

Abstract



THE ROLE OF UNESCO IN PROMOTING UNIVERSAL HUMAN RIGHTS: FROM 1948 TO 2005

From a theoretical as well as a practical perspective, human rights have not always been wholeheartedly acknowledged and respected. It was the Second World War and the tremendous atrocities committed at that time that generated the widespread agreement that the universal acceptance of human rights' moral significance was extremely urgent. In 1948, Unesco adopted the Universal Declaration of Human Rights, an instrument with which the international community provided humanity with a widely accepted account of the ways human beings should and should not be treated. In the meantime, however, new challenges emerged. Human rights can now be put into question not only during war or in battlefields, but also in the context of bioethical and biotechnological issues that necessitate responsible public reasoning. Keeping pace with contemporary moral concerns, Unesco went on to adopt the Universal Declaration of Bioethics and Human Rights, which constitutes a solid framework of moral demands concerning a wide range of questions. In this essay, I will give a general, mostly historical, account of Unesco's initiatives and insist on the interrelation of the above mentioned Declarations.

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THE ARISTOTELIAN VIRTUE OF FRIENDSHIP

Aristotle devotes the eighth and ninth books of his "Nicomachean Ethics" to the teaching of the virtue of friendship. Friendship is defined as the most necessary and beautiful virtue in the life of man. Friendship is love and friendship loves loving, good, and good is the friend. The first step of friendship is mutual mercy. While there are many forms of friendship, the basis of all is common free will. The object of friendship is called «φιλητόν», which means good, namely virtue and the beneficial. The sources of friendship based on which are defined the types of friendship, are three: the usefulness of friendship,

the pleasure of friendship and the good that comes from friendship. As solid and not accidental, he considers friendship based on goodness, and stresses that absolute good is totally hedonic.

In the eighth book of «Nicomachean Ethics» friendship rises above justice, which it does not need. The following are dialectical questions as to whether friendship contributes to the dissimilarity or consistency of the similar. The fullest form of friendship is the good, which is the friendship of the same, but there is also friendship in the dissimilar, as in the case of parents/children, man/woman. The question arises whether superiority or friendship is superior. It compares the different types of friendship with the various forms of politics.

In the ninth chapter Aristotle embarks on a deterministic view of friendship by reference to several examples. It discusses the question of the dissolution of friendship, when the purpose of friendship was benefit and pleasure, which have now ceased to exist. From the concept of friendship arise associated concepts, such as favor, unity and political friendship. By deepening the notion of self-love, Aristotle closes the ninth book of «Nicomachean Ethics» with general findings such as: he advises us to have few friends, but good. When we have many, we have to share our attention, making friendships turn into feasibility. We always need our friends, both in misfortune and in happiness. In misfortune we need our beneficial friend, because the benefit is help. In happiness we need the true friend, who is there for us without benefit.

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ON F. W. SCHELLING'S *PHILOSOPHICAL INQUIRIES INTO
THE ESSENCE OF HUMAN FREEDOM*

F. W. Schelling locates the problem of freedom, as posited from the age of Spinoza through to German idealism, in abstract thinking, which -in line with the principles of formal and transcendental logic-generated interpretations of nature, god and freedom that led to an unresolved tug of war between dogmatism and criticism, and subjective and objective realism. In a bid to find a resolution, Schelling treats

freedom as the foundation of existence and of the essence of nature and spirit, without associating it with aesthetic and natural formation (Kant) or with the mechanism for generating transcendentalism (Fichte) or with the positivism of the growth of the spirit and knowledge and self-knowledge (Hegel). Schelling associates it with the dialectic of good and evil, in the frame of a romantic yet at the same time realistic anthropology. In this light, freedom needs to be understood in terms of positive ethics revealed to us by the spirit, in the real and living sense, as a union of immanence and transcendence, or more specifically a force of good and evil.

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THE MOVEMENT OF MEDITATION IN ART.
PANAGIOTIS MICHELIS AND THE ABSTRACTIVE IMAGINATION

I approach here the relation between abstractive imagination, as Panagiotis Michelis (1903-1969) conceives it, and stochastic/ meditative imagination, the status of which is the center of a theory that I have already elaborated and proposed: according to the nature and the logic of stochastic/ meditative imagination, the sensible form incorporates the noematic element and acquires an enigmatic personal quality. Aesthetic forms, as considered by Michelis, express directly a (corresponding) abstract meaning by making it concrete in the specific world of the work of art. This capacity of forms implies a power of thinking, the movement of which becomes present in the aesthetic reality. Considered from this point of view, abstractive imagination is a particular expression of the stochastic/ meditative imagination.

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THE ABSENCE OF THE POLITICAL DIMENSION
IN THE EUROPEAN UNION: HEGEL AND KANT
ON THE CAUSES OF UNCERTAINTY

According to Immanuel Kant, a vice, a defect (*demeritum*), is not merely a negation, but a negative virtue (*meritum negativum*). A vice can occur only in so far as a being has within it an inner law which it contravenes with its actions. In the case of a politically exhausted Europe, perhaps the appropriate question would not pursue the localization of a “defect” which is responsible for the current crisis and for the ongoing uncertainty for a significant number of members of the Union, but would rather be addressed as a more general inquiry on whether “this” Europe has the inner capacity for –and accordingly, access to– an interior causality that would make possible its political existence as well as its political efficiency. Hegel aids in the hermeneutic illustration of the present situation of an “incompetent” Europe, a Europe where the inner virtues that could lead to political realizations do not subsist, by maintaining the view that political necessity, one way or another, always surpasses what is considered as right in the political management. Hegel further considers that the State, in any of its forms, needs an outside existence that develops in accordance with its inner essence; that also implies a self-consciousness of freedom. In our analysis, we claim that the absence of the political dimension in the European Union is not due to an inherent defect; on the contrary, “this” Europe has no other way of potential existence than to be tied with uncertainty, as it does not possess the inner capacity of the political dimension.

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THE NOTION OF DIFFERENCE IN BERGSON AND CANGUILHEM

The question about the notion of difference (*différence*) in Henri Bergson (1859-1941) and Georges Canguilhem (1904-1995) is of par-

ticular interest. More specifically, it is a concept found in the thoughts of both philosophers, playing a further major role in the foundation of their theories. The theses of Bergson and Canguilhem on the *difference of nature* between the two tendencies or poles that constitute life are closely linked with their conception of life as immanence, as a force of creation. In addition, the philosophies of Bergson and Canguilhem, as also the thought of Sigmund Freud, engage with the issue of the vital duality between two forces, life and death. Despite the divergences between the two authors, the way Bergson and Canguilhem conceive life presupposes the notion of *novelty* (*nouveauté*) or *new* (*nouveau*). This goes hand in hand with the notion of difference, conceived either as *radical change* or as *creation of possibilities*. Bergson's conception is based on the dual character of the concept of time as *duration* (*durée*), which is a psychological and at the same time metaphysical principle, while his successor attempts a *biological foundation* of human consciousness and knowledge.

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THE NOTION OF STYLE IN MERLEAU-PONTY

In this paper I attempt to shed light on the meaning of style for Merleau-Ponty. The notion of style is not so much developed explicitly in particular moments of his philosophy, but rather emerges as a result of his epistemological edifice, in its encounter with Saussure's and Husserl's reflections on language. For Merleau-Ponty style is conjoined with language; it constitutes it in a foundational way. Style, then, is not a device or a technique, or a game of characteristics – in other words, something that may or may not be applied. On the contrary, to the extent that, for Merleau-Ponty, *percipio* acquires an epistemological, and subsequently cognitive, moral and aesthetic priority over *cogito*, style is linked inseparably with the speaking subject. Style begins in our encounter with the world; to give shape to the world, to fashion it, means that we establish style. As soon as the subject perceives something as something that needs to be said, as soon as the artist

sees something as something that needs to be painted, style is already at work as what will be crystallized eventually in articulation. Style, therefore, is the mechanics of giving form and structuring expression, and as such, it is strictly personal: traceable and recognizable by others, but almost invisible, imperceptible to the speaking subject.

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THE RELATIONSHIP BETWEEN MASTER AND SLAVE ACCORDING TO ARISTOTLE

This study expounds the characteristic attributes of slaves and free men, as well as the relationship between them, as presented by Aristotle. The free man has high intelligence, in order to be able to foresee the future, and an upright body suited to political life; the slave has a strong body suited to manual labour, and low intelligence. Friendship can arise between them, since they are both human beings, but not in the quality of slave and master. This situation is common but it does not constitute an unvarying rule, since it often happens that he who is considered free has the soul of a slave, and, conversely, he who is considered a slave has the soul of a free man.

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THE POLITICAL “TURN” OF RAWLS AND LIBERAL TOLERANCE

In this article my main aim is to present an explanation about the reasons that led John Rawls to revise some aspects of his theory and recast it as a political conception of justice. At the same time I will argue that *Political Liberalism* should not be treated as a retreat from the Kantian normative liberalism of *A Theory of Justice*. The so called political turn of Rawls was associated from the very start with the communitarian critique of the metaphysical conception of the person and

the Kantian premises of Rawls's thought. This association established an interpretation of the political turn as a retreat from the universalism and egalitarianism of *A Theory of Justice*. However, the idea that Rawls wrote *Political Liberalism* as a response to the communitarian critique has some serious flaws. I will present an alternative interpretation of the political turn that I believe is more compelling. This interpretation is based on the problem of stability in a pluralistic democratic society and it opens the way for a more fruitful reading of *Political Liberalism*.

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MARCEL PROUST: HAPPY DURATION AND TRANSCENDENTAL REPETITION – TIME LOST AND TIME REGAINED

Beginning with the notion of Duration in Bergson and the supposed use of it by Proust in his major work *In Search of Lost Time* I seek to focus on an out-of-time moment that generates Proust's narrative. Proust endeavours to see his life again renewed in an artistic achievement and not to achieve practical life goals like Bergson. Bearing in mind that his nostalgic feeling keeps alive his happy past I seek to examine how through specific moments he can produce an effect of revival of his lost time. His principal enterprise to stabilise the past in an eternal work of art can be seen in the light of Kierkegaard's notion of Repetition as an experience that takes place in a transcendental movement. Time in Proust is not something that is actually moving in his work but can be seen as a moment that stands over time and produces his life transformed in a book as *Time regained*. Kierkegaard's thoughts on eternity in relation to an instant out of time can make us see Proust's work of art as a living process that stands apart from ordinary use of intellect and reality, but can be realised in a consciousness that focuses on the internal movements of time, and doing so unites it with man's existence.

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NIETZSCHEAN READINGS OF PLATONIC EROTIC SOCRATES:
LONGING AND ATOPY

In the first section of our study we question the linguistic analysis and interpretation of Zarathustra's "great longing" ("große Sehnsucht" – Z III 14) and Nietzschean "convalescent" ("Genesende" – Z III 13) propounded by Martin Heidegger. The wording of these two paragraphs reveals a philosophizing subject whose recovering (genesen), returning home (heimkehren, «οἴκοι ἀναπαύεσθαι» – *Symposium* 223 d) and self-gathering (Sichsammeln – *Theaetetus* 189 e and *Sophist* 263 e) is simultaneously a wandering (unterwegs, «ἴωμεν» – *Phaedrus* 279 c), a distancing (Ferne) and an unobstructed desire («ἐπιθυμία» – *Republic* 458 b). In the second section we analyze the distinction "erotic-metacosmic" philosophizing subject proposed by Dimitris Lamprellis. For we examine the Nietzschean versions of Socrates ("sophist", "rhetor", "daemon", "shadow", "Chimera" etc.) with references to Plato's ("Silenus", "Satyr", "Siren" etc.). This analysis indicates that the terms-conditions of autonomy of the dominant Nietzschean category of "eros" (love, longing) relate radically to the terms-conditions of Platonic autonomy of the atopic philosophical imaginary.

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MY OWN DEATH ACCORDING TO RILKE

Rilke depicts "my own" death as a ripe fruit which is relevant to the personal life that each one has lived. Consequently, the meaning of death concerns the entire life and not just a few moments of it. Furthermore, death is explained as a purpose, to which impressions and experiences play a significant role. This concept also criticizes the clinical death as prepared by technical and medical knowledge, which is often accepted with pleasure by patients dispensed from pain and trouble, who have abandoned their own self and authority. Rilke describes "my own" death as an awful and monstrous body deformity process, which resembles the negative aspects of the modern life. Additionally, God and death are set on the same low level as they

both depend on the missing care and misuse. Finally, according to Rilke only a staring animal can leave its own disaster behind it, and see God pure and open before it.

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DIALECTIC AND τὰ ἔνδοξα (TA ENDOXA) IN ARISTOTLE IN CONNECTION WITH HEGEL'S APPROACH

1. The present article examines the Aristotelian concept of dialectic and of τὰ ἔνδοξα (ta endoxa). The concept and use of τὰ ἔνδοξα are key points in the understanding of dialectic.

2. Aristotle's official examination of the theory of dialectic and of the use of τὰ ἔνδοξα comes in the *Topics* and partly in the *Sophistical Refutations*.

3. The importance, which Aristotle assigns to τὰ ἔνδοξα, is stressed in his theory of dialectic and dialectical reasoning/syllogism.

4. Dialectical reasoning proceeds from τὰ ἔνδοξα, that is, common beliefs –as plausible propositions– premises believed by everyone or most people or by certain intellectual people.

5. Dialectic does share with philosophy but is distinct from the special sciences.

6. The general consideration of the nature and function of dialectics takes fundamentally Hegel's dialectical theory as its starting point.

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ON MUSIC. PHILOSOPHERS AND ARTISTS ON THE SUPREME ART OF THE MUSES

Strange as it may seem to many, the Art of Music is not always dealt with in a positive manner. Important intellectuals, and scientists too, have at various times pointed out and documented the negative effect that Music may have on the psychological state of certain people

or in special circumstances. Moreover, the said dynamic property of Music is known from mankind's past, as it played (and still plays) an important role in the context of religious rites (with pipes and drums as 'orgiastic instruments *par excellence*'). In addition to all the above, in the field of Philosophy, Music has concerned thinkers since early times, in so far as it expresses the divine element in the most esoteric and inexplicable way.

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THE RECONSTRUCTION OF THE PROTAGOREAN THEORY OF KNOWLEDGE IN PLATO'S *THEAETETUS*

Within the framework of this brief article is attempted a reappraisal of the theory of knowledge of Protagoras, as articulated in the dialogue *Theaetetus* and the reconstruction of the platonic argument which the latter refutes. Specifically, the sophist Protagoras gives an absolutely subjective character to the acquisition of real knowledge, binding it indissolubly with sensation and personal experience. By contrast, Plato refutes the Protagorean version, highlighting the contradictions of sophistic reasoning and proposing as a precondition for obtaining real knowledge the distinction between truth and delusion. He concludes, finally, that real knowledge should not be identified with sensation, but springs from the soul, which has intelligence as its starting point, and elaborates sensory experience –a complex process– that is named crisis.

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BEAUTY IN ART AND LIFE:
A CONVERSATION WITH ALEXANDER NEHAMAS

In his conversation with Christiana Tatsi, Professor Alexander Nehamas deals with the questions of art and beauty within the broader context of his philosophy of art, as it elucidated in his 2008 book *Only a Promise of Happiness: The Place of Beauty in a World of Art*. In the first section of the interview the conversation focuses on the enigmatic title of the book, especially on the meaning of the expression “world of art”, and Nehamas analyzes the significance of the belonging together of beauty and love (*eros*) for his understanding of art. It is in this light that he goes on to criticize the modern association of beauty with a special category of judgment, which is aesthetic judgment. Subjectivism in art is thus rejected and Nehamas prioritizes the alignment of beauty with genuine human interests, desires and needs, as was the case in the classical Plato-driven concept of art. Furthermore, the interview raises a further question that deals with the actual domain of beauty, which is not exclusively or mainly art, but also life as such. In fact, there is no dichotomy between the beautiful in life and in art, and contemporary philosophy and theory of art should deal with such an enlarged conception of beauty. Last but not least, the exchange between Alexander Nehamas and Christiana Tatsi brings forth another important set of concepts and questions related to the former’s analyses of what “the art of living” is throughout the history of philosophy, and also what its relation to art and artistic creation should be.

Συνέντευξη του καθηγητή Αλέξανδρου Νεχαμά
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