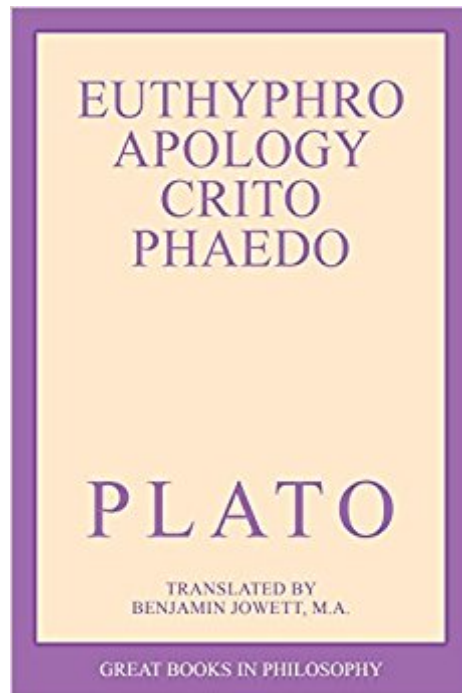




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Euthyphro, Apology, Crito, Phaedo (Great Books In Philosophy)



Synopsis

As the indisputable father of Western philosophy, Socrates stands as the archetype of free inquiry and intellectual honesty throughout history. He dared to explore the minds of men, to analyze the content of cherished beliefs, and to distinguish knowledge and truth from opinion. This philosophical gadfly irritated the people of Athens, who tried him for corrupting their youth, and subsequently sentenced him to death for his "crime." In these four short works by Plato, we come to experience the full range of Socrates' penetrating mind. In the Euthyphro, Socrates searches after the truth about the nature of piety, even as he makes his way to Athens to answer an indictment leveled against him. The Apology recounts Socrates' attempt to defend himself against the charge of impiety. Once condemned, Socrates finds himself imprisoned to await death. The Crito captures his views on his relationship with the state and what each has a right to expect from the other. Finally, the Phaedo recalls the death scene as Socrates discusses the nature of the soul and immortality just before succumbing to the hemlock.

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Customer Reviews

PLATO was born about 427 B.C.E. into the distinguished Athenian family of Ariston and Perictione. Although interested in politics as a young man, he became disenchanted with the cruel and immoral behavior of Athenian rulers. Some small ray of hope emerged when Athens deposed its dictators and established a democracy; however, when the citizens put the philosopher Socrates on trial and later executed him for impiety, Plato left Athens to travel abroad. In 387 B.C.E., Plato finally returned to Athens and created the Academy, an intellectual center for philosophy and

science that offered scholarly training in such fields as astronomy, biological sciences, mathematics, and political science. From this influential institution emerged Aristotle, Plato's most famous student. Plato dedicated himself to the Academy until his death in about 347 B.C.E. During his lifetime Plato wrote a number of supremely important dialogues, which presented and critically analyzed significant philosophical ideas in metaphysics, epistemology, ethics, and social and political philosophy—all of which continue to engage posterity. His better-known dialogues include: The Apology, Cratylus, Crito, Euthyphro, Gorgias, The Laws, Meno, Parmenides, Phaedo, Phaedrus, Protagoras, The Republic, The Sophist, The Symposium, Theaetetus, and Timaeus.

This is a review of Christopher Rowe's new (2012) translation of Plato's masterpiece, the Republic (ISBN 0141442433). It is not a review of Plato's Republic as such, but solely of the merits and demerits of Rowe's translation. I've never quite trusted Rowe as an exegete of Plato, as he's got too much of his own personal agenda intrude on his analysis. His joint book with Terry Penner on the Lysis, for instance, falls far short of giving us an unbiased, expansive, authoritative commentary on the dialogue, especially when compared to more sober competitors like Michael Bordt's in the Göttingen Plato. But as a translator, Rowe has proven time and again that he's singularly scrupulous, and attentive to technical detail where it matters. His renderings of Plato's Politicus (Statesman) and Aristotle's Nicomachean Ethics, the latter published with Sarah Broadie, are probably the most authoritative around. The same can be said for this newest of his translational efforts. In general, translations of the Republic usually err on the side of either trying too heavily to recreate the literary qualities of the original, or miss out so much of that detail because they try to be super exact on technicalities, that in either case the English falls far short of giving us a good understanding of Plato's Greek. The solution, so far, is to read Plato's Republic with (at least) two translations side by side. For instance, on the literal I've found Desmond Lee's quite good, and on the literary, Tom Griffith's stands out. Among the older ones, Paul Shorey's is particularly good on the literary side. Others, like Cornford, Waterfield, or Grube (even when revised under Reeve) can be safely avoided, for having the translators' hobby horses intrude on and mar the main text. It's a bit hard to place Rowe on this spectrum from the literary to the literal, because he's consistently improved the situation on both sides of the spectrum - and I can think of no higher praise. For one, Rowe has certainly outdone the rest of the field by giving a more lively rendition of the flow of the dialogue, by paying more attention to the flow of the individual characters' speech. Although his translation follows the new Oxford Classical Text by Slings (2003), the punctuation is often Rowe's

own and, I feel, often the superior choice. The dialogue becomes a lot more lively, and we get greater accuracy. At the same time, Rowe's translation comes with seven hundred footnotes, and these are meticulously researched and show him on top of the current scholarly game. His translation is probably the first to unequivocally get the tricky lines in 596a correct. Mistranslations of these lines have encouraged generations of interpreters to saddle Plato with the view that one can posit a (Platonic) Form for each general term, no matter how gerrymandered. That rendering is simply false, and Rowe's note explains why. (He credits David Sedley with the point, and while Sedley's arguments are a welcome addition to the literature on this point, I wish Rowe had also mentioned Burnyeat's, on p. 298 with 298n.4 in Gail Fine's anthology 'Plato 2'.) This increased accuracy also pervades a lot else in the translation, and I for one am grateful for it. Particularly the connecting particles, so important to the Greek flow of arguments, are given their due. At times, however, Rowe falls short. A Platonic dialogue proceeds, usually, with (alternating) dominant speakers eliciting agreement or disagreement on particular points from their interlocutors. A great deal of text, therefore, is taken up by Plato expressing how the interlocutors express themselves on that point. Not just a 'yes' or 'no' - or the occasional, 'I don't understand, please repeat the question/point' - is in order. STRENGTH of (dis)agreement is just as important, for the respective next steps in an argument to go through. Plato's interlocutors signal their at times cautious dis/agreement on a point, with the occasional 'Perhaps...?' or the vehement 'In no way!'. The questions put to them, however, at times signal how strong the main speaker expects his dialogue partner to agree with him - with how many points just made, and how strongly. Thus at 479e5-6 we have the exchange 'ἢ οὕτως ἢ οὐκ οὕτως; - οὐκ ἢ οὕτως.' Which means, 'Or is it not in (exactly) this way? - [No,] it is in exactly this way.' Which comes after five lines of contentious arguing. In Rowe, we get 'Right? - Right.' which is at once too casual and uncommittal. Other passages show similar lapses in attention to detail. Plato's discussion of artefacts in book X has plagued commentators forever, because it's unclear why or how Plato can correlate human artefacts to (allegedly) timeless Forms. While Rowe's notes are characteristically informative of what's going on in these passages, and warn readers of the potential inconsistencies on artefact Forms, his translation looks rather unsure, tendentious even. Plato's discussion of artefacts, especially of furnitures, centres on the term *skeuē*, which has a broad and a narrow meaning. On the narrow one, *σκεuē* means furnishing, specifically 'equipment, attire, apparel' (LSJ s.v.). In Republic, book X, translators like Lee (1974) and Griffith (2000) render *σκεuē*, not as furnishing, but as furniture, given that Plato illustrates the term by the examples of a table and a couch. On the broader meaning, conveyed by the cognate adjective

ἄρτεφᾶ ἄρτεφᾶ ἄρτεφᾶ... ἄρτεφᾶ ἄρτεφᾶ ἄρτεφᾶ, the term conveys the entire class of things
 'prepared by art, artificial' (LSV s.v.), and is opposed to natural things, things produced by and in
 nature (ἄρτεφᾶ... ἄρτεφᾶ ἄρτεφᾶ), in Republic 510a and 515c. Plato's discussion
 moves from the narrow usage (in 596b1, b5) to the broader one (596c6). Traditionally, translators
 convey this by translating the first use as 'furniture' (e.g. Lee and Griffith) and then go to
 'artifice'. Rowe, however, is less clear. He begins with the fully generic translation of *skeuē* as
 'product(s)' for 596b, picking up the term from his equally tendentious translation of
 ἄρτεφᾶ ἄρτεφᾶ ἄρτεφᾶ in 595c8 as 'imitation' (brackets mine to indicate
 his additions), and at 596c Rowe changes gear to render *skeuē* as 'manufactured items'. No
 attendant note is given, and readers are left to wonder, as they have for generations, what explains
 this sudden change of pace. I'm not sure Rowe's approach is superior or inferior to Lee's and
 Griffith's, but it indicates to me abundantly that one can't rely on his translation without comparing it
 to others. I doubt he would disagree. At the same time, his earlier efforts on *Statesman* and
Nicomachean Ethics have, in my opinion, done just that - become so authoritative that one can
 reliably work on their basis alone. For those reasons, I'd heavily recommend customers interested in
 Plato's masterpiece to purchase Rowe's translation. It's clearly superior to many competitors out
 there. At the same time, Rowe will supplement, but not supplant, earlier efforts, particularly those of
 Lee and Griffith. As far as the publisher is concerned, Penguin can be congratulated for sponsoring a
 new translation so soon after revising Lee's twice in the past ten years, under the careful leadership
 of Melissa Lane and Rachana Kamtekar. At the same time, something is lost in the transition. I can't
 speak for Lane's, but Kamtekar's version of Lee offered helpful diagrams and illustrations in notes
 and appendices. Undergraduates, not to mention lay readers, find a lot of Plato's text hardgoing
 without the occasional image to explain how things 'hang together'. Plato's simile of the Line in book
 V, for one, is incredibly densely presented, as is the 'Spindle of Necessity' in Book VIII. Kamtekar's
 edition had helpful illustrations on such points, and retained Lee's wonderful introductions to
 sub-sections of the main text, which set the scene and pre-empted some of the more current
 misunderstandings that twentieth and twenty first century readers are prone to. This is now replaced
 by Rowe's own (3-page) synopsis of the dialogue, which is frankly a poor man's substitute for
 Lee. For reasons beyond me, Penguin decided to kill this material. Rowe's notes and appendices
 are entirely devoid of imagery. And, while we are at it, Rowe's reading list is, if anything, twice as
 short as Kamtekar's, and no longer comes into neatly categorized themes of the Republic. Writings
 on aesthetics had to suffer in particular. While I'm glad to see Verity Harte's and Myles Burnyeat's
 efforts recognized in this area, Alexander Nehamas' older - and equally good if not superior -

offerings have been chopped off. The same is true for a great many other essays and books that, I feel, deserves mention to a first time audience coming to Plato. Rowe sees fit to mention Julia Annas' work on Plato. As I said in my review of her 'Introduction', this reputation is frankly undeserved and compares very poorly against recent alternatives, most of them omitted by Rowe. In the end, then, the book is a mixed result of the very variety I've come to expect from Rowe. Top notch translation, but a tad tendentious when it comes to the work of other scholars. Still, I'm very happy with the purchase, and would recommend it warmly to others.

Some of the greatest philosophy on the soul, citizenship, and general dialectic conversation ever written in Western Civilization.

My first philosophical work, I enjoyed it even though the content was a bit dense and a little over my head at times. The analogies get a bit repetitive but nothing too difficult. The amount of thought put into this work is astonishing, and even though it's not the most insightful book you will read today, it was extraordinary at the time as human thought about justice, the just state, government, marriage was in its initial stages. This was a stepping stone for me and should be for anyone else getting into philosophical context. I am satisfied with having learned about rational thought of man and the 'truth'.

The actual book itself is excellent - paper has a good weight, texture, and the cover looks incredible. However, while reading I found many typos and incorrectly punctuated sections. I still really enjoyed the *The Republic*. I would recommend everyone read through it at least once.

In my many decades of studying many subjects and philosophy, I tend to forget certain passages in some of the best philosophical books. In this case I have read many times *Crito* and *Apology*, however, I wished to recall a certain passage in *Phaedo*. The LOEB Classical Library books are excellent for the young and old, and especially the few of us who can still read and translate the Athenian - Ionian language from 25 centuries ago. The classic language has no equal in its precise but difficult syntax's structure which makes it perfect for expressing complex ideas in a few words. "To Lakoneein esti Philosophen" they used to say. which translates to: speak briefly as the Lakaedemonians and then you might be considered a Philosopher. (see how many more words have to be used to translate 4 words from then). What a crime it will be when this language is lost. So, I highly recommend these books even if one does not read classical Ionian language. The

English translations are as precise as the literati from England can make it. Yes, they are not perfect for me and I am improving in certain portions for my sons and grandchildren.

High school level and good price.

4 Stars for Plato's curious work. I can't say I enjoyed reading it but it was illuminating to witness Socrates, the proto-fascist, at work. It's also curious to note that Plato/Socrates's ideal State was by no means a Republic; rather, it was a fascist dictatorship dressed up in lofty language.

An outstanding classic to revisit during this time of fewer moral guideposts and toxic political acrimony.

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