both divine and most worthy, something that would be a god's choice, who is neither ignorant nor a slave to mere utility and knows the cause of all beings.[13]

Finally, mythology can be distinguished from philosophy in the following manner:

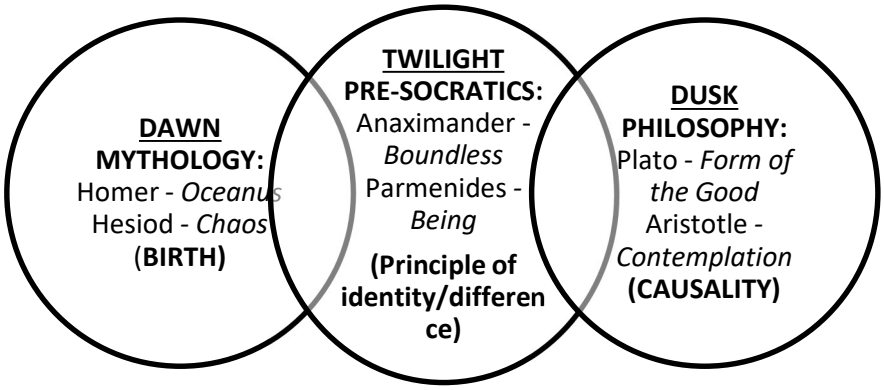
> Mythology is an eye-witness account of an inspired poet who recites what is most difficult to know to mortals, and philosophy is a distant observation of a philosopher who contemplates an underlying principle (cause) of reality.

Imagination expresses the primordial in myth as original stories and, in philosophy, as speculative schema (metaphysics). The former relates to consciousness while the latter to intelligence.[14] Scholars may suggest an identity of myth and metaphysics; however, one ought to be cautious since "although all myths may be metaphysical assumptions, not all metaphysical assumptions are myths".[15] Myth does not seek a cause, '*a why*', instead it finds a will, *'a who'*. Change presupposes a cause, which instead of a general law, is willed. The myth explains the nature and cosmos as characters, the living presence of a family of gods. Events manifest due to individual characters instead of general laws. Thus, an example of philosophy's causal description would be: if such and such conditions are fulfilled, then death is necessary, explaining why and how death occurs as a general law inherent in all living things. However, myths convey death as the act of a hostile will,

[12] Ibid, 8.
[13] Ibid, 9-10.
[14] B. Porter. *Deity and Morality* (London: George Allen and Unwin Ltd, 1968), 102.
[15] Ibid, 103.

an individual character, which is as specific as the event during which it happens.[16]

Documentation of beginnings between Mythology-Pre-Socratics-Philosophy is as follows:



Homer (800 – 701 BCE) and Hesiod (750 – 700 BCE): Oceanus and Chaos
Beginning in the Greek mythopoetic tradition comprises two characteristics, acquaintance with/ being a vehicle to the supernatural who dictates/inspires to recite that which is worthy to be thought of. The poet himself entreats to/is taken over by the supernatural to begin i.e. to have a word regarding that which is worthy to be thought of. Consequently, the birth of all things is placed on the poet's lips, original and primordial in presence, *"Okeanos* (Oceanus) and *Chaos* (Abyss, gap, gulf, Chasm)" respectively.

Tradition comprises two characteristics, acquaintance with/being a vehicle to the supernatural who dictates/inspires to recite that which is worthy to be thought of.

The first characteristic is acquaintance with/ entreaty to the Muses who take over/ride upon the poet:

Homer's poem *Odyssey* begins with an invitation to the Muses, from whom inspiration is requested to dictate/recite an epic tale regarding a Greek hero:

[16] H. Frankfort, J. Wilson, T. Jacobsen, & H.A. Frankfort. *Before Philosophy* (Harmondsworth: Penguin Books, 1963), 24-25.

"Tell me, Muse, about the man of many turns… Begin the tale somewhere for us also, goddess, daughter of Zeus"[17]

Hesiod's poem "Theogony" begins with an invitation to the Muses, from whom inspiration is requested to dictate/recite an epic tale regarding Greek gods:

"From the Muses of Helicon let us begin our singing, that haunt Helicon's great and holy Mountain, and dance on their soft feet round the violet-dark spring and the alter of the mighty son of Kronos."[18]

"And once they taught Hesiod fine singing, as he tended his lambs below holy Helicon. This is what the goddesses said to me first, the Olympian Muses, daughters of Zeus the aegis-bearer:"

"Shepherds that camp in the wild, disgraces, and merest bellies: we know to tell many lies that sound like truth, but we know to sing reality when we will"[19]

"…and they breathed into me a wondrous voice so that I should celebrate things of the future and things which were aforetime."

"Come now, from the Muses let us begin, who with their singing delight the mind of Zeus the father in Olympus, as they tell of what is and what shall be and what was aforetime, voices in unison."[20]

Muses do not remain the topic of discussion in Homer's poem for long; they dictate the beginning of the heroic tale for the poet to recite before settling in the background. However, Hesiod offers details about their mountainous dwelling, dancing routine around a specific spot, gift-giving of singing skill, knowledge and will to deceive and/or be truthful, bestowing attunement with air to be blissful of fate and history, in addition to their singing talent of eternal mental pleasure. After their acquaintance, a description of his

[17] Homer. *The Odyssey,* ed. & trans. A. Cook (New York, London: W. W. Norton & Company, 1974), 3.
[18] Hesiod. *Theogony & Works and Days,* trans. M. L. West (Oxford: Oxford University Press, 1988), 3.
[19] Ibid, 3.
[20] Ibid, 4.

change in career is presented i.e. how a shepherd became a poet-singer and concern for his sheep changed to the difficult knowledge concerning the origin of the world and birth of the gods.[21]

Homer's poem *"Iliad"*, on the other hand, attests a further detail about the Muses i.e. their eternal presence makes them all-knowing while mortals "*only hear the report of fame and know nothing".* Both poets admit that the Muses put the story of mythic events (heroic legends/ birth of the gods) on their lips that are recited as present eyewitness accounts.[22]

The second characteristic is the Muses' dictation/inspiration to recite that which is worthy to be thought of (by the poet), the original and primordial:

For Homer, *Oceanus* is the origin of all things, even the gods themselves sprung out of the primordial waters. In the *"Iliad"*, this detail is repeated twice during the conversations of goddess Hera with Aphrodite and Zeus.[23] This detail again appears, in the same poem, during another conversation between Hypnos (God of sleep) with Hera.[24] The meaning of *"Okeanos (Oceanus)"* is taken both as a starting place (where it acts as the origin, underlying reality of things) and a growing place (where it acts as an emerging process that sustains the things in experience).[25]

For Hesiod, *Chaos* was the first to come into being. In the poem *"Theogony"*, the poet asks the Muses and answers,

"Tell me this from the beginning, Muses who dwell in Olympus, and say, what thing among them came first. First came the Chasm."[26]

---

[21] W. Jaeger. *The Theology of the Early Greek Philosophers* (Oxford: Claredon Press, 1936), 11.

[22] F. M. Cornford. "Was the Ionian Philosophy Scientific?" in D. Furley, & R. Allen (eds.), *Studies in Presocratic Philosophy* Vol. I (London: Routledge & Kegan Paul, 1970), 37.

[23] G. Kirk & J. Raven. *The Presocratic Philosophers* (Cambridge: Cambridge University Press, 1962), 15.

[24] Homer. *Iliad,* trans. A. T. Murray (Cambridge: Harvard University Press; London: William Heinemann Ltd, 1924) Perseus Digital Library, at https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.01.0134 %3Abook%3D14%3Acard%3D270 (accessed on September 9, 2022).

[25] W. Jaeger. *The Theology of the Early Greek Philosophers*, 20.

[26] Hesiod. *Theogony & Works and Days,* 6.

The choice of words used i.e. "First came…" puzzles academics, compelling them to question "whether there must not have been a beginning of becoming – something that has not itself become?"[27] Hesiod, however, never raises such a question, once he names that which is first, original and primordial, he proceeds to name the family and generations of gods. The meaning of "Chaos" is also puzzling; it may refer to "indefinite space, space that yawns between Earth and Heaven, the great gulf or the vast gaping abyss."[28]

Greece lacked a reading public in that period (800 – 700 BCE); accordingly, poems were recited instead of being read. Both poets, Homer and Hesiod comprising the above two characteristics i.e. acquaintance with/entreaty to the Muses along with the Muses' dictation/inspiration to recite, thus, became the fountain-head of Greek religion. As a result, 'what is worthy to be thought of' i.e. *Oceanus* and *Chaos* which symbolize the *birth* principle took residence in the Greek language, specifically in verse.[29]

Anaximander (610 – 546 BCE) and Parmenides (515 – 450 BCE): Boundless and Being

Beginning in the Greek pre-Socratic philosophical tradition, especially belonging to Anaximander and Parmenides, comprises two characteristics; a-priori considerations on that which is original and primordial in presence along with a denial of Pure-Nothingness.

Between the two, not only do different styles of language, prose, and verse respectively, express that which is worthy to be thought of, justice is depicted in different metaphors as well i.e. *reservoir and chain*.[30]

The *Boundless*, a non-visual eternal *reservoir* surrounds everything, vomits or spits out the cosmos, eating it back again. *Being*, a non-visual eternal *chained* god-like solitude, finite in its concern or restricted to its complete self-identity, is distinct (unique) and unrelated to the cosmos. In much simpler terms, between these two philosophers, a description of a non-visual single entity is present but with opposite characteristics:

---

[27] W. Jaeger. *The Theology of the Early Greek*, 14.
[28] G. Kirk & J. Raven. *The Presocratic Philosophers*, 27-31.
[29] G. Murray. *A History of Ancient Greek Literature* (London: William Heinemann, 1897), 22.
[30] W. Jaeger. *The Theology of the Early Greek*, 92.

One – change – unlimited (First principle) <=> One – unchanged – limited (not First principle)

For Anaximander, *Aperion* (the Boundless, without limits) is the original and primordial first Principle.

Anaximander's *"Boundless"* is *nothing* determinate; it is *non*-hostile because it has *no* opposite and is inexhaustible since it is *not* limited. It is noticeable that what is worthy to be thought of as the original and primordial in presence, is attributed negatively.[31]

Furthermore, it is *without* a temporal beginning (eternal) and meets the requirement of divine origin, surrounding and steering everything.[32] To be eternal is a quality common to all gods, for this reason, divinity is attributed to it.[33] However, one should not confuse it with Hesiod's *Chaos*, which stands for *yawning emptiness* only, without additional active and participative qualities.[34] Hesiod's *"Chaos"* accounts for the *birth* of the gods and the later succession of their generations is explained using blood relations, which means "Chaos" plays a primary role and is left un-discussed afterwards, while Anaximander's "Boundless" accounts for both origin and cosmic balance.[35]

None of the (visual) natural elements i.e. earth, fire, wind, water could be considered as the First principle.[36] However, the *"Boundless"* meets that requirement because either something *is* a First principle or drawn out from it.[37] If the First principle acts as the origin, support and control of all that is drawn out from it, then it must not be identical to the latter.[38] Opposites (and in this case natural elements) hold innate hostility and are apt to commit injustice to each other. Consequently, none of them qualify to be

---

[31] M. Heidegger. *Basic Concepts of Ancient Philosophy,* trans. R. Rojcewicz (Bloomington and Indianapolis: Indiana University Press, 2008), 44-45.

[32] *The First Philosophers,* trans. R. Waterfield (Oxford: Oxford University Press*,* 2000), 15-16.

[33] W. Jaeger. *The Theology of the Early Greek*, 31-32.

[34] H.F. Cherniss. "The Characteristics and Effects of Pre-Socratic Philosophy" in D. Furley & R. Allen (eds.), *Studies in Presocratic Philosophy* Vol. I, 8.

[35] G.E.R. Lloyd. "Hot and Cold, Dry and Wet in Early Greek Thought" in Furley & Allen, Ibid, 269.

[36] *The First Philosophers,* 14.

[37] J. Barnes. *Early Greek Philosophy* (London: Penguin Books, 1987), 22.

[38] L.P. Gerson. *God and Greek Philosophy* (London: Routledge, 1990), 15.

the First principle, which has to be completely neutral to hold within it all opposites that separate from it.[39]

The only positive attribute is that the *Boundless* surrounds and encompasses everything i.e. the opposites (the basic elements of which all things are made up). Nothing enters or departs from it; in this manner, it is the only way in/out.[40] Drawing out of the "Boundless", opposites arise via separation and return into it; it is the origin, sustainer, and container of all things i.e. the source of their coming into being, present continuance, and return.[41]

Discernable opposites (chiefly, but not exclusively, hot and cold, wet and dry) exist after separation from the *Boundless* and carry out injustice against one another.[42] The opposites are not non-existent, but are unrecognizably mixed in the *Boundless*; when they separate, they become all the recognizable differences that are articulated time and again.[43] Opposites either separate or return to the *Boundless*, instead of ceasing to exist. However, in the latter case, they cease to commit injustice against one another since they are indiscernible. Injustice occurs only in the former case when they are discernable.[44] Justice, i.e. when opposites return to the *Boundless*, ensures cosmic equilibrium where a penalty must be paid for unfair gains and atonement must be made for unfair losses. Opposites only pay compensation to each other instead of the *Boundless.*[45] The *Boundless* is a *common fund in which all accounts* balance out. Returning to its opposites *make amends and requital to one another for injustice done on the fixed order of time*.[46]

As already stated above, Anaximander's *Boundless* (underlying reality) acted like the First principle and was different from the opposites (appearances).

---

[39] W. Guthrie. *A History of Greek Philosophy* Vol. I (Cambridge: Cambridge University Press, 1962), 86.

[40] *The First Philosophers,* 5.

[41] W. Guthrie. *A History of Greek Philosophy*, 82-84.

[42] M. Heidegger. *Basic Concepts of Ancient Philosophy,* 44-45.

[43] H.F. Cherniss. "The Characteristics and Effects of Pre-Socratic Philosophy" in D. Furley, & R. Allen (eds.), *Studies in Presocratic Philosophy* Vol. I (London: Routledge & Kegan Paul, 1970), 7.

[44] G. Vlastos. "Theology and Philosophy in Early Greek Thought" in Furley & Allen (eds.), Ibid, 80.

[45] Ibid.

[46] H. F. Cherniss. "The Characteristics and Effects of Pre-Socratic Philosophy", 9-10.

Conversely, Parmenides is very strict with the law of identity, if *Being is*, then only it *is* and nothing else *is*, if underlying reality differs from appearances, then they are unrelated, and the attribute of is-ness relates to it (*Being*) alone.

Underlying reality is identified with *Being*, which is neither plural nor changing and made known through reason. However, Parmenides denies any relation between *Being* and appearances precisely because they are attributed as such.[47] Underlying reality and appearance are not two sides of a coin having the same status. Change and multiplicity are appearance and unity and wholeness are *Being*. For that reason, Parmenides has no intention to explain the latter from the former.[48]

In other words, a participating relation exists between underlying reality and appearance for Anaximander, but for Parmenides, the underlying reality is separated from appearance and described as *differing paths/ ways*. Anaximander *participatingly* relates the underlying reality with the appearances, i.e. *Boundless* with the opposites, and Parmenides *separatingly* contrasts the underlying reality with the appearances, i.e. the path of the goddess against the path of herdsmen/ two-headed mortals. Therefore, Parmenides' poem has two parts:

1. World of *Being* (reality) and truth – path of the goddess – uniqueness, chained oneness, changelessness.
2. World of becoming (appearance) and miscalculation – the path of the herdsmen, two-headed mortals – duality, opposition, change.

The goddess poses the following questions concerning "Being", which are to be understood as impossible to answer:

1. What *birth* could you seek for it?
2. How and from what did it grow?
3. What need could have impelled it, to arise later or sooner – if it began from nothing?
4. How could what-is be hereafter?
5. How could it have come into being?

---

[47] L.P. Gerson. *God and Greek Philosophy*, 26-27.
[48] Jaeger. *The Theology of the Early Greek Philosophers*, 106.

Concerning all these questions, the goddess deems it necessary not to permit an individual to relate *Nothing* with *Being*.[49] To speak and think are inseparable from *Being*, while Nothing is unspeakable and unthinkable. "*What can be said and be thought of must be; for it can be, and nothing cannot."*[50] *Being* is considered identical to thinking to make *Nothing* and *Becoming* inconceivable.[51]

If *Being* is taken seriously, then *Nothing* and *Becoming* are left behind. Parmenides declares the two to be mutually exclusive and only the former to be real. In his view, neither a principle of *birth* can be passed because *"Being"* cannot come out of Nothing, it is unconceivable, nor a principle of change, because Nothing cannot sway *Being*.[52]

The poem of Parmenides is set in mythological garb; its starting scene presents the poet on a chariot ride, accompanied by the daughters of the sun reaching the gates to the *sanctuary of wisdom*.[53] Between the two poets, Parmenides and Hesiod, Muses appear to inspire Hesiod, a shepherd, while he herds his sheep at the foot of their sacred mountain (Helicon) whereas the chariot led by the daughters of the sun (Helios) conveys Parmenides on a heavenly journey to the sanctuary of the goddess. Both are taken hold of, the former is possessed by the daughters of Zeus who come down upon him from their abode, while the latter takes a chariot journey driven by the daughters of the sun who show him the way to the sanctuary of the goddess for acquaintance.

The goddess greets him/awards him by opening the gates which are kept shut in the face of the ill-fated who seek entry; only the youthful Parmenides, whom the daughters of the sun favour is there receiving an audience, as no one can gain entry by merit or right of his actions.[54]

The goddess ensures Parmenides, "no ill fate has brought him to her domain" and instructs, "preserve the account when you hear it". Two paths

---

[49] J. Barnes. *Early Greek Philosophy* (London: Penguin Books,1987), 82-83.
[50] Ibid, 81
[51] Jaeger. *The Theology of the Early Greek*, 103.
[52] G. Murray. *A History of Ancient Greek Literature*, 156-157.
[53] Ibid, 75.
[54] H. Frankel. "Studies in Parmenides" in D. Furley, & R. Allen (eds.), *Studies in Presocratic Philosophy* Vol. II (London: Routledge & Kegan Paul, 1975), 10-11.

are offered to choose from, one attributed to truth, the other, ignorance. Since the other is considered impossible and unthinkable, only the truthful path is left at hand i.e. "that it is and that it cannot not be".[55] Ways of inquiry are presented for choice, opposite to one another, accepting one means rejecting the other.[56]

The goddess conveys and gifts the young poet "the unwavering heart of persuasive (well-rounded, well-lit) truth".[57] The way of the goddess reveals the truth of *Being*. Without the help of the senses *"*it is like a sphere, single, indivisible and homogenous, timeless, changeless and motionless"; it had "no perceptible qualities*".*[58] Maybe that's why the poet takes a chariot ride because one can arrive at any meaningful sense on the subject of *"Being"* far away from sensory perception (taste, touch, smell, hearing and sight), only at the borders of what can be articulated in language (only through thought and word).[59]

"Being" eternally exists in a god-like solitude. Insight into its nature is 'perceived' using conceptual activity, instead of any special method, reports, stories or sense perception. Way of truth fixes its eyes on it, alone. Thus, truth, conceptual perception and *"Being"* are indistinguishable. Only one path remains because the other paths do not reveal that which is worthy to be thought of; by taking this path alone, many 'signs' i.e. *chain* and sphere-like shapes come about that make *"Being"* visible.[60]

"Being" has an inner necessity holding it like a *chain,* bestowing it self-identity, hence, the influence of Time is nullified, both *birth* and death, coming to be and passing away.[61] The *chain* i.e. an active compulsiveness also holds one's thoughts/speech fast as one follows the true path to think/speak about *"Being"*. Thus, the *chain* symbolizes justice as *"Being's"* all-round self-identity leaving no room for something else to commit injustice.[62] The *chain-like self-identity* protects *"Being"* from the main quality

---

[55] *The First Philosophers,* 50.
[56] G. Kirk & J. Raven. *The Presocratic Philosophers*, 269.
[57] J. Barnes. *Early Greek Philosophy* (London: Penguin Books,1987), 79-80.
[58] Kirk & Raven. *The Presocratic Philosophers*, 279.
[59] H. Frankel. "Studies in Parmenides" in Furley & Allen (eds.), 35.
[60] M. Heidegger. *Basic Concepts of Ancient Philosophy,* 54-55.
[61] J. Barnes. *Early Greek Philosophy* (London: Penguin Books,1987), 83.
[62] G. Vlastos. "Equality and Justice in Early Greek Cosmologies" in D. Furley, & R. Allen (eds.), *Studies in Presocratic Philosophy* Vol. I, 65-66.

of the *"Boundless"*, its shakiness. *"Being"* remains in the same state, stable, equally poised, and lying satisfied in the same spot, never abandoning its original nature of self-identity. That is why it lacks containment/release of the opposites.[63]

"Being" is sphere-shaped, a well-rounded truth that *"proves itself by itself"*, because a *chain* holds it fast, not letting it free, therefore, as the *chain* of thought follows in a circle, each link in it turns one back to the starting point so concerning *"Being"*, no matter where one starts thinking from, in time one shall return there again.[64] Again, it is sphere-shaped because justice and equality hold it fast. So, all its sides and in every direction from the centre it is alike, balanced around itself without variation.[65] Finally, it is sphere-shaped because it is complete i.e. entire in existence, so there lay nothing beyond and none other exists outside *"its limits in space, time or intensity"*.[66]

Attributes of *"Being"* establish its nature and each attribute is obtained by negating visual imagery. Parmenides is enroute away from the world of becoming a unique *"Being"* that exists in a god-like solitude. Some scholars believe the attribute of spherical shape is the last vestige of the world of senses that Parmenides fails to wipe out.[67]

Beginnings in the pre-Socratic tradition differ both from those of the mythological poets and among themselves:

Boundless moves away from the poetic intuition of a cosmogonic myth in verse to the philosophical intellect of a cosmological postulate in prose: an immanent and lasting *reservoir* is the origin, container, and sustainer of the cosmos. *Being* moves away from both the cosmogony of the poets and Anaximanderian cosmology while keeping the poetic inspiration of a goddess alive in verse: a *chain* of all-round, self-identity thinks/speaks of a god-like solitude.

---

[63] G. Kirk & J. Raven. *The Presocratic Philosophers*, 277.

[64] H. Frankel. "Studies in Parmenides" in D. Furley, & R. Allen (eds.), *Studies in Presocratic Philosophy* Vol. II (London: Routledge & Kegan Paul, 1975), 36.

[65] G. Vlastos, "Equality and Justice in Early Greek Cosmologies", 65.

[66] *The First Philosophers*, 52-53.

[67] W. Jaeger. *The Theology of the Early Greek*, 106-107.

Among themselves, apart from denial of Pure-Nothingness which is common between the two, in Anaximander's case, the unlimited and undifferentiated are linked as two things at once: the *Boundless*, an unlimited *reservoir*, contains the opposites in an undifferentiated manner. In the case of Parmenides, the limited and undifferentiated are the same thing: *Being* is *chained* to its self-identity.

Plato and Aristotle

Beginning in the Greek post-Socratic philosophical tradition, i.e. Plato and Aristotle, considers metaphysical *causality* as that which is worthy to be thought of. Consequently, the origin of all things, original and primordial in presence, is the *Form of the Good* and activity of *Contemplation*, respectively. *Form of the Good* causes the visual faculty of knowledge to occur i.e. *comprehending perceiving*, while the activity of *Contemplation* in its pure actuality is the final cause, the purpose or goal of all potential living/non-living beings.

In his work, *Republic*, Plato presents a two-world theory; one world related to forms, ideal things existing outside space-time and *Form of the Good* standing at its head. The other world related to sense-experience, objects existing within space-time.[68] The world of form is perceivable in non-visual seeing that gives an understanding of ideal intelligible things while *Form of the Good* itself is the highest thing that exists there.[69] Good, in this context, does not have any moral meaning; the Greeks understood it as, for example, when someone buys a good bed, it means, the bed's material (wood) and manufacture is of heavy-duty quality or that which is suitable or can be put to use.[70]

Form of the Good is arrived at neither through occult methods, nor intuition.[71] To the Greeks, things are given most completely through the faculty of sight i.e. "in their immediate presence". Everything is marked out "by its look, its form".[72] The word "form", "shape" or "look" is used for ideas

[68] W. Guthrie. *A History of Greek Philosophy* Vol. I (Cambridge: Cambridge University Press, 1962), 10.

[69] M. Heidegger. *The Essence of Truth,* Trans, T. Sadler (London, New York: Continuum, 2002), 69.

[70] Ibid, 77.

[71] Ibid, 70-71.

[72] Ibid, 74.

because it visualizes knowledge and makes one watchful (aware). The form of a thing is noticeable e.g. pointing towards the look of a person, or a geometric figure, or while describing a common look i.e. health of an organism or a picture of the cosmos.[73]

Plato is sure of the similarity between *seeing* the odd or even and the good. Instead of the word "concept", Plato used the word "form" to finalize, fixate, and limit morality; moral concepts, otherwise, would be without limit. Forms are independent of human creation or improvement; human consciousness can only see and understand them. Concepts, instead, are created by human consciousness and mean any and every thought of intelligence.[74] "For Plato vision of good is a shape that we learn but not create." Humans are engaged in the world of forms, which exist free from our consciousness and are all set to apprehend them.[75]

Form of the Good is a unique, *metaphysical principle,* the *cause* of truth and superior to all in the world of forms.[76] There is an "abstract connection" *of causality/dependence* between the "Form of the Good" and the rest of the world of forms.[77] If the highest form exists, then it must be beyond all forms due to its authenticity, and if it can become visible, then it must be "primordial unhiddenness" i.e. if the most authentic one can reveal itself then all lower ranks of beings can also reveal themselves. The highest form is what allows, empowers, and makes possible the *occurrence of beings.*[78]

Good is the highest of the forms because it empowers the rest of the world of forms. The desire to know the world of form is due to this empowering impulse of the *Form of the Good*.[79] Attributes of truth (manifest-ness) and reality (understanding-existence) apply in the highest degree to the highest form i.e. Good essentially is truthfulness and reality itself.[80] Consequently,

---

[73] E. Havelock. *Preface To Plato* (Oxford: Basil Blackwell, 1963), 262.
[74] Ibid, 263.
[75] Ibid, 264.
[76] L.P. Gerson. *God and Greek Philosophy*, 57.
[77] Ibid, 62-63.
[78] M. Heidegger. *The Essence of Truth,* 72.
[79] L.P. Gerson. *God and Greek Philosophy*, 79.
[80] M. Heidegger. *The Essence of Truth,* Trans, T. Sadler (London, New York: Continuum, 2002), 80-81.

Form of the Good makes the world of forms accessible in its truth (manifest-ness) and reality (understanding-existence).[81]

Plato presents the *simile of the sun* to depict the causal power of the *"Form of the Good"*:

Sight and the sensory object are split; something must cause them to unite. The cause must be *the same* for both. The light of the sun is just such a cause that makes visible what lay in it and the eye sees the visible world.[82] Plato takes the usual way of seeing to exactly correspond to "comprehending perceiving", "the perceiving of ideas".[83] An identical relation exists between the sun and *Form of the Good*; what the former is to sight and sensory objects in the visible world, and the latter is to knowledge and ideal things in the world of forms.[84] Sun bestows light upon sensory objects and the power of sight upon the spectator's eyes. *Form of the Good* bestows truth upon ideal things and the power of knowledge upon the knower's mind.[85] Clarifying Plato's philosophy requires carrying the relationship between visible/sight into the sphere of manifest-ness (authentic knowledge) and intelligibility (understanding).[86]

The sun is the source of growth and light for the visible world and the nurture and illumination of the visible world are dependent on the sun. The sun bestows visibility to sensory objects and the "power of seeing to the eye" i.e. "the faculty of sight".[87] Neither is the sun identical to sight nor the eye (residence of sight). However, amongst all sense-organs, the eye is the most sun-like and sight is handed out to it by the sun.

Form of the Good is the source of reality and truth for the intelligible world and the realization and correctness of the intelligible world is dependent on it. It bestows intelligibility to ideal things in the world of forms and the "power of knowing to the mind" i.e. "the faculty of knowledge".[88] Neither is it identical to knowledge nor the mind (residence of knowledge), however,

---

[81] Ibid, 79
[82] Ibid, 74.
[83] Ibid, 73.
[84] Plato. *The Republic,* trans. D. Lee (London: Penguin Books, 1974), 233.
[85] Ibid, 234.
[86] M. Heidegger. *The Essence of Truth*, 74.
[87] Plato. *The Republic*, 231; 234.
[88] Ibid, 234.

amongst all faculties, the mind is the best-like and knowledge is handed out to it using the *"Form of the Good"*.

Sun empowers sensory objects to resemble it. It gives them their 'looks'. Sensory objects look different depending on whether it is dawn, mid-day or dusk, cloudy or clear. Similarly, the Good empowers ideal things in the world of forms to take part in resembling it and prefigures (predict, anticipate) how they look. As sensory seeing is not the cause of the light, the light source i.e. sun, so non-sensory seeing is not the cause of the truth, the source of truth i.e. *"Form of the Good"*. *"Form of the Good"* determines the intelligible possibility and manifests visibility of ideal things in the world of forms while they in return owe their 'looks' to it.[89]

Continuing the topic of *causality* as the beginning of philosophers, Plato's *Form of the Good* may be related to Aristotle's *Contemplation* in the following way:

Form of the Good is an excellence to which anything approximates in its manner. It is a forerunner to Aristotle's final cause in a teleological system and pure actuality as the object of desire, evidenced by the following statement of Plato, "The good is the end of all endeavour, the object on which every heart is set, whose existence it [the Good] divines, though it [the heart] finds it difficult to grasp just what it [the Good] is…."[90]

According to Aristotle, in his work *Metaphysics*, energy for growth resides within things, a movement process from potentiality to actuality that lives within all things in nature and cosmos. However, pure actuality completely lacks potentiality and must exist alone outside it all.[91]

Actuality contrasts with potentiality in the sense that the former is achieved if something acts to make its potential real. For example, to think rationally is a human potential which will be actualized if they act in the same manner. Thus actuality, having two important aspects: activity and realization of potentiality, "consists of something acting or working in such a manner as to

[89] M. Heidegger. *The Essence of Truth,* 75-76.

[90] Plato. *The Republic,* 230.

[91] W. Guthrie. *A History of Greek Philosophy* Vol. I (Cambridge: Cambridge University Press, 1962), 12.

realize or actualize its own" potential.[92] For Aristotle, "a thing is what it does, or how it behaves: its nature is its work or activity".[93] Definitive explanation is set in the purpose/goal that a being sub-serves, it means that an actual state of a being is the purpose towards which its potential state points. Acting/behaving according to this nature is *actualizing* a being's potential. Aristotle's beginning in regards to actuality must be pure in nature, consequently, devoid of all potentiality to be called pure actuality.

Chronologically, actuality (e.g. eternal change) has a priority over and is before potentiality (e.g. measurement of time).[94] To prioritize actuality over potentiality it may be stated that: "what is eternal is prior in nature to what is perishable, and nothing is eternal by potentiality. For that which has the potentiality of being has also the potentiality of not-being, while the eternal is that which from its very nature cannot fail to be".[95] Aristotle's beginning in regards to time, must be eternal; as change, it must be active and its activity must not be potential but actual i.e. actual power (energy) is necessarily exercised instead of contingently.[96] This beginning, chronologically called the prime-mover, must be purely actual and such a requirement can only be achieved through an "activity which has the end in itself and is the realization of this end".[97]

By analogy it may be compared to a pure mind, sometimes interpreted as a perpetual-undifferentiated-systematic-interrelation-of-thought and at other times as "Contemplation".[98] Since physical activity is excluded by its immaterial nature, Aristotle ascribes it to mental activity whose limits of knowledge are bound only to itself. It seems like an independent and identical knowing mind which would negate any interference with its perfect mirroring.[99] Put differently, as the mind is without parts or divisions within itself and only a self-knowing mind has no difference between its thinking

---

[92] G. Magee. *The Hegel Dictionary.* (London, New York: Continuum International Publishing Group, 2010), 33-35.
[93] Ibid, 39.
[94] Aristotle. *Metaphysics*, 272; 275.
[95] D. Ross. *Aristotle* (London: Methuen & Co Ltd, 1964), 177-178.
[96] J. Ackrill. *Aristotle the Philosopher* (Oxford: Clarendon Press, 1981), 128-129.
[97] G. Hegel. *Lectures on the History of Philosophy* Vol. II, trans. E. Haldane, & F. Simson (London: Kegan Paul, Trench, Trubner & co. Ltd, 1894), 138.
[98] R. Brumbaugh. *The Philosophers of Greece* (London: George Allen & Unwin Ltd, 1966), 195.
[99] D. Ross. *Aristotle*, 182.

and what it thinks of, so, *Contemplation*, instead of problem-solving, is the eternal activity of self-identical pure actuality lacking any potentiality.[100]

According to Aristotle, *Contemplation* is attributed to, divinity, circularity, and desired love:

Aristotle's theological argument requires a single thing whose nature is eternal change identified with a circular movement and is present also in the observation of the cosmos, seasons and reproduction cycles.[101] Mind is thinkable as an object of thought and the divine mind's activity thinks of itself.[102] Making the activity and object of thinking identical qualifies *contemplation-in-circularity as divine*. None between them ought to be given priority over the other. On the one hand, activity cannot be the best as thinking can have bad objects. On the other hand, an object of thought cannot be the best as the thinking activity would become potential, disqualifying it of divinity.[103] For Aristotle, both the activity and the object of thought must be best. "Therefore, it must be itself that mind thinks of (since it is the most excellent of things) and its thinking is thinking of thinking…. thinking will be one with the object of thought".[104]

Circularly, the activity of a thing is its actual goal, objective or purpose and its actuality is its goal, objective or purpose-oriented activity.[105] "Absolute thinking is the thinking of thinking".[106] Aristotle's beginning is eternally thinking of the best possible object of actual thinking which is itself. "God is thinking-thinking-thinking", it is noticeable that no subject/object split takes place in this statement.[107] Its life is complete as eternal thought-activity, what potential world of forms-in-matter tries to duplicate in its limits.

For Aristotle, *Contemplation* has the *causal* influence of an object of desire, whose activity is the purpose/goal (final cause) for the potential world of forms-in-matter (its admirer). *Contemplation* causes change like a lover in it,

---

[100] G. Magee. *The Hegel Dictionary*, 40.
[101] J. Ackrill. *Aristotle the Philosopher* (Oxford: Clarendon Press, 1981), 129-131.
[102] J. Lear. *Aristotle: The Desire to Understand* (Cambridge: Cambridge University Press, 1988), 300.
[103] Ibid, 299.
[104] Ibid, 299-300.
[105] Aristotle. *Metaphysics,* 274.
[106] Ibid, 383.
[107] L.P. Gerson. *God and Greek Philosophy*, 127.

such that, if contemplation-in-circularity is the first (divine) movement in existence, then it is necessary for the potential world of forms-in-matter to follow after its love in a similar manner.[108] Only a beloved god moves the potential world of forms-in-matter, rather than a creator/craftsman god that sets it in motion, and it does so by keeping alive the indwelling desire towards pure actualization-in-circularity. Therefore, the potential world of forms-in-matter desires to incorporate the perfection of pure actuality, "within its limits". [109] Movement of the cosmos, change of seasons, interchange of four elements (earth, fire, wind and water), and process of reproduction of animal and plant life are all the causes of that indwelling desire. [110] Simply, *Contemplation* (the circular activity of self-absorbed thinking) is the purpose/goal (final cause) that the cosmos, seasons and reproduction cycles duplicate in the movement to actualize the perfection of its beloved god.[111]

Contemplation-in-circularity is divine, pure actuality, complete-in-itself and is desired by the potential world of forms-in-matter whose movement and order can be expressed using an *organism analogy* and a *military analogy.*[112]

For movement, an organism's desire and thought explain its intentional movements by reference to the object (goal, purpose) that the same agent desired, thought and chased. The a*nalogy of an organism* is used to present the 'intentional' movement of a potential world of forms-in-matter. As is the case with a dog that desires a bone and runs after it, the bone itself or its eating clarifies the purpose why it ran, and so is the case of the circular movement of the potential world of forms-in-matter that desires Aristotle's god.[113]

For order, a *military analogy* presents Aristotle's god related to the potential world of forms-in-matter as a general to an army. The potential world of forms-in-matter displays a well-ordered structure due to the purpose and

[108] J. Ackrill. *Aristotle the Philosopher* (Oxford: Clarendon Press, 1981), 129.
[109] W. Guthrie. *A History of Greek Philosophy* Vol. I (Cambridge: Cambridge University Press, 1962), 13.
[110] J. Ackrill. *Aristotle the Philosopher,* 34.
[111] L.P. Gerson. *God and Greek Philosophy*, 137.
[112] M. Wright. *Introducing Greek Philosophy* (Los Angeles: University of California Press, 2010), 104-106.
[113] J. Ackrill. *Aristotle the Philosopher*, 131-132.

intention dwelling within it under the authority of one beloved god.[114] As an army acquires perfection-in-order from its general, the potential world of forms-in-matter acquires perfection-in-order from Aristotle's god. In addition, as the army exits for the general, the potential world of forms-in-matter exists for pure actuality, because the latter in both cases represents "goodness".[115] Thus, as the general causes a good order in the army, so Aristotle's god causes the good order of the cosmos.[116]

Aristotle's god, pure actuality, is not a creator-God or divine craftsman whose purpose is to assemble the order of the cosmos. Instead, it is the final cause, the purpose towards which the potential world of forms-in-matter is in movement and for this reason it appears in a well-ordered fashion.[117] The military analogy seems to show Aristotle's god as both immanent and transcendental, in the former case due to the indwelling desire for order of nature/cosmos and in the latter due to being a general in the army ranks, being above all. The organism analogy seems to show Aristotle's god as teleological, attracting a striving nature/cosmos desiring its lover and implying that nothing is in vain.[118]

Beginnings in the post-Socratic tradition may identify/differ both from that of the mythological poets and pre-Socratic philosophers:

Both Plato and Aristotle move away from the *birth* principle of the mythological poets and present the beginning as *causality*. Plato's visual conception of causality and Aristotle's immanent, transcendental and teleological conception of causality create the subject/object split in Greek prose, which was absent in the Greek oral tradition.

In the pre-Socratic tradition, Anaximander's *Boundless* participates with the opposites in a relation of justice/injustice. However, Plato's *Form of the Good*, instead of participating with the world of the senses, only relates to it in simile (that attributes visual-ness common between the two). Similarly, Aristotle's *Contemplation*, instead of participating with the potential world of forms-in-matter, only relates to it in (organic and militaristic) analogy.

---

[114] L.P. Gerson. *God and Greek Philosophy*, 135-136.
[115] Aristotle. *Metaphysics,* 385.
[116] J. Ackrill. *Aristotle the Philosopher*, 133.
[117] J. Lear. *Aristotle*, 295.
[118] D. Ross. *Aristotle*, 184-185.

Parmenides' *Being* is an all-round self-identity of a god-like solitude whose separation from the world of mortals signifies justice. However, Plato's *Form of the Good*, instead of separating from both the world of forms and senses, relates with them causally and in simile (that attributes visual-ness in common between them). Aristotle's *"Contemplation"* though exists separately from the potential world of forms-in-matter, it relates with it in (organic and militaristic) analogy.

For the pre-Socratics, opposites such as hot/cold, wet/dry etc. compose the sensible world, one should credit them for separating their beginnings ("Boundless" and "Being") from such opposites: Anaximander's opposites *separate from* the *"Boundless"* and Parmenides' opposites exist *separately* from *"Being"*. In a similar fashion Plato and Aristotle follow them. Where the pre-Socratics under the influence of the principle of identity and difference only separate beginnings and opposites, Plato and Aristotle moreover add to this separation, the principle of *causality*. Plato's beginning (*Form of the Good*) causes the world of perceivable intelligible to exist, that is imitated by the world of senses, whereas Aristotle's beginning (*Contemplation*) causes order and the desire for movement in the world of senses.[119]

Furthermore, the pre-Socratics should be credited with associating their beginnings "Boundless" and "Being" with intelligence, lacking sense experience (except that of an image of circularity). Similarly, Plato and Aristotle follow them; both *"Form of the Good"* and "Contemplation" are intelligible with circularity as the only sensory attribute associated with them.

Conclusion

The title of the article divides the journey of "beginnings" from mythology to philosophy as *"dawn, twilight and dusk"* and claims that in this fashion it will exhaust whatever is considered visible and expressible among the Greeks during the period 750 to 322 BCE. *"Dawn, twilight and dusk"* are composed of light and time gathered together; each differs in regards to what it makes visible and expressible. All three instances are identical because they are made of light and time but each instance is different from the other in its nature which changes the presence of anything under their illumination. Keeping in view whatever has been said till now, "beginning" shows itself at

[119] D. Hamlyn. *Sensation and Perception* (London: Routledge & Kegan Paul, 1961), 12-13; 14.

"Dawn" as mythological poetry, at "Dusk" as philosophical prose, and at "Twilight", identical and different to both Dawn and Dusk's expression in the works of the pre-Socratics. *"Dawn, Twilight and Dusk"* bind the journey from mythology to philosophy together, and apart from these three instances of visibility and expression, "beginning" has not shown/ expressed itself in any other way. In this manner, the significance of the article points towards the completion of all possible views/ expressions of "beginning" among ancient Greeks.

Mythology and philosophy express two paths of experience, not only separating the *birth* route from the *causal* one but also separating them in time - myth as a story of nature's birth existed before the philosophical causal rule of nature. Similarly, both poet and philosopher share the realm of imagination and are under an authority, the said authority differs for each, being a *divinity in nature* for the poet and a *causal relation* for the philosopher. The Greek poets name the god/goddess of wisdom in their mythology; the Greek philosophers assume themselves to be the meaning of wisdom in their philosophy. The former thanks a supernatural being that *births* nature while the latter knows a *causal principle* in his natural self.

Such difference in authority changes the essence and objective of their utterance, while present in the same realm. A divine female figure inspires and gifts the thankful poet with truth (of beginning), in the case of Homer and Hesiod, the Muses, while for Parmenides, the daughter of the Sun and a goddess is the authority figure. On the other hand, philosophers such as Anaximander, Plato and Aristotle contemplate, define, dialogue, and write in a logical flow, an unseen causality which is itself worthy to be thought of (as beginning).

With regards to utterance, myth, a foundation of folk religion and ritual, is recited in verse style while philosophy is (usually) written in prose style. In mythological verse, the poet is commanded (by a divinity in nature) what to speak of, however, in philosophical prose, a philosopher, under compulsion of a causal relation, thinks it through – "What is worthy of thought?"

Myth is a folklore of nature uniting cosmos, custom-religion and names (of the holy) – the gods gather together with Greeks in the cosmos. The mythological language shares their story and images. Images from the visible world of a space so vast that it could encompass everything are taken like a

great gap or an ocean and referred to as the "beginnings" of all existence. From these beginnings, a story is recalled of both, the family of the gods and the visible world's origin.

The story attributes the "beginning" to that of giving *"birth"* to something. From the bosom of the "beginning" come forth the gods and the cosmos which make, apart from numerous other customs, marriage and war possible for the Greeks. The "Beginning" *births* life to all serving as a model for how marriage and war *birth* life in the form of conceiving children and victory on the battlefield, both for the gods and the Greeks.

According to the principle of identity and difference, there are two ways to stand in the world i.e. participatory and separate. Firstly, the Greeks may live with the gods and the cosmos, altogether. The poet acquaints himself with the gods and the cosmos that not only surround him but also determine his life. Since the Greeks participate in folklore, wisdom takes the collective shape of customs. Secondly, The Greeks may live indifferently from the gods and the cosmos. The philosopher thinks himself independent from them and thus his mind forgets the gods, treats the cosmos as an object and is even critical of himself. Since the philosopher is free (separate), wisdom is individually thought of as a principle.

It is not a coincidence that "beginning" is presented as *birth* by the poets since the body is the focus of the participatory way. The living gods, cosmos and Greeks themselves came forth out of an identical "beginning" which gave birth resembling the gynaecological conception of birth.

Alternatively, "beginning" is presented as *causality* by the philosophers due to their focus on the mind which opens up the way of separation. The philosopher thinks that the visible world is different from the intelligible world and "beginning" is principally attributed to the intelligible world which causes the existence, order and motion of the former.

The poets told myths instead of analysis, hence, development towards philosophy moves in the direction of a decrease of fantasy (phantasm) i.e. "beginning" as birth and an approach to autonomy i.e. "beginning" as causality.

At the start of the article, mythology is distinguished from philosophy in regards to its value, authority, style and will/ thought of illumination. At the end, sequentially capturing Greek "beginnings" in the metaphor of *"dawn, twilight and dusk"* the article exhausts what they considered as visible and expressible:

I. The dawn of Greek "beginnings" is Mythology where,
   a. *Birth* is central
   b. A 'Voice' possesses the poet who is a space where
   c. Linguist expression is in the style of poetic verse
   d. Beginning resides in that space/ expression as *"Oceanus"* and *"Chaos"*
   e. Visualization is not the poet's power but rather is given like the specific gift of *"Dawn"* that illuminates nature/ cosmos.

II. The dusk of Greek "beginnings" is Philosophy where,
   a. *Causality* is central
   b. *"What is that which is worthy of thought?"* possesses the philosopher who is a space where
   c. Linguistic expression is in the style of philosophical prose
   d. Beginning exists in that space/expression as *"From of the Good"* and *"Contemplation"*
   e. Visualization is not a philosopher's power but appears to be so. As dusk comes about, one tries to make sense of the surroundings by uncovering that which is worthy to be thought of whose illuminating power is evident (or I should say self-evident) and may further save one from the dark.

III. The twilight of Greek "beginnings" is the pre-Socratics where,
   a. Neither *birth* nor *causality* is central
   b. That which is worthy to be thought of and a 'Voice' is present that/who possess the philosopher and the poet respectively who are a space.
   c. Linguistic expression is present in both styles, philosophical prose and poetic verse respectively.
   d. Beginning resides/ exists in that space/expression as *"Boundless"* and *"Being"*

Visualization is not a philosopher's/poet's power. As dawn is left far behind and dusk arrives near, one can both, either be gifted with illumination (lacking the principle of birth) or may uncover that which is worthy to be

thought of whose illuminating power is evident (lacking the principle of causality).