



Art as Imitation

Plato

[Socrates]: Of the many excellences which I perceive in the order of our State, there is none which upon reflection pleases me better than the rule about poetry.

[Glaucon]: To what do you refer?

To the rejection of imitative poetry, which certainly ought not to be received; as I see far more clearly now that the parts of the soul have been distinguished.

What do you mean?

Speaking in confidence, for I should not like to have my words repeated to the tragedians and the rest of the imitative tribe—but I do not mind saying to you, that all poetical imitations are ruinous to the understanding of the hearers, and that the knowledge of their true nature is the only antidote to them.

Explain the purport of your remark.

Well, I will tell you, although I have always from my earliest youth had an awe and love of Homer, which even now makes the words falter on my lips, for he is the great captain and teacher of the whole of that charming tragic company; but a man is not to be revered more than the truth, and therefore I will speak out.

Very good, he said.

Listen to me then, or rather, answer me.

Put your question.

Can you tell me what imitation is? for I really do not know.

A likely thing, then, that I should know.

Why not? for the duller eye may often see a thing sooner than the keener.

Very true, he said; but in your presence, even if I had any faint notion, I could not muster courage to utter it. Will you enquire yourself?

Well then, shall we begin the enquiry in our usual manner: Whenever a number of individuals have a common name, we assume them to have also a corresponding idea or form. Do you understand me?

I do.

Let us take any common instance; there are beds and tables in the world—plenty of them, are there not?

Yes.

But there are only two ideas or forms of them—one the idea of a bed, the other of a table.

True.

And the maker of either of them makes a bed or he makes a table for our use, in accordance with the idea—that is our way of speaking in this and similar instances --but no artificer makes the ideas themselves: how could he?

Impossible.

And there is another artist—I should like to know what you would say of him.

Who is he?

One who is the maker of all the works of all other workmen.

What an extraordinary man!

Wait a little, and there will be more reason for your saying so. For this is he who is able to make not only vessels of every kind, but plants and animals, himself and all other things --the earth and heaven, and the things which are in heaven or under the earth; he makes the gods also.

He must be a wizard and no mistake. \Oh! you are incredulous, are you? Do you mean that there is no such maker or creator, or that in one sense there might be a maker of all these things but in another not? Do you see that there is a way in which you could make them all yourself?

What way?

An easy way enough; or rather, there are many ways in which the feat might be quickly and easily accomplished, none quicker than that of turning a mirror round and round—you would soon enough make the sun and the heavens, and the earth and yourself, and other animals and plants, and all the, other things of which we were just now speaking, in the mirror.

Yes, he said; but they would be appearances only.

Very good, I said, you are coming to the point now. And the painter too is, as I conceive, just such another—a creator of appearances, is he not?

Of course.

But then I suppose you will say that what he creates is untrue. And yet there is a sense in which the painter also creates a bed?

Yes, he said, but not a real bed.

And what of the maker of the bed? Were you not saying that he too makes, not the idea which, according to our view, is the essence of the bed, but only a particular bed?

Yes, I did.

Then if he does not make that which exists he cannot make true existence, but only some semblance of existence; and if any one were to say that the work of the maker of the bed, or of any other workman, has real existence, he could hardly be supposed to be speaking the truth.

At any rate, he replied, philosophers would say that he was not speaking the truth.

No wonder, then, that his work too is an indistinct expression of truth.

No wonder.

Suppose now that by the light of the examples just offered we enquire who this imitator is?

If you please.

Well then, here are three beds: one existing in nature, which is made by God, as I think that we may say—for no one else can be the maker?

No.

There is another which is the work of the carpenter?

Yes.

And the work of the painter is a third?

Yes.

Beds, then, are of three kinds, and there are three artists who superintend them: God, the maker of the bed, and the painter?

Yes, there are three of them.

God, whether from choice or from necessity, made one bed in nature and one only; two or more such ideal beds neither ever have been nor ever will be made by God.

Why is that?

Because even if He had made but two, a third would still appear behind them which both

of them would have for their idea, and that would be the ideal bed and the two others.

Very true, he said.

God knew this, and He desired to be the real maker of a real bed, not a particular maker of a particular bed, and therefore He created a bed which is essentially and by nature one only.

So we believe.

Shall we, then, speak of Him as the natural author or maker of the bed?

Yes, he replied; inasmuch as by the natural process of creation He is the author of this and of all other things.

And what shall we say of the carpenter—is not he also the maker of the bed?

Yes.

But would you call the painter a creator and maker?

Certainly not.

Yet if he is not the maker, what is he in relation to the bed?

I think, he said, that we may fairly designate him as the imitator of that which the others make.

Good, I said; then you call him who is third in the descent from nature an imitator?

Certainly, he said.

And the tragic poet is an imitator, and therefore, like all other imitators, he is thrice removed from the king and from the truth?

That appears to be so.

Then about the imitator we are agreed. And what about the painter? --I would like to know whether he may be thought to imitate that which originally exists in nature, or only the creations of artists?

The latter.

As they are or as they appear? You have still to determine this.

What do you mean?

I mean, that you may look at a bed from different points of view, obliquely or directly or from any other point of view, and the bed will appear different, but there is no difference in reality.

And the same of all things.

Yes, he said, the difference is only apparent.

Now let me ask you another question: Which is the art of painting designed to be --an imitation of things as they are, or as they appear—of appearance or of reality?

Of appearance.

Then the imitator, I said, is a long way off the truth, and can do all things because he lightly touches on a small part of them, and that part an image. For example: A painter will paint a cobbler, carpenter, or any other artist, though he knows nothing of their arts; and, if he is a good artist, he may deceive children or simple persons, when he shows them his picture of a carpenter from a distance, and they will fancy that they are looking at a real carpenter.

Certainly.

And whenever any one informs us that he has found a man knows all the arts, and all things else that anybody knows, and every single thing with a higher degree of accuracy than any other man—whoever tells us this, I think that we can only imagine to be a simple creature who is likely to have been deceived by some wizard or actor whom he met, and whom he thought all-knowing, because he himself was unable to analyze the nature of knowledge and ignorance and imitation.

Most true.

And so, when we hear persons saying that the tragedians, and Homer, who is at their

head, know all the arts and all things human, virtue as well as vice, and divine things too, for that the good poet cannot compose well unless he knows his subject, and that he who has not this knowledge can never be a poet, we ought to consider whether here also there may not be a similar illusion. Perhaps they may have come across imitators and been deceived by them; they may not have remembered when they saw their works that these were but imitations thrice removed from the truth, and could easily be made without any knowledge of the truth, because they are appearances only and not realities? Or, after all, they may be in the right, and poets do really know the things about which they seem to the many to speak so well?

The question, he said, should by all means be considered.

Now do you suppose that if a person were able to make the original as well as the image, he would seriously devote himself to the image-making branch? Would he allow imitation to be the ruling principle of his life, as if he had nothing higher in him?

I should say not.

The real artist, who knew what he was imitating, would be interested in realities and not in imitations; and would desire to leave as memorials of himself works many and fair; and, instead of being the author of encomiums, he would prefer to be the theme of them.

Yes, he said, that would be to him a source of much greater honor and profit....

And now we may fairly take [the poet] and place him by the side of the painter, for he is like him in two ways: first, inasmuch as his creations have an inferior degree of truth --in this, I say, he is like him; and he is also like him in being concerned with an inferior part of the soul; and therefore we shall be right in refusing to admit him into a well-ordered State, because he awakens and nourishes and strengthens the feelings and impairs the reason. As in a city when the evil are permitted to have authority and the good are put out of the way, so in the soul of man, as we maintain, the imitative poet implants an evil constitution, for he indulges the irrational nature which has no discernment of greater and less, but thinks the same thing at one time great and at another small--he is a manufacturer of images and is very far removed from the truth.

Exactly.

But we have not yet brought forward the heaviest count in our accusation--the power which poetry has of harming even the good (and there are very few who are not harmed), is surely an awful thing?

Yes, certainly, if the effect is what you say.

Hear and judge: The best of us, as I conceive, when we listen to a passage of Homer, or one of the tragedians, in which he represents some pitiful hero who is drawling out his sorrows in a long oration, or weeping, and smiting his breast --the best of us, you know, delight in giving way to sympathy, and are in raptures at the excellence of the poet who stirs our feelings most.

Yes, of course I know.

But when any sorrow of our own happens to us, then you may observe that we pride ourselves on the opposite quality--we would fain be quiet and patient; this is the manly part, and the other which delighted us in the recitation is now deemed to be the part of a woman.

Very true, he said.

Now can we be right in praising and admiring another who is doing that which any one of us would abominate and be ashamed of in his own person?

No, he said, that is certainly not reasonable.

Nay, I said, quite reasonable from one point of view.

What point of view?

If you consider, I said, that when in misfortune we feel a natural hunger and desire to relieve our sorrow by weeping and lamentation, and that this feeling which is kept under control in our own calamities is satisfied and delighted by the poets;—the better nature in each of us, not having been sufficiently trained by reason or habit, allows the sympathetic element to break loose because the sorrow is another's; and the spectator fancies that there can be no disgrace to himself in praising and pitying any one who comes telling him what a good man he is, and making a fuss about his troubles; he thinks that the pleasure is a gain, and why should he be supercilious and lose this and the poem too? Few persons ever reflect, as I should imagine, that from the evil of other men something of evil is communicated to themselves. And so the feeling of sorrow which has gathered strength at the sight of the misfortunes of others is with difficulty repressed in our own.

How very true!

And does not the same hold also of the ridiculous? There are jests which you would be ashamed to make yourself, and yet on the comic stage, or indeed in private, when you hear them, you are greatly amused by them, and are not at all disgusted at their unseemliness—the case of pity is repeated—there is a principle in human nature which is disposed to raise a laugh, and this which you once restrained by reason, because you were afraid of being thought a buffoon, is now let out again; and having stimulated the risible faculty at the theatre, you are betrayed unconsciously to yourself into playing the comic poet at home.

Quite true, he said.

And the same may be said of lust and anger and all the other affections, of desire and pain and pleasure, which are held to be inseparable from every action ---in all of them poetry feeds and waters the passions instead of drying them up; she lets them rule, although they ought to be controlled, if mankind are ever to increase in happiness and virtue.

I cannot deny it.

Therefore, Glaucon, I said, whenever you meet with any of the eulogists of Homer declaring that he has been the educator of Hellas, and that he is profitable for education and for the ordering of human things, and that you should take him up again and again and get to know him and regulate your whole life according to him, we may love and honor those who say these things --they are excellent people, as far as their lights extend; and we are ready to acknowledge that Homer is the greatest of poets and first of tragedy writers; but we must remain firm in our conviction that hymns to the gods and praises of famous men are the only poetry which ought to be admitted into our State. For if you go beyond this and allow the honeyed muse to enter, either in epic or lyric verse, not law and the reason of mankind, which by common consent have ever been deemed best, but pleasure and pain will be the rulers in our State.

That is most true, he said.

And now since we have reverted to the subject of poetry, let this our defense serve to show the reasonableness of our former judgment in sending away out of our State an art having the tendencies which we have described; for reason constrained us. But that she may impute to us any harshness or want of politeness, let us tell her that there is an ancient quarrel between philosophy and poetry; of which there are many proofs, such as the saying of 'the yelping hound howling at her lord,' or of one 'mighty in the vain talk of fools,' and 'the mob of sages circumventing Zeus,' and the 'subtle thinkers who are beggars after all'; and there are innumerable other signs of ancient enmity between them. Notwithstanding this, let us assure our sweet friend and the sister arts of imitation that if she will only prove her title to exist in a well-ordered State we shall be delighted to receive her—we are very conscious of her charms; but we may not on that account betray the truth. I dare

say, Glaucon, that you are as much charmed by her as I am, especially when she appears in Homer?

Yes, indeed, I am greatly charmed.

Shall I propose, then, that she be allowed to return from exile, but upon this condition only—that she make a defense of herself in lyrical or some other metre?

Certainly.

And we may further grant to those of her defenders who are lovers of poetry and yet not poets the permission to speak in prose on her behalf: let them show not only that she is pleasant but also useful to States and to human life, and we will listen in a kindly spirit; for if this can be proved we shall surely be the gainers—I mean, if there is a use in poetry as well as a delight?

Certainly, he said, we shall the gainers.

If her defense fails, then, my dear friend, like other persons who are enamored of something, but put a restraint upon themselves when they think their desires are opposed to their interests, so too must we after the manner of lovers give her up, though not without a struggle. We too are inspired by that love of poetry which the education of noble States has implanted in us, and therefore we would have her appear at her best and truest; but so long as she is unable to make good her defense, this argument of ours shall be a charm to us, which we will repeat to ourselves while we listen to her strains; that we may not fall away into the childish love of her which captivates the many. At all events we are well aware that poetry being such as we have described is not to be regarded seriously as attaining to the truth; and he who listens to her, fearing for the safety of the city which is within him, should be on his guard against her seductions and make our words his law.

Yes, he said, I quite agree with you.

Yes, I said, my dear Glaucon, for great is the issue at stake, greater than appears, whether a man is to be good or bad. And what will any one be profited if under the influence of honor or money or power, aye, or under the excitement of poetry, he neglect justice and virtue?

Yes, he said; I have been convinced by the argument, as I believe that any one else would have been.

Plato. "Republic." Book 10. Trans. Benjamin Jowett. *The Dialogues of Plato*. Oxford Clarendon Press, 1892.

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