

**Chapter 1 : Plato | The Online Books Page**

*The eternal rivalry between pleasure and insight about the good and happy life represents the main question of Plato's Philebus. With the rapprochement from different perspectives, Plato finally gets to the conclusion that the happy life consists in a good mix of pleasure and insight.*

The dialogue takes place the day after Socrates described his ideal state. Hermocrates wishes to oblige Socrates and mentions that Critias knows just the account 20b to do so. Critias believes that he is getting ahead of himself, and mentions that Timaeus will tell part of the account from the origin of the universe to man. Critias also cites the Egyptian priest in Sais about long term factors on the fate of mankind: Now this has the form of a myth, but really signifies a declination of the bodies moving in the heavens around the earth, and a great conflagration of things upon the earth, which recurs after long intervals. The main content of the dialogue, the exposition by Timaeus, follows. Timaeus begins with a distinction between the physical world, and the eternal world. The physical one is the world which changes and perishes: The eternal one never changes: The speeches about the two worlds are conditioned by the different nature of their objects. Indeed, "a description of what is changeless, fixed and clearly intelligible will be changeless and fixed," 29b , while a description of what changes and is likely, will also change and be just likely. Therefore, in a description of the physical world, one "should not look for anything more than a likely story" 29d. Timaeus suggests that since nothing "becomes or changes" without cause, then the cause of the universe must be a demiurge or a god, a figure Timaeus refers to as the father and maker of the universe. And since the universe is fair, the demiurge must have looked to the eternal model to make it, and not to the perishable one 29a. Hence, using the eternal and perfect world of " forms " or ideals as a template, he set about creating our world, which formerly only existed in a state of disorder. Purpose of the universe[ edit ] Timaeus continues with an explanation of the creation of the universe, which he ascribes to the handiwork of a divine craftsman. The demiurge, being good, wanted there to be as much good as was the world. The demiurge is said to bring order out of substance by imitating an unchanging and eternal model paradigm. Later Platonists clarified that the eternal model existed in the mind of the Demiurge. Properties of the universe[ edit ] Timaeus describes the substance as a lack of homogeneity or balance, in which the four elements earth , air , fire and water were shapeless, mixed and in constant motion. Considering that order is favourable over disorder, the essential act of the creator was to bring order and clarity to this substance. First of all, the world is a living creature. Since the unintelligent creatures are in their appearance less fair than intelligent creatures, and since intelligence needs to be settled in a soul, the demiurge "put intelligence in soul, and soul in body" in order to make a living and intelligent whole. Then, since the part is imperfect compared to the whole, the world had to be one and only. Therefore, the demiurge did not create several worlds, but a single unique world 31b. Additionally, because the demiurge wanted his creation to be a perfect imitation of the Eternal "One" the source of all other emanations , there was no need to create more than one world. The creator decided also to make the perceptible body of the universe by four elements, in order to render it proportioned. Indeed, in addition to fire and earth, which make bodies visible and solid, a third element was required as a mean: Moreover, since the world is not a surface but a solid, a fourth mean was needed to reach harmony: As for the figure, the demiurge created the world in the geometric form of a globe. Indeed, the round figure is the most perfect one, because it comprehends or averages all the other figures and it is the most omnimorphic of all figures: The creator assigned then to the world a rotatory or circular movement, which is the "most appropriate to mind and intelligence" on account of its being the most uniform 34a. Having thus been created as a perfect, self-sufficient and intelligent being, the world is a god 34b. The demiurge combined three elements: From this emerged three compound substances, intermediate or mixed Being, intermediate Sameness, and intermediate Difference. From this compound one final substance resulted, the World Soul. The demiurge imparted on them a circular movement on their axis: The demiurge gave the primacy to the motion of Sameness and left it undivided; but he divided the motion of Difference in six parts, to have seven unequal circles. He prescribed these circles to move in opposite directions, three of them with equal speeds, the others with unequal speeds, but always in proportion. These

circles are the orbits of the heavenly bodies: Then, the demiurge connected the body and the soul of the universe: The soul began to rotate and this was the beginning of its eternal and rational life 36e. Therefore, having been composed by Sameness, Difference and Existence their mean , and formed in right proportions, the soul declares the sameness or difference of every object it meets: The Elements[ edit ] Timaeus claims that the minute particle of each element had a special geometric shape:

Chapter 2 : Plato - Classics - Oxford Bibliographies

*The Philebus (Clarendon) / Edition 1 This translation by Dorothea Frede of Plato's dialogue on the nature of pleasure and its relation to thought and knowledge achieves a high standard of readability and fidelity to the Greek text.*

All Greek is drawn from the Oxford Burnet edition detailed below. The facing English translations are primarily drawn from Plato: Edited by Edith Hamilton and Huntington Cairns. Princeton University Press except where noted below. Clitopho, Minos, and Leges. Source of Greek texts: Oxonii, e typographeo Clarendoniano, Originally planned in 6 vols. Burnet, John, , ed. Scriptorum classicorum bibliotheca Oxoniensis Source of English translations: From The Collected Dialogues of Plato. Translated by Benjamin Jowett. From The Dialogues of Plato. Translated and edited by Benjamin Jowett. Oxford University Press, First published in Plato: New York and Edinburgh: Thomas Nelson and Sons, Translated by Lane Cooper. Cornell University Press, Dent and Sons, From Thirteen Epistles of Plato. Introduction, translation and notes by L. Translated and edited by F. Translated and edited by R. Cambridge and New York: Cambridge University Press, Translated by Paul Shorey. Harvard University Press, Translated and edited by J. Kegan Paul and New Haven: Yale University Press, Translated and edited by Michael Joyce.

**Chapter 3 : Gill, Mary Louise**

*This volume is part of the Clarendon Plato Series, a series of translation-plus-commentary volumes designed especially for persons who wish to make a philosophical study of Plato's dialogues but who do not know ancient Greek.*

Retrieved November 10, , from <https://www.clarendonpress.com/>, 5 vols. Plato's Platonis Opera, vol. Princeton University Press, Useful one-volume collection of translations by various hands; excludes a few of the dialogues generally regarded as spurious. The most complete one-volume collection, with translations by various hands; includes Spuria and Dubia, introductions and bibliography; many dialogues are also available separately in paperback editions. That given below reflects the view of Plato taken in this entry. The list includes all the works generally agreed to be authentic, and one or two that may be inauthentic. Early Socratic Dialogues, Harmondsworth: Clarendon Press, ; trans. University of Minnesota Press, The former contains notes on the Greek text, the latter notes and essays. Dodds, Plato Gorgias, Oxford: Clarendon Press, 2nd edn, ; trans. Oxford University Press, A major work of scholarship, Dodds includes introduction, summaries and full commentary on the Greek text; Irwin and Waterfield include bibliographies. Harvard University Press and London: Greek text with facing English translation. The former contains notes on the Greek text, the latter commentary and essays. Clarendon Press, 2nd edn, Ostwald includes a classic essay by G. Vlastos as introduction; Taylor includes notes and bibliography. Cambridge University Press; ed. Bluck includes introduction and commentary on the Greek text; Sharples includes notes and bibliography; Day has both introduction and bibliography as well as essays by various hands. Bury, The Symposium of Plato, Cambridge: Cambridge University Press, 2nd edn, ; ed. Cambridge University Press, ; trans. Both Bury and Dover include introductions and notes on the Greek text; also Nehamas and Woodruff, and Waterfield, include introduction and bibliography. Rowe includes introduction, notes on the Greek text and bibliography; Hackforth offers commentary; Gallop includes notes and bibliography. The former offers Greek text with introduction and commentary; the latter includes introduction, essays and bibliography. Rees, The Republic of Plato, Cambridge: Cambridge University Press, , 2 vols; trans. Heinemann, , 2 vols; trans. Adam includes Greek text with notes; the Loeb edition has Greek text with facing English version; Lindsay includes introduction and bibliography. Les Belles Lettres, 3rd edn, ; trans. Gifford, The Euthydemus of Plato, Oxford: Gifford includes Greek text with notes; Sprague and Waterfield both include bibliographies. Cornell University Press, ; trans. Cornford, Plato and Parmenides, London: Cornford supplies a running commentary; Gill and Ryan include substantial introductory essay and bibliography. Campbell, The Theaetetus of Plato, Oxford: Campbell includes Greek text and notes; Burnyeat includes bibliography and book-length introductory essay of classic status. Both includes bibliographies; the latter also includes an introduction. Les Belles Lettres, ; trans. The former has Greek text with facing French translation, introduction and notes; the latter includes commentary of classic status. The Atlantis Story, Bristol: Bristol Classical Press, ; trans. Timaeus and Critias, Harmondsworth: Gill includes introduction and commentary. The Sophist, Indianapolis, IN: Bury, The Philebus of Plato, Cambridge: Bury offers notes on the Greek text, Hackforth a commentary, Gosling and Frede include substantial introductions and bibliography. Bluck includes Greek text with notes. England, The Laws of Plato, Manchester: Manchester University Press, , 2 vols; trans. England includes Greek text with notes; Saunders includes introduction, summaries and bibliography. References and further reading Allen, R. A collection of mostly seminal essays by various hands. Aristoxenus late 4th century Harmonics, trans H. Macran, The Harmonics of Aristoxenus, Oxford: Contains Greek text and English translation, with introduction and notes. A sober critical history of the stylometric study of Plato, including assessments of the work of Campbell and Ritter. Mathematics and Metaphysics in Aristotle, Bern and Stuttgart: Paul Haupt Verlag, 1912; Heinemann, , 2 vols. An account of the dialogues particularly recommended for its treatment of the philosophical significance of their literary characteristics. Ernst Klett, 2nd edn. John Murray, 2nd edn, 3 vols. An unrivalled account of the dialogues by the greatest nineteenth-century Plato scholar. A major philosophical study. An important study questioning developmental assumptions in standard accounts of the chronology of the dialogues. Owen, Logic, Science and Dialectic, London: Controversial attempt to interpret

Timaeus as a middle-period dialogue. An exploration of the theories of mind devised by Greek philosophers to account for psychological conflict. The best example of a sustained use of stylistic criteria to determine questions of chronology and authenticity. Speculations premised on the assumption that many dialogues are revisions of earlier versions. Princeton University Press, 2nd edn. Penetrating essays by a leading scholar. Ironist and Moral Philosopher, Cambridge: A study of the Socrates of the early dialogues. The Invention of Philosophy, London: A succinct but penetrating popular introduction to Plato, attractively written by a leading twentieth century philosopher.

**Chapter 4 : Timaeus (dialogue) - Wikipedia**

*PLATO Philebus Translated with Notes and Commentary by J. C. B. GOSLING FELLOW OF calendrierdelascience.com  
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The participants are Socrates , who plays a minor role, a young mathematician, Theaetetus , and a visitor from Elea , the hometown of Parmenides. Method of definition [ edit ] Further information: At first he starts with the use of a mundane model a fisherman , which shares some qualities in common with the target kind the sophist. This common quality is the certain expertise techne in one subject. Then through the method of collection of different kinds farming, caring for mortal bodies, for things that are put together or fabricated and imitation , he tries to bring them together into one kind, which he calls productive art. The same is true with the collection of learning, recognition, commerce, combat and hunting, which can be grouped into the kind of acquisitive art. After these two collections, he proceeds to the division of the types of expertise into production and acquisition, and then he tries to find out to which of these two sub-kinds the fisherman belongs classification , in this case, the acquisitive kind of expertise. By following the same method, namely, diairesis through collection, he divides the acquisitive art into possession taking and exchanging goods, to which sophistry belongs. The sophist is a kind of merchant. After many successive collections and divisions he finally arrives at the definition of the model fisherman. Throughout this process the Eleatic Stranger classifies many kinds of activities hunting, aquatic-hunting, fishing, strike-hunting. After the verbal explanation of the model definition , he tries to find out what the model and the target kind share in common sameness and what differentiates them difference. These are similar to the Categories of Aristotle , so to say: After having failed to define sophistry, the Stranger attempts a final diairesis through the collection of the five definitions of sophistry. Since these five definitions share in common one quality sameness , which is the imitation, he finally qualifies sophistry as imitation art. Following the division of the imitation art in copy-making and appearance-making, he discovers that sophistry falls under the appearance-making art, namely the Sophist imitates the wise man. The sophist is presented negatively, but he can be said to be someone who merely pretends to have knowledge or to be a purveyor of false knowledge only if right opinion and false opinion can be distinguished. It seems impossible to say that the sophist presents things that are not as though they were, or passes off "non-being" as "being," since this would suggest that non-being exists, or that non-existence exists. In other words, he has to clarify what is the nature of the Being that which is , Not-Being, sameness identity , difference, motion change , and rest, and how they are interrelated. The conclusion is that rest and change both "are," that is, both are beings; Parmenides had said that only rest "is. Sameness is a "kind" that all things which belong to the same kind or genus share with reference to a certain attribute, and due to which diairesis through collection is possible. Difference is a "kind" that makes things of the same genus distinct from one another; therefore it enables us to proceed to their division. Finally, so-called Not-Being is not the opposite of Being, but simply different from it. Therefore, the negation of Being is identified with "difference. Following these conclusions, the true statement can be distinguished from the false one, since each statement consists of a verb and a name. The name refers to the subject, and because a thought or a speech is always about something, and it cannot be about nothing Non-Being. The verb is the sign of the action that the subject performs or the action being performed to or on the subject. When the verb states something that is about the subject, namely one of his properties, then the statement is true. While when the verb states something that is different it is not from the properties of the subject, then the statement is false, but is not attributing being to non-being. Final definition [ edit ] After having solved all these puzzles, that is to say the interrelation between being, not-being, difference and negation, as well as the possibility of the "appearing and seeming but not really being," the Eleatic Stranger can finally proceed to define sophistry. However, this does not mean that one can simply extend the method in a mechanical way to the investigation of the philosopher, but he only shows us how one can proceed in such philosophical enquiries. Aristotle picks up a number of themes dealt with in the Sophist in his own work De Interpretatione. Among these are the required parts of a statement names and verbs as well as affirmations and denials.

## Chapter 5 : Plato (427–347 BC) - Routledge Encyclopedia of Philosophy

*Get this from a library! Philebus. [Plato.; J C B Gosling] Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study.*

She is the author of *Philosophos*: She is co-editor of *Self-Motion: The specialties of Mary Louise Gill* within the field of ancient Greek philosophy are the metaphysics, epistemology, method, and natural philosophy of Plato and Aristotle. Oxford University Press, *A commentary for the Greek Reader*. University of Oklahoma Press, *Nature, Being, and Life in Aristotle*. Cambridge University Press, In John Dillon and Luc Brisson eds. *Definition in Greek Philosophy*. *Autour de la puissance chez Aristote*. *Journal of Hellenic Studies*, *A Companion to Plato*. Blackwell Companions to Philosophy Series. *A Companion to Ancient Philosophy*. Co-edited with Pierre Pellegrin. *Review of Aristotle and the Metaphysics*. *Mind*, Institute for Philosophical Research, *Classical Review* 53, *Ideal and Culture of Knowledge in Plato*. Franz Steiner Verlag, *Museum Tusulanum Press*, *Place and the Elements*. *British Journal for Philosophy of Science* 51, *Review of Substance and Separation in Aristotle*. *Philosophical Books* 39, Hackett Publishing Company, Translation reprinted in John M. Plato, *Complete Works* Hackett, Excerpt of translation reprinted in S. *Readings in Ancient Philosophy: From Thales to Aristotle* Hackett, Coedited with Theodore Scaltsas and David Charles. *From Aristotle to Newton*. Coedited with James G. Princeton University Press, *Review of Primary Ousia: Journal of the History of Philosophy* 31, *Review of Substance, Form and Psyche: Review of Metaphysics* 46, *Review of Substance and Essence in Aristotle: Classical World* 84, *Review of Aristoteles, Metaphysik Z. Journal of the History of Philosophy* 28, *The Paradox of Unity*. Edited by Allan Gotthelf and James G. *Isis* 79, Translated with Notes by Edward Hussey. *Philosophical Review* 94,

## Chapter 6 : Susan Sauvé Meyer | Department of Philosophy

*(Oxford: Clarendon Press, Pp. xxii + \$) This volume is part of the Clarendon Plato Series, a series of translation-plus-commentary volumes designed especially for persons who wish to make a philosophical study of Plato's dialogues but who do not know ancient Greek.*

## Chapter 7 : Project MUSE - Plato: Philebus (review)

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## Chapter 8 : Philebus | Open Library

*Philebus is a tremendous read! The dialogue is between Socrates, Philebus and Protarchus, although Philebus gives a minor contribution. The conversation is about hedonism, in that Philebus declares that pleasure is the greatest attainable good.*

## Chapter 9 : Sophist (dialogue) - Wikipedia

*Mary Louise Gill is currently working on a collaborative book project, Aristotle's Meteorology, Book IV (his chemical treatise), which will contain translation, introduction, and notes with James G. Lennox and Tiberiu Popa and will be published in the Clarendon Aristotle Series (Oxford University Press).*