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Reflection on Descartes' Meditation One

Introduction

This essay is a reflection on Descartes' meditation. The paper is a critical analysis of Descartes' use of the skeptical strategy in *Meditation; Concerning Those Things That Can Be Called into Doubt*. This work further brings forth the demonstrations of the arguments about sense, dreaming, mathematics and the evil demon. The paper also tries to establish whether Descartes have successfully brought into doubt sense, imagination and reason. Finally, the paper identifies specific point made concerning our perceptual faculties when Descartes realized that he cannot doubt his own existence.

In his first of the six meditations, Descartes suggests that he has been deceived over a longer period of time, and the only way to establish certainty is to doubt everything he believed in. This included not only the evidence of the senses and the profligate cultural assumptions but even the basic route of reasoning. He held that if any truth about everything in the world can be able to stand the challenge from skeptics, then it is unquestionable truth and opt to be the foundation of knowledge. He asserts that demolishing everything and starting afresh sounds good and the only way to do it (Bennett, 76).

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Christopher M. Anson, Schwegler



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History, Reflection, and Narrative Mary Rosner, Beth Boehm, Debra Journet, 1999-12-21. On October 9-12, 1996, over 400 scholars, researchers, and teachers gathered at the University of Louisville for the first Thomas R. Watson Conference in Rhetoric and Composition. *History, Reflection, and Narrative* combines oral histories and reflections collected from the featured speakers at the Conference, scholars, teachers, and researchers whose work has been among the most influential in composition's development, with critical perspectives on the period from 1963 to 1983 by another generation of scholars, many of whom will play an important role in defining composition's future. This book offers an important contribution to our ongoing understanding of how composition came to be the profession it is, how the present builds on the past, and how the present may challenge the future.

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