

## Chapter 1 : From An Apology Of Poetry

*An Apology for Poetry (or, The Defence of Poesy) is a work of literary criticism by Elizabethan poet Philip Sidney. It was written in approximately 1580, and first published in 1609, after his death.*

One of the most important examples is in the work of the poet and critic Percy Bysshe Shelley. Shelley writes in *Defence* that while "ethical science arranges the elements which poetry has created", and leads to a moral civil life, poetry acts in a way that "awakens and enlarges the mind itself by rendering it the receptacle of a thousand unapprehended combinations of thought". For instance, Sidney, following Aristotle, writes that praxis human action is tantamount to gnosis knowledge. One of the themes of the *Apology* is the insufficiency of simply presenting virtue as a precept; the poet must move men to virtuous action. Poetry can lead to virtuous action. Action relates to experience. Prudence offers a middle ground between two extremes. Prudence, as a virtue, places a greater value on praxis than gnosis. Action is thus more important than abstract knowledge. Sidney describes poetry as creating a separate reality. The Romantic notion, as seen in Wordsworth, is that poetry privileges perception, imagination and modes of understanding. Wordsworth seeks to go back to nature for moments recollected in tranquility. Sidney, like Shelley and Wordsworth, sees the poet as being separate from society. To Sidney the poet is not tied to any subjection. He saw art as equivalent to "skill," a profession to be learned or developed, and nature as the objective, empirical world. The poet can invent, and thus in effect grows another nature. The poet then does not depart from external nature. Free from the limitations of nature, and independent from nature, poetry is capable of "making things either better than Nature bringeth forth, or, quite anew, forms such as never were in Nature". *Apology* contains only elements of Neoplatonism without adhering to the full doctrine. Thirdly, Sidney implies a theory of metaphoric language in his work. *Apology* applies language use in a way suggestive of what is known in modern literary theory as semiotics. Sidney pays his homage to Aristotle also. Yet he develops his own idea of metaphoric language, one that it is based on an analogy through universal correspondences. The life and writings of Sir Philip Sidney remain a legacy. Sidney, the man, is apparent everywhere in his works: **Significance**[ edit ] *An Apology for Poetry* is one of the most important contributions to literary theory written in English during the Renaissance. Sidney advocates a place for poetry within the framework of an aristocratic state, while showing concern for both literary and national identity. Gosson offers what is in essence an attack on imaginative literature Griffiths 5. The significance of the nobility of poetry is its power to move readers to virtuous action. True poets must teach and delight – a view that dates back to Horace. An example of the latter is his approach to Plato. As an expression of a cultural attitude descending from Aristotle, Sidney, when stating that the poet "never affirmeth," makes the claim that all statements in literature are hypothetical or pseudo-statements. Sidney, as a traditionalist, however, gives attention to drama in contradistinction to poetry. Theatre became a contentious issue in part because of the culmination of a growing contempt for the values of the emergent consumer culture. An expanding money economy encouraged social mobility. Europe, at this time, had its first encounter with inflation. Sidney had his own views on drama. In *Apology*, he shows opposition to the current of his day that pays little attention to unity of place in drama, but more specifically, his concern is with the "manner" that the "matter" is conveyed. He explains that tragedy is not bound to history or the narrative but to "laws of poesy," having "liberty, either to feign a quite new matter, or to frame the history to the most tragical conveniency. For instance, he argues against the way in which poetry was misaligned with youth, the effeminate and the timorous. Poetry, in *Apology*, becomes an art that requires the noble stirring of courage. Sidney writes *An Apology for Poetry* in the form of a judicial oration for the defense, and thus it is like a trial in structure. Crucial to his defense is the descriptive discourse and the idea that poetry creates a separate reality. Sidney employs forensic rhetoric as a tool to make the argument that poetry not only conveys a separate reality, but that it has a long and venerable history, and it does not lie. It is defensible in its own right as a means to move readers to virtuous action. Sidney was also versed in the phenomenon of courtiership. As part of his strategy against the threat of censorship, Sidney uses the structure of classical oration with its conventional divisions such as exordium and peroratio. Sidney also uses metaphor

and allegory , to conceal and reveal his position. For instance, his use of horsemanship as imagery and analogy substantiates his vision of the transformational power of poetry. Sidney also attends to the rhetorical concept of memory. Poetry, apart from its ability to delight, has an affinity with memory Leitch Method and style are thus key components of the Apology to overcome the problem of censorship. What is at stake then is not only the value of poetry in the sense of its utility, but also its place in a world replete with strife, the contingent and the provisional.

**Chapter 2 : I'm Sorry Poems | The Perfect Apology**

*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.*

His Apology for Poetry is a spirited defence of poetry against all the charges laid against it since Plato. He considers poetry as the oldest of all branches of learning and establishes its superiority. Poetry, according to Sidney, is superior to philosophy by its charm, to history by its universality, to science by its moral end, to law by its encouragement of human rather than civic goodness. Sidney deals with the usefulness of other forms of poetry also. The pastoral pleases by its helpful comments on contemporary events and life in general, the elegy by its kindly pity for the weakness of mankind, the satire by its pleasant ridicule of folly, the lyric by its sweet praise of all that is praiseworthy, and the epic by its representation of the loftiest truths in the loftiest manner. Reply to four charges Stephen Gosson in his School of Abuse, leveled four charges against poetry. Taking the first charge, he argues that poetry alone teaches and moves to virtue and therefore a man cannot better spend his time than in it. Regarding the second charge, he points out that a poet has no concern with the question of veracity or falsehood and therefore a poet can scarcely be a liar. To the fourth charge, he says that it is without foundation because Plato did not find fault with poetry but only the poets of his time who abused it. All his pronouncements have their basis either on Plato or Aristotle or Horace. In his definition of poetry he follows both Aristotle and Horace: Sidney insists on the observance of the unities of time, place and action in English drama. He has no patience with the newly developed tragi-comedy. His whole critical outlook in the unities and the tragi-comedy was affected by the absence of really good English plays till his time. He also praises the unrhymed classical metre verse. Poetry according to him, is the art of inventing new things, better than this world has to offer, and even prose that does so is poetry. Though he has admiration for the classical verse he has his native love of rhyme or verse. His love of the classics is ultimately reconciled to his love of the native tradition. To Aristotle, poetry was an art of imitation. To Sidney, it is an art of imitation for a specific purpose: Those who practise it are called makers and prophets. Sidney also unconsciously differs with Aristotle in the meaning he gives to imitation. Poetry is not so much an art of imitation as of invention or creation. It creates a new world altogether for the edification and delight of the reader. This brings him again close Plato. According to him, the poet imitates not the brazen world of Nature but the golden world of the Idea itself. Sidney makes poetry what Plato wished it to be – a vision of the idea itself and a force for the perfection of the soul.

### Chapter 3 : Best Apology Poems

*Apology for Poetry - [blog.quintoapp.com](http://blog.quintoapp.com)*

What a poem can do for you however is enhance the overall quality of your apology and let the recipient know how special they are to you. It will also set the tone for the discussion to follow. Below are a few carefully selected poems to say sorry that we believe will enhance your apology. For example, Three words, eight letters, so difficult to say. But this is too important to let them have their way. I need to do it now, I must do it today. This short poem talks about the difficulty that people often have expressing their regret. For a romantic approach to saying sorry with a poem, consider using poetry about love and commitment like the one below: To be one with each other What greater thing is there for two human souls than to feel that they are joined together to strengthen each other in all labor, to minister to each other in all sorrow, to share with each other in all gladness, to be one with each other in the silent unspoken memories? The following poem by Elizabeth Barrett Browning is a well known standard that has helped to mend many relationship fences. How Do I Love Thee? How do I love thee? Let me count the ways. I love thee to the depth and breadth and height My soul can reach, when feeling out of sight For the ends of Being and ideal Grace. I love thee freely, as men strive for Right; I love thee purely, as they turn from Praise. I love thee with a love I seemed to lose With my lost saints,--I love thee with the breath, Smiles, tears, of all my life! True friendship is a gift Oh so precious and so rare Sometimes we take it for granted Sometimes we do despair Our fault is being human Mistakes are everywhere Please let me not lose the gift That is so precious and so rare. Unfortunately, we are often kinder and more respectful to strangers than we are to friends and family who are closer to us. We flatter those we scarcely know, We please the fleeting guest, And deal full many a thoughtless blow To those who love us best. However, if you want to let someone know how truly sorry you are, then follow these guidelines for your apology, add a special poem, and let them know how important they are. Consider using quotes to say sorry and apologize.

*An "Apology for Poetry" is a compelling essay refuting the attack on poetry by Puritan and fundamentalist Stephen Gosson. This complex article written by Sir Phillip Sidney represents the decisive rebuttal defending poetry.*

An Apologie for Poetrie may for purposes of convenience be divided into sixteen sections. The Prologue Before launching a defence of poetry, Sidney justified his stand by referring in a half-humorous manner to a treatise on horseman-ship by Pietro Pugliano. If the art of horsemanship can deserve such an eloquent eulogy and vindication, surely poetry has better claims for eulogy and vindication. Some Special Arguments in Favour of Poetry Poetry has been held in high esteem since the earliest times. Even among the uncivilized nations, in Turkey, among the American Indians, and in Wales, poetry enjoys an undiminishing popularity. To attack poetry is, therefore, to cut at the roots of culture and intelligence. Hence the Greeks honour the poet as a maker or creator. This suggests the divine nature of poetry. Imitation does not mean mere copying or a reproduction of facts. It means a representing or transmuting of the real and actual, and sometimes creating something entirely new. Her world is brazen, the poets only deliver a golden. Various Sub-divisions of the Third Kind of Poetry Poetry proper may further be divided into various species—the heroic, lyric, tragic, comic, satiric, iambic, elegiac, pastoral and others. Poets generally make use of verse to apparel their poetical inventions. Superiority of Poetry to Philosophy and History In the promotion of virtue, both philosophy and history play their parts. Philosophy deals with its theoretical aspects and teaches virtue by precept. History teaches practical virtue by drawing concrete examples from life. But poetry gives both precepts and practical examples. On the other hand, the historian is tied to empirical facts that his example draws no necessary consequence. Poetry gives perfect pictures of virtue which are far more effective than the mere definitions of philosophy. It also gives imaginary examples which are more instructive than the real examples of history. The reward of virtue and the punishment of vice is more clearly shown in Poetry than in History. Poetry is superior to Philosophy in the sense that it has the power to move and to give incentive for virtuous action. It presents moral lessons in a very attractive form. Things which in themselves are horrible as cruel battles, unnatural monsters, are made delightful in poetic imitation. Poet is, therefore, the monarch of all sciences. And pretending no more, doth intend the winning of the mind from wickedness to virtue. Various Species of Poetry The pastoral poetry treats of the beauty of the simple life, and sometimes, of the miseries of the people under hard Lords. Why should it be disliked? Elegiac poetry deals with the weakness of mankind and wretchedness of the world. It should evoke pity rather than blame. Satiric poetry laughs at folly, and iambic poetry tries to unmask villainy. These also do not deserve to be condemned. Nobody should blame the right use of comedy. Comedy is an imitation of the common errors of our life presented in a ridiculous manner. It helps men keeping away from such errors. Tragedy, which opens the greatest wounds in our hearts, teaches the uncertainty of this world. The lyric which gives moral precepts and soars to the heavens in singing the praises of the Almighty, cannot be displeasing. Nor can the epic or heroic poetry be disliked because it inculcates virtue to the highest degree by portraying heroic and moral goodness in the most effective manner. But verse is not essential for poetry. It produces verbal harmony and lends itself easily to memorizing. It is the only fit speech for music. It adds to words a sensuous and emotional quality. Four Chief Objections to Poetry There are some more serious objections to poetry, namely: The Astronomer, the Geometrician, the historian, and others, all make false statements. The third charge against poetry is that all its species are infected with love themes and amorous conceits, which have a demoralising effect on readers. All arts and sciences misused have bad evil effects, but that did not mean that they were less valuable when rightly employed. Shall the abuse of a thing make the right use odious? He wonders why Plato found fault with poetry. In fact, Plato warned men not against poetry but against its abuse by his contemporary poets who filled the world with wrong opinions about the gods. In Ion, Plato gives high and rightly divine commendation to poetry. In fact by attributing unto poetry a very inspiring of a divine force, Plato was making a claim for poetry which he for his part could not endorse. Not only Plato but, Sidney tells us, all great men have honoured poetry. Why is Poetry not honoured in England as it is elsewhere? Why has England grown so hard a step-mother to Poets? Another cause is the want

of serious cultivation of the Poetic Art. Three things necessary for producing good poetry are Art, Imitation, and Exercise which are lacking in the present generation of poets. Chaucer did marvellously well in *Troilus and Cressida*. The *Mirror of Magistrates* also contains some beautiful passages. English lyric poetry is scanty and poor. Love lyrics and sonnets lack genuine fire and passion. They make use of artificial diction and swelling phrases. Condition of Drama The state of drama is also degraded. The only redeeming tragedy is *Gorboduc* which itself is a faulty work. A tragedy should be tied to the laws of poetry and not of history. A dramatist should have liberty to frame the history to his own tragical convenience. Again many things should be told which cannot be shown on the stage. The dramatists should know the difference between reporting and representing. They should straightway plunge into the principal point of action which they want to represent in their play. There should be no mingling of tragedies and comedies, English comedy is based on a false hypothesis. It aims at laughter, not delight. The proper aim of comedy is to afford delightful teaching, not mere coarse amusement. Comedy should not only amuse but morally instruct. Advantages of the English Language The English language has some definite advantages. It is appreciable for its adaptability to ancient and modern systems of versification. It admits both the unrhymed quantitative system of the ancient poetry and the rhyme peculiar to modern language. Summary Poetry is full of virtue-breeding delightfulness. It is void of no gift that ought to be in the noble name of learning. All the charges laid against it are false and baseless. The poets were the ancient treasurers of the Grecian divinity; they were the first bringers of all civility. There are many mysteries contained poetry. A poet can immortalize people in his verses.

Chapter 5 : An Apology for Poetry - Wikipedia

*The Defense of Poetry and An Apology for Poetry Words | 11 Pages. later, Sidney's essay, known as both The Defense of Poetry and An Apology For Poetry, stands as one of the most enduring writings on the merits of poetry and was highly influential upon the views of the period.*

Introduction 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. Sir Philip Sidney 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. Poetry is the waste of time. Poetry is mother of lies. It is nurse of abuse. 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. Gosson 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. For Sidney, art is the imitation of nature but it is not slavish imitation as Plato views. Rather it is creative imitation. Nature is dull, incomplete and ugly. It is artists who turn dull nature in to golden color. He employs his creative faculty, imagination and style of presentation to decorate the raw materials of nature. For Sidney, art is a speaking picture having spatiotemporal dimension. For Aristotle human action is more important but for Sidney nature is important. Artists are to create arts considering the level of readers. The only purpose of art is to teach and delight like the whole tendency of Renaissance. Moral philosophy teaches virtues through abstract examples and history teaches virtues through concrete examples but both are defective. Poetry teaches virtue by example as well as by percept blend of abstract and concrete. The poet creates his own world where he gives only the inspiring things and thus poetry holds its superior position to that of philosophy and history. It depends up on the affective quality of poetry. Among the different forms of poetry like lyric, elegy, satire, comedy etc. In this way, Sidney defines all the charges against poetry and stands for the sake of universal and timeless quality of poetry making us know why the poets are universal genius.

**Chapter 6 : LITERARY CRITICISM: APOLOGY FOR POETRY-SIR PHILIP SIDNEY**

*An Apology For Her Poetry By Duchess of Newcastle Margaret Cavendish. I language want to dress my fancies in, The hair's uncurled, the garment's loose and thin.*

Literature can "teach and delight" in a manner which other methods of communication do not possess. The argument Sidney presents and develops is built around the assumption that literature has the capacity to teach most effectively and to demonstrate virtue. Perhaps in better understanding how Sidney specifically supports this claim, we can better assess its strength or validity. Sidney places literature in an hierarchical relationship with all other forms of learning; literature inhabits the highest and most influential tier. Literature is "the first light-giver to ignorance", and from it all other sources of knowledge have been nurtured. As the first use of language beyond the completely utilitarian, literature stretches and expands language to accommodate broader and more conceptual inquiries. While the tangible world of appearances "is brazen, the poets only deliver a golden". Where philosophy deals solely with the universal, history is consumed with the particular. History is too concerned with the accurate recording of facts to make any conjectures on such broad, less substantiated concepts. Literature exists between and above history and philosophy because the knowledge it conveys knowledge of the good is the best and most useful knowledge that exists. As Sidney states, "no learning is so good as that which teacheth and moveth to virtue, and that none can both teach and move thereto so much as poetry". Sidney attempts to provide an utterly rational foundation for his claims, however. He develops a systematic analysis of the mechanisms employed by literature to teach virtue. He sorts literature according to its works and its parts. The works of a literary text can be seen in four specific ethical effects which it should seek to elicit in a reader. Sidney defines these four as: In order to purify the wit, literature must engage the intellect in new and different ways. By allowing the reader to view a particular idea, character, or situation from a new or novel vantage point, literature is able to provide a vicarious, condensed education available through no other medium. Memories gathered from these fictional experiences provide a common frame of reference between otherwise disparate individuals. Fictional examples become touchstones which can be understood and experienced more easily by others. Literary memories point toward a more universal experience and invite the reader to find new and possibly profound meanings in personal experiences as well. Sidney implies that a life without such memories would surely be impoverished. A literary text provides a safe outlet for such judgments to be made, discussed, and re-examined. Personal and societal codes of behavior are shaped, both strengthened and challenged, by this practice. Literature engages the reader actively with virtue as a part of this decision making process. This, in turn, opens new modes of expression, new metaphors, to a reader. The ability to create new and different texts is stamped into the very nature of literature. The ability to articulate and teach virtue effectively is constantly in flux from generation to generation. Literature is constantly in demand of new metaphors in order to remain resilient and relevant. Each narrative, housing the potential to fundamentally redefine and reevaluate itself, represents a metaphor for the world. Thus it is vital that literature possess this self-perpetuating but continually evolving quality. To discuss literature in its various parts, Sidney develops a series of stylistic, structural, and thematic categories: Each category part of literature also attempts to elicit a specific ethical response from the reader. The parts themselves are arranged hierarchically as well, with the heroic being placed at the top. He places more emphasis on the ethical questions posed by the works of a literary text, rather than its parts. Sidney concludes his comprehensive defense of literature by attempting to answer various challenges to its merit and continued support. The most serious of these allegations, that literature is "the nurse of abuse, infecting us with pestilent desires", Sidney is forced to acknowledge as true to a greater or lesser extent. This might seem, at first glance, to refute or undermine the argument he has labored so long to create. Sidney, however, has qualified his praise of literature from the onset. Literature can contribute to learning virtue but does not ensure virtuous action. Because he is aware of the fact that literature can and is abused by some, Sidney describes literature as a tool with the greatest potential for good, but not an inherently virtuous invention in and of itself. The destructive qualities evoked by literature are products of the fallible fragile human beings who created it, rather than an



indictment of the evil nature of all literature in general. Unfortunately, literature has become sanctified to the extent that knowledge of literature has become practically synonymous with virtuous action. Sidney seems to understand all too well that human beings house both virtuous and vicious impulses; it is within our power to infuse our creations with both the sinister and the sublime. Because this is true of any human invention, Sidney counsels that the potential of literature for good or ill should not be easily discounted or dismissed.

Works Cited Sidney, Philip.

**Chapter 7 : A Defence of Poetry Quotes by Philip Sidney**

*of results for "an apology for poetry" This Is Just to Say: Poems of Apology and Forgiveness Feb 25, by Joyce Sidman and Pamela Zagarenski. Paperback.*

Stephen Gosson in his essay put forth the viewpoint of the Puritans, namely that poetry gives vent to one's emotions and is regressive to the society. Sidney starts the essay by stating that poetry is the "first light-giver to ignorance" and thus poetry paves the path for further sophisticated knowledge. Sidney points out that the great Greek literary figures like Homer were all poets. All historians used the help of poetry to present their works. This usage of poetry helped the historians to bridge together dry and monotonous pieces of information and weave them into narratives. Sidney dextrously uses Plato to defend poetry. He points that Plato would never believe in the use of poetry in the Republic as he was very wary of the effects of catharsis. Yet Sidney points out that basically all philosophers are poets. Plato uses the form of poetry to convey his philosophy. Sidney further points out that history is dry facts that seldom hold the interest of the people. History fails to give the complete picture of the effect of the turn of events. Sidney also argues against the abstractness of philosophy. The ideas and obscurity of facts often leave people wondering. People fail to comprehend the full meaning and influence of the ideas and the abstractions. The words transcend the understanding. But poetry is the combination of both events and ideas. Thus poetry is able to make people understand both the actions and the consequences. Philosophy teaches what is right and what is wrong; but this bare didactic form makes people uneasy. People tend to challenge the rules that are set out. But philosophy set in music like poetry makes people wish to imitate the great writers. Poetry influences them rather than dictating. Poetry creates a world of virtues. This world contains goodness. The world of poetry is better than the world of god. Poetry teaches virtue by linking history with philosophy; and giving music to it. Thus by creating one "Cyrus" in the poetry, a poet creates many "Cyrus" in the real world.

Chapter 8 : Apology for Poetry by Philip Sidney

*I'm Sorry: Poems and Poetry. We here at Perfect Apology believe that 'I'm sorry poems' should be thought of as ANY poem that expresses feelings or sentiments about your relationship, the mistake that was made, or the people involved.*

There, Gosson makes some objections against poetry. Sidney replies to the objections made by Gosson very emphatically, defending poetry in his essay. Sidney does this in a very logical and scholarly way. The major objections against poetry are: The poet creates something by emotion or imagination against which no charge of lying can be brought. The astronomer, the geometrician, the historian and others, all make false statements. The question of truth or falsehood would arise only when a person insists on telling a fact. The poet does not present fact but fiction embodying truth of an ideal kind. All arts and sciences misused had evil effects, but that did not mean that they were less valuable when rightly employed. Abuse of poetry, according to Sidney, is not the problem of poetry but of the poet. Plato himself believed that poetry is divinely inspired. In this way, Sidney very strongly defends poetry against the accusations made by Stephen Gosson on poetry. In the promotion of virtue, both philosophy and history play their parts. Philosophy deals with its theoretical aspects and teaches virtue by precepts. History teaches practical virtue by drawing concrete examples from life. But poetry gives both practical and precepts examples. On the other hand, the historian is tied to empirical facts that his example draws no necessary consequence. Poetry gives perfect pictures of virtue which are far more effective than the mere definitions of philosophy. It also gives imaginary examples which are more instructive than the real examples of history. The reward of virtue and the punishment of vice is more clearly shown in poetry than in history. Poetry is superior to philosophy in the sense that it has the power to move and to give incentive for virtuous action. It presents moral lessons in a very attractive manner. Things which in themselves are horrible as cruel battles, monsters are made delightful in poetic imitation. Poet is therefore the monarch of all knowledge. And pretending no more, doth intend the winning of the mind from wickedness to virtue.

**Chapter 9 : How does Philip Sidney defend poetry in his essay "Apology for Poetry"? " khanindra**

*An Apologie for Poetrie may for purposes of convenience be divided into sixteen sections The Prologue Before launching a defence of poetry, Sidney justified his stand by referring in a half-humorous manner to a treatise on horseman-ship by Pietro Pugliano.*

His younger brother, Robert Sidney was a statesman and patron of the arts, and was created Earl of Leicester in 1564. His younger sister, Mary, married Henry Herbert, 2nd Earl of Pembroke and was a writer, translator and literary patron. Sidney dedicated his longest work, the *Arcadia*, to her. On these travels, he met a number of prominent European intellectuals and politicians. Although much younger, she would inspire his famous sonnet sequence of the *Asphel and Stella*. Her father, Walter Devereux, 1st Earl of Essex, was said to have planned to marry his daughter to Sidney, but he died in 1576 and this did not occur. In England, Sidney occupied himself with politics and art. In the aftermath of this episode, Sidney challenged de Vere to a duel, which Elizabeth forbade. He then wrote a lengthy letter to the Queen detailing the foolishness of the French marriage. Characteristically, Elizabeth bristled at his presumption, and Sidney prudently retired from court. During a diplomatic visit to Prague, Sidney secretly visited the exiled Jesuit priest Edmund Campion. That same year Penelope Devereux was married, apparently against her will, to Lord Rich. Sidney was knighted in 1569. An early arrangement to marry Anne Cecil, daughter of Sir William Cecil and eventual wife of de Vere, had fallen through. In 1572, he married Frances, year-old daughter of Sir Francis Walsingham. In the same year, he made a visit to Oxford University with Giordano Bruno, the polymath known for his cosmological theories, such as affirming Copernicus at a time when many others did not, and speculating that the stars were other suns with planets, among other ideas, and who subsequently dedicated two books to Sidney. In the couple had one daughter, Elizabeth, who later married Roger Manners, 5th Earl of Rutland, in March and died without issue in 1585. In the 1570s, he had persuaded John Casimir to consider proposals for a united Protestant effort against the Roman Catholic Church and Spain. In the early 1580s, he argued unsuccessfully for an assault on Spain itself. Promoted General of Horse in 1585, [1] his enthusiasm for the Protestant struggle was given a free rein when he was appointed governor of Flushing in the Netherlands in 1585. In the Netherlands, he consistently urged boldness on his superior, his uncle the Earl of Leicester. He conducted a successful raid on Spanish forces near Axel in July, 1585. Injury and death[ edit ] Memorial for Sir Philip Sidney at the spot where he was fatally injured Later that year, he joined Sir John Norris in the Battle of Zutphen, fighting for the Protestant cause against the Spanish. One account says this death was avoidable and heroic. Sidney noticed that one of his men was not fully armored. As he lay dying, Sidney composed a song to be sung by his deathbed. The grave and monument were destroyed in the Great Fire of London in 1666. A modern monument in the crypt lists his among the important graves lost. Already during his own lifetime, but even more after his death, he had become for many English people the very epitome of a Castiglione courtier: The funeral procession was one of the most elaborate ever staged, so much so that his father-in-law, Francis Walsingham, almost went bankrupt. An early biography of Sidney was written by his friend and schoolfellow, Fulke Greville. While Sidney was traditionally depicted as a staunch and unwavering Protestant, recent biographers such as Katherine Duncan-Jones have suggested that his religious loyalties were more ambiguous. He was known to be friendly and sympathetic towards individual Catholics. *Asphel and Stella* " The first of the famous English sonnet sequences, *Asphel and Stella* was probably composed in the early 1580s. The sonnets were well-circulated in manuscript before the first apparently pirated edition was printed in 1591; only in 1600 did an authorised edition reach the press. The sequence was a watershed in English Renaissance poetry. In it, Sidney partially nativised the key features of his Italian model, Petrarch: His experiments with rhyme scheme were no less notable; they served to free the English sonnet from the strict rhyming requirements of the Italian form. The work is a romance that combines pastoral elements with a mood derived from the Hellenistic model of Heliodorus. As published in the sixteenth century, the narrative follows the Greek model: The work enjoyed great popularity for more than a century after its publication. *Arcadia* exists in two significantly different versions. Later, Sidney began to revise the work on a more ambitious plan, with much more backstory about the princes, and a much more complicated

story line, with many more characters. He completed most of the first three books, but the project was unfinished at the time of his death—the third book breaks off in the middle of a sword fight. There were several early editions of the book. Fulke Greville published the revised version alone, in 1600. In the version, Sir William Alexander provided a bridge to bring the two stories back into agreement. It is generally believed that he was at least partly motivated by Stephen Gosson, a former playwright who dedicated his attack on the English stage, *The School of Abuse*, to Sidney in 1595, but Sidney primarily addresses more general objections to poetry, such as those of Plato. In his essay, Sidney integrates a number of classical and Italian precepts on fiction. The essence of his defence is that poetry, by combining the liveliness of history with the ethical focus of philosophy, is more effective than either history or philosophy in rousing its readers to virtue. The work also offers important comments on Edmund Spenser and the Elizabethan stage. In Arnhem, in front of the house in the Bakkerstraat 68, an inscription on the ground reads: A statue of him can be found in the park at the Coehoorsingel where, in the harsh winter of 1672, English and Hanoverian soldiers were buried who had died while retreating from advancing French troops.