

藝術史研究

THE STUDY OF ART HISTORY

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THE STUDY OF ART HISTORY



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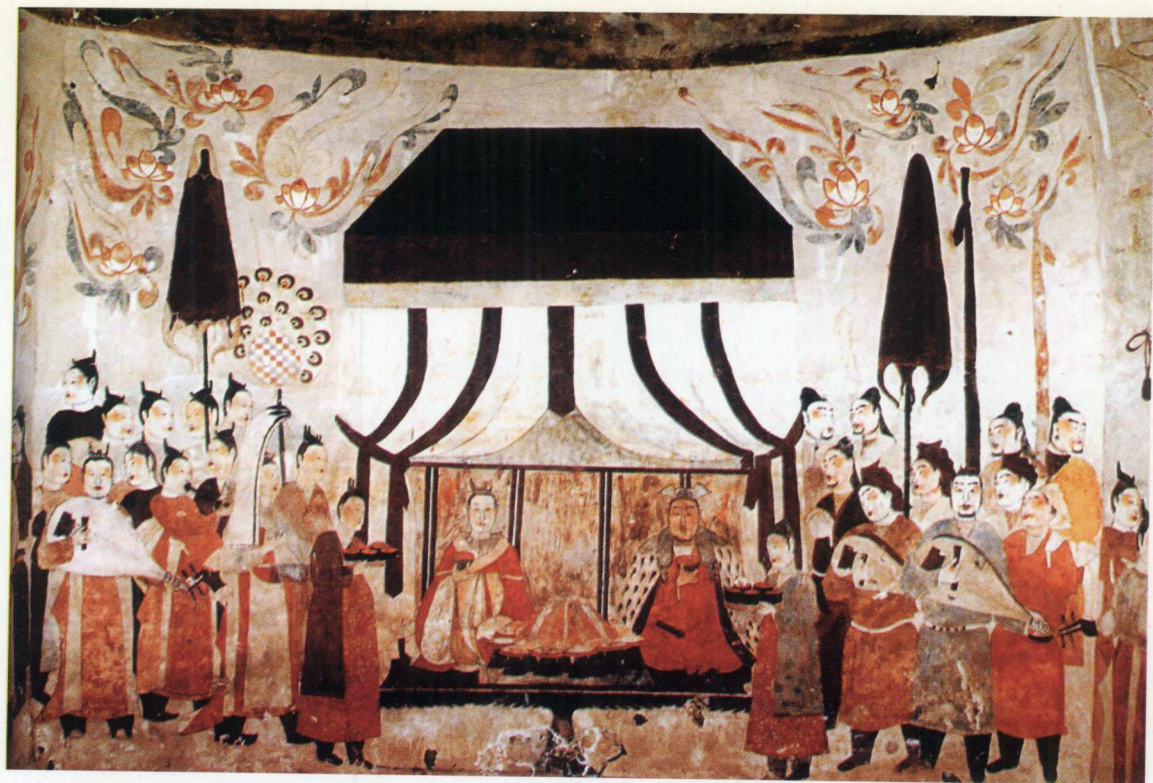
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The Preference for the Primitive: Plato's Preferences

E. H. Gombrich

The well-known dictum by the philosopher Alfred N. Whitehead, that the whole history of Western philosophy is but a series of footnotes to the writings of Plato, applies with special force to the philosophy of the arts. The very term 'academy' derives from the name of the building where Plato taught, and without his philosophy the aim which academic doctrine set the artist, to strive for the ideal of beauty, could not have been formulated.

Yet when Plato, in the extant writings, speaks of beauty, he does not speak of art, and where he speaks of art, he never mentions beauty. For while he thought that the contemplation of beauty, such as is experienced in love, can lead to the realm of transcendent ideas, art can only flatter and deceive the senses and seduce the mind to feed on phantoms.

To understand Plato's real concerns the reader might do well to forget the teachings of his followers, who assigned such an exalted role to the arts, and rather remember the current debate about the influence of television, exposing us to 'sex and violence' and thus exerting a corrupting influence on our youth. Plato's overriding concern with the arts focused on their moral effect — their power over the human mind.

In the Greek city-states of Plato's time, this danger of seduction was most obvious in the power of oratory, which might enable a skilled speaker in the public assembly or in the law courts to sway the opinion of the voters or the jury. No wonder that any citizen who wished to acquire status or influence took steps to master the art of rhetoric, and that the teachers of this accomplishment were much in demand. These teachers were the Sophists, who owe their bad reputation to none