

## A critical examination of Plato's ideas on imitation and inspiration in literature.

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ප්ලේටෝ ක්‍රි.පූ. පස්වන ශත වර්ෂයේ ග්‍රීසියෙහි වාසය කළ දාර්ශනිකයෙකි. ඔහු එකල පැවති සමාජය හා දේශපාලනික වාතාවරණය කෙරෙහි දැඩි ලෙස කලකිරී සිටියේ ය. මුළු ජීවිතය ම 'යථාර්ථය' වෙත ළඟා වීමෙහි ප්‍රයත්නයක නියැලුණු ඔහු පවතින අගයන් කෙරෙහි විකල්පයක් ඉදිරිපත් කිරීමට උත්සාහ දැරීය. ඔහුගේ මෙම ව්‍යායාමය නූතන අප වෙත ලැබී ඇත්තේ දර්ශනය ප්‍රායෝගික ලෙස මෙතෙහි කරමින් ගත කළ වසර පණහක පමණ කාලයක් අතරතුර ඔහු රචිත ලේඛනවල ශේෂයන් මාර්ගයෙනි. ඔහුගේ රචනා ඔහුගේ ජීවිතයෙහි හා මානසික වර්ධනයෙහි විවිධ අවස්ථා පිළිබිඹු කළ අතර ඒවා 'සංවාද' ආකෘතියක් මගින් ඉදිරිපත් කර ඇත්තේ ය. බොහෝ විට ඒ සංවාදයකින් විමසනු ලබන්නේ එක් සුවිශේෂී මාතෘකාවක් වුවත් වෙනත් අදහස් ද එම රචනාව තුළින් ම සමහර අවස්ථාවල දී විමසනු ලබන්නේ ය. ප්ලේටෝ විසින් රචනා කර, නූතනය වෙත ළඟා වූ කෘති අතර 'සාහිත්‍යය' වෙනුවෙන් වෙන් වූවක් නැත. එහෙත් ඔහුගේ සංවාද කිහිපයක් ඇසුරින් ඔහු සාහිත්‍යය පිළිබඳ දැරූ මත පිළිබඳ ව විග්‍රහයක යෙදිය හැක. යථාර්ථය වෙත ළඟා වීමේ දී සාහිත්‍යය මගින් ඇතිවන බලපෑම් මත ඔහුගේ නිගමනයන් පාදක වී ඇත්තේ ය. මෙම විමසුමෙන් කෙරෙන්නේ සාහිත්‍යකරුවන්ගේ දැනීම ඔහුගේ නිර්මාණ කෙරෙහි බලපාන ආකාරය පිළිබඳ ව ඔහු දැරූ මත විමසුමට ලක් කිරීමයි. නිර්මාණකරණයේ දී 'අනුකරණය' හා 'ආවේශය' යන දෙවැදෑරුම් කාරණා පිළිබඳ ව ප්ලේටෝගේ අදහස් වෙත සුවිශේෂී අවධානයක් යොමු කරනු ඇත.

Plato is known to the world first and foremost as a ancient Greek philosopher. His date of birth is given around 429-7 BCE. His ideas on literature come as a secondary interest. A person who had devoted his whole adult life to seeking the truth through his theory of ideas, he had centered his activities in a gymnasium named **The Academy**. Though he had not charged money from his students, he had engaged in the management of the school, discussions and lectures. Writing had also been one of his favorite modes of disseminating knowledge. At the period the education of children had been based on traditional texts of literature such as epic poetry. Since Plato's main concern is about knowledge amounting to morality, he seems to have been alarmed at the mentioned poetry as teaching material. His main concern seems to be regarding the knowledge of the poets. If poets and their productions were to serve as a basis on which the characters of the young were to be molded on one had to be mindful of the extent of knowledge the poets were equipped with. Hence one would observe that Plato had strongly based his ideas on literature on his philosophy.

To Plato, knowledge was not perception or opinion. Knowledge was based on **Ideas**. These Ideas were metaphysical substances outside mind, space and time. The truth in the mind was only a copy of the idea outside the mind. Ideas were objective truths. They were substances which had a reality of their own. The Ideas had their whole beings in themselves. The reality of an Idea did not flow into it from anything else. It was the source of reality. Ideas were first principles and absolute ultimate realities. They depend on nothing but all things depend on them. Plato explains the sources of human experience as follows.

- 1) Sense perception is unreal.
- 2) Ideas are real

3) Sense objects are real as far as they participate in the Ideas or the world of reality. Sense objects are shadows, copies or imitation of Ideas. And the copies are not perfect.

Plato's literary activities extended over fifty years, in which a careful observer would find that his thoughts as well as mode of expression were constantly developing. Most of his writings were in dialogue form and Socrates being the central character. Plato exposed his own philosophy through the mouth of Socrates. Although many Dialogues have traversed the test of time, they do not come down dated or numbered. Nor does he express his ideas in a systematic manner. He scatters his ideas throughout several of his dialogues. He would found an idea in one Dialogue, proceed the argument and develop it in another and conclude it in yet a different Dialogue. And with time his Ideas may change as well.

The interesting fact remains that Plato had not devoted a dialogue concentrating on poetry or literature. to gain an understanding of what he feels about literature , it is important to be familiar with the Dialogues in which he had mentioned the subject. Although he has expressed many concerns regarding literature, his ideas regarding the knowledge of the poets seems to be the most important.

### **Knowledge of the poets.**

Regarding the knowledge of the poets Plato expressed two different ideas which were scattered throughout his writings. They are-

- 1) That poetry is an imitation (mimetic)
- 2) Poetry was a result of inspiration (magnetic)

### **1. Mimesis**

The theory of mimesis is expressed clearly and mainly in the dialogue The Republic. The theory seems to be the most important theory that Plato expresses regarding art. He refers to his philosophy of Ideas in his definition of art. Reality lies with the Idea. The Form one confronts in this tangible world is a copy of that universal everlasting Idea and the creation of the arts is a copy of this copy. The artist does not imitate the reality but the sense object that he confronts. Hence it is only a copy of a copy.

Therefore it leads one away from truth towards illusion which is dangerous. It is more of an illusion than ordinary experience. This theory leads to the conclusion that works of art are -

- a) At their best – entertainment
- b) At their worst- delusion<sup>1</sup>

To Plato, the physical world is an inferior decaying copy of a perfect, rational and eternal original. The copy is an imperfect copy. And art, an imperfect copy of that.

Plato in his The Republic uses the image of a mirror to explain what art is.

'there are many particular beds and tables'

'yes'

'but there are only two forms, one bed and one of a table'

'yes'

'then we normally say that the maker of either of these kinds of furniture has his eye on the appropriate form when he makes the beds and tables we use; and similarly with other things. For no craftsmen could possibly make the form itself could he?

'No'<sup>2</sup>

'but Plato points out that there exists another kind of craftsman who can make all the objects produced by other particular crafts.'<sup>3</sup>

He also explains how one could set about doing so.

".....The quickest way is to take a mirror and turn it around in all directions; before long you will create sun and stars and earth, yourself and all other animals and plants;....."

'yes , but they would only be reflections, not real things'

' quite right. And very much to the point.

For a painter is a craftsmen of just this kind , I think. Do you agree?'

'yes'

'you may perhaps object that the things he creates are not real; and yet there in a sense in which the painter creates a bed, does he not ?

'Yes' he agreed 'he produces an appearance of one'

'And what about the carpenter? Didn't you agree that what he produces is not the form of bed which according to us is what a bed really is, but a particular bed ?

'I did'

' if then, what he makes is not 'what a bed really is' his product is not 'what is'.But something which resembles 'what is', without being it. And anyone who says that the product of the carpenter or any other craftsmen are ultimately real can hardly be telling the truth. Can he?

' So we shan't be surprised if the bed the carpenter makes is a shadowy thing compared to reality ?

.....

.....<sup>4</sup>

It is pointed out , as the logical conclusion that there are, according to the argument three kinds of beds.

' The first exists in nature and we would say I suppose , that it was made by god'

'The second is made by the carpenter.'

'And the third by the painter'.

So painter, carpenter, and god are each responsible for one kind of bed'<sup>5</sup>

'what about the artist ? Does he make or manufacture?'

'I think that we may fairly claim that he represents what the other two make'

'Good, 'Then you say that the artists' representation stands at third remove from reality?'

'I do'

'So the tragic poet , if his art is representation is by nature at third remove from the throne of truth; and the same is true of all other representative artists.'

.....

.....

' Which does the painter try to represent ? The thing it self as it is in nature or the things the craftsmen makes ?

'The things the craftsman make'.

'The things are, or as they appear ?.....

'What I mean is this. If you look at a bed, or anything else, sideways or end ways, or from another angle , does it make any difference to the bed ? Isn't is merely that it looks different without being different ?

'..... When the painter makes his representation does he do so by reference to the object as it actually is or to its superficial appearance?'

Is his representation one of an apparition or of truth?

'Of an apparition'

'The art of representation is therefore a long way removed from truth and it is able to reproduce everything because it has little grasp of anything, and that little is of a mere phenomenal appearance' <sup>6</sup>

This is where the knowledge of the poet is questioned by Plato.

' We must go on to examine the claims of the tragedians and their chief Homer , we are told that they are masters of all forms of skill, and know about human excellence and details about religion,..... a good poet must, if he's to write well, know all about subject , otherwise he can not write about it' .....

' do good poets really know about the subjects on which the public thinks they speak so well ?<sup>7</sup>

' we may assume , that all the poets from Homer downwards have no grasp of truth but merely produce a superficial likeness of any subject they treat, including human excellence'<sup>8</sup>

' In the same way the poet can use words and phrases as a medium to paint a picture of any crafts men , though he knows nothing except how to represent , and the meter and rhythm and music will persuade people who are ignorant as he is, and who judge merely from his words that he really has something to say.....'<sup>9</sup>

Mimesis as discussed by Plato in the **Republic**<sup>10</sup> covers both

(1) imitating and (2) Imitative. Imitative being, in a sense of given to imitation. And what he means is indiscriminately imitative. Therefore the poet not only imitates but imitates anything at all. He also uses the terms

i/ imitation – mimesis and

ii/ imitator – mimetes, providing new dimensions to the terms. Because in imitating the poet is not only

i/ indiscriminately imitative

But also

thoroughly imitative – imitative to the core.

This is due to the fact that it is at two removes from genuine creation. In giving examples it is noteworthy that he repeatedly singles out tragedy.

In the discussion he-

- 1) Defines imitation.
- 2) Gives examples.

3) And concludes that all art corrupts the listener

i.e. the analogy between the painter and the poet.

This is further analyzed<sup>11</sup> as

- 1) Plato thinks that copying things is a perversion of the poets function.
- 2) The poets do not provide faithful representations of the sensible world.
- 3) They provide only personal subjective impressions of it.
- 4) In the Republic Plato combines the two approaches of a) imitation and b) self expression.

Just as the painter provides reality as it strikes him, so does the poet express his own opinion of reality as he observes and experiences it.

- 5) These make the ignorant believe that they are real.
- 6) But it does not strike them that they are only subjective impressions produced by the imitators own view of the world.
- 7) There remains also the fact of the possibility that the poets draw on their own inner resources.
- 8) Namely and in particular, his emotional inclinations. He may rely on this to give an interpretation of the external world that meets his senses.

The mirror may be the soul of the poet. The argument runs that it can not be a faithful reproduction.

It is also pointed out<sup>12</sup> that there is no way in which the imitator could attain the truth of his representations. Just as the carpenter is unable to create the form, the imitator can not create the object. Therefore, Plato is asking for the impossible. Something that can never be achieved.

Depending on the senses without an independent guideline would produce distortions of reality. In a way one could also argue that the poets occupy a position between the masses and the philosophers. For they create semblances of goodness. But is this a positive or negative observation is open for discussion<sup>13</sup>.

To Plato, mimesis is servile copying. He does not recognize creative expressions. He does not realize that the painters may not strive to produce exact copies. No value is provided for impressions. Impressions do not have a place in his theory of ideas. The fact remains that the artist may not intend to provide mechanical representations or servile imitation. He might be creative and independent. It would be the poets view of reality that he had set out to present. Poetic truth does not seem to be valued by the philosopher<sup>14</sup>.

The main concern of Plato seems to be the value of art in society. He seems to have reservations on the artistic ability to have an impact on others. And the imitative function of art seems to promote disdain in the philosopher. The whole aim of Plato's life had been to examine the reality that art had sought to imitate. And the assumptions that Plato had made on knowledge and goodness directly affected his ideas on art. Poetry was just an imperfect reflection of the universal reality. Knowledge of truth and knowledge of reality were one and the same for Plato.

## 2. Magnetic

The interpretation of the poets as being inspired by the Gods is mainly found in the Platonic dialogues such as *Ion*, *Phaedrus*, and *Meno*. In the *Ion*, Plato penetrates into the skills displayed rhapsodes. At first the time, the function of the rhapsodes was to recite the works of Homer and other poets. And these performances were dramatic. The rhapsodes threw themselves to the part of the characters they were representing. Their main function was to act out the scenes. The rhapsodes performed privately as well as in public and drew large crowds at festivals. They were also professionals, expected to be paid<sup>15</sup>.

They did more. They selected material, highlighted them so that they would come alive according to the relevance of the society that he was performing for. It included therefore, a form of early literary criticism as well as moral messages<sup>16</sup>.

The literary comments that Plato makes in the *Ion* are that, since the skill of the rhapsode is dramatic representation, it is relevant to drama proper as well.

Trevor .J Saunders<sup>17</sup>, points out that Plato had combined the function of Inspiration and Possession in his criticism. He also comments that this seems most biased and unfair. His explanation is as follows.

### 1) Inspiration

This means assisted by the divine , i.e. muses. Tradition from Homer downwards shows that poets invoke the muses for assistance before they begin their composition .And this assistance was of two kinds.

- a) To provide information on the selected topic and background.
- b) Ability to compose or perform.

Hence the outcome is a combination of aid and effort. The poet himself has to work hard at the composition. Inspiration allows scope for human skill.

Examples for this could be found from the ancient poets to substantiate this observation.

'Let us begin Goddess of song'<sup>18</sup>

‘ Tell me now, you muses that live on Olympus, since you are goddesses and witness all that happens, whereas we men know nothing that we are not told – tell me who were the file that came to Ilium, I could not name or even count them, not even if I had ten tongues, ten mouths, a voice that could not tire, a heart of bronze unless you muses of Olympus, daughters of aegis bearing Zeus, would serve me as remembrances.<sup>19</sup>

‘Tell me now you muses who have your home in Olympus, who were the first to face king Agamemnon? Was it a Trojan, or was it one of their renowned allies?’<sup>20</sup>

‘Pierian Muses, bringers of fame; come

Tell of your father, Zeus and sing his hymn,

Through whom each man is famous or unknown,

Talked of or left obscure, through his great will’<sup>21</sup>

## 2) Possession

Possession means a frenzied state. Falling into a frenzy is characteristic of devotees in an ecstatic religion such as the Dinosiac worship. On such occasions, the poet is merely a passive mouthpiece of the divine that speaks through him.

Socrates in the dialogue Ion is made to confront a rhapsode and say-

- ❖ Your skill on Homer is not a skill at all.
- ❖ What moves you is a divine power, like the power of the stone Magnesian. Some call this stone ‘Heracleon’<sup>22</sup>
- ❖ This stone not only attracts iron rings on their own,
- ❖ It confers on them the power to reproduce the exact effect and attract other rings.
- ❖ The result is quite a long chain of rings and scraps of iron suspended from one another.
- ❖ All these depend on the stone for power. Similarly, Muses inspire some, and from them another chain of others are strung out. ‘ Lyric poets claim that they bring poetry from certain gardens and glades of Muses by gathering it from honey springs, like bees and flying through the air like them’<sup>23</sup>

This means the poet is

- 1) A light thing, winged and holy.



- 2) He cannot compose before gathering inspiration.
- 3) He loses control of his senses in the process.
- 4) His reason deserts him at the moment of composition.
- 5) The conclusion that no man who keeps reason can properly compose. It is through divine disposition and not in virtue of skill that they compose and make all those fine observations.<sup>24</sup>

'God relieves them of their reason and use them as ministers just as he uses soothsayers and prophets'<sup>25</sup>

'Fine poems are not on the human level nor the work of humans, but divine, the work of the gods'<sup>26</sup>

Therefore, all good epic poets recite all that splendid poetry not by virtue of skill, but in a state of inspiration and possession.

i.e. 'Just as Corybantic worshippers dance without being in control of their senses'<sup>27</sup>

'It is when they are not in control of their senses that the poets compose these fine lyric poems'

'Once in to their rhythm and musical mode, they catch the Bacchic frenzy: they are possessed like Bacchic women, who when possessed and out of their senses draw milk and honey from rivers'<sup>28</sup>

In the **Meno** Plato expresses the same point of view.

"They stand in the same relation to wisdom as diviners and prophets, who likewise say many things truly when they they know not what they say."<sup>29</sup>

And he calls them diviner, prophets – the whole tribe of poets.

"being are inspired, but possessed by God and filled with his breath, in which condition they say many grand things, not knowing what they say"<sup>30</sup>

In his dialogue **Apology**, Plato says that when Socrates went to the poets to test the Delphic Oracle, he found that they were utterly incapable of explaining what they said. So he had concluded that they composed not by wisdom, but by some natural talent and inspiration like the prophets'<sup>31</sup>

In the **Phaedrus**, Plato makes Socrates invoke the muses –

'Come then, O tuneful Muses.....grant me your aid in the tale this most excellent man compels me to relate'.....<sup>32</sup>

' I am already speaking in hexameters , not mere dithyrambies....I shall surely be possessed of the nymphs to whom you purposely expose me' <sup>33</sup>

In this particular dialogue Plato recognizes poetic inspiration as a particular kind of madness.

' in reality the greatest of blessings comes to us through madness, when it is sent as a gift of the gods.....' <sup>34</sup>

.....madness and possession comes from the muses that takes hold upon a gentle and pure soul, arouses it and inspires it to song and other poetry . <sup>35</sup>

Thus poetry is considered to be breathed only into a sensitive soul. A soul that is conditioned to be receptive. This leads up to another condition –

' But he who without the divine madness comes to the doors of the Muses, confident that he will be a good poet by art, meets with no success , and the poetry of the same man vanishes into nothingness before that of the inspired madness'

'Madness is given by the gods' <sup>36</sup>

There are two kinds of madness.

- 1) Madness arising from human diseases.
- 2) Divine release from customary habits.

Art produced by the possessed is ridiculed by Socrates in the **Ion**. And it is in an ironic tone that Plato discusses the role of the rhapsodist in the society. The irrationality of his art and the ignorance is highlighted. <sup>37</sup>

The metaphor Plato had used to describe the influence of the muses on poetry it had reduced poets to mere technicians. And incompetent ones at that. The magnet that transmits divine energy is received by the audience through the poet, the actors , the musicians etc. the poet who is enraptured out of his senses, is at the moment of composing carried faraway from his reason. And reason according to Plato, is the only means of obtaining a true knowledge of the truth.

When inspiration is equated with madness it automatically implies that he is not in the world of reality. The poet would be in the world of senses or appearances. Hence though he can write, he can not rationalize it. According to this argument, there can be no such thing as technique. Poetry and philosophy are isolated in to two separate areas. <sup>38</sup>

In fact according to the 'magnetic' power as described by Plato none of the artists possess a craft (techne) because no one seems to know what he was doing. This is a picture of innocence as well as ignorance. But the tone of the argument both in the **Ion** as well as the **Apology** indicates the above is also accompanied by delusion. The poets believe they are wise. But they are not. <sup>39</sup>

The argument presented by Saunders is<sup>40</sup> that Ion had stated that a rhapsode does 'calculate and control in his choice of gestures to manipulate the audience'<sup>41</sup>

Ion 'at each performance, I looked down on them from up there on the platform as they weep and look at me with dire emotions in their eyes.....'

'You see, I have to pay a lot of attention to them- since if I make them cry I shall laugh all the way to the bank, where as if I provoke laughter, it's I who'll do the crying, for the loss of my money'.<sup>42</sup>

' Do you realize that your spectator is the last ring of those which said, received power from one another?'<sup>43</sup>

And 'God draws the souls of men wherever he wishes by hitching one man to the power of another'<sup>44</sup>

Therefore to believe that the poet had not selected the material from the available text to influence the audience would be false. The concluding theory one could draw is that what this denotes is that inspiration had combined with craft for production.

But what Elizabeth Asmis raises is<sup>45</sup> that this argument harks back to the traditional link with the deities. Therefore what is referred to as divine inspiration threatens to dissolve into combination with human talent. May be this is a 'state' that the poet experience at the time of composition.

Asmis also expresses the view that in the theory of inspiration Plato could be interpreted as advancing along a path to genuine goodness. Could not the divine inspiration be interpreted as a stirring of moral insights in the human soul? For according to 'Plato's conception of Gods, the divine do not lie'<sup>46</sup>. The poet, according to the argument, shapes and improves the listeners response to the moral beauty of another. Poetic creation becomes a joint enterprise.

An enterprise which is nurtured by the response of an enthusiastic listener. The poet would be conveying the goodness or the truth through his poem. Hence the value of a poem could be argued as essentially moral than a linguistic construction.<sup>47</sup>

A poem through language imprints itself in the soul of another. But the linguistic element is definitely subordinate to the moral message. Plato does not associate beauty directly with the poem. Instead he associates it with the soul of the beloved. The reason is that the beauty of the poem is a response to the moral beauty of the listener<sup>48</sup>.

This idea is not completely new to the ancient Greeks. Examples expressing similar thought could be found from the poets themselves. ie-

'Muses and graces, daughters of Zeus, who come

To Cadmus's wedding, once you sang the words;

The beautiful is good, and if a thing's  
Not beautiful, it isn't good. This was  
The song that came from your immortal lips'<sup>49</sup>

' It isn't fitting that the Muses man  
And messenger should jealously preserve  
His wisdom-He must spend his time three ways.  
Learning, teaching, composing-after all  
What good is knowledge if just one man knows?'<sup>50</sup>

One could if he may , build up a more art-friendly theory from Plato's philosophy. For this, one had to find an instance when he speaks about a truer copy of the forms than ordinary human experience.<sup>51</sup>

And the theory she refers to is the theory of inspiration that appears in the **Ion**. But it is also a fact, that according to her observation, the **Ion** 'drips with sarcasm'. It states that the theory had become extremely popular among modern scholars. For they believe that the 'creative genius' of the poet produces excellent results. And the artists themselves are led to wonder how they had come up with the production. And the most important point is that artists recognize the essence of things and reveal those to the reader who had not observed them on his own. The classical belief that artists capture the essence of things has had an impact on the modern critics as well.

The idea of the poet as being inspired by the divine had traversed the boundaries of time. i.e. the word 'music' is derived from the Greek Muses. 'Genius' would be the personal daimon or inspiring spirit. Lillie Smith refers to paintings in the Renaissance period to substantiate the argument of influence.<sup>52</sup>

However it stands as a fact that poetry for Plato is not a techne or a man made craft. Poetry according to Plato can not be taught like carpentry by learning the fundamentals<sup>53</sup>.

The power of poetry is the inspired source. Poets were possessed like prophets. Plato had identified this as a problem. The reason for this concern is that, having a philosophical temperament he insisted on rational control along with reason.

Poetry is, it is not -

- 1) A technique
- 2) An art
- 3) But inspiration = where the controlling power of reason does not take place.

According to Plato, in inspiration responsibility is taken away from the poet. It is the God who speaks through the poet. The poet is only a medium. So the question is can God be wrong ? God can not be wrong according to the philosophy of Plato.

But in the theory of mimesis the responsibility lies with the poet. .Asmis<sup>54</sup> interprets the imitation of art as 'impersonation'. The poet 'imitates another whenever he speaks the words of a Character in indirect speech as though he was that character.

In both cases the lack of knowledge on the part of the poet is apparent. But in both cases the impact imparted on the audience seems to be the same. For the experience he obtains through poetry becomes his own. Hence the danger, according to Plato.

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<sup>1</sup> Lillie Smith, Plato Aesthetics , <http://www.rowan.edu/open/philisop/clowney/Aesthetics/philos-artists-onart/plato.htm> accessed on 11/11/2011

<sup>2</sup> Plato. The Republic Book x , line 596 b

<sup>3</sup> Ibid 596

<sup>4</sup> Ibid 596 d,e, 597 a,b

<sup>5</sup> Ibid 597b,c

<sup>6</sup> Ibid.598 a,b

<sup>7</sup> Ibid 598 e, 599 9

<sup>8</sup> Ibid 600 e

<sup>9</sup> Ibid 601 a

<sup>10</sup> Asmis, Elizabeth.,The Cambridge Companion to Plato, Plato on Poetic creativity, ed. Richard Kraut.Cambridge University Press. UK. 1999. P 350

<sup>11</sup> Ibid p 352

<sup>12</sup> Ibid p 353

<sup>13</sup> Ibid 345

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<sup>14</sup>Contribution and achievement of Plato as a critic,  
<http://neoenglishsystem.blogspot.com/2010/12/assess-contribution-and-achievement-accesssd-on-11/23/2011>

<sup>15</sup> Trevor .J Saunders. Introduction. Early Socratic Dialogues of Plato, Penguin Classics, 1987 p 39

<sup>16</sup> G.S.Kirk, The songs of Homer, Cambridge,1962 p91,312,15)

<sup>17</sup> Trevor .J Saunders. Introduction. Early Socratic Dialogues of Plato, Penguin Classics, 1987 p 42

<sup>18</sup> Homer ,Iliad bk 1

<sup>19</sup> The iliad, Homer bk II

<sup>20</sup> ibid bk xl

<sup>21</sup> Hesiod , Works and Days,line 1..

<sup>22</sup> Plato, Ion, 533d

<sup>23</sup> ibid 534 6

<sup>24</sup> Ibid 534 c

<sup>25</sup> Ibid 534 c

<sup>26</sup> ibid 534 e

<sup>27</sup> Corybantic – mythical quasi-divine attendants of Cybele a Phrygian goddess of nature and fertility

<sup>28</sup> Plato Ion ,lines 534 a

<sup>29</sup> Plato. Meno. 99c

<sup>30</sup> Ibid 99d

<sup>31</sup> Plato. Apology, 22a-c)

<sup>32</sup> Plato. Phaedrus. 237 A

<sup>33</sup> ibid 241 e

<sup>34</sup> ibid 244 b

<sup>35</sup> ibid 244 e

<sup>36</sup> ibid 245 A

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<sup>37</sup> Santiago Juan- Navarro, The power of Mimesis and the Mimesis of power, <http://74.6.117.48/search/srpcache?ei=UTF-88p=plato+ideas+on+the+valueofliterature>.accessed on 11/11/2011

<sup>38</sup> idem

<sup>39</sup> Asmis, Elizabeth.,The Cambridge Companion to Plato, Plato on Poetic creativity, ed. Richard Kraut.Cambridge University Press. UK. 1999, p 342

<sup>40</sup> Trevor.J Saunders. Early Socratic Dialogues- Plato, Penguin Classics. London.1987.p43

<sup>41</sup> Plato.Ion.535e

<sup>42</sup> Ibid 535 c

<sup>43</sup> ibid 535 e

<sup>44</sup> ibid 536 a

<sup>45</sup> Asmis, Elizabeth.,The Cambridge Companion to Plato, Plato on Poetic creativity, ed. Richard Kraut.Cambridge University Press. UK. 1999, p 342

<sup>46</sup> ibid .p 345

<sup>47</sup> idem

<sup>48</sup> ibid 346

<sup>49</sup> Theognis, Eligies15,18

<sup>50</sup> Theognis Eleugies769-72

<sup>51</sup> Lillie Smith, Plato's Aesthetics,  
[http://www.rowan.edu/open/philosop/elouney/Aesthetics/philos\\_artists-onart/plato.htm](http://www.rowan.edu/open/philosop/elouney/Aesthetics/philos_artists-onart/plato.htm).accessed on 11/11/2011.

<sup>52</sup> idem

<sup>53</sup> Michael A Neulander, The Ancient quarrel between philosophy and poetry revisited'  
<http://www.amazon.com/Ancient-Quarrel-between-Philosophy-Revisited/dp/0195136063> accessed on 11/4/2011)

<sup>54</sup> Asmis, Elizabeth.,The Cambridge Companion to Plato, Plato on Poetic creativity, ed. Richard Kraut.Cambridge University Press. UK. 1999, p 347.