

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 **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 quest 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

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

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An Apologie for Poetrie Sir Philip Sidney, 1891 *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? **An Apologie for Poetrie** Philip Sidney, 1868 *Philip Sidney and the Poetics of Renaissance Cosmopolitanism* Robert E. Stillman, 2016-04-22 Celebrations of literary fictions as autonomous worlds appeared first in the Renaissance and were occasioned paradoxically by their power to remedy the ills of history Robert E Stillman explores this paradox in relation to Philip Sidney's *Defence of Poesy* the first Renaissance text to argue for the preeminence of poetry as an autonomous form of knowledge in the public domain Offering a fresh interpretation of Sidney's celebration of fiction making Stillman locates the origins of his poetics inside a neglected historical community the intellectual elite associated with Philip Melanchthon leader of the German Reformation after Luther the so called Philippists As a challenge to traditional Anglo centric scholarship his study demonstrates how Sidney's education by Continental Philippists enabled him to dignify fiction making as a compelling form of public discourse compelling because of its promotion of powerful new concepts about reading and writing its ecumenical piety and its political ambition to secure through natural law from universal Ideas freedom from the tyranny of confessional warfare Intellectually ambitious and wide ranging this study draws together various elements of contemporary scholarship in literary religious and political history in order to afford a broader understanding of the *Defence* and the cultural context inside which Sidney produced both his poetry and his poetics

Adopting the Melody of Expression: An Emotional Symphony within **Sir Philip Sidney's Apology for Poetry**

In a world taken by displays and the ceaseless chatter of quick interaction, the melodic beauty and emotional symphony produced by the written term frequently disappear into the background, eclipsed by the persistent noise and distractions that permeate our lives. But, situated within the pages of **Sir Philip Sidney's Apology for Poetry** a stunning fictional value full of fresh thoughts, lies an immersive symphony waiting to be embraced. Crafted by a masterful musician of language, that fascinating masterpiece conducts viewers on a mental trip, skillfully unraveling the hidden songs and profound impact resonating within each cautiously constructed phrase. Within the depths of this moving examination, we can explore the book's central harmonies, analyze their enthralling publishing design, and submit ourselves to the profound resonance that echoes in the depths of readers' souls.

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