

# On the Symposium, or Preface to the Banquet of Plato

## A FRAGMENT

The dialogue entitled The Banquet was selected by the translator as the most beautiful and perfect among all the works of Plato. [Footnote: The Republic, though replete with considerable errors of speculation, is, indeed, the greatest repository of important truths of all the works of Plato. This, perhaps, is because it is the longest. He first, and perhaps last, maintained that a state ought to be governed, not by the wealthiest, or the most ambitious, or the most cunning, but by the wisest; the method of selecting such rulers, and the laws by which such a selection is made, must correspond with and arise out of the moral freedom and refinement of the people.] He despaired of having communicated to the English language any portion of the surpassing graces of the composition, or having done more than present an imperfect shadow of the language and the sentiment of this astonishing production.

Plato is eminently the greatest among the Greek philosophers, and from, or, rather, perhaps through him, his master Socrates, have proceeded those emanations of moral and metaphysical knowledge, on which a long series and an incalculable variety of popular superstitions have sheltered their absurdities from the slow contempt of mankind. Plato exhibits the rare union of close and subtle logic with the Pythian enthusiasm of poetry, melted by the splendour and harmony of his periods into one irresistible stream of musical impressions, which hurry the persuasions onward, as in a breathless career. His language is that of an immortal spirit, rather than a man. Lord Bacon is, perhaps, the only writer, who, in these particulars, can be compared with him: his imitator, Cicero, sinks in the comparison into an ape mocking the gestures of a man. His views into the nature of mind and existence are often obscure, only because they are profound; and though his theories respecting the government of the world, and the elementary laws of moral action, are not always correct, yet there is scarcely any of his treatises which do not, however stained by puerile sophisms, contain the most remarkable intuitions into all that can be the subject of the human mind. His excellence consists especially in intuition, and it is this faculty which raises him far above Aristotle, whose genius, though vivid and various, is obscure in comparison with that of Plato.

The dialogue entitled the Banquet, is called [word in Greek], or a Discussion upon Love, and is supposed to have taken place at the house of Agathon, at one of a series of festivals given by that poet, on the occasion of his gaining the prize of tragedy at the Dionysiaca. The account of the debate on this occasion is supposed to have been given by Apollodorus, a pupil of Socrates, many years after it had taken place, to a companion who was curious to hear it. This Apollodorus appears, both from the style in which he is represented in this piece, as well as from a passage in the Phaedon, to have been a person of an impassioned and enthusiastic disposition; to borrow an image from the Italian painters, he seems to have been the St. John of the Socratic group. The drama (for so the lively distinction of character and the various and well-wrought circumstances of the story almost entitle it to be called) begins by Socrates persuading Aristodemus to sup at Agathon's, uninvited. The whole of this introduction affords the most lively conception of refined Athenian manners.

[1818; publ. 1840] [UNFINISHED]

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