The Republic

On stories

- Content
  - "Influence people (66, 71, 73)"
  - "The more 'poetic' the more influential (66)"
  - Heroes/gods shouldn't be weak (68, 71)
  - Shouldn't show bad deeds of gods/heroes (72)

- Style
  - Told as: diegesis or mimesis (73)
  - Forms: tragedy, comedy, dithyramb (75)
  - "Imitate what is good" (77, 78, 79)
  - Style: pure & mixed (79)

Kallipolis (100)

- Gold: rulers
- Silver: guardians
- Iron, bronze: producers, farmers, craftsmen (100)

Levels of reality (300)

- 1. Natural objects
- 2. Made objects based on nature
- 3. Imitation of made objects

Role of poets

- People believe poets (302)
- Poets have no grasp of the truth (304)

THE REPUBLIC

On imitation

- Imitator has a poor understanding
- Third removed from the truth
- Does not appeal to reason (307)
- Elicits sympathy for hero (310)

Conclusion

- Poets ("imitators") should be banished from Kallipolis (310)
Study of Poetry (2 ¶1)

"various kinds"  "plot"  "structure"  "whatever else"

Modes of imitation (3 ¶2)

Kinds

Features

Medium

sound-music (3 ¶4)
images-painting (1)
language-theater (4 ¶5)

Better → Tragedy
Worse → Comedy
Same

Epic
Tragedy
Comedy
Dithyramb
Medium
Object
Manner

Imitation (3 ¶2)

Object (5 ¶8)
“men in action” (5 ¶8)

Manner (6 ¶10)

Diegesis
Mimesis

Origins (8 ¶13)

“Instinct of imitation”
“Instinct for harmony and rhythm”

greater spirits = noble actions
trivial sort = meaner persons

Poetry

Directions (9 ¶15)

Comedy
Tragedy

Types (11 ¶19)

Defined: “Tragedy... is an imitation of action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament...; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions.” (13 ¶23)

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1–37: Unity & Harmony

“If a painter...” (1) “...unified form.” (10)
“Painters and poets” (10)
“Purple patches...” (16)

38–72: The Writer’s Aims

Writer

Words

Usage

“Consider what your shoulders...” (40)
“retaining and omitting” (46)
“skilled juxtaposition” (50)

73–118: Tradition

Examples (88–100)
Forms and variations

Follow tradition (121)
Invent (121) and be “self consistent” (127–129)
On beginnings (139–144)
In medias res (154)

119–152: Originality

On the character’s age (159) (178–180)
Show = “on stage” (181) (182–186)
Don’t tell = “reported” (181) (182–186)

153–188: Characterization

Play should be five acts (191)
Chorus “should play an actor’s part” (195–98)

189–219: Gods, Chorus & Music

Simple but difficult to attain (242–252)
Different audiences, different tastes (250–252)

220–250: On Style

Iambus (253)
Critics & Roman & Greek poets (264–270)
The thessis = “tragic muse” (276)
Aeschylus = “masks, robes” (279)
Old comedy = freedom & excess (283)
Roman & Greek poets (286–289)

251–274: On meter

Wisdom: excellent writing (310)
Experience (313–317)

275–294: Greeks & Romans

Moral purpose (334–335)
Delight & teach (344–345)
On reception (362–366)

295–332:
To be a good poet

333–365:
Instruction & Pleasure

Mediocrity unacceptable (373)
On revision & publishing (387–391)

266–407: No mediocrity

The rights of poets (468–469)
On editing (447–453)

438–476:
Faults & Wits