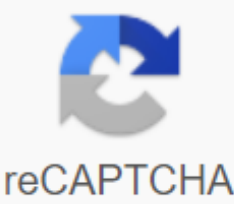




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Plato's symposium summary pdf

172a-174a Introduction: (dramatic date: 400 BC) Apollodorus of Phaleron tells a friend about a dinner party that took place in 415 BC, a few months before the great Athens expedition against Syracuse set off. Apollodorus had heard the story of an eyewitness, a student of Socrates, Aristodemus, who had been a guest at the party. 174a-178a Prologue: Aristodemus met Socrates, fresh from the baths, on the way to the symposium in honor of agathon, who had won the tragic prize at the theater the day before. Aristodemus is invited to crash the party with Socrates, but Socrates stops on the way to thinking and arrives so late. In the meantime, dinner was served, and the guests decided not to be blown up, but to talk about Eros. 178a-180b Speech of Phaedrus: Eros deserves to be honored for his antiquity, as a source of many blessings and especially as patron of homosexual love. The love of man for youth stimulates noble and courageous deeds. An army made up of lovers would be invincible. Lovers give up their lives for each other, e.g. Alcestis for Admetus, Achilles and Patroklos (Orpheus was a fake). Eros is the main perpetrator of virtue and happiness. Eros is seen in terms of military prowess and courage. 180c-185c Speech of Pausanias: There are two types of Eros: a) heavenly and beautiful; (b) vulgar and basic. The better gay, the worse is mere pleasure. Ordinary people have degraded homosexual love by making it a mere physical attraction. Real love is the love of beautiful soul, good character and intelligence. It must be practiced with grace, because it is aimed at virtue and wisdom. This eros is good for the individual and the state. 185c-188e Speech by Euryximachus: Eros gets cosmic leeway as far as a doctor's interest in balancing the four elements and humour is concerned. Medicine brings harmony, a kind of love, and is similar to music, etc. Nature is full of opposites, and love brings moderation and harmony and thus supreme happiness. 189a-193d Speech by Aristophanes (the playwright): Eros is a healer. Originally, humanity had three sexes, double male, double female, male-female. When man became a threat to Zeus, he weakened people by separating the halves with his flash. Since then, halves have been looking for their natural partner: homosexuality, lesbianism and heterosexuality. The worship of Eros will bring healing in man and eternal happiness through the reunification of the separated halves. 193d-197e Agathon's Speech: Eros is the most beautiful and youngest of the gods. He has the virtues of righteousness, moderation, courage, and wisdom. grants man many blessings: beauty, goodness, peace, friendship, courtesy, good fellowship. [The speech is very lyrical and artistic, as one would expect from a tragic playwright.] 198a-201c Pause: Socrates would rather, not fine sentences, as but knowledge of the truth. He doesn't know what Eros is. So a definition must be created. Love is always love, and this thing is what love lacks. But this technique (elenchos) leads to contradictions: when love strives for beauty, it has no beauty (or truth). Common definitions must somehow be flawed. 201-d-212d Speech of Socrates: The Meaning of Diotima of Mantinea. Socrates has learned that Eros is not good and beautiful (kalo'c k 7 a7gayo'c) in itself. Eros is indeed a means between opposites, just as doxa (do'ja: 'right opinion') is a means between really accurate knowledge (e7pisth'mh) and ignorance. According to hterefore, love cannot be a God, but something halfway between the immortal and the divine and the mortal. So Eros is a daimon. According to Diotima the prophethess, Eros is the descendants of Peneia ('poverty' 'desire') and resource (the descendants of the craft). Eros is a seeker of beauty and truth and thus wisdom. Eros drives humanity to seek beauty, but the love of the mind for mind and soul for the soul is more enduring than the physical side of Eros: Progression: LOVE of a physical body (beauty) LOVE of all physical bodies (abstract beauty) LOVE of beautiful activities LOVE of beautiful intellectual activities LOVE of adeute beauty. 212d-222b Pause: Alcibiades' remarks. Socrates is compared to a Silenus figure made of clay and opens to reveal a treasure inside. Physically ugly from the outside, Socrates reveals a character inside who pursues beautiful boys for their intellect and character. As a soul, Socrates is wise and beautiful, moderate and virtuous, but also courageous in battle. 222c-223 Epilogue: More revellers are coming. Some guests leave. Some guests fall asleep. When Aristodemus wakes up just before dawn, Socrates and Agathon (tragedy) and Aristophanes (comedy) are still in conversation. At last, only Socrates manages to stay awake. Apollodorus, when asked by some friends, explains the occasion when the sacrament party took place at Agathon, when Socrates and others were holding discourses about Eros. The matter is fresh in his memory, and as himself he is ready to repeat the whole story as he had it from Aristodemus – an eyewitness and an intimate disciple of Socrates – as he had repeated it to his friend Glaucon a few days earlier. II. Aristodemus Prologue: 174 A-178 A. Aristodemus meet Socrates wisely dressed expresses his surprise at such unusual circumstances. Socrates explains that he feels obliged to go to the fine language to be fined if he is invited to dine with Agathon; and he urges although he is not invited to accompany him. On the street of Socrates, immersed in thought, lags behind, and Aristodemus arrives alone at Agathon. Not until they are halfway through the food Socrates Socrates and Agathon gathers him together on his devotion to . The proposal by Pausanias to restrict the potations in the light of yesterday's banquet and the proposal of Eryximachus to dismiss the flute girl and amuse herself are unanimously accepted. Then Eryximachus introduces an idea from Phaedrus that Eros is the best possible topic for Encomia, and suggests that each of the parties that are with Phaedrus should now provide an encomium on Eros. This proposal is welcomed by Socrates. Of the Encomia were the most notable: — III. The Discourse of Phaedrus: 178 A-180 B. Prologue: Eros is a great and wondrous god. a He is miraculous in origin, is the oldest of the gods, and unsolved – testify to what Homer and others say about him. b He is the supreme benefactor of mankind, (1) as an inspiring sense of honor in private, bourgeois and military life; (2) as an inspiring self-sacrifice that wins divine favor (e.g. Alcestis and Achilles, as opposed to the cowardly Orpheus). Epilogue: So Eros is the oldest, most venerable and most benevolent. Iv. The discourse of Pausanias: 180 C-185 C. Prologue: Eros is not single, but dual, we have to start defining which Eros should be our topic. a The duality of Eros arises from the dual nature of Aphrodite: since there is an Aphrodite Urania and an Aphrodite Pandemos, there is Eros Uranios and Eros Pandemos. b It follows from the principle that no action is either good or bad in the abstract, but derives its moral quality solely from the way it is executed, that Eros is bad or good, depending on the way she makes love. c The general characteristics (1) of Eros Pandemos are that it is addressed to women and boys, to the body and not to the soul, to the unscrupulous satisfaction of pleasure; (2) while Eros nich'i's females are shunned and seek only those males that are noble and almost mature both in mind and in the body. It is the followers of Eros Pandemos who brought Paederastia into disrepute. d The different A data on Eros can be classified as follows:— (1) In all Greek states except Athens, the s is simple, either (α) means of approval, as in Elis and Boeotia; or (β) condemn it, as in Ionia and states subject to barbaric rule, where it is held, in order to promote a dangerous spirit of independence (e.g. Harmodius and Aristogiton). (2) In Athens, the S and Klarito files are complex. (α) Eros is approved and his excesses tolerated when he addresses superior youth approaching masculinity. (β) It seems to be condemned because the parents forbid their boy to talk to era. The explanation of this ambiguous position must be set out in the above principle that the moral quality of an act depends on the conditions of its performance. The Athenian offers a test for distinguishing between good and bad forms of Eros: the test of time time whether the right motif (wish for é) is applied to both the lover and his object. This motif alone justifies all erotic aspirations and capitulations, even mutual deception: therefore we come to the conclusion that καλὸν ἔνεκεν . Epilogue: This Eros Uranios, who awakens the zeal for the state, has the highest value for the individual and for the state. V. The first interlude: 185 C-E. Next up was Aristophanes' turn; but when he was seized with a hiccup, he asked Eryximachus to either heal him or speak in his place. So Eryximachus, having first prescribed a number of remedies, spoke next. Vi. The Discourse of Eryximachus: 185 E-188 E. Prologue: Pausanias was right when he claimed the duality of Eros; but he has not observed that the vacillation of God extends over the entire universe. a The body with its healthy and sick appetite shows the duality of Eros; and medicine is the science of physical eroticism in terms of replenishment and exhaustion. It is the goal of the art of Asklepios to produce the eros, which is harmony between the opposite elements – the hot and the cold, the wet and the dry, etc. Eros is also the god of protection of gymnastics and animal husbandry. b Similar to music. The ambivalent harmony of Heraclitus points to the power of music to harmonize sounds that previously harmonized in discord and divergent times. Thus music is the science of eroticism in terms of harmony and rhythm. It is less in pure theory than in applied music (metric compositions and their pedagogical use) that the dual nature of Eros comes to light; If this is the time, the Eros Pandemos must be carefully protected. c Again, in the fields of meteorology and astronomy, we see the effects of the ordered eros in a healthy temperate climate, the disordered eros in plagues and plague; for astronomy is the science of eroticism in terms of stellar movements and the seasons of the year. d Finally, in religion, it is the disordered Eros who produces the infidelity that is the function of divination to heal; and religion can be defined as the science of human eroticism in relation to piety. Epilogue: To Eros as a whole belongs great power; the virtuous Eros great influence in the effect of human harmony and happiness.—If my eulogy is incomplete, it is for them, Aristophanes, to supplement it if you choose. Vii. The second interlude: 189 A-C. Aristophanes explains that he is now cured of his hiccups as a result of sneezing according to Eryximachus' recipe. He makes a witty allusion to Eryximachus' discourse, to which the latter and after some more banter, Aristophanes continues to deliver his encomium. Viii. The Discourse of the Aristophanes: 189 C-193 D. Prologue: Men have failed to pay due tribute to Eros, the most philanthropic God who blesses us Healing power, as I will show. The original nature of a human being was different from what he is today. It had three sexes – male, female, androgynous; all spherical in shape and with double limbs and organs; derived from the sun, earth and moon. b Man's needs were due to the pride of these great men, who led them to carry the heavens by An Attack. In the penalty area, Zeus cut them into two pieces and then handed them over to Apollo to sew her wounds. But because they died of hunger again and again, due to each one's longing for his other half, Zeus invented for them the present way of reproduction and changed the position of the genital organs accordingly. Thus Eros aims to restore the original unity and heal the chasm in the nature of man. c Each of us is a divided half of an original male, female or androgynon; and the other halves we seek in love are determined accordingly. Courage is the hallmark of boys-loving men and of human-loving boys, both of which are derived from the primordial male. In the intense passion of Eros, not only sexual intercourse is sought, but a permanent fusion into one (as by soldering a hephaestus); for love is the pursuit of wholeness. d Since it was imperfect that caused our dioicismos and bisection, in the piety to the God Eros lies the hope of meeting with our right halves and regaining our untouched wholeness. Epilogue: Praise Eros as the giver of both the present blessings and the hopeful hopes for healing and restoration in the future. Ix. The third interlude: 193 D-194 E. There are talks between Aristophanes, Eryximachus, Socrates and Agathon. When Socrates tries to engage Agathon in an argument, Phaedrus intervenes and offers Agathon to continue without further delay in order to praise God. X. The Discourse of Agathon: 194 E-197 E. Prologue: The method of her speakers needs amendment. The correct method I will adopt is to praise the character eros first and his gifts to people. (A) The attributes of Eros are (1) supreme beauty, (due to) (2) supreme beauty and (3) goodness. (2) Eros is most beautiful because he is a youngest Of Gods (all stories on the contrary are false), testifies to his aversion to age; b very tender, testify to his choice of soft souls for his abode; c supple, testify of his power to steal unnoticed in and out of souls; d symmetrical, because kommly, as all allow; The skin color, because it feeds on flowers in the midst of sweet scents. (3) Eros is exceptionally good because he is a most just person who does not have much of violence or injustice; b most moderate, for he is the Master of Pleasure, for no pleasure is greater than love; c brave, as the master of Ares, the bravest of the gods; d wisest, expert (α) both in the musical and creative Poesy, and (β) in the practical arts, as teachers of Zeus, Apollo and Athena in their respective respective (he also inspired the gods with love of beauty and dethroned necessity). (B) The blessings eros has bestowed are, as well as his attributes, beauty, and goodness. He

creates peace and goodwill in all areas of life: he is the subject of universal admiration, the author of all joys, the best leader and captain for gods and people alike, whose hymns of praise must be shared by all to sing in a song. Epilogue: This is my homage to the hymns of praise, not quite serious or quite playful. Xi. The fourth interlude: 198 A-199 C. Agathon brought the house with its peroration; and Socrates noticed eryximachus that his eloquence left him in despair, petrified by the gorgon of Agathon's brilliant gorgianisms. Now, he said, I have to withdraw my hasty tongue-in-the-line promise to take part in a eulogy by Eros, as I realize that I've been pretty misled in my ideas about encomiastic art: because I assumed that the truth came first, ornamental compliment in second place, while the opposite is obviously the fact. Such an encomium goes far beyond my bad powers; but if you care about an unvarnished speech about Eros, which I am ready to make. Phaedrus and the rest who offered him proceed in his own way, Socrates began with the following conversation with Agathon. XII. Socrates' preliminary interview with Agathon: 199 C-201 D. (1) Your exordium on Method was admirable, Agathon. But tell me, is Eros a relative term, like 'father' or 'brother'? Surely it is. (2) Next, you agree that if Eros wants his purpose, it does not have to be; and if a man desires something good that he already possesses, what he really desires is what he lacks, that is, the future possession of this good. True. (3) If Eros (as you said) is love of beauty, Eros must lack beauty and thus also goodness, and be neither beautiful nor good. I can't win you. XIII. The Discourse of Socrates (Diotima): 201 D-212 C. Prologue: I will now repeat the discourse on Eros that I once heard of my instruction in eroticism, Diotima, the prophetess – assuming the conclusions I have just formulated and, firstly, dealing with the character and, secondly, the effects of Eros according to Agathon's own method. A. [The Nature of Eros, 201 E-204 C.] (1) Diotima has shown me that eros is neither beautiful nor good (as we have seen), so it is not ugly and bad, but rather a means between these adversaries. (2) She also argued that Eros is not a God, since the Godhead welcomes the possessions of the very goods that Eros desires and misses. But he is also not a mortal, but stands up way between the two and is a great daemon; and the function of the Daemonianist is to mediate between gods and men. (3) As far as origin is concerned, Eros is the son of Poros and Penia and participates in the nature of both parents – the fertile power of one, the wastrel of the neediness of the other. Since it is a means between the mortal and the immortal, he is a means between the wise and the unwise, i.e. a lover of wisdom (philosopher). The idea that Eros is a beautiful god is due to a confusion between subjective Eros and the beloved object. B. [The Effects or Beneficial Effects of Eros, 204 D-212 A.] (1) [The object or end of Eros.] What exactly does Eros mean as a love of beauty? In the case of good, his acquisition is a means of happiness as an end. But Eros is not used in this general sense of desire for happiness, as much as in a narrower specific sense. And when we say that Eros is the desire for good, we must extend this definition into the desire for the eternal possession of good. (2) [The method or mode of action of Eros.] Eros works through The Generation, both physically and psychologically, in beauty. a generation that is an immortal thing requires harmony with the Divine, i.e. beauty; without which the process is hindered. And the generation is sought because it is the next approach to immortality for mortals. In the desire for immortality, we must find the explanation for all the sexual passion and love of the offspring that we see in the animal world, because only by the way of leaving a successor in its place can the mortal creature in this world of the river secure a kind of permanence. b But the soul has its offspring and the body. Laws, inventions and noble deeds stemming from the love of fame have the same passion for immortality for their motive. The lover seeks a beautiful soul to produce offspring in it that will live forever; and the bonds of such soul marriages are stronger than all carnal bonds. c After this elementary foreplay, we reach the highest level of the mysteries of love. The right method in the erotic process is to move upwards from the love of physical beauty to the love of soul beauty, from there to the beauty of the sciences, until finally a science is achieved that corresponds to the absolute, ideal beauty in which all finite things of beauty participate. Winning the vision of it is the goal of the endeavor of love, and to live in its presence was indeed life. There, if at all, with the truth for the question of his soul, the Beloved might hope to reach immortality. Epilogue: Believing that Eros is man's best helper for winning this boon, I myself praise Eros and practice eroticism above all else, and I urge others to do the same. That's my encomium, Phaedrus, if you want to call it that. Xiv. The fifth interlude: 212 C-215 A. Applause followed. Then suddenly, when Aristophanes was about to observe, there was a Knocking on the door. Alcibiades turned up at the time, leaning on a flute girl. I came to crown Agathon, he cried, if you allow a drunken robber. When he was warmly welcomed, he took a seat next to Agathon, where Socrates had made way. Had. Him. And as soon as he noticed Socrates, he began to playfully abuse him. Then, taking some of the ribs with which he had covered Agathon, he crowned the wonderful head of Socrates, the Invincible in words. Next, Alcibiades insisted that the whole company drink with him. And when Eryximachus protested against drinking naked without singing and language and explained to him what the previous Rules of Procedure had been, Alcibiades replied: In the presence of Socrates, I did not dare to please anyone else, so that if I was to deliver an encomium like the rest, Socrates must be my subject. XV. Alcibiades' eulogy of Socrates: 215 A-222 C. Prologue: My eulogy will take the form of parables – not on ridicule, but on truth. Socrates resembles a Silenus statuette, which serves as caskets for sacred images; b the Satyr Marsyas. I. In its form, it resembles both a sileni and b of the satyr. II. (character) it resembles (b) the satyr, who (1) is a mocker, (2) a flute player. As for (2), he surpasses Marsyas, because his words alone, without an instrument, fascinate everyone, old and young. I enchant far more than even Pericles could, fills myself with shame and self-loathing and drives me to my end. Iii. It resembles a sileni in contrast between its exterior and its interior. (α) Externally, he takes an erotic attitude towards beautiful young people: (β), but internally he despises beauty and wealth, as I know from experience. Because I tried to bribe him with my beauty, but all my many attempts have come to nothing. Private conversations, joint gymnastics, a sacrament party, even a night on the same couch – everything was of no use. Against my charm battery he was armed (by his moderation) in complete steel; and I now accuse him before you of the crime of ὑβρις. His tenacity was evident in the Potidaea campaign, where no one like him could withstand the cold. His bravery was shown in battle where he saved my life, and at the retreat of Delium. Particularly astonishing is its unique originality, which makes it impossible to have someone who likes him unanimous – except Satyrs and Sileni. Iv. His speeches, too, I forgot to say, are, like the Silenus statuettes, outwardly ridiculous, but in their inner content highly rational and full of images of virtue and wisdom. Epilogue: This is my eulogy, half praise, half guilt. Let my experience and that of many others warn you, Agathon: Court socrates less than Erastes than As Anterastes! XVI Final Scene: 222 C-End. The company laughed at the erotic openness of Alcibiades. Then followed a skirmish between Socrates and Alcibiades as a rival era of Agathon, which was a gang of revellers who filled the room with turmoil. Some of the guests left, and Aristodemus himself fell asleep. At the awakening, around dawn, he found only three of the party's and awake – Agathon, Aristophanes and Socrates: Socrates tried to convince the others that the scientific tragedy writer could also write comedy. At present Aristophanes and then Agathon have fenced off; Socrates, still shadowed by Aristodemus, then withdrew. Deceased.

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