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EDITED BY: DEAN A. KOWALSKI

# INDIANA JONES

## AND PHILOSOPHY

BLACKWELL PHILOSOPHY AND POP CULTURE SERIES

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# **INDIANA JONES AND PHILOSOPHY**

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# **INDIANA JONES AND PHILOSOPHY**

**WHY DID IT HAVE TO BE  
SOCRATES?**

Edited by

**Dean A. Kowalski**

**WILEY** Blackwell

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# Contributors: “We Have Top Men [and Women] Working on It”

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**Lance Belluomini** did his graduate studies in philosophy at the University of California, Berkeley; San Francisco State University; and the University of Nebraska-Lincoln. He’s recently published an essay on “Tenet” in *The Palgrave Handbook of Popular Culture as Philosophy* (forthcoming). He’s also contributed chapters to *The Philosophy of Christopher Nolan* (2017) and the Wiley-Blackwell philosophy and popular culture volumes on *Inception* (2011), *The Walking Dead* (2012), *Ender’s Game* (2013), and *The Ultimate Star Wars* (2015). Surprisingly, the iconic “Raiders March” theme isn’t the first thing that pops into his head when someone mentions *Indiana Jones*. Instead, it’s the cool ad-libbed lines by Harrison Ford in *Raiders*: “I don’t know. I’m making this up as I go,” and “It’s not the years, honey. It’s the mileage”—quotes that Lance would never use for he realizes Indy is the only person who’s allowed to talk like that.

**Matthew Brake** is an adjunct professor at George Mason University and Northern Virginia Community College. He is also the editor the *Theology and Pop Culture* series from Fortress Academic and the co-editor (with A. David Lewis) of the forthcoming *Religion and Comics* series from Claremont Press. Matthew imagines a world where he, like Dr. Jones, can drop his teaching load at a moment’s notice to go on an adventure, presumably paid for by his department.

**Timothy Brown** is the Dean of Southern Evangelical Bible College, and the Executive Editor of the *SES Christian Apologetics Journal*. He previously authored a chapter in *Disney and Philosophy* (2020), and courses he has instructed include Logic, Moral Philosophy, and Philosophy of Religion. Like Indy, he is a professor who has lectured in a bow tie and glasses, but unlike Indy he has his *mother's* eyes.

**Matthew Crippen** is a professor, who digs into history, cross-cultural value theory, and matters related to mind, and whips out articles in places like *Synthese*, *Topoi*, the *British Journal of Aesthetics*, *Environmental Ethics*, and *Transactions of the Charles Peirce Society*, also publishing a Columbia University Press book. He has collaborated creatively with his lifelong friend and co-author, Matthew Dixon, on music jobs, film projects, and popular philosophy pieces, which are small monuments to the long time they've known each other.

**Matthew Dixon** is interested in cultural studies and film, and works in the legal industry—where exhibits very often do mark the spot. He has been involved in theatrical productions, music jobs, and short films, in addition to publishing on popular art. He has known his co-author, Matthew Crippen, since kindergarten and treasures their various entries on pop culture and philosophy as time capsules of their friendship, perhaps to be excavated by other like-minded people in the future.

**Justin Fetterman** lives in Montreal, where he works as a writer, editor, stage director, and creative designer for opera. He is simply passing through history, and making it up as he goes.

**Duncan Gale** is an adjunct professor of philosophy at San Bernardino Valley College, Riverside City College, and Chaffey College, all in the Inland Empire of Southern California. You can find his other articles on popular culture and philosophy in *Avengers Infinity Saga and Philosophy* (2020) and *Dave Chappelle and Philosophy* (2021). In his classes, he does not allow students to communicate via messages written on their eyelids.

**Christopher Helali** is a graduate student in cultural studies at Dartmouth College researching religion (Orthodox Christianity), nationalism, historical trauma, and war in modern Greece. Other research interests include philosophy (Marxism), imperialism, and national liberation struggles. Notable discoveries include the second known phone book belonging to Jeffrey Epstein, which was uncovered in December 2020 and revealed to the public in the summer of 2021. Chris shares with Dr. Jones a mutual hatred of Nazis: “Nazis. I hate these guys.”

**Louise Hitchcock** has a Ph.D. in Aegean Bronze Age Art (UCLA 1998) and she's currently a professor of Aegean Bronze Age archaeology in the Classics and Archaeology program at the University of Melbourne. Her books include *Minoan Architecture: A Contextual Analysis* (2000), *Theory for Classics* (2008), and *Aegean Art and Architecture* (2000) (with Donald Preziosi), and she is the co-editor of *DAIS: The Aegean Feast, Aegaeum 29* (2008). When not dancing on tables in Aleppo, running away from rattle snakes, or jumping into lost tombs, Louise has found time to publish 100 articles about Aegean, Cypriot, and Philistine archaeology, gender identity, architecture, and theory. The Australian Research Council funded her excavations at the Philistine site of Tell es-Safi/Gath, where she collaborates with Aren Maeir. If adventure has a name, her name is Louisiana Hitchcock.

**Alexander E. Hooke** is a professor of philosophy at Stevenson University. His recent books include *The Twilight Zone and Philosophy: A Dangerous Dimension to Visit* (co-editor) (2018), *Philosophy Sketches—700 Words at a Time* (2nd edition) (2021), and *Alphonso Lingis and Existential Genealogy* (2019). He is to faculty meetings as Indiana Jones is to snakes. Unfortunately, he lacks Indy's fortitude and persistence to make the best of a bad situation.

**Justin Kitchen** teaches philosophy at San Francisco State University and CSU Northridge. His work centers around virtue ethics and virtue epistemology; it draws often from Stoic philosophy and early Buddhist philosophy. He hopes he never has to make a leap from the lion's head to prove his worth.

**Dean A. Kowalski** is a professor of philosophy and chair of the Arts & Humanities department in the College of General Studies at the University of Wisconsin-Milwaukee. He regularly teaches philosophy of religion, Asian philosophy, and ethics. He is the author of *Joss Whedon as Philosopher* (2017), *Classic Questions and Contemporary Film* (2nd edition, 2016), and *Moral Theory at the Movies* (2012). He is the editor of *The Big Bang Theory and Philosophy* (2012), *The Philosophy of The X-Files* (revised edition, 2009), and *Steven Spielberg and Philosophy* (2008); he is the co-editor of *The Philosophy of Joss Whedon* (2011). For him, attending Ripon College was the "X" that "marked the spot"; it was there he began "digging" for "the truth" (but he assures you that the ground floor of Lane Library remains safely intact).

**Annalissa Lane** has studied philosophy and religion at St. Olaf College and the University of Chicago. Her research interests include contemporary

American religions, racism, and the rise of Christian nationalism in the United States. She has tried to practice archeology and foil tomb raiders around the world, but mostly in her daydreams when she is not writing papers on the danger of nationalism or knitting a sweater.

**Siobhan Lyons** is a researcher in media, cultural studies and philosophy, having earned her Ph.D. in 2017. Her books include *Death and the Machine: Intersections of Mortality and Robotics* (2018), and *Ruin Porn and Our Obsession with Decay* (2018). She has also previously contributed chapters to *Westworld and Philosophy* (2019) and *Philosophical Approaches to the Devil* (2016), among other books. She shares Indiana's pursuit of fortune and glory, but has found that academia isn't exactly the best place to find it.

**Aren M. Maeir** is a professor of Biblical and ancient Near Eastern archaeology in the Department of Land of Israel Studies and Archaeology at Bar-Ilan University, in Ramat-Gan, Israel. For the last 25 years, he has directed the excavations at the site of Tell es-Safi/Gath ([gath.wordpress.com](http://gath.wordpress.com)), and kept himself busy with this and various other archaeologically related endeavors. Aren is a big believer in Kent Flannery's characterization of the profession: "Archaeology is still the most fun you can have with your pants on."

**Robert M. Mentyka** is an independent scholar who spends his days working as an average file clerk. Just as Indiana Jones hides his dashing character beneath the veneer of a seemingly mild-mannered professor of archeology, Mr. Mentyka utilizes such an unassuming position to further his philosophical expeditions into the deepest and most troublesome questions mankind has yet to pose. Primarily a student of ethics, personalism, and the history of philosophy, Mr. Mentyka received his M.A. in philosophy from the Franciscan University of Steubenville, Ohio. His previous contributions to the *and Philosophy* series include articles for *Bioshock and Philosophy* (2015), *Alien and Philosophy* (2017), *Lego and Philosophy* (2017), and, most recently, *Disney and Philosophy* (2019).

**Edwardo Pérez** is one of those Gen Xers who, influenced by Harrison Ford's Indiana Jones and John Williams' heroic theme, took a few archaeology courses in college. While they didn't help the GPA (because Mesoamerican archaeology on Wednesday evenings after marching band practice was a great time to nap), the courses did give Edwardo an appreciation for what real archaeology is all about (not the life and limb, but the folklore, to paraphrase Indy). So, while Edwardo might not be a swash-buckling obtainer of rare antiquities, he at least gets to be a dashing professor of English, keeping a brown leather jacket handy in case some

rhetorical adventure demands a trip to the catacombs hidden deep below the Tarrant County College library in the legendary city of Cowtown, otherwise known (especially to those who don't speak Texan) as Fort Worth.

**Robert Grant Price** teaches writing and communications in the Greater Toronto Area. He is a professor ... part time.

**Kate C.S. Schmidt** is an assistant professor of philosophy at the Metropolitan State University of Denver. So far, she has never jumped out a window to avoid meeting with students during office hours. (However, she has gotten lost on her own campus). She believes that historic objects belong in museums, is neutral on whips, and is absolutely making this up as she goes.

**Robert Seddon** is a moral philosopher who holds an Honorary Fellowship at the University of Durham, his alma mater, and is a member of its Centre for the Ethics of Cultural Heritage. Besides the kind of heritage archaeologists usually deal with, he has also written about heritage in outer space and heritage on the Internet. Where others want to be Indy, he identifies with the Staff of Ra: people keep wanting to know just how tall he is.

**Pankaj Singh** is an assistant professor at the University of Petroleum and Energy Studies (UPES), Dehradun, India. Although his formal research interests include philosophy of mind and existentialism, he loves writing about pop culture and philosophy. His publications include chapters in *The Expanse and Philosophy* (2021) and *The Palgrave Handbook of Popular Culture as Philosophy* (forthcoming). His thoughts and life philosophy mainly oscillate between doom and fortune and glory.

**Tait Szabo** is an associate professor of philosophy in the College of General Studies at the University of Wisconsin-Milwaukee. His specializations are in ethics and political philosophy. He has contributed chapters to *The Philosophy of Joss Whedon* (2011) and *Pornography and Philosophy* (2010). In his spare time, he practices judo and writes speculative fiction, for fortune and glory, kid. Follow him at [taitszabo.com](http://taitszabo.com).

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**Daniel Tilsley** is a Ph.D. researcher in film studies and philosophy at the University of East Anglia (UK), with an interest in cult cinema, American

horror, and existential philosophy. His research focuses on nineteen-fifties and sixties American horror and science fiction films and existential philosophy as culturally entwined. This all means that he really adores the silly aliens at the end of *The Kingdom of the Crystal Skull*—and is hopefully not the only one. He is also passionate about widening participation and inclusivity for young people in secondary and higher education in England, including young people with special educational needs.

**Mia Wood** is a professor of philosophy at Pierce College in Los Angeles, where she routinely conducts introductory courses across the philosophy curriculum. She has contributed essays to *Mr. Robot and Philosophy: Beyond Good and Evil Corp* (2017), *Westworld and Philosophy: Mind Equals Blown* (2018), and *Dave Chappelle and Philosophy* (2021). Among her research interests are personal identity and free will, causation, conditionals, philosophy of metaphor, and philosophy of death. As a child, Mia wanted to be an archaeologist—she sported a fedora and knew how to crack the bullwhip—but she hates snakes.

# Acknowledgments: “We Can Discuss My Honorarium over Dinner and Champagne Tonight— Your Treat”

I would like to thank all the contributing authors. Each was a pleasure to work with, and many of them participated in voluminous email exchanges and provided multiple drafts. Unlike Major Eaton’s disingenuous assurance, believe me that they are “top men and women,” each of whom worked enthusiastically to share with you their respective appreciation for *Indiana Jones*.

The contributing authors and I acknowledge that this book would not have been possible if it were not for the visionary efforts of George Lucas, Steven Spielberg, and Harrison Ford (and their associates and co-workers); we thank them for bringing to life one of the greatest film characters of all time, but remembering to make him human and thus relatable. Perhaps they were making some of it up as they went, but we’re no bureaucratic fools—all of us know very well what we have here.

Indeed, I am grateful for the efforts of many people on this project: Bill Irwin, who nearly 13 years after I first suggested this volume, surprised me with an unexpected and happy email one day in 2019, and then made the project a joy from start to finish; the College of General Studies Dean’s office for awarding me a course release to finish the manuscript; Assistant Library Director for the College of General Studies Scott Silet for obtaining *Indiana Jones* research materials; UW-Waukesha Emeritus Professor of Music Craig Hurst for helping me paraphrase the beginning of Indy’s theme; Ripon College Lane Library Director Andrew Prellwitz for providing me access to the Ripon College archives on past faculty members; and Ripon College Emeritus Professors of Philosophy Vance Cope-Kasten and Robert “Spud”

Hannaford for sharing their personal and professional recollections of their colleague William E. Tyree, many of which were incorporated into Chapter 10. Like Harrison Ford, I was a philosophy major at Ripon College, though unlike Ford I did not have the privilege of taking classes with Dr. Tyree.

While I don't know Harrison Ford personally, I think he is right about one thing: There is truth to be found "down the hall" on the second floor of East Hall. Like Harrison, perhaps, that is where I began my search. With great aplomb, Professors Cope-Kasten, Hannaford, and Doss masterfully set me on my path, and I couldn't be more grateful; it is to them that I dedicate this book:

*To Vance, Spud, and Seale*

# Introduction:

## “Indiana Jones—I Always Knew Some Day You’d Come Walking Back through My Door. I Never Doubted That”

*Dah da dah Dahhhh/Dah da Dahhhh/Dah da dah Dahhhh/Dah da-dah Dah dah ...* Go ahead. You know you want to keep humming. I’ll wait ...

The Indiana Jones theme song is unmistakable. Harrison Ford cannot escape it, as he once remarked (tongue firmly in his cheek), “That damn music follows me everywhere. They play it every time I walk on stage, every time I walk off a stage. It was playing in the operating room when I went in for my colonoscopy” (*Time*, June 10, 2016). Beyond the music, Indy’s leather jacket, brown fedora, and bullwhip are simply iconic, forever engrained in popular culture. We cannot escape Indiana Jones! (Not that we would want to, of course.)

Harrison Ford deserves credit for the character’s popularity. His ability to subtly play up Indy’s foibles while playing down the character’s heroism, makes Indiana Jones relatable. Of course, Lucas and the screenwriters are also responsible, as they magnificently depict Indy battling antagonists seeking to possess mystical objects for world domination. But Indy is no mere action hero. He also struggles with unrequited love that lingers for decades, an estrangement from his overbearing father that lasts just as long, and a lifelong obsession with regaining an important object unfairly taken from him.

As we know, Indy doesn’t always choose wisely, and if the *Young Indiana Jones Chronicles* are to be trusted, he made many missteps in his youth on the way to becoming the hero we know and love. Indy loses a fight as often as he wins, and when he wins, he doesn’t always

fight fairly. In fact, he stumbles so often, one might wonder why he persists decade after decade toward his goals. He's not getting any younger. What's the point? And, as he inexplicably trudges on, he—in the four films and various graphic novels—has many alleged encounters with the supernatural. He's not a religious person (at all), so what should he make of those? Should he take the leap of faith and become a believer? While we often see him conducting his highly unconventional field-work, spending an unusual amount of time in caves, he cannot completely ignore his “day job” teaching undergraduates and aiding their pursuit of knowledge. But why should archaeologists strive to put artifacts in a museum, or search for “fact,” but not “truth” (and who is Dr. Tyree, anyway)?

The Indiana Jones character is expressive of the human condition, vividly illuminating our struggles and issues on the big screen. True, we don't have John Williams's orchestra filling us with pride when we manage to do the right thing or play the part of the hero. Still, no one would blame you if you imagined Indy's theme blaring in the background while rising to meet a challenge!

Have you started humming Indy's theme again? I hope you hear it many more times as you read through this volume and relive some of your favorite Indiana Jones moments. I'll get you going as you turn to the first chapter: *Dah da dah Dahhhhh/Dah da Dahhhhh/Dah da dah Dahhhhh/Dah da-dah Dah dah ...*

# Part I

## **“IT WAS WRONG AND YOU KNEW IT!”: ETHICS AND VALUES**



# Acting Without Thinking: The Sagacity of Indiana Jones

*Justin Kitchen*

Indiana Jones gets the job done. He may stumble and fall along the way, but he picks himself up (or is forcibly picked up by a Nazi strongman) and keeps going without hesitation. What motivates a person who rarely hesitates? How does Indy make such confident decisions in the heat of the moment? The answer lies, not with a clear moral code or formula for how to behave, but with his character. Indiana Jones's confidence and spontaneity reflects his moral character. He's just a good person who is eager to be good.

Philosophy can help us elaborate on this idea: according to many ancient virtue ethicists, people with the *best characters* are those who are *most wise*—so-called “sages.” Sure, Indy is a good person, but is he a sage? Once we get a handle on the quality of Indy's character and how he has become a good person, we'll be able to say whether he has attained sagehood or is at least heading in the right direction. Through it all, we can rest assured that Indiana Jones is at least a “hero,” but maybe we'll be able to understand what that word amounts to by comparing it to the ideal of the sage.

## Consequences or Character?

People adopt many different approaches when it comes to describing and justifying what's morally “right.” By far, the most popular approach is one that looks at the consequences of actions. This is broadly called consequentialism: right actions are those that lead to good consequences. Another approach, instead, looks at the character of the moral agent. This is called virtue ethics: right actions are those performed by agents with good character, those who exhibit virtue.

We'll be taking the virtue ethics approach because of its focus on the moral agent—the person doing the moral action—rather than the action itself. If we took the consequentialist approach and focused primarily on Indiana's actions (more precisely, the consequences of his actions), we might encounter some problems.

The character Amy Farrah Fowler from the CBS sitcom *The Big Bang Theory* expresses one such problem regarding Indy's role in *Raiders of the Lost Ark*:

Indiana Jones plays *no* role in the outcome of the story. If he weren't in the film, it would turn out *exactly* the same. ... If he weren't in the movie, the Nazis would have still found the Ark, taken it to the island, opened it up, and all died. Just like they did.<sup>1</sup>

Amy's argument is strong. In fact, we could make her argument even stronger by correcting the claim that the Nazis would have taken the Ark to the island regardless of Indy's interference. A major scene in *Raiders* centers around Indy and Marion trying to board the plane set to fly the Ark to Berlin. If Indy did *not* interfere in the Nazi's archaeological expeditions, the Nazis would have still found the Ark, taken it to Berlin on an unexploded airplane, and opened it up in the presence of the Führer or some other high-ranking officials. This is a hypothetical scenario of a fictional story, but the theory holds water. And it befuddles anyone who is taking a consequentialist approach—Indy actually might have produced worse consequences by redirecting the Ark and keeping more important Nazis out of danger! If Indiana's actions do not bring about good consequences or—worse yet—if they cause harm, then his actions are not morally right according to consequentialism. This is a problem for fans of the movie because the conclusion conflicts with our strong intuitions that Indy is really a good guy, if not a hero.

Indeed, our intuitive admiration of heroes, including Indiana Jones, does not seem to depend on any of this consequentialist arithmetic—adding up the harmful outcomes, subtracting that from the beneficial outcomes, and comparing the net total to some hypothetical scenario in which the action in question did not take place. The moral quality of Indy's actions doesn't actually hinge on hypotheticals at all. We admire Indiana Jones and his actions because of *who* he is, because of the good character he displays when he throws himself into the mix of things and tries to act rightly.

So if some smarty pants like Amy says to you that Indy is not really the good guy we think he is because he doesn't influence the outcome of events, you can point out the assumption she's making. Whether or not someone is a good person doesn't (exclusively) rely on the outcomes of his or her actions. Rather, moral goodness crucially depends on the quality of one's character revealed by that person's actions.

## “I’m Making This Up as I Go”

Since we’ve settled on assessing Indiana Jones and his conduct using virtue ethics, we have to look at his words and actions in order to find evidence of good character. When we do this, we find a hitch in our plan. What matters to virtue ethics is not that you succeed in doing the right thing, but that you *try* to do the right thing. Although Indiana Jones seems to exert a lot of physical effort, someone might argue that in many cases, he doesn’t appear to be trying very hard. That is, the decisions Indiana Jones makes throughout his adventures don’t often appear well thought-out. We could cite three cases when Indy’s lack of deliberation or planning is made very apparent:

[In *Raiders*]

INDY: Meet me at Omar’s. Be ready for me. I’m going after that truck.

SALLAH: How?

INDY: I don’t know. I’m making this up as I go.

[In *The Last Crusade*]

ELSA: What are you going to do?

INDY: Don’t know. I’ll think of something.

[In *The Kingdom of the Crystal Skull*]

MUTT: What’s he gonna do now?

MARION: Ha! I don’t think he plans that far ahead.

You would think that someone with good character would be more thoughtful about these serious life-threatening situations. This is especially problematic because what makes Indy so endearing is that he’s spontaneous and that there’s a confidence in his spontaneity. So, for us to be confident in our application of virtue ethics, we need to square these two thoughts. We’ll have to get a better sense of what it means to have good character and be virtuous. Then we’ll have to see whether Indy’s “I’m making this up as I go along” attitude makes sense according to virtue ethics.

## Winter Training

The word “virtue” is a common translation of the Ancient Greek word *arete*, which can also be translated as “excellence”—so we should say that if something is virtuous, then it’s excellent. But,

excellent at what? In Ancient Greece, famed philosophers Plato (428–348 BCE) and Aristotle (384–322 BCE) used the word to describe what makes *anything* excellent: a pruning knife is virtuous when it's excellent at pruning vines; a harpist is virtuous when they're excellent at playing the harp; eyes are virtuous when they're excellent at seeing.<sup>2</sup> These things are excellent at what they're meant for, what they're uniquely capable of. So, when ancient virtue ethicists called a human being “virtuous,” they were saying that the person is excellent at being and doing what humans are uniquely capable of being and doing.

After Aristotle, the concept of virtue was elaborated upon in different ways. The ancient school of Stoicism continued to develop the virtue ethics approach up through the second century CE. The Stoics insisted that humans are uniquely capable of being rational *and* social. Thus, human beings are virtuous when they're able to exercise reason well and be congenial with each other.

Even if humans are prone to being rational and social, it still takes a lot of hard work to be excellent at being human. For starters, it takes many years for children to fully develop their rational faculties and social intelligence. And by the time they actually develop these capacities, they have been inculcated with values and beliefs that may be irrational or antisocial. If so, it would take a lot of hard work to recognize this and set themselves straight. But, as the Stoic Epictetus told his students, “No bull reaches maturity in an instant, nor do men become heroes overnight. We must endure a winter training and can't be dashing into situations for which we aren't yet prepared.”<sup>3</sup> It makes sense that it takes a lot of hard work and preparation for someone to reach this state of “excellence”—we don't admire people who accomplish things that are easy.

Indy's “winter training”—when he undertook all the hard work that made him the hero we know and love—is the subject of *The Adventures of Young Indiana Jones* (also known as *The Young Indiana Jones Chronicles*). This television series showcases Indy's many adventures during his formative years as a child and young adult. Episodes mostly center around Indy becoming aware of his shortcomings and learning important moral lessons from various role models. Young Indiana's adventures fit well into what the Stoics described as the proper path of moral education.

Epictetus's teacher, Musonius Rufus (25–95 CE), introduced some popular analogies between moral education and other kinds of education:

The doctor and the musician must each not only learn the principles of his own skill but be trained to act according to those principles. Likewise,

the man who wants to be good must not only learn the lessons which pertain to virtue but train himself to follow them eagerly and rigorously.<sup>4</sup>

The Stoics insisted that moral education, as with proper medical and musical training, actually has two stages: a theory stage and a practice stage. As with medicine, we must first study a bit of theory. This just means examining our assumptions about how we should behave and making sure we have the right idea about what's good and bad, virtuous and vicious. This is what the prepubescent Indy does when he confronts his wrong assumptions or plain ignorance about life and learns from his mistakes with help of T.E. Lawrence, Teddy Roosevelt, Krishnamurti, and others. Here's a particularly poignant lesson that Indy learns, at least at the theoretical level:

KRISHNAMURTI: I want you to think of something you want more than anything else in the world.

YOUNG INDY: I want ... I want to live forever!

KRISHNAMURTI: But everybody has to die. You cannot live forever. How does that make you feel, Indy?

YOUNG INDY: I feel sad, I guess.

KRISHNAMURTI: That is the answer to your question [about why people suffer]. You see, people want things they cannot have and that makes them sad and they suffer.<sup>5</sup>

After we get oriented with theory, then comes the more difficult process of really internalizing this information through practice. In medicine, this stage entails a long internship and residency under attending physicians. But in ethics, this entails life experience and honest conversations with other good people. This is what the teenage and young adult Indy does in fighting alongside revolutionaries, activists, and the allied forces of World War I. But, as Indy himself put it, "You don't start at the top. You work your way up, perfect your style until you *are* at the top."<sup>6</sup> Indy was referring to waiting tables as a college student, which requires less theoretical training, but the sentiment could apply to all kinds of human excellence including virtue.

By the time we reach the events in *Temple*, Indiana Jones has perfected his style and has achieved a noticeable form of excellence. I'm not talking about being an excellent archaeologist or teacher, but an excellent overall *human being*—excellent at being rational and social. He has cultivated his rationality by vetting his beliefs about right and wrong and addressing his prejudices. He has cultivated his sociability by relating to other people and sympathizing with their causes. And for the Stoics, this is what it means to be virtuous.

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