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allowing you to get the most less latency era to download any of our books past this one. Merely said, the The Symposium Plato is universally compatible considering any devices to read.

The Symposium is a philosophical dialogue written by Plato sometime after 385 BC. It is a discussion on the nature of love, taking the form of a group of speeches, both satirical and serious, given by a group of men at a symposium or a wine drinking gathering at the house of the tragedian Agathon at Athens. This collection features Plato's writings on sex and love in the preeminent translations of Stanley Lombardo, Paul Woodruff and Alexander Nehamas, D. S. Hutchinson, and C. D. C. Reeve. Reeve's Introduction provides a wealth of historical information about Plato and Socrates, and the sexual norms of classical Athens. His introductory essay looks closely at the dialogues themselves and includes the following sections: Socrates and the Art of Love; Socrates and Athenian Pederastia; Loving Socrates; Love and the Ascent to the Beautiful; The Art and Psychology of Love Explained; and Writing about Love. "By far the liveliest, most readable translation ever published of the Symposium—perhaps the liveliest, most readable translation of a Platonic dialogue ever printed."—John Patrick Lynch "Much the best translation of the Symposium that I have ever read. In his ambition to avoid 'translator's English' Griffith has been completely successful. Nor has he sacrificed accuracy, even where he sacrifices literalness."—G. R. F. Ferrari In the Symposium, Plato presents a fantastic dinner-party set in Athens in 416 BC, where the guests include Aristophanes, Socrates, and the most famous Athenian of his day, Alcibiades. A sequence of dazzling speeches culminates in Socrates' brilliant account of the views of Diotima, a prophetess who taught him that love is our means of trying to attain goodness. The dramatic nature of Plato's dialogues is delightfully evident in The Symposium. The marriage between character and thought bursts forth as the guests gather at Agathon's house to celebrate the success of his first tragedy. With wit and insight, they each present their ideas about love—from Erixymachus's scientific naturalism to Aristophanes' comic fantasy. The unexpected arrival of Alcibiades breaks the spell cast by Diotima's ethereal climb up the staircase of love to beauty itself. Ecstasy and intoxication clash as Plato concludes with one of his most skillful displays of dialectic. "Symposium" gives an account of the sparkling society that was Athens at the height of her empire. The other dialogues collected here under the title "The Death of Socrates" tell the tale of how Socrates

was put on trial for impiety, found guilty and sentenced to death. The dramatic nature of Plato's dialogues is delightfully evident in the "Symposium." The marriage between character and thought bursts forth as the guests gather at Agathon's house to celebrate the success of his first tragedy. With wit and insight, they each present their ideas about love — from Erixymachus's scientific naturalism to Aristophanes' comic fantasy. The unexpected arrival of Alcibiades breaks the spell cast by Diotima's ethereal climb up the staircase of love to beauty itself. Ecstasy and intoxication clash as Plato concludes with one of his most skillful displays of dialectic. Plato lived in Athens, Greece. He wrote approximately two-dozen dialogues that explore core topics that are essential to all human beings. Although the historical Socrates was a strong influence on Plato, the character by that name that appears in many of his dialogues is a product of Plato's fertile imagination. All of Plato's dialogues are written in a poetic form that his student Aristotle called "Socratic dialogue." In the twentieth century, the British philosopher and logician Alfred North Whitehead characterized the entire European philosophical tradition as "a series of footnotes to Plato." Philosophy for Plato was not a set of doctrines but a goal — not the possession of wisdom but the love of wisdom. Agora Publications offers these performances based on the assumption that Plato wrote these works to be performed by actors in order to stimulate additional dialogue among those who listen to them. The Symposium is one of Plato's most accessible dialogues, an engrossing historical document as well as an entertaining literary masterpiece. By uncovering the structural design of the dialogue, Plato's Dialectic at Play aims at revealing a Plato for whom the dialogical form was not merely ornamentation or philosophical methodology but the essence of philosophical exploration. His dialectic is not only argument; it is also play. Careful analysis of each layer of the text leads cumulatively to a picture of the dialogue's underlying structure, related to both argument and myth, and shows that a dynamic link exists between Diotima's higher mysteries and the organization of the dialogue as a whole. On this basis the authors argue that the Symposium, with its positive theory of art contained in the ascent to the Beautiful, may be viewed as a companion piece to the Republic, with its negative critique of the role of art in the context of the Good. Following Nietzsche's suggestion and applying criteria developed by Mikhail Bakhtin, they further argue for seeing the Symposium as the first novel. The book concludes with a comprehensive reevaluation of the significance of the Symposium and its place in Plato's thought generally, touching on major issues in Platonic scholarship: the

nature of art, the body-soul connection, the problem of identity, the relationship between mythos and logos, Platonic love, and the question of authorial writing and the vanishing signature of the absent Plato himself. This is a student-friendly introduction to a key text in Ancient Philosophy. In many regards the dialectical counterpart of the Republic, the Symposium is one of the richest and most influential of the Platonic dialogues, resonating not only with Western philosophy, but also with literature art and theology. While Plato ostensibly dramatizes a humorous account of a drinking party, he presents a profoundly serious explication of Eros that challenges the limits of reason, the nature of gender, identity and narrative form. Plato's Symposium: A Reader's Guide presents a concise introduction to the text, offering invaluable guidance on: historical, literary and philosophical context; key themes; reading the text; reception and influence; and, further reading. Continuum Reader's Guides are clear, concise and accessible introductions to key texts in literature and philosophy. Each book explores the themes, context, criticism and influence of key works, providing a practical introduction to close reading, guiding students towards a thorough understanding of the text. They provide an essential, up-to-date resource, ideal for undergraduate students. The Symposium and the Phaedrus are combined here because of their shared theme: a reflection on the nature of erotic love, the love that begins with sexual desire but can transcend that origin and reach even the heights of religious ecstasy. This reflection is carried out explicitly in the speeches and conversations in the dialogues, and implicitly in the dramatic depiction of actions and characters. Thus, the two dialogues deal with a theme of enduring interest and are interesting for both their literary and their philosophical character. In addition to the introduction, the book contains substantial commentaries and thorough endnotes. Key Greek terms are discussed for readers who are unfamiliar with the language. A special feature is a discussion on the importance of the dramatic and literary aspects of the dialogues for interpreting their philosophical content. The introductions deal with the nature of the dialogues themselves as philosophical texts and with Plato's philosophical assumptions and key concepts, as well as with the necessary background of Athenian society. The endnotes clarify any ambiguities and obscurities in the original text, identifying all references to people, places, gods, et cetera. The commentaries are designed to open up the dialogues for the reader, showing the issues that have been debated by commentators and considering some of the responses to them. They are designed to stimulate further reflection. Frisbee Sheffield argues that the Symposium has been

unduly marginalized by philosophers. Although the topic - eros - and the setting at a symposium have seemed anomalous, she demonstrates that both are intimately related to Plato's preoccupation with the nature of the good life, with virtue, and how it is acquired and transmitted. For Plato, analysing our desires is a way of reflecting on the kind of people we will turn out to be and on our chances of leading a worthwhile and happy life. In its focus on the question why he considered desires to be amenable to this type of reflection, this book explores Plato's ethics of desire. The metaphysical center of Plato's work has traditionally been taken to be his Doctrine of Forms; the epistemological center, the Doctrine of Recollection. The Symposium has been viewed as one of the clearest explanations of the first and Meno as one of the clearest explanations of the other. The Masks of Dionysos challenges these traditional interpretations. In his celebrated masterpiece, Symposium, Plato imagines a high-society dinner-party in Athens in 416 BC. The guests--including the comic poet Aristophanes and Plato's mentor Socrates--each deliver a short speech in praise of love. The sequence of dazzling speeches culminates in Socrates' famous account of the views of Diotima, a prophetess who taught him that love is our means of trying to attain goodness, and a brilliant sketch of Socrates himself by a drunken Alcibiades, the most popular and notorious Athenian of the time. Engaging the reader on every page, this new translation conveys the power, humor, and pathos of Plato's creation and is complemented by full explanatory notes and an illuminating introduction. The Symposium is a philosophical text by Plato dated c. 385-370 BC. It depicts a friendly contest of extemporaneous speeches given by a group of notable men attending a banquet. The men include the philosopher Socrates, the general and political figure Alcibiades, and the comic playwright Aristophanes. The speeches are to be given in praise of Eros, who is the god of love and desire, and the son of Aphrodite. In the Symposium Eros is recognized as erotic love, and as a phenomenon that is capable of inspiring courage, valor, great deeds and works, and vanquishing man's natural fear of death. It is seen as transcending its earthy origins, and attaining spiritual heights. The Symposium is one of Plato's most accessible dialogues, an engrossing historical document as well as an entertaining literary masterpiece. By uncovering the structural design of the dialogue, Plato's Dialectic at Play aims at revealing a Plato for whom the dialogical form was not merely ornamentation or philosophical methodology but the essence of philosophical exploration. His dialectic is not only argument; it is also play. Careful analysis of each layer of the text leads

cumulatively to a picture of the dialogue's underlying structure, related to both argument and myth, and shows that a dynamic link exists between Diotima's higher mysteries and the organization of the dialogue as a whole. On this basis the authors argue that the Symposium, with its positive theory of art contained in the ascent to the Beautiful, may be viewed as a companion piece to the Republic, with its negative critique of the role of art in the context of the Good. Following Nietzsche's suggestion and applying criteria developed by Mikhail Bakhtin, they further argue for seeing the Symposium as the first novel. The book concludes with a comprehensive reevaluation of the significance of the Symposium and its place in Plato's thought generally, touching on major issues in Platonic scholarship: the nature of art, the body-soul connection, the problem of identity, the relationship between mythos and logos, Platonic love, and the question of authorial writing and the vanishing signature of the absent Plato himself. Frisbee Sheffield argues that the Symposium has been unduly marginalized by philosophers. Although the topic - eros - and the setting at a symposium have seemed anomalous, she demonstrates that both are intimately related to Plato's preoccupation with the nature of the good life, with virtue, and how it is acquired and transmitted. For Plato, analysing our desires is a way of reflecting on the kind of people we will turn out to be and on our chances of leading a worthwhile and happy life. In its focus on the question why he considered desires to be amenable to this type of reflection, this book explores Plato's ethics of desire. A translation that offers an introduction presenting both basic information and a sense of scholarly opinion. Plato's Symposium, written in the early part of the 4th century BC, is set at a drinking party (symposium) attended by some of the leading intellectuals of the day, including Aristophanes, the comic dramatist, Socrates, Plato's mentor, and Alcibiades, the brilliant but (eventually) treacherous politician. Each guest gives a speech in praise of the benefits of desire and its role in the good and happy human life. At the core of the work stands Socrates' praise of philosophical desire, and an argument for the superiority of the philosophical life as the best route to happiness. This edition provides an accessible and engaging new translation by M. C. Howatson, and a substantial introduction, by Frisbee C. C. Sheffield, which guides the reader through the various parts of the dialogue and reflects on its central arguments. A chronology and detailed notes on the participants help to set this enduring work in context. Plato, Allan Bloom wrote, is "the most erotic of philosophers," and his Symposium is one of the greatest works on the nature of love ever written. This new edition brings together the English translation of

the renowned Plato scholar and translator, Seth Benardete, with two illuminating commentaries on it: Benardete's "On Plato's Symposium" and Allan Bloom's provocative essay, "The Ladder of Love." In the Symposium, Plato recounts a drinking party following an evening meal, where the guests include the poet Aristophanes, the drunken Alcibiades, and, of course, the wise Socrates. The revelers give their views on the timeless topics of love and desire, all the while addressing many of the major themes of Platonic philosophy: the relationship of philosophy and poetry, the good, and the beautiful. This book represents nothing more than an attempt to read the Symposium in its entirety: to read it deeply, carefully and thoughtfully. It is the story of the rise and fall of Hellenic culture and it is also an account of living impulsion that constitutes human life itself: the complex interplay of two opposing sides seeking wholeness and finding it, ultimately, an intensely problematic fulfillment. An essential element in hearing this story turns out to be the apprehension of the way in which it resists "doctrine" and so provides the most effective possible introduction to "philosophy." Translated by Jordan Stump, introduction by Caleb Carr and original illustrations by Jules Ferat. The first major piece of unpublished work by Leo Strauss to appear in more than thirty years, Leo Strauss On Plato's Symposium offers the public the unprecedented experience of encountering this renowned scholar as his students did. Given as a course in autumn 1959 under the title Plato's Political Philosophy, at the University of Chicago, these transcripts previously had circulated in samizdat fashion, passed down from one generation of students to the next. They show Strauss at his best, in his subtle and sometimes indirect style of analysis, which has attracted almost as much commentary as has the content of his thought. Strauss presents a coherent and complete interpretation of the Symposium, proceeding by a meticulous reading from beginning to end. Operating on the once common hypothesis that commentary is an excellent method of expounding the truth, Strauss sheds light not only on the meaning of the dialogue and its place in the Platonic corpus, but also on a host of important topics, including the nature of eros and its place in the overall economy of human life; the perennial quarrel between poetry and philosophy, and the relation of both to piety, politics, and morality; the character of Socrates and the questions of his trial; and many other matters. As provocative as they were a half century ago, these important lectures will be welcomed by students of classics, philosophy, politics, psychology, and political philosophy. Plato's dialogue the Symposium with introduction and commentary. Oxford Approaches to Classical Literature (Series Editors: Kathleen

Coleman and Richard Rutherford) introduces individual works of Greek and Latin literature to readers who are approaching them for the first time. Each volume sets the work in its literary and historical context, and aims to offer a balanced and engaging assessment of its content, artistry, and purpose. A brief survey of the influence of the work upon subsequent generations is included to demonstrate its enduring relevance and power. All quotations from the original are translated into English. Plato's *Symposium* tells of a dinner party at a crucial point in Athenian history at which the guests decide that they will each in turn deliver a speech in praise of love. The humorous and brilliant work that follows points the way towards all Western thinking about love. The *Symposium* is also one of Plato's most sophisticated meditations on the practice of philosophy. This book introduces the literary and historical context of Plato's work, surveys and explains the arguments, and considers why Plato has cast this work in a highly unusual narrative form. A final chapter traces the influence of the *Symposium* from antiquity to the modern day. Plato's *Symposium*, written in the early part of the 4th century BC, is set at a drinking party (symposium) attended by some of the leading intellectuals of the day, including Aristophanes, the comic dramatist, Socrates, Plato's mentor, and Alcibiades, the brilliant but (eventually) treacherous politician. Each guest gives a speech in praise of the benefits of desire and its role in the good and happy human life. At the core of the work stands Socrates' praise of philosophical desire, and an argument for the superiority of the philosophical life as the best route to happiness. This edition provides an accessible and engaging new translation by M. C. Howatson, and a substantial introduction, by Frisbee Sheffield, which guides the reader through the various parts of the dialogue and reflects on its central arguments. A chronology and detailed notes on the participants help to set this enduring work in context. Plato's *Symposium* is an exceptionally multi-layered dialogue. At once a historical document, a philosophical drama that enacts abstract ideas in an often light-hearted way, and a literary masterpiece, it has exerted an influence that goes well beyond the confines of philosophy. The essays in this volume, by leading scholars, offer detailed analyses of all parts of the work, focusing on the central and much-debated theme of eros or 'human desire' - which can refer both to physical desire or desire for happiness. They reveal thematic continuities between the prologue and the various speeches as well as between the speeches themselves, and present a rich collection of contrasting yet complementary readings of Diotima's speech. The volume will be invaluable for classicists and philosophers alike, and for all who are interested

in one of Plato's most fascinating and challenging dialogues. This concise, essay length guide examines Plato's discussion of love in *The Symposium*. It covers all the speeches, culminating in Alcibiades's drunken homage to Socrates, and examines the moral dimensions Plato attaches to love, as well as key concepts such as Common and Heavenly Love. *The Symposium* is a philosophical text by Plato dated c. 385-370 BC. It concerns itself at one level with the genesis, purpose and nature of love, and (in latter-day interpretations) is the origin of the concept of Platonic love. Love is examined in a sequence of speeches by men attending a symposium, or drinking party. Each man must deliver an encomium, a speech in praise of Love (Eros). Plato sets the action at a party hosted by the poet Agathon to celebrate his first victory in a dramatic competition, the Dionysia of 416 BCE. There a discussion develops between the guests on the theme of love. Socrates in his speech asserts that the highest purpose of love is to become a philosopher or, literally, a lover of wisdom. Commonly regarded as one of Plato's major works, the dialogue has been used as a source by social historians seeking to throw light on life in ancient Athens - in particular, upon human sexuality and the symposium as an institution. *The Symposium* was written as a dramatic dialogue - a form used by Plato in more than thirty works - and, according to Walter Hamilton, it is his most perfect one. Set in Athenian social life, it develops the themes of love and also of Socrates' character. There is little doubt that the content of the dialogue is fictitious, although Plato has built a very realistic atmosphere. The dialogue's seven major speeches are delivered by: Phaedrus (speech begins 178a): was an Athenian aristocrat associated with the inner-circle of the philosopher Socrates, familiar from *Phaedrus* and other dialogues. Pausanias (speech begins 180c): the legal expert. Eryximachus (speech begins 186a): a physician. Aristophanes (speech begins 189c): the eminent comic playwright. Agathon (speech begins 195a): a tragic poet, host of the banquet, that celebrates the triumph of his first tragedy. Socrates (speech begins 201d): the eminent philosopher and Plato's teacher. Alcibiades (speech begins 214e): a prominent Athenian statesman, orator and general. *Plato's Symposium* is one of the best loved classics from the ancient world, a work of consummate beauty as both philosophy and as literature, most appropriate since the topic of this dialogue is the nature of love and includes much philosophizing on beauty. Scroll Up and Get Your Copy! Oz Books: *The Wonderful Wizard of Oz* <https://www.createspace.com/6426287> TIK-TOK of OZ <https://www.createspace.com/6353841> Ozma of Oz <https://www.createspace.com/6356346> Glinda of OZ

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study in detail the philosophical significance of the phenomenon of concrete human sexuality, as it is presented by Plato in the diverse characters of the main speakers in the dialogue. His analysis of the theoretical significance of pederasty in the dialogue was highly controversial at the time, but is today accepted as central to Plato's dramatic phenomenology of human existence. Rosen discusses a variety of topics that had previously been neglected in the secondary literature, including the problem of the hybristic nature of the philosopher, the poetical dimension of Plato's conception of philosophy, and the theoretical implication of the difference between Platonic writing and Socratic conversation. R. E. Allen's superb new translation of Plato's Symposium brings this classic text to life for modern readers. Allen supplements his translation with a commentary that not only enriches our understanding of Plato's philosophy and the world of Greek antiquity but also provides insights into present-day philosophical concerns. Allen reveals the unity of Plato's intentions in the Symposium, explores the dialogue's major themes, and links them with Plato's other dialogues. His wide-ranging commentary includes discussions of Greek religious, social, and sexual practices, the conceptual connections between the Symposium and Freud, the influence of the Symposium on later writers, and recent scholarship on the dialogue. Allen's primary focus is philosophical, however, and he succeeds in explicating the doctrine of Eros in Plato's Symposium so that the reader can see how wish and desire relate to Plato's moral philosophy, epistemology, and metaphysics. Throughout history, some books have changed the world. They have transformed the way we see ourselves • and each other. They have inspired debate, dissent, war and revolution. They have enlightened, outraged, provoked and comforted. They have enriched lives • and destroyed them. Now Penguin brings you the works of the great thinkers, pioneers, radicals and visionaries whose ideas shook civilization and helped make us who we are. Plato's retelling of the discourses between Socrates and his friends on such subjects as love and desire, truth and illusion, spiritual transcendence and the qualities of a good ruler, profoundly affected the ways in which we view human relationships, society and leadership • and shaped the whole tradition of Western philosophy. In his celebrated masterpiece, Symposium, Plato imagines a high-society dinner-party in Athens in 416 BC at which the guests - including the comic poet Aristophanes and, of course, Plato's mentor Socrates - each deliver a short speech in praise of love. The sequence of dazzling speeches culminates in Socrates' famous account of the views of Diotima, a prophethess who taught him that love is our means of trying to

attain goodness. And then into the party bursts the drunken Alcibiades, the most popular and notorious Athenian of the time, who insists on praising Socrates himself rather than love, and gives us a brilliant sketch of this enigmatic character. The power, humour, and pathos of Plato's creation engages the reader on every page. This new translation is complemented by full explanatory notes and an illuminating introduction.

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