

# An Apology for Poetry by Sir Philip Sidney

Philip Sidney in his "Apology for Poetry" reacts against the attacks made on poetry by the puritan, Stephen Gosson. To, Sidney, poetry is an art of imitation for specific purpose, it is imitated to teach and delight. According to him, poetry is simply a superior means of communication and its value depends on what is communicated.

So, even history when it is described in a lively and passionate expression becomes poetic. He prefers imaginative literature that teaches better than history and philosophy. Literature has the power to reproduce an ideal golden world not just the brazen world.

Stephen Gosson makes charges on poetry which Sidney answers.

The charges are;

1. Poetry is the waste of time.
2. Poetry is mother of lies.
3. It is nurse of abuse.
3. Plato had rightly banished the poets from his ideal world.

Against these charges, Sidney has answered them in the following ways-

Poetry is the source of knowledge and a civilizing force, for Sidney. Gossoon attacks on poetry saying that it corrupts the people and it is the waste of time, but Sidney says that no learning is so good as that which teaches and moves to virtue and that nothing can both teach and amuse so much as poetry does. In essay societies, poetry was the main source of education. He remembers ancient Greek society that respected poets. The poets are always to be looked up. So, poetry is not wasted of time.

To the second charge, Sidney answers that poet does not lie because he never affirms that his fiction is true and can never lie. The poetic truths are ideal and universal. Therefore, poetry cannot be a mother of lies.

Sidney rejects that poetry is the source of abuses. To him, it is people who abuses poetry, not the vice- versa. Abuses are more nursed by philosophy and history than by poetry, by describing battles, bloodshed, violence etc. On the contrary, poetry helps to maintain morality and peace by avoiding such violence and bloodsheds. Moreover it brings light to knowledge.

Sidney views that Plato in his Republic wanted to banish the abuse of poetry not the poets. He himself was not free from poeticality, which we can find in his dialogues. Plato never says that all poets should be banished. He called for banishing only those poets who are inferior and unable to instruct the children.

# Sir Philip Sidney's Apology for Poetry

**Philip Sidney**



## **Sir Philip Sidney's Apology for Poetry:**

Sir Philip Sidney's an Apology for Poetry, And, Astrophil and Stella Philip Sidney, 2001      An Apology For Poetry, 1967  
An Apology for Poetry Philip Sidney, 1973      **The Apology for Poetry** Sir Philip Sidney, Mary R. Mahl, 1969      An Apology For Poetry (Or The Defence Of Poesy) Philip Sidney, 2002-10-04 An Apology for Poetry or The Defence of Poesy by the celebrated soldier poet Sir Philip Sidney is the most important work of literary theory published in the Renaissance Its wit and inventiveness place it among the first great literary productions of the age of Shakespeare Since 1965 Geoffrey Shepherd's edition of the Apology has been the standard and this revision of Shepherd's edition with a new introduction and extensive notes is designed to introduce Sidney's best known work to a new generation of readers at the beginning of the twenty-first century Unfamiliar words and phrases are glossed classical and other references explained and difficult passages analysed in detail This greatly expanded edition will be of value to all those interested in the Renaissance from students and teachers at school and university to the inquisitive general reader      **The Defense of Poesy, Otherwise Known as An Apology for Poetry** Philip Sidney, 1890      **William Temple's Analysis of Sir Philip Sidney's Apology for Poetry** Sir William Temple, 1984 Spine title Temple's Analysis of Sidney      **The Defense of Poesy** Albert S 1853-1927 Cook, Philip Sidney, Sir, 2015-08-12 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant      *Sir Philip Sidney* Sir Philip Sidney, 1965      **Sir Philip Sidney's Defense of Poesy** Philip Sidney, 1970  
*The Defense of Poesy* Albert S 1853-1927 Cook, Sir Philip Sidney, 2014-01-13 This is a reproduction of a book published before 1923 This book may have occasional imperfections such as missing or blurred pages poor pictures errant marks etc that were either part of the original artifact or were introduced by the scanning process We believe this work is culturally important and despite the imperfections have elected to bring it back into print as part of our continuing commitment to the preservation of printed works worldwide We appreciate your understanding of the imperfections in the preservation process and hope you enjoy this valuable book      **The Defence Of Poesie** Philip Sidney, 1928      *An Apologie for Poetrie by Sir Philip Sidney* Evelyn S. Shuckburgh, Philip Sidney, 2011-04-14 When it was first published in 1891 this edition of Sir Philip

Sidney's *Apologie for Poetrie* or the Defense of Poetry represented a clear departure from previous editions. The Cambridge Fellow and classical scholar Evelyn S. Shuckburgh set to the task of correcting the numerous errors and alterations which had accumulated over the course of many previous editions beginning with the folio version of 1598. Shuckburgh's text draws from the collation of seven earlier editions giving precedence to the first printing of 1595 for which he consulted the copy held in the British Museum. The result is a precise and thorough text complete with notes, a glossarial index, and an introductory description of Sidney's life and works.

*Sir Philip Sidney* Philip Sidney, J. M. Beach, 2013-03-01

In 16th century Europe poetry had lost much of its cultural value. It became known as a narrow and frivolous activity much like it is now, and it was under attack by religious authorities because it was seen as licentious or subversive. So Sidney prepared a legal defense of poetry, trying to restore this sacred practice to its former glory. Sidney tried to argue that poetry was not the frivolous activity that many contemporary poets were practicing. Instead, he argued that it was an ancient epistemological tradition. He tried to prove that it was a serious intellectual endeavor that embodied the Renaissance principle of reason every bit as important as history or philosophy. He further argued that poetry was not subversive. It supported traditional didactic, moral, and religious purposes. The poetic work of Petrarch and Sidney represented a proto-Romantic preoccupation with the heroic sufferings of the poet in love, and they expressed their romantic ideas through formulaic verse. But did the form of the Petrarchan sonnet sequence and the romantic philosophy of Petrarch fit Sidney's lofty definition of what poetry and the poet should be? Did Sidney live up to his own exalted philosophical vocation of the myth-poetic prophet? Or was Sidney's adoption of the Petrarchan sequence more of a verbal exercise, a formulaic offshoot of the Scholastic Latin tradition which was heavily entrenched in Early Modern Europe? Like many poets, Sidney set himself an impossible task, and he became the protagonist of a tragedy rather than a classical hero. Sidney's glory comes not through triumph but only through the artistry of his self-inflicted pain and through the pity of a sympathetic audience. But in this pain, Sidney does move his audience with a poetic truth that captures an important message about the human condition. Thus, Sidney does seem to embody at least in part his lofty poetic philosophy.

*The Defense of Poesy* Philip Sidney, 2012-04-25

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*An Apologie for Poetrie* Sir Philip Sidney, 1891

*An Apologie for Poetrie* Philip Sidney, 1868

**The Cambridge History of Literary Criticism: Volume 3, The Renaissance** George Alexander Kennedy, Glyn P. Norton, 1989. This 1999 volume was

the first to explore as part of an unbroken continuum the critical legacy both of the humanist rediscovery of ancient learning and of its neoclassical reformulation Focused on what is arguably the most complex phase in the transmission of the Western literary critical heritage the book encompasses those issues that helped shape the way European writers thought about literature from the late Middle Ages to the late seventeenth century These issues touched almost every facet of Western intellectual endeavour as well as the historical cultural social scientific and technological contexts in which that activity evolved From the interpretative reassessment of the major ancient poetic texts this volume addresses the emergence of the literary critic in Europe by exploring poetics prose fiction contexts of criticism neoclassicism and national developments Sixty one chapters by internationally respected scholars are supported by an introduction detailed bibliographies for further investigation and a full index

**Sidney: An Apology for Poetry. Shelley: A Defence of Poetry** Sir Philip Sidney,192?

**The Defence of Poesy** Philip Sidney,2021-04-11 In The Defence of Poesy Philip Sidney ardently articulates his profound belief in the value of poetry as a crucial form of creative expression Written as a response to the criticisms of poetry prevalent in the late 16th century this treatise engages with issues of morality aesthetics and the nature of art employing a rich tapestry of rhetorical skill and philosophical discourse Sidney deftly intertwines classical references with personal anecdotes establishing a poignant argument for the transformative power of poetic imagination His eloquent prose not only elucidates the role of the poet in society but elevates poetry to a noble pursuit aimed at both moral edification and emotional enrichment Philip Sidney an influential Elizabethan poet and courtier seamlessly blends his literary endeavors with his deep seated experiences in court politics and humanist scholarship His own poetic practices shape his thoughts in The Defence of Poesy as he defends poetry against its detractors and seeks to reclaim its place in a society increasingly skeptical of art Sidney s commitment to the pursuit of truth and beauty reflects his broader concerns with moral virtue and human dignity in a rapidly changing cultural landscape I highly recommend The Defence of Poesy to both scholars and casual readers alike as it not only serves as a powerful manifesto for the art of poetry but also provides an insightful glimpse into the Renaissance humanist thought Sidney s arguments resonate with contemporary debates about the relevance and significance of literature making this work a timeless piece that invites reflection and inspires a renewed appreciation for the poetic craft

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web mar 29 2008 i have been asked by a manufactured housing company to design a plywood gusset plate for a rafter not a truss the rafter is 12 12 and spans 7 its a small module when designing a gusset plate for a truss you don t usually take moments into account as the members of a truss are analyzed for tension compression forces only

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web gussets of plywood oriented strand board o s b plywood and o s b are generally interchangeable the american plywood association s apa panel design figure 1 a typical damaged joint notice the connector plate teeth have pulled out of the lumber on the right side of the joint and one web is split along the grain also note the mud on the

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web the connection will be made with gusset plates of finnish birch plywood with a thickness of 12 mm the gusset plate has a clear coverage of 250 mm in the rafters and 100 mm in the post figure 1 the face grain is horizontal to the connection figure 1 members to be connected the fasteners that will be used are nails with a tensile strength

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web jun 28 2018 the plywood or osb thickness will be 3 8 7 16 15 32 19 32 23 32 giving this even more thought it would seem that certain gusset thicknesses and nail combinations would not be optimal if the possibility for clinching and double shear is not possible

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web aug 3 2015 the original design is for locally fabricated trusses using 1 2 plywood gussets with 8d nails set 2 on center the first side i set the nails on a slight angle so it didn t penetrate the back side of the 2x truss material the plans called for construction adhesive on the gusset truss interface

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web may 1 2015 while it is possible to use metal plates for gussets in making homemade trusses most people use plywood not only are plywood gussets easier to work with than metal ones they can be easily customized when using metal plates for gussets you are limited to the sizes available at your lumberyard

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