

number of examples, among which generals, statesmen and legislators lead the list. He insisted on the fact that ethics should have its *proprium*, although “we do not deny that other parts of philosophy and the entire [en]cyclopedia also offer certain knowledge of humanity” (f. C6v). Here he made reference to Cicero’s dictum: “I prefer morals without doctrine rather than doctrine without morals” (*malo mores sine doctrina quam doctrinam sine moribus*, f. C7r).

Leaning on the ancient law-givers, Plato and Aristotle, Grbić turned to his second major theme – political philosophy: “All the political wisdom and the wisdom of laws rises from virtues and consists of lawful rules which concern moral conduct in duty and life” (f. D1v).

Finally, in the third part of his speech he focused on “knowledge and the use of virtue” (*virtutis notitia et usus*, f. E1r), closely associating it with the history of Greek philosophy. For a newly-appointed professor of ethics at Tübingen, the culture of virtue and moral exhausts all the meaning and vocation of philosophy, while public schools should be the workshops of wisdom. Grbić offered a successful definition of virtue as “avoidance of vice, soundness of judgement, rightness of decisions, felicity over results” (*fuga vitiorum, sanitas cogitationum, rectitudo consiliorum, foelicitas eventuum*, f. E4r). Hence he was able to announce his future lectures as “an explanation and declaration of all these things ... of public life” (*explicatio et declaratio istarum rerum omnium ... de vita communi*, f. E4r).

*Key words:* Matija Grbić Ilirik / Matthias Garbicius Illyricus, the studies of arts at the University of Tübingen, ethics, political philosophy, natural law, Aristotle, Cicero, medical ethics, Hippocratic Oath, virtue

## ŽELJKA METESI DERONJIĆ

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### MIMESIS, PLATON I PETRIĆ

U svojoj slavnoj »Disputativnoj dekadi« (1586), koja predstavlja drugu od ukupno sedam dekada njegovih djela *Della poetica*, Petrić je u ekstenzivnoj formi izložio svoju oštru kritiku Aristotelova učenja o pjesništvu kao oponašanju. Odbacivši Aristotelovu definiciju pjesništva, Cresanin je svoju poetičku misao gradio na tezi o pjesništvu kao stvaranju. Argumente u prilog svoga učenja Petrić pronalazi u Platonovoj filozofskoj misli, osobito onoj koju je grčki filozof izložio u *Sofistu*. Unatoč tomu što je i u Platona, osobito u *Državi*

i *Ionu*, prisutno jasno izraženo gledište o pjesništvu kao *mimesis*, kao i opis pjesnika kao neznalice, Petrić se, iako se upravo u spomenutim segmentima bitno razlikuje od Platona, u izvođenju svojih pjesničkih postavki nerijetko poziva upravo na tog »božanskog filozofa«.

Iz tog je razloga potpuno opravdano postaviti pitanje zašto Platon zauzima tako važno mjesto u Petrićevoj pjesničkoj teoriji. Analiza Platonova *Sofista* i Petrićeve *Poetike* pokazuje da je creski filozof teorijsko uporište za svoju tezu o pjesništvu kao inventivnoj sposobnosti pronašao u Platonovu razlikovanju ika-stičkog i fantastičkog oponašanja te njegovu tematiziranju odnosa bića i ne-bića.

*Ključne riječi:* Frane Petrić, Platon, pjesništvo, oponašanje, stvaranje

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### MIMESIS, PLATO AND PETRIĆ

In his famous “*La deca disputata*” (1586), the second of the seven decades of *Della poetica*, Petrić thoroughly elaborated his sharp critique of Aristotle’s teachings on poetry as an imitation. Having rejected Aristotle’s definition of poetry, the philosopher from Cres built his poetic thought on the thesis on poetry as creation. Petrić found the arguments in favour of his teachings in Plato’s philosophical thought, notably that outlined by the Greek philosopher in the *Sophist*. Despite the fact that Plato, particularly in the *Republic* and *Ion*, clearly expressed his view of poetry as *mimesis* and described the poet as ignorant, Petrić, although greatly departing from Plato in these segments, often referred to the “divine philosopher” in the formation of his poetic postulates.

Therefore, one may rightly ask why Plato occupied such an important place in Petrić’s poetic theory. The analysis of Plato’s *Sophist* and Petrić’s *Della poetica* shows that the Cres philosopher found the theoretical stronghold for his thesis on poetry as inventive ability in Plato’s distinction between the icastic and fantastic imitation and his thematization of the relationship between the being and non-being.

*Key words:* Frane Petrić, Plato, poetry, imitation, creation

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