

BOOK II.

ATHENIAN: And now we have to consider whether the insight into human nature is the only benefit derived from well-ordered potations, or whether there are not other advantages great and much to be desired. The argument seems to imply that there are. But how and in what way these are to be attained, will have to be considered attentively, or we may be entangled in error.

CLEINIAS: Proceed.

ATHENIAN: Let me once more recall our doctrine of right education; which, if I am not mistaken, depends on the due regulation of convivial intercourse.

CLEINIAS: You talk rather grandly.

ATHENIAN: Pleasure and pain I maintain to be the first perceptions of children, and I say that they are the forms under which virtue and vice are originally present to them. As to wisdom and true and fixed opinions, happy is the man who acquires them, even when declining in years; and we may say that he who possesses them, and the blessings which are contained in them, is a perfect man. Now I mean by education that training which is given by suitable habits to the first instincts of virtue in children;--when pleasure, and friendship, and pain, and hatred, are rightly implanted in souls not yet capable of understanding

the nature of them, and who find them, after they have attained reason, to be in harmony with her. This harmony of the soul, taken as a whole, is virtue; but the particular training in respect of pleasure and pain, which leads you always to hate what you ought to hate, and love what you ought to love from the beginning of life to the end, may be separated off; and, in my view, will be rightly called education.

CLEINIAS: I think, Stranger, that you are quite right in all that you have said and are saying about education.

ATHENIAN: I am glad to hear that you agree with me; for, indeed, the discipline of pleasure and pain which, when rightly ordered, is a principle of education, has been often relaxed and corrupted in human life. And the Gods, pitying the toils which our race is born to undergo, have appointed holy festivals, wherein men alternate rest with labour; and have given them the Muses and Apollo, the leader of the Muses, and Dionysus, to be companions in their revels, that they may improve their education by taking part in the festivals of the Gods, and with their help. I should like to know whether a common saying is in our opinion true to nature or not. For men say that the young of all creatures cannot be quiet in their bodies or in their voices; they are always wanting to move and cry out; some leaping and skipping, and overflowing with sportiveness and delight at something, others uttering all sorts of cries. But, whereas the animals have no perception of order or disorder in their movements, that is, of rhythm or harmony, as they are called, to us, the Gods, who, as we say, have been appointed to be our

companions in the dance, have given the pleasurable sense of harmony and rhythm; and so they stir us into life, and we follow them, joining hands together in dances and songs; and these they call choruses, which is a term naturally expressive of cheerfulness. Shall we begin, then, with the acknowledgment that education is first given through Apollo and the Muses? What do you say?

CLEINIAS: I assent.

ATHENIAN: And the uneducated is he who has not been trained in the chorus, and the educated is he who has been well trained?

CLEINIAS: Certainly.

ATHENIAN: And the chorus is made up of two parts, dance and song?

CLEINIAS: True.

ATHENIAN: Then he who is well educated will be able to sing and dance well?

CLEINIAS: I suppose that he will.

ATHENIAN: Let us see; what are we saying?

CLEINIAS: What?

ATHENIAN: He sings well and dances well; now must we add that he sings what is good and dances what is good?

CLEINIAS: Let us make the addition.

ATHENIAN: We will suppose that he knows the good to be good, and the bad to be bad, and makes use of them accordingly: which now is the better trained in dancing and music--he who is able to move his body and to use his voice in what is understood to be the right manner, but has no delight in good or hatred of evil; or he who is incorrect in gesture and voice, but is right in his sense of pleasure and pain, and welcomes what is good, and is offended at what is evil?

CLEINIAS: There is a great difference, Stranger, in the two kinds of education.

ATHENIAN: If we three know what is good in song and dance, then we truly know also who is educated and who is uneducated; but if not, then we certainly shall not know wherein lies the safeguard of education, and whether there is any or not.

CLEINIAS: True.

ATHENIAN: Let us follow the scent like hounds, and go in pursuit of beauty of figure, and melody, and song, and dance; if these escape us,

there will be no use in talking about true education, whether Hellenic or barbarian.

CLEINIAS: Yes.

ATHENIAN: And what is beauty of figure, or beautiful melody? When a manly soul is in trouble, and when a cowardly soul is in similar case, are they likely to use the same figures and gestures, or to give utterance to the same sounds?

CLEINIAS: How can they, when the very colours of their faces differ?

ATHENIAN: Good, my friend; I may observe, however, in passing, that in music there certainly are figures and there are melodies: and music is concerned with harmony and rhythm, so that you may speak of a melody or figure having good rhythm or good harmony--the term is correct enough; but to speak metaphorically of a melody or figure having a 'good colour,' as the masters of choruses do, is not allowable, although you can speak of the melodies or figures of the brave and the coward, praising the one and censuring the other. And not to be tedious, let us say that the figures and melodies which are expressive of virtue of soul or body, or of images of virtue, are without exception good, and those which are expressive of vice are the reverse of good.

CLEINIAS: Your suggestion is excellent; and let us answer that these things are so.

ATHENIAN: Once more, are all of us equally delighted with every sort of dance?

CLEINIAS: Far otherwise.

ATHENIAN: What, then, leads us astray? Are beautiful things not the same to us all, or are they the same in themselves, but not in our opinion of them? For no one will admit that forms of vice in the dance are more beautiful than forms of virtue, or that he himself delights in the forms of vice, and others in a muse of another character. And yet most persons say, that the excellence of music is to give pleasure to our souls. But this is intolerable and blasphemous; there is, however, a much more plausible account of the delusion.

CLEINIAS: What?

ATHENIAN: The adaptation of art to the characters of men. Choric movements are imitations of manners occurring in various actions, fortunes, dispositions,--each particular is imitated, and those to whom the words, or songs, or dances are suited, either by nature or habit or both, cannot help feeling pleasure in them and applauding them, and calling them beautiful. But those whose natures, or ways, or habits are unsuited to them, cannot delight in them or applaud them, and they call them base. There are others, again, whose natures are right and their habits wrong, or whose habits are right and their natures wrong, and

they praise one thing, but are pleased at another. For they say that all these imitations are pleasant, but not good. And in the presence of those whom they think wise, they are ashamed of dancing and singing in the baser manner, or of deliberately lending any countenance to such proceedings; and yet, they have a secret pleasure in them.

CLEINIAS: Very true.

ATHENIAN: And is any harm done to the lover of vicious dances or songs, or any good done to the approver of the opposite sort of pleasure?

CLEINIAS: I think that there is.

ATHENIAN: 'I think' is not the word, but I would say, rather, 'I am certain.' For must they not have the same effect as when a man associates with bad characters, whom he likes and approves rather than dislikes, and only censures playfully because he has a suspicion of his own badness? In that case, he who takes pleasure in them will surely become like those in whom he takes pleasure, even though he be ashamed to praise them. And what greater good or evil can any destiny ever make us undergo?

CLEINIAS: I know of none.

ATHENIAN: Then in a city which has good laws, or in future ages is to have them, bearing in mind the instruction and amusement which are given

by music, can we suppose that the poets are to be allowed to teach in the dance anything which they themselves like, in the way of rhythm, or melody, or words, to the young children of any well-conditioned parents? Is the poet to train his choruses as he pleases, without reference to virtue or vice?

CLEINIAS: That is surely quite unreasonable, and is not to be thought of.

ATHENIAN: And yet he may do this in almost any state with the exception of Egypt.

CLEINIAS: And what are the laws about music and dancing in Egypt?

ATHENIAN: You will wonder when I tell you: Long ago they appear to have recognized the very principle of which we are now speaking--that their young citizens must be habituated to forms and strains of virtue. These they fixed, and exhibited the patterns of them in their temples; and no painter or artist is allowed to innovate upon them, or to leave the traditional forms and invent new ones. To this day, no alteration is allowed either in these arts, or in music at all. And you will find that their works of art are painted or moulded in the same forms which they had ten thousand years ago;--this is literally true and no exaggeration,--their ancient paintings and sculptures are not a whit better or worse than the work of to-day, but are made with just the same skill.



CLEINIAS: How extraordinary!

ATHENIAN: I should rather say, How statesmanlike, how worthy of a legislator! I know that other things in Egypt are not so well. But what I am telling you about music is true and deserving of consideration, because showing that a lawgiver may institute melodies which have a natural truth and correctness without any fear of failure. To do this, however, must be the work of God, or of a divine person; in Egypt they have a tradition that their ancient chants which have been preserved for so many ages are the composition of the Goddess Isis. And therefore, as I was saying, if a person can only find in any way the natural melodies, he may confidently embody them in a fixed and legal form. For the love of novelty which arises out of pleasure in the new and weariness of the old, has not strength enough to corrupt the consecrated song and dance, under the plea that they have become antiquated. At any rate, they are far from being corrupted in Egypt.

CLEINIAS: Your arguments seem to prove your point.

ATHENIAN: May we not confidently say that the true use of music and of choral festivities is as follows: We rejoice when we think that we prosper, and again we think that we prosper when we rejoice?

CLEINIAS: Exactly.

ATHENIAN: And when rejoicing in our good fortune, we are unable to be still?

CLEINIAS: True.

ATHENIAN: Our young men break forth into dancing and singing, and we who are their elders deem that we are fulfilling our part in life when we look on at them. Having lost our agility, we delight in their sports and merry-making, because we love to think of our former selves; and gladly institute contests for those who are able to awaken in us the memory of our youth.

CLEINIAS: Very true.

ATHENIAN: Is it altogether unmeaning to say, as the common people do about festivals, that he should be adjudged the wisest of men, and the winner of the palm, who gives us the greatest amount of pleasure and mirth? For on such occasions, and when mirth is the order of the day, ought not he to be honoured most, and, as I was saying, bear the palm, who gives most mirth to the greatest number? Now is this a true way of speaking or of acting?

CLEINIAS: Possibly.

ATHENIAN: But, my dear friend, let us distinguish between different cases, and not be hasty in forming a judgment: One way of considering

the question will be to imagine a festival at which there are entertainments of all sorts, including gymnastic, musical, and equestrian contests: the citizens are assembled; prizes are offered, and proclamation is made that any one who likes may enter the lists, and that he is to bear the palm who gives the most pleasure to the spectators--there is to be no regulation about the manner how; but he who is most successful in giving pleasure is to be crowned victor, and deemed to be the pleasantest of the candidates: What is likely to be the result of such a proclamation?

CLEINIAS: In what respect?

ATHENIAN: There would be various exhibitions: one man, like Homer, will exhibit a rhapsody, another a performance on the lute; one will have a tragedy, and another a comedy. Nor would there be anything astonishing in some one imagining that he could gain the prize by exhibiting a puppet-show. Suppose these competitors to meet, and not these only, but innumerable others as well--can you tell me who ought to be the victor?

CLEINIAS: I do not see how any one can answer you, or pretend to know, unless he has heard with his own ears the several competitors; the question is absurd.

ATHENIAN: Well, then, if neither of you can answer, shall I answer this question which you deem so absurd?

CLEINIAS: By all means.

ATHENIAN: If very small children are to determine the question, they will decide for the puppet show.

CLEINIAS: Of course.

ATHENIAN: The older children will be advocates of comedy; educated women, and young men, and people in general, will favour tragedy.

CLEINIAS: Very likely.

ATHENIAN: And I believe that we old men would have the greatest pleasure in hearing a rhapsodist recite well the Iliad and Odyssey, or one of the Hesiodic poems, and would award the victory to him. But, who would really be the victor?--that is the question.

CLEINIAS: Yes.

ATHENIAN: Clearly you and I will have to declare that those whom we old men adjudge victors ought to win; for our ways are far and away better than any which at present exist anywhere in the world.

CLEINIAS: Certainly.

ATHENIAN: Thus far I too should agree with the many, that the excellence

of music is to be measured by pleasure. But the pleasure must not be that of chance persons; the fairest music is that which delights the best and best educated, and especially that which delights the one man who is pre-eminent in virtue and education. And therefore the judges must be men of character, for they will require both wisdom and courage; the true judge must not draw his inspiration from the theatre, nor ought he to be unnerved by the clamour of the many and his own incapacity; nor again, knowing the truth, ought he through cowardice and unmanliness carelessly to deliver a lying judgment, with the very same lips which have just appealed to the Gods before he judged. He is sitting not as the disciple of the theatre, but, in his proper place, as their instructor, and he ought to be the enemy of all pandering to the pleasure of the spectators. The ancient and common custom of Hellas, which still prevails in Italy and Sicily, did certainly leave the judgment to the body of spectators, who determined the victor by show of hands. But this custom has been the destruction of the poets; for they are now in the habit of composing with a view to please the bad taste of their judges, and the result is that the spectators instruct themselves;--and also it has been the ruin of the theatre; they ought to be having characters put before them better than their own, and so receiving a higher pleasure, but now by their own act the opposite result follows. What inference is to be drawn from all this? Shall I tell you?

CLEINIAS: What?

ATHENIAN: The inference at which we arrive for the third or fourth time is, that education is the constraining and directing of youth towards that right reason, which the law affirms, and which the experience of the eldest and best has agreed to be truly right. In order, then, that the soul of the child may not be habituated to feel joy and sorrow in a manner at variance with the law, and those who obey the law, but may rather follow the law and rejoice and sorrow at the same things as the aged--in order, I say, to produce this effect, chants appear to have been invented, which really enchant, and are designed to implant that harmony of which we speak. And, because the mind of the child is incapable of enduring serious training, they are called plays and songs, and are performed in play; just as when men are sick and ailing in their bodies, their attendants give them wholesome diet in pleasant meats and drinks, but unwholesome diet in disagreeable things, in order that they may learn, as they ought, to like the one, and to dislike the other. And similarly the true legislator will persuade, and, if he cannot persuade, will compel the poet to express, as he ought, by fair and noble words, in his rhythms, the figures, and in his melodies, the music of temperate and brave and in every way good men.

CLEINIAS: But do you really imagine, Stranger, that this is the way in which poets generally compose in States at the present day? As far as I can observe, except among us and among the Lacedaemonians, there are no regulations like those of which you speak; in other places novelties are always being introduced in dancing and in music, generally not under the authority of any law, but at the instigation of lawless pleasures; and

these pleasures are so far from being the same, as you describe the Egyptian to be, or having the same principles, that they are never the same.

ATHENIAN: Most true, Cleinias; and I daresay that I may have expressed myself obscurely, and so led you to imagine that I was speaking of some really existing state of things, whereas I was only saying what regulations I would like to have about music; and hence there occurred a misapprehension on your part. For when evils are far gone and irremediable, the task of censuring them is never pleasant, although at times necessary. But as we do not really differ, will you let me ask you whether you consider such institutions to be more prevalent among the Cretans and Lacedaemonians than among the other Hellenes?

CLEINIAS: Certainly they are.

ATHENIAN: And if they were extended to the other Hellenes, would it be an improvement on the present state of things?

CLEINIAS: A very great improvement, if the customs which prevail among them were such as prevail among us and the Lacedaemonians, and such as you were just now saying ought to prevail.

ATHENIAN: Let us see whether we understand one another:--Are not the principles of education and music which prevail among you as follows: you compel your poets to say that the good man, if he be temperate and

just, is fortunate and happy; and this whether he be great and strong or small and weak, and whether he be rich or poor; and, on the other hand, if he have a wealth passing that of Cinyras or Midas, and be unjust, he is wretched and lives in misery? As the poet says, and with truth: I sing not, I care not about him who accomplishes all noble things, not having justice; let him who 'draws near and stretches out his hand against his enemies be a just man.' But if he be unjust, I would not have him 'look calmly upon bloody death,' nor 'surpass in swiftness the Thracian Boreas;' and let no other thing that is called good ever be his. For the goods of which the many speak are not really good: first in the catalogue is placed health, beauty next, wealth third; and then innumerable others, as for example to have a keen eye or a quick ear, and in general to have all the senses perfect; or, again, to be a tyrant and do as you like; and the final consummation of happiness is to have acquired all these things, and when you have acquired them to become at once immortal. But you and I say, that while to the just and holy all these things are the best of possessions, to the unjust they are all, including even health, the greatest of evils. For in truth, to have sight, and hearing, and the use of the senses, or to live at all without justice and virtue, even though a man be rich in all the so-called goods of fortune, is the greatest of evils, if life be immortal; but not so great, if the bad man lives only a very short time. These are the truths which, if I am not mistaken, you will persuade or compel your poets to utter with suitable accompaniments of harmony and rhythm, and in these they must train up your youth. Am I not right? For I plainly declare that evils as they are termed are goods to the unjust, and only evils



to the just, and that goods are truly good to the good, but evil to the evil. Let me ask again, Are you and I agreed about this?

CLEINIAS: I think that we partly agree and partly do not.

ATHENIAN: When a man has health and wealth and a tyranny which lasts, and when he is pre-eminent in strength and courage, and has the gift of immortality, and none of the so-called evils which counter-balance these goods, but only the injustice and insolence of his own nature--of such an one you are, I suspect, unwilling to believe that he is miserable rather than happy.

CLEINIAS: That is quite true.

ATHENIAN: Once more: Suppose that he be valiant and strong, and handsome and rich, and does throughout his whole life whatever he likes, still, if he be unrighteous and insolent, would not both of you agree that he will of necessity live basely? You will surely grant so much?

CLEINIAS: Certainly.

ATHENIAN: And an evil life too?

CLEINIAS: I am not equally disposed to grant that.

ATHENIAN: Will he not live painfully and to his own disadvantage?

CLEINIAS: How can I possibly say so?

ATHENIAN: How! Then may Heaven make us to be of one mind, for now we are of two. To me, dear Cleinias, the truth of what I am saying is as plain as the fact that Crete is an island. And, if I were a lawgiver, I would try to make the poets and all the citizens speak in this strain, and I would inflict the heaviest penalties on any one in all the land who should dare to say that there are bad men who lead pleasant lives, or that the profitable and gainful is one thing, and the just another; and there are many other matters about which I should make my citizens speak in a manner different from the Cretans and Lacedaemonians of this age, and I may say, indeed, from the world in general. For tell me, my good friends, by Zeus and Apollo tell me, if I were to ask these same Gods who were your legislators,--Is not the most just life also the pleasantest? or are there two lives, one of which is the justest and the other the pleasantest?--and they were to reply that there are two; and thereupon I proceeded to ask, (that would be the right way of pursuing the enquiry), Which are the happier--those who lead the justest, or those who lead the pleasantest life? and they replied, Those who lead the pleasantest--that would be a very strange answer, which I should not like to put into the mouth of the Gods. The words will come with more propriety from the lips of fathers and legislators, and therefore I will repeat my former questions to one of them, and suppose him to say again that he who leads the pleasantest life is the happiest. And to that I rejoin:--O my father, did you not wish me to live as happily as

possible? And yet you also never ceased telling me that I should live as justly as possible. Now, here the giver of the rule, whether he be legislator or father, will be in a dilemma, and will in vain endeavour to be consistent with himself. But if he were to declare that the justest life is also the happiest, every one hearing him would enquire, if I am not mistaken, what is that good and noble principle in life which the law approves, and which is superior to pleasure. For what good can the just man have which is separated from pleasure? Shall we say that glory and fame, coming from Gods and men, though good and noble, are nevertheless unpleasant, and infamy pleasant? Certainly not, sweet legislator. Or shall we say that the not-doing of wrong and there being no wrong done is good and honourable, although there is no pleasure in it, and that the doing wrong is pleasant, but evil and base?

CLEINIAS: Impossible.

ATHENIAN: The view which identifies the pleasant and the pleasant and the just and the good and the noble has an excellent moral and religious tendency. And the opposite view is most at variance with the designs of the legislator, and is, in his opinion, infamous; for no one, if he can help, will be persuaded to do that which gives him more pain than pleasure. But as distant prospects are apt to make us dizzy, especially in childhood, the legislator will try to purge away the darkness and exhibit the truth; he will persuade the citizens, in some way or other, by customs and praises and words, that just and unjust are shadows only, and that injustice, which seems opposed to justice, when contemplated by

the unjust and evil man appears pleasant and the just most unpleasant; but that from the just man's point of view, the very opposite is the appearance of both of them.

CLEINIAS: True.

ATHENIAN: And which may be supposed to be the truer judgment--that of the inferior or of the better soul?

CLEINIAS: Surely, that of the better soul.

ATHENIAN: Then the unjust life must not only be more base and depraved, but also more unpleasant than the just and holy life?

CLEINIAS: That seems to be implied in the present argument.

ATHENIAN: And even supposing this were otherwise, and not as the argument has proven, still the lawgiver, who is worth anything, if he ever ventures to tell a lie to the young for their good, could not invent a more useful lie than this, or one which will have a better effect in making them do what is right, not on compulsion but voluntarily.

CLEINIAS: Truth, Stranger, is a noble thing and a lasting, but a thing of which men are hard to be persuaded.

ATHENIAN: And yet the story of the Sidonian Cadmus, which is so improbable, has been readily believed, and also innumerable other tales.

CLEINIAS: What is that story?

ATHENIAN: The story of armed men springing up after the sowing of teeth, which the legislator may take as a proof that he can persuade the minds of the young of anything; so that he has only to reflect and find out what belief will be of the greatest public advantage, and then use all his efforts to make the whole community utter one and the same word in their songs and tales and discourses all their life long. But if you do not agree with me, there is no reason why you should not argue on the other side.

CLEINIAS: I do not see that any argument can fairly be raised by either of us against what you are now saying.

ATHENIAN: The next suggestion which I have to offer is, that all our three choruses shall sing to the young and tender souls of children, reciting in their strains all the noble thoughts of which we have already spoken, or are about to speak; and the sum of them shall be, that the life which is by the Gods deemed to be the happiest is also the best;--we shall affirm this to be a most certain truth; and the minds of our young disciples will be more likely to receive these words of ours than any others which we might address to them.

CLEINIAS: I assent to what you say.

ATHENIAN: First will enter in their natural order the sacred choir composed of children, which is to sing lustily the heaven-taught lay to the whole city. Next will follow the choir of young men under the age of thirty, who will call upon the God Paeon to testify to the truth of their words, and will pray him to be gracious to the youth and to turn their hearts. Thirdly, the choir of elder men, who are from thirty to sixty years of age, will also sing. There remain those who are too old to sing, and they will tell stories, illustrating the same virtues, as with the voice of an oracle.

CLEINIAS: Who are those who compose the third choir, Stranger? for I do not clearly understand what you mean to say about them.

ATHENIAN: And yet almost all that I have been saying has been said with a view to them.

CLEINIAS: Will you try to be a little plainer?

ATHENIAN: I was speaking at the commencement of our discourse, as you will remember, of the fiery nature of young creatures: I said that they were unable to keep quiet either in limb or voice, and that they called out and jumped about in a disorderly manner; and that no other animal attained to any perception of order, but man only. Now the order of motion is called rhythm, and the order of the voice, in which high and

low are duly mingled, is called harmony; and both together are termed choric song. And I said that the Gods had pity on us, and gave us Apollo and the Muses to be our playfellows and leaders in the dance; and Dionysus, as I dare say that you will remember, was the third.

CLEINIAS: I quite remember.

ATHENIAN: Thus far I have spoken of the chorus of Apollo and the Muses, and I have still to speak of the remaining chorus, which is that of Dionysus.

CLEINIAS: How is that arranged? There is something strange, at any rate on first hearing, in a Dionysiac chorus of old men, if you really mean that those who are above thirty, and may be fifty, or from fifty to sixty years of age, are to dance in his honour.

ATHENIAN: Very true; and therefore it must be shown that there is good reason for the proposal.

CLEINIAS: Certainly.

ATHENIAN: Are we agreed thus far?

CLEINIAS: About what?

ATHENIAN: That every man and boy, slave and free, both sexes, and the

whole city, should never cease charming themselves with the strains of which we have spoken; and that there should be every sort of change and variation of them in order to take away the effect of sameness, so that the singers may always receive pleasure from their hymns, and may never weary of them?

CLEINIAS: Every one will agree.

ATHENIAN: Where, then, will that best part of our city which, by reason of age and intelligence, has the greatest influence, sing these fairest of strains, which are to do so much good? Shall we be so foolish as to let them off who would give us the most beautiful and also the most useful of songs?

CLEINIAS: But, says the argument, we cannot let them off.

ATHENIAN: Then how can we carry out our purpose with decorum? Will this be the way?

CLEINIAS: What?

ATHENIAN: When a man is advancing in years, he is afraid and reluctant to sing;--he has no pleasure in his own performances; and if compulsion is used, he will be more and more ashamed, the older and more discreet he grows;--is not this true?



CLEINIAS: Certainly.

ATHENIAN: Well, and will he not be yet more ashamed if he has to stand up and sing in the theatre to a mixed audience?--and if moreover when he is required to do so, like the other choirs who contend for prizes, and have been trained under a singing master, he is pinched and hungry, he will certainly have a feeling of shame and discomfort which will make him very unwilling to exhibit.

CLEINIAS: No doubt.

ATHENIAN: How, then, shall we reassure him, and get him to sing? Shall we begin by enacting that boys shall not taste wine at all until they are eighteen years of age; we will tell them that fire must not be poured upon fire, whether in the body or in the soul, until they begin to go to work--this is a precaution which has to be taken against the excitableness of youth;--afterwards they may taste wine in moderation up to the age of thirty, but while a man is young he should abstain altogether from intoxication and from excess of wine; when, at length, he has reached forty years, after dinner at a public mess, he may invite not only the other Gods, but Dionysus above all, to the mystery and festivity of the elder men, making use of the wine which he has given men to lighten the sourness of old age; that in age we may renew our youth, and forget our sorrows; and also in order that the nature of the soul, like iron melted in the fire, may become softer and so more impressible. In the first place, will not any one who is thus mellowed

be more ready and less ashamed to sing--I do not say before a large audience, but before a moderate company; nor yet among strangers, but among his familiars, and, as we have often said, to chant, and to enchant?

CLEINIAS: He will be far more ready.

ATHENIAN: There will be no impropriety in our using such a method of persuading them to join with us in song.

CLEINIAS: None at all.

ATHENIAN: And what strain will they sing, and what muse will they hymn? The strain should clearly be one suitable to them.

CLEINIAS: Certainly.

ATHENIAN: And what strain is suitable for heroes? Shall they sing a choric strain?

CLEINIAS: Truly, Stranger, we of Crete and Lacedaemon know no strain other than that which we have learnt and been accustomed to sing in our chorus.

ATHENIAN: I dare say; for you have never acquired the knowledge of the most beautiful kind of song, in your military way of life, which is

modelled after the camp, and is not like that of dwellers in cities; and you have your young men herding and feeding together like young colts. No one takes his own individual colt and drags him away from his fellows against his will, raging and foaming, and gives him a groom to attend to him alone, and trains and rubs him down privately, and gives him the qualities in education which will make him not only a good soldier, but also a governor of a state and of cities. Such an one, as we said at first, would be a greater warrior than he of whom Tyrtæus sings; and he would honour courage everywhere, but always as the fourth, and not as the first part of virtue, either in individuals or states.

CLEINIAS: Once more, Stranger, I must complain that you depreciate our lawgivers.

ATHENIAN: Not intentionally, if at all, my good friend; but whither the argument leads, thither let us follow; for if there be indeed some strain of song more beautiful than that of the choruses or the public theatres, I should like to impart it to those who, as we say, are ashamed of these, and want to have the best.

CLEINIAS: Certainly.

ATHENIAN: When things have an accompanying charm, either the best thing in them is this very charm, or there is some rightness or utility possessed by them;--for example, I should say that eating and drinking, and the use of food in general, have an accompanying charm which we call

pleasure; but that this rightness and utility is just the healthfulness of the things served up to us, which is their true rightness.

CLEINIAS: Just so.

ATHENIAN: Thus, too, I should say that learning has a certain accompanying charm which is the pleasure; but that the right and the profitable, the good and the noble, are qualities which the truth gives to it.

CLEINIAS: Exactly.

ATHENIAN: And so in the imitative arts--if they succeed in making likenesses, and are accompanied by pleasure, may not their works be said to have a charm?

CLEINIAS: Yes.

ATHENIAN: But equal proportions, whether of quality or quantity, and not pleasure, speaking generally, would give them truth or rightness.

CLEINIAS: Yes.

ATHENIAN: Then that only can be rightly judged by the standard of pleasure, which makes or furnishes no utility or truth or likeness, nor on the other hand is productive of any hurtful quality, but exists

solely for the sake of the accompanying charm; and the term 'pleasure' is most appropriately applied to it when these other qualities are absent.

CLEINIAS: You are speaking of harmless pleasure, are you not?

ATHENIAN: Yes; and this I term amusement, when doing neither harm nor good in any degree worth speaking of.

CLEINIAS: Very true.

ATHENIAN: Then, if such be our principles, we must assert that imitation is not to be judged of by pleasure and false opinion; and this is true of all equality, for the equal is not equal or the symmetrical symmetrical, because somebody thinks or likes something, but they are to be judged of by the standard of truth, and by no other whatever.

CLEINIAS: Quite true.

ATHENIAN: Do we not regard all music as representative and imitative?

CLEINIAS: Certainly.

ATHENIAN: Then, when any one says that music is to be judged of by pleasure, his doctrine cannot be admitted; and if there be any music of which pleasure is the criterion, such music is not to be sought out or

deemed to have any real excellence, but only that other kind of music which is an imitation of the good.

CLEINIAS: Very true.

ATHENIAN: And those who seek for the best kind of song and music ought not to seek for that which is pleasant, but for that which is true; and the truth of imitation consists, as we were saying, in rendering the thing imitated according to quantity and quality.

CLEINIAS: Certainly.

ATHENIAN: And every one will admit that musical compositions are all imitative and representative. Will not poets and spectators and actors all agree in this?

CLEINIAS: They will.

ATHENIAN: Surely then he who would judge correctly must know what each composition is; for if he does not know what is the character and meaning of the piece, and what it represents, he will never discern whether the intention is true or false.

CLEINIAS: Certainly not.

ATHENIAN: And will he who does not know what is true be able to

distinguish what is good and bad? My statement is not very clear; but perhaps you will understand me better if I put the matter in another way.

CLEINIAS: How?

ATHENIAN: There are ten thousand likenesses of objects of sight?

CLEINIAS: Yes.

ATHENIAN: And can he who does not know what the exact object is which is imitated, ever know whether the resemblance is truthfully executed? I mean, for example, whether a statue has the proportions of a body, and the true situation of the parts; what those proportions are, and how the parts fit into one another in due order; also their colours and conformations, or whether this is all confused in the execution: do you think that any one can know about this, who does not know what the animal is which has been imitated?

CLEINIAS: Impossible.

ATHENIAN: But even if we know that the thing pictured or sculptured is a man, who has received at the hand of the artist all his proper parts and colours and shapes, must we not also know whether the work is beautiful or in any respect deficient in beauty?

CLEINIAS: If this were not required, Stranger, we should all of us be judges of beauty.

ATHENIAN: Very true; and may we not say that in everything imitated, whether in drawing, music, or any other art, he who is to be a competent judge must possess three things;--he must know, in the first place, of what the imitation is; secondly, he must know that it is true; and thirdly, that it has been well executed in words and melodies and rhythms?

CLEINIAS: Certainly.

ATHENIAN: Then let us not faint in discussing the peculiar difficulty of music. Music is more celebrated than any other kind of imitation, and therefore requires the greatest care of them all. For if a man makes a mistake here, he may do himself the greatest injury by welcoming evil dispositions, and the mistake may be very difficult to discern, because the poets are artists very inferior in character to the Muses themselves, who would never fall into the monstrous error of assigning to the words of men the gestures and songs of women; nor after combining the melodies with the gestures of freemen would they add on the rhythms of slaves and men of the baser sort; nor, beginning with the rhythms and gestures of freemen, would they assign to them a melody or words which are of an opposite character; nor would they mix up the voices and sounds of animals and of men and instruments, and every other sort of noise, as if they were all one. But human poets are fond of introducing



this sort of inconsistent mixture, and so make themselves ridiculous in the eyes of those who, as Orpheus says, 'are ripe for true pleasure.' The experienced see all this confusion, and yet the poets go on and make still further havoc by separating the rhythm and the figure of the dance from the melody, setting bare words to metre, and also separating the melody and the rhythm from the words, using the lyre or the flute alone. For when there are no words, it is very difficult to recognize the meaning of the harmony and rhythm, or to see that any worthy object is imitated by them. And we must acknowledge that all this sort of thing, which aims only at swiftness and smoothness and a brutish noise, and uses the flute and the lyre not as the mere accompaniments of the dance and song, is exceedingly coarse and tasteless. The use of either instrument, when unaccompanied, leads to every sort of irregularity and trickery. This is all rational enough. But we are considering not how our choristers, who are from thirty to fifty years of age, and may be over fifty, are not to use the Muses, but how they are to use them. And the considerations which we have urged seem to show in what way these fifty years' old choristers who are to sing, may be expected to be better trained. For they need to have a quick perception and knowledge of harmonies and rhythms; otherwise, how can they ever know whether a melody would be rightly sung to the Dorian mode, or to the rhythm which the poet has assigned to it?

CLEINIAS: Clearly they cannot.

ATHENIAN: The many are ridiculous in imagining that they know what is in

proper harmony and rhythm, and what is not, when they can only be made to sing and step in rhythm by force; it never occurs to them that they are ignorant of what they are doing. Now every melody is right when it has suitable harmony and rhythm, and wrong when unsuitable.

CLEINIAS: That is most certain.

ATHENIAN: But can a man who does not know a thing, as we were saying, know that the thing is right?

CLEINIAS: Impossible.

ATHENIAN: Then now, as would appear, we are making the discovery that our newly-appointed choristers, whom we hereby invite and, although they are their own masters, compel to sing, must be educated to such an extent as to be able to follow the steps of the rhythm and the notes of the song, that they may know the harmonies and rhythms, and be able to select what are suitable for men of their age and character to sing; and may sing them, and have innocent pleasure from their own performance, and also lead younger men to welcome with dutiful delight good dispositions. Having such training, they will attain a more accurate knowledge than falls to the lot of the common people, or even of the poets themselves. For the poet need not know the third point, viz., whether the imitation is good or not, though he can hardly help knowing the laws of melody and rhythm. But the aged chorus must know all the three, that they may choose the best, and that which is nearest to the

best; for otherwise they will never be able to charm the souls of young men in the way of virtue. And now the original design of the argument which was intended to bring eloquent aid to the Chorus of Dionysus, has been accomplished to the best of our ability, and let us see whether we were right:--I should imagine that a drinking assembly is likely to become more and more tumultuous as the drinking goes on: this, as we were saying at first, will certainly be the case.

CLEINIAS: Certainly.

ATHENIAN: Every man has a more than natural elevation; his heart is glad within him, and he will say anything and will be restrained by nobody at such a time; he fancies that he is able to rule over himself and all mankind.

CLEINIAS: Quite true.

ATHENIAN: Were we not saying that on such occasions the souls of the drinkers become like iron heated in the fire, and grow softer and younger, and are easily moulded by him who knows how to educate and fashion them, just as when they were young, and that this fashioner of them is the same who prescribed for them in the days of their youth, viz., the good legislator; and that he ought to enact laws of the banquet, which, when a man is confident, bold, and impudent, and unwilling to wait his turn and have his share of silence and speech, and drinking and music, will change his character into the opposite--such

laws as will infuse into him a just and noble fear, which will take up arms at the approach of insolence, being that divine fear which we have called reverence and shame?

CLEINIAS: True.

ATHENIAN: And the guardians of these laws and fellow-workers with them are the calm and sober generals of the drinkers; and without their help there is greater difficulty in fighting against drink than in fighting against enemies when the commander of an army is not himself calm; and he who is unwilling to obey them and the commanders of Dionysiac feasts who are more than sixty years of age, shall suffer a disgrace as great as he who disobeys military leaders, or even greater.

CLEINIAS: Right.

ATHENIAN: If, then, drinking and amusement were regulated in this way, would not the companions of our revels be improved? they would part better friends than they were, and not, as now, enemies. Their whole intercourse would be regulated by law and observant of it, and the sober would be the leaders of the drunken.

CLEINIAS: I think so too, if drinking were regulated as you propose.

ATHENIAN: Let us not then simply censure the gift of Dionysus as bad and unfit to be received into the State. For wine has many excellences, and

one pre-eminent one, about which there is a difficulty in speaking to the many, from a fear of their misconceiving and misunderstanding what is said.

CLEINIAS: To what do you refer?

ATHENIAN: There is a tradition or story, which has somehow crept about the world, that Dionysus was robbed of his wits by his stepmother Here, and that out of revenge he inspires Bacchic furies and dancing madresses in others; for which reason he gave men wine. Such traditions concerning the Gods I leave to those who think that they may be safely uttered (compare Euthyph.; Republic); I only know that no animal at birth is mature or perfect in intelligence; and in the intermediate period, in which he has not yet acquired his own proper sense, he rages and roars without rhyme or reason; and when he has once got on his legs he jumps about without rhyme or reason; and this, as you will remember, has been already said by us to be the origin of music and gymnastic.

CLEINIAS: To be sure, I remember.

ATHENIAN: And did we not say that the sense of harmony and rhythm sprang from this beginning among men, and that Apollo and the Muses and Dionysus were the Gods whom we had to thank for them?

CLEINIAS: Certainly.

ATHENIAN: The other story implied that wine was given man out of revenge, and in order to make him mad; but our present doctrine, on the contrary, is, that wine was given him as a balm, and in order to implant modesty in the soul, and health and strength in the body.

CLEINIAS: That, Stranger, is precisely what was said.

ATHENIAN: Then half the subject may now be considered to have been discussed; shall we proceed to the consideration of the other half?

CLEINIAS: What is the other half, and how do you divide the subject?

ATHENIAN: The whole choral art is also in our view the whole of education; and of this art, rhythms and harmonies form the part which has to do with the voice.

CLEINIAS: Yes.

ATHENIAN: The movement of the body has rhythm in common with the movement of the voice, but gesture is peculiar to it, whereas song is simply the movement of the voice.

CLEINIAS: Most true.

ATHENIAN: And the sound of the voice which reaches and educates the soul, we have ventured to term music.

CLEINIAS: We were right.

ATHENIAN: And the movement of the body, when regarded as an amusement, we termed dancing; but when extended and pursued with a view to the excellence of the body, this scientific training may be called gymnastic.

CLEINIAS: Exactly.

ATHENIAN: Music, which was one half of the choral art, may be said to have been completely discussed. Shall we proceed to the other half or not? What would you like?

CLEINIAS: My good friend, when you are talking with a Cretan and Lacedaemonian, and we have discussed music and not gymnastic, what answer are either of us likely to make to such an enquiry?

ATHENIAN: An answer is contained in your question; and I understand and accept what you say not only as an answer, but also as a command to proceed with gymnastic.

CLEINIAS: You quite understand me; do as you say.

ATHENIAN: I will; and there will not be any difficulty in speaking intelligibly to you about a subject with which both of you are far more

familiar than with music.

CLEINIAS: There will not.

ATHENIAN: Is not the origin of gymnastics, too, to be sought in the tendency to rapid motion which exists in all animals; man, as we were saying, having attained the sense of rhythm, created and invented dancing; and melody arousing and awakening rhythm, both united formed the choral art?

CLEINIAS: Very true.

ATHENIAN: And one part of this subject has been already discussed by us, and there still remains another to be discussed?

CLEINIAS: Exactly.

ATHENIAN: I have first a final word to add to my discourse about drink, if you will allow me to do so.

CLEINIAS: What more have you to say?

ATHENIAN: I should say that if a city seriously means to adopt the practice of drinking under due regulation and with a view to the enforcement of temperance, and in like manner, and on the same principle, will allow of other pleasures, designing to gain the victory



over them--in this way all of them may be used. But if the State makes drinking an amusement only, and whoever likes may drink whenever he likes, and with whom he likes, and add to this any other indulgences, I shall never agree or allow that this city or this man should practise drinking. I would go further than the Cretans and Lacedaemonians, and am disposed rather to the law of the Carthaginians, that no one while he is on a campaign should be allowed to taste wine at all, but that he should drink water during all that time, and that in the city no slave, male or female, should ever drink wine; and that no magistrates should drink during their year of office, nor should pilots of vessels or judges while on duty taste wine at all, nor any one who is going to hold a consultation about any matter of importance; nor in the day-time at all, unless in consequence of exercise or as medicine; nor again at night, when any one, either man or woman, is minded to get children. There are numberless other cases also in which those who have good sense and good laws ought not to drink wine, so that if what I say is true, no city will need many vineyards. Their husbandry and their way of life in general will follow an appointed order, and their cultivation of the vine will be the most limited and the least common of their employments. And this, Stranger, shall be the crown of my discourse about wine, if you agree.

CLEINIAS: Excellent: we agree.