

Sir Philip Sydney: An Apology for Poetry

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Abstract – This article aims to examine the apology for poetry by Philip Sidney. When studied in the history of Western literary criticism, Socrates starts and proceeds to Plato, Aristotle, Horace, Longinus and Quintilian, with whom classical critique stops. Then when the debate turns to English literary criticism, it starts with Sydney's apology for poetry. In this early British literary critic, the fighter and writer try to protect poetry genre from the heartfelt assault on poetry and its purposes, Stephan Gossoon. His reasons are in accordance with Plato, who similarly told poets that his republic would be forbidden. Philip Sidney puts forth his strong arguments in favor of poetry and makes it very difficult to argue that poetry genres have second place in their beauty and grandeur to any other literary form. He tries to emphasize how poetry was successfully utilized as a vehicle for the transmission of ideas and points of view by the eternal geniuses. In that doing he says that poetry is superior to other knowledge areas.

Key Words – History, Philosophy, Natural Science, Law, Superior, Tragedy, Comedy

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INTRODUCTION

Nature never lays out the land in such beautiful tapestry as the poets of different; nor does it make the too much-loved earth more beautiful, nor do it with pleasant rivers, bountiful trees, sweet odor flowers; its world is brass, and poets are gold alone.

In his Apology, Sidney says poetry is above nature alone. Though Gossoon "created" him, Sidneys apology is more than a work of critique, (we have previously noted that it was a wonderful piece of literature in his own works cited above). It restores our confidence both in poetry and in ourselves. His clarity and elegance have made him rise above others, and not limited himself to restricted critical ideas. One of the major beliefs of Protestantism in the sixteenth century is that people are not virtuous and cannot do themselves or society in general anything good. The essay of Sidney reflects the humanitarian perspective of the world. He's been a lot before his time, thus.

And this notion is evident to the poet when he delivers them as excellently as he has conceived them. Even the delivery is not entirely creative, as we say from those who construct castles in the air: yet till now it works somewhat...

In the 16th century, however, Sidney reiterated his confidence in humanity, claiming that his creative

work is the greatest human capacity. The Protestantism of the 16th century.

...this cleaning of wit, this enhanced memory, judging and enlarging conceits, which we generally call learning, under what name it always comes or to what immediate purpose, the end is to lead us and lead us to the highest perfection that our degenerate souls can be able to achieve, aggravated by their clay lodges".

SIR PHILIP SIDNEY AND AN APOLOGY FOR POETRY

An apology for poetry was written in 1595 by Sir Philip Sidney to become "the first major work of English literature critique" (Richter 132). The ideal Renaissance man was Sidney (s554-1586): soldier, court member, scholar erudite, and poet. In reaction to the radical Stephen Gossoon's The School of Abuse of Sydney, he published Apology for Poetry and challenged the morals of literature and poetry, the core of Sydney's philosophy extends much beyond Horatia's instruction, pleasing and emphasizing the poetry's power to lead mankind to perfection via the ideal neoplatonic produced by its poet. While Sydney's aesthetic concept may seem like horations the poet's capacity to inspire mankind towards more virtuous activity provides poetry the function formerly assigned to writing. The poetic philosophy of Sidney, reflecting its humanistic vision, is the idea

that the human being is able to accomplish good within himself. This hypothesis contrasts with Sidney's Protestant conviction that a man cannot do good and therefore totally relies upon God's grace, a fundamental principle of Protestantism from the sixteenth century.

During the murder of Julius Caesar, Quintus Horatius Flaccus (65-68 B.C.) was a poet. Although he was a governor, he retreated to his boss' estate in the Sabina Hills, where he composed *The Art of Poetry* (*Ars Poetica*), a verse letter to two aristocratic poetry-style brothers. He tells them how to create excellent poetry in this letter. A well-known Horatian goal of poetry comes from *The Art of Poetry*: teaching and pleasure. In his approach, Horace is very pragmatic. He advocates the use of iambic pentameter in the play "The rhythm of purposeful action – to make their conversation heard, not even above the rumors made by the public" (Horace 86). He is also extremely practical in focusing on the reaction of the audience and the manner in which the poet can retain the audience's attention and approbation. He adds, "Our seniors will chase the stage away; our youthful broods will pass the works which are simply meaningful," he notes, "Therefore, literature must be taught and enjoyed by any high concept but by the necessity for people to please the viewers (91). While Sidney claims that "the reader must enhance or illuminate poetry," he is far less pragmatic than Horace.

Sidney mourns the poetry's slide from high regard "the child's laughter" at the beginning of *An Apology for Poetry* (Sidney 136) to provide a reason for its worth as a poetry. Part of his evidence is that poetry has a noble role: 'to educate and entertain'. However, the didactic function of this Horatian idea, whereby poetry must teach or enjoy so that people gain information and progress from barbarism, must be enjoyed in education, has been emphasized further. With regard to this barbarism-free march he says: "It must be via the exquisite pleasures of poetry that their daring minds soften and sharpen. Because unless you like your mental workouts, huge promises of knowledge will not convince you that you do not have the fruits of knowledge" (Sidney 137). Here is proof that Sidney goes away from the pragmatism of Horace and concentrates much more than on the basic goal of pleasure and publicity.

Sidney focused this didactic emphasis on an idealism un-Horatian. Sidney affirms that of "this purification of wisdom, enrichment of memory, judgment and expansion, which we often call learning, whichever name it comes to be called or to which immediate end it should be directed, the final goal is to lead us into as high perfection as can our degenerate souls, exacerbated by their clay lodges". Poetry's strength rests in its capacity to translate people into this noble action.

Sidney carefully looks at the functions of the poet's philosopher and historian. He shows that "the

philosopher teaches but obscurely teaches so that the educated may comprehend him only" that the historian "does not have any inevitable consequences and therefore a less productive doctrine in providing instances of virtue and vice. However, the poet can choose what he wants from history: "The historian is bound to recite for any action or factor, any advice, policy, or war stratagem which the poet (if the list) may make his own in his imitation and embellish it both as an additional teaching, and to delight him more as he pleases". In poems, especially epic poetics, "the elevated picture chosen and presented inflames the mind with the desire to be worthy and teaches advice to be worthy". Sidney thinks that representing the ideal world via the poet, poetry may make men more virtuous than instruction.

Sidney's belief that poetry may lead mankind to virtue is a neo-Platonic ideal. The earliest of the great western philosophers, Plato (427-347 B.C.), addressed the issues of "the essence of existence, the question of knowledge, the aim of ethical conduct, the organization, the meaning of beauty and the meaning of love" (Richter 25). He's an idealist, essentially. Plato, it is true, felt that the City of Athens should be prohibited by poetry since he felt that the poet "imitates pictures and is far from the reality (Plato 36). Plato developed the form theory in which "those forms are those essences, everlasting and non-material, which are merely poor duplicates of real visible things that may be seen" (Fieser 49). For Plato, real knowledge is understanding the essence of things, i.e., forms. To live the virtuous life, it is necessary to know the shape of the good. The poet "is imitator of pictures and is far from the reality" since the actual world is replica of forms (Plato 36). Art is separated threefold from the forms and therefore a miserable means of understanding the truth; it is unnecessary to lead one into understanding the forms. Plato's forms operate basically as a world ideal to be known by mankind in order to lead a virtuous life.

Sidney felt that mankind is progressing and becoming better individuals via knowledge of an ideal world. Whereas the philosopher talks of abstract ideals and the historian works with both good and bad realities of our earthly existence, via a selection process the poet may design an ideal world that teaches his audience the ideal morals that he should aim for, in tangible ways. Sidney, the poet,

Don't begin with obscure definitions that should blur in the margin of performance, and carry your memory with doubt, come to you by words of a delightful size, accompanied by, or prepared for, the enchanting skills of music; and come to you with a story forsooth, with a tale holding children from the play and old men from the chimney corner. And when he no longer pretends, he intends to win the mind from evil to virtue: even if

the kid is frequently taken to eat most healthy items, concealing them for a good taste.

The public live via poetry in this ideal world and live this ideal world inspired by a life that strives for purity and virtue. They carry into the actual world, thereby improving themselves and the world what they learn in the ideal realm of poetry. Intimate knowledge of an ideal environment ultimately leads mankind to the achievement of good life for both Plato and Sidney.

In assigning the poet the position of a creator rather than a simple imitator, Sydney departs greatly from Plato, making his poet's philosophy more humanistic. Sidney claims, of all arts, that only poetry can create: 'Only the poet who has a ties to such a subjection, is carried up by the vigor of his creation, has in fact developed into another nature, creating things greater than nature, or creates shapes that are never in nature...'. The poet and poetry are all "elevated to this holy position: they are in their very nature contrary to worldliness and the worries of earth-creature; they are the newly assigned heavens for human creativity and effort" (Habib 266). In fact, "as God, the Creator of the universe, creates, creates, creates, creates, creates his own universe.." (Rivers 152). The individual's elevation is typical of humanist thinking. Habib said of humanism that it involves a global perspective and value system that focuses on the human, not on the divine, employing a self-supportive definition of man nature (instead of God) and concentrating not on religious theory or problem but on human accomplishments." Abrams supports it, stating that humanists "tried rather than in the hereafter to highlight the qualities that human beings might achieve in this world". Sidney's focus on poetry, the creation of man, and therefore on perfection, put it firmly in the domain of humanism. As Rivers said, "poetry does not merely educate in a humanistic sense; it leads men to action and makes them better and imitates the moral ideal contained in the poem". Men can influence men to be better. This supposes that men are capable of doing good and not of being totally inclined to evil.

Whilst it is true that many humanists from the Renaissance were Christians are, Sidney cannot reconcile his Protestant convictions with his humanist thoughts. Almost all humanists tried throughout the Renaissance to reconcile the classical principles with the practical Christianity of the gospels, starting with Petrarch" (Rivers 128). Christian humanists thus "tried to highlight in this world and not hereafter the virtues that human beings may achieve, and to reduce the previous Christian focus on inherent corruption of human beings and the asceticism and the retreat from the world in an afterlife concern" (Abrams 123). This is how Sidney's Protestantism and his humanism form a contradiction.

Sidney was a Protestant without any question. There is no question. He sent a letter in 1580 against her Rumorous Potential Marriage with the Roman

Catholic Doby, due of his Protestant views (Greenblatt 947). Geoffrey Shepherd continues, stating, "Sidney is a Puritan," and while he isn't strictly a Calvinist, Sidney has many Calvinist acquaintances across the continent. The concept of complete depravity is crucial to the doctrines of both the founders of the Reformation, Luther and Calvin. "The nature of fall man is corrupted and corrupt completely. He's a sinful mass. He retains some remnants of his previous reason, but Adam can only choose to transgress freely and by his own effort" (Rivers 107). The fact "the volume of holy Scripture transmits all other works is also essential to Protestant theology" (Calvin 71).

Man, basically cannot choose God and choose to do the right in and of himself. Only the Holy Spirit can transform people by working the Scriptures.

Sidney, however, in his Poetry apology, believes that a man may do the right thing and is competent to select a virtuous deed without the activity of the Spirit and without the Scripture: he says, "no lessons are so excellent as instruct and advance towards virtue. He admits, of course, that the "Heavenly Maker" has given man this power. But he still rejects the Protestant concept of human sinfulness and superiority. He also speaks of biblical poetry "imitating God's incomprehensible excellencies" and mentions Biblical events, such as Nathan the Prophet and King David. However, it has no function greater than that of poetry or other literature for certain sections of Scripture. In the case of Nathan's and David's stories, he talks in the same breath as Menenius Agrippa's tale. He enables poetry to substitute Scripture essentially. "Poetry is the one that best disposes people to transcend their lower nature and thus to provide access to the divine," says Sidney (Habib 265). As Habib points out, it is paradoxical because Sidney utilizes religious reason to demonstrate the superiority of poetry, thus placing poetry above religion.

With this idea that man is good, humanists frequently concentrate on Christ as an example instead of Christ as a sacrifice of atonement. In Sidney, although he admitted that Christ is a Savior when he said that he was leaning toward this idea,

Of course, the moral ordinance of uncharitable and humbleness, as the divine narration of Dives and Lazarus, as that of disobedience and mercy, might even have been given to our Savior Jesus Christ as that heavenly discourse of a lost child and of a gracious dad; but he knower through his path the estate that of dives in hell and that Lazarus was at his womb, would be more co-ordinate with Abraham's heart. Indeed, in my eye, the contemptuous prodigality of the lost kid changed to envia the meal of a pork: this is not historical

deeds, but the instruction of parables, by the erudite divines.

Sidney does not know what Christ himself said about the parables: they are not just moral models, but "it was given to you to know the secrets of the Kingdom of heaven, but it was given to them" Sidney said to his followers (Matthew 13:11). These parables enable genuine Christian faithful to grasp the sections of the kingdom of heaven which Christ summons; they do not only teach morality. Sydney considers Christ as an example of a good moral instructor rather than viewing Christ as the Redemptory by whose saving labor mankind may begin a life of virtue.

INFLUENCE

Throughout the history of English literary criticism, Sir Philip Sidney's impact may be observed. Percy Bysshe Shelley, poet and critical, is one of the most prominent examples. In her critical essay, A defence of Poetry, Shelley's contemporary case for poetry is presented in a romantic accent. In 1858, in his article "Sir Philip Sidney," William Stigant, Cambridge trained translator, poet and writer, says that Shelley's "well-written defence of poetry" is a book that "examines the fundamental substance of poetry and why poetry has developed and is operational in the consciousness of the human being" In *Défense*, Shelley says that "when the sciences of ethics are the materials that poetry creates," poetry is acting in a manner "which waking the mind itself and expanding it into the receptor of thousands of understood combinations of thinking" and leading to a moral civic existence.

In terms of his treatment of the utilitarian point of view, Sidney's impact on subsequent authors might likewise be evaluated. Sophists, Joseph Justus Scaliger, Petrus Ramus, and humanists may trace the utilitarian perspective of rhetoric to Sydney. Sidney, for example, states after Aristotle, that praxis (human activity) equals gnosis (knowledge). Men drawn to Music, Astronomy, Photography, etc., all go to "the highest end of the knowledge of the master by the Greeks known as the architect" (literally, "of or for the master-builder") which, Sidney says, "stands in the knowledge of the self of a man, the ethics and politics, the aim of doing well and not knowing only well." The literary reform agenda of Sidney stresses the link between art and virtue (Mitsi 6). The lack of simply conveying power as a commandment is one of the topics for apology: the poet must lead mankind towards virtue. Poetry may lead to virtue. Action concerns experience. The useful perspective of rhetoric may be traced from Sydney to Coleridge's critique and for instance to the Enlightenment response. Coleridge's short dissertation on poetry or art presents an imitation theory which resembles Sidney in a striking way.

Sidney's Apology's modern relevance is partly derived from the humanistic values which underpin the work and its relationship of eloquence and civic wisdom. Prudence provides between two ends a medium ground. As a virtue, prudence values practice more than gnosis. Therefore, action is more vital than abstract understanding. It addresses how stability and innovation may be combined.

Sidney is more intimately linked to his idea of the position of poets in society by the future critics and poets. Sidney defines poetry as another reality. As seen in Wordsworth, the Romantic concept is that poetry gives precedence to observation and imagination. For times of tranquillity, Wordsworth wants to return to nature. Sidney regards the poet as apart from society, like Shelley and Wordsworth. The poet is not bound to submission to Sydney. He considered art as the equivalent of "skill," a vocation that must be studied or cultivated (Kimbrough 44). The poet may imagine, and therefore another nature really arises.

Sidney says that there is no art given to humanity that does not include natural works for its main purpose, namely. Then the poet does not withdraw from the outside. His creations are 'imitation' or 'fiction,' constructed of natural elements and formed by the vision of the artist. This vision requires the reader to become aware of the skill of imitation developed by the "maker," the poet. The idea of "pre-conception" by Sidney implies that the poet has to have an idea of the work before it has been written. Free from the restrictions of Nature and unrelated to Nature, poetry may "make things better, or rather new forms like never were in Nature".

The poet is shown as creator via Sidney's theology. The medial function of the poet between two realms – transcendent forms and historical reality – is in accordance with the neo-platonic emanation concept. The notion of return or catharsis is a counterpart to this notion, which is found in the contemplation by Sidney of the virtue, which is founded on the reasonable want of the individual. Apology incorporates merely nonplatonic parts without adhering to the whole system. Third, Sydney involves in his work a notion of metaphorical language. Painting or portraiture is a recurrent theme in apology. Language usage is used in a manner which suggests what is referred to as semi-exotics in current theory of literature. His main concept is that poetry is an art of imitation which is —representing, falsifying, or figuring out— an image that does not differ from a —spoke image. Also, to Aristoteles, Sidney offers his devotion. However, he creates his own conception of a metaphorical language, which via universal correspondences relies on analogy. The literary writings of John Donne exhibit Sidney's humanism poetics and his attempt to balance various extremes - to seek mediation.

Sir Philip Sidney's life and works remain a heritage. Thomas Campbell concluded in 1819 that Sidney's life was "poetry in action"; subsequently he wrote in 1858 that "the genuine poem of Sydney was his life and his teaching was his example." Sidney, the guy, is obvious in all his artworks: Sidney's studies are a human study.

SIGNIFICANCE

One of the most significant contributions to Renaissance literary philosophy is an apology for poetry. In an aristocratic State Sidney promotes a space for poetry and expresses concern both for literary and national identities. In his apology Sidney answers to the growing opposition to poetry, as stated in the box of abuse by Stephen Gosson (1579). The puritanical assault on creative writing by Gosson is in essence. Sidney's arguments are concerned with defending the dignity of poetry. It's capacity to motivate readers into moral action that is the importance of nobility of poetry. True poets are to educate and enjoy - a notion from Horace. Sidney's defence was an important part in the genre of literary criticism at a period of antagonism to poetry and puritanical conviction in the corrupting of literature. It was Britain's first philosophical defence and outlines the ancient and essential significance of poetry in society, the mimic nature and the ethical role of poetry. His reverence for tradition and his readiness to innovate were among Sidney's gifts to his contemporaries. His approach to Plato is an example of the latter. By arguing poets are—the least dishonest, he reconfigures Plato's argument against poets. Poets never pretend to know the truth or construct circles or depend on authority around your imagination. In the light of a cultural mindset that comes from Aristoteles, Sidney claims that "never affirms" the poet is hypothesizing or pseudo-statements in literature. However, Sidney as a conservative pays heed to the theatre against poetry. The drama, Sidney said, is that it does not respect any principles of honest civilization or of qualified poetry.

An esthetic and ideological concern blossomed at court between the Sydney circle in Sidney's day of anti-theatricality. Theater became partly a problematic topic since the principles of the emerging commercial society were more disregarded. A growing financial sector has fostered social mobility. At that time, Europe experienced its first inflation experience. At that time London's theaters were so popular that by 1605 London's commercial theaters could house eight thousand men and women, despite the charges imposed. Sidney's own dramatic perspective. In Apology, it indicates that it is opposed to the present day that pays little regard to the unity of the drama, but more precisely to the "manner" that is transmitted by "matter." He emphasizes that the drama is not linked to history or the narrative, but to "rules of poetry," "freedom for the presentation of

something entirely new or for the most tragic convenience of history."

Sidney uses many techniques to establish the right poetic position. For example, he warns against the misalignment of poetry with youth, the timorous and the effeminate. He does it with the premise that poetry is the accompaniment of the camps of the past and invokes the heroes of eras past. Sidney is important since he was himself a soldier at one point because had esteem for the poet as a soldier. Poetry becomes an art in apology that demands a magnificent renewal of bravery.

In the manner of a court oration for defence, Sidney writes An Apology for Poetry and hence like a structured trial. The descriptive language and the concept that poetry creates a different world is essential to his case. As instrument to argue that poetry not only transmits a distinct reality, but also has a lengthy and venerable past that is not a deception, Sidney uses forensic rhetoric. As a method to motivate readers toward virtuous action, it is defensible in its own right.

Method of Sydney Sidney had to circumvent censorship by using rhetorical instruments in his apology. The phenomenon of brokering was also versed by Sydney. Sidney employs the framework of classical prayer with its customary divisions like exordium and peroration as part of his tactic against the fear of censure. The usage of classical prayer by Sidney derives from his humanistic training. This strategy he utilizes to create his arguments, using rhetorical tactics in manuals such as the art of rhetoric by Thomas Wilson. Sidney employs metaphor and allegory as well to hide and expose his views. His use of riding as an imaging and comparison, for example, confirms his idea of the potential of poetry in change. As an author, Sidney comes into his work, unknown in that his name's etymology: Philip fun is horse lover fun. Sidney enhances the metaphor of a horse and saddle in the beginning discussion on horsemanship by expanding a conceit digital. It's Sidney who watches over a tumble with the "poet hurlers." The discourse of remembering also relates to Sidney. Besides its delightfulness, poetry has a memory affinity.

The approach to solving the issue of censorship is therefore mostly based on the method and style. Therefore, he deliberately defended fabrication and assaulted the prerogative of *â factâ*. He contends that the poet does not make any genuine claims to reality, is not deluded and so writes declarations which, as fictitious as everyone else, are so truthful. The stakes thus include not only the worth of poetry in the sense of its usefulness, but also its location in a world of conflict, the contingent and the temporary.

Sir Philip Sydney, "*defence of Poetry*"

Genre: the earliest work in English of literary critique.

Shape: prose, with a few parts of poetry as samples.

Characters: Sydney, in his historical personage as a poet and courtier Sir Philip Sydney; Edward Wotton, the broker and friend of Sydney who shared his Continental tournament; John Pietro Pugliano; Italian rider to the emperor; and all of the poets he'd ever been. The two are a carefully constructed role, but don't treat him as a politically naive teller of truth!

Summary: Sydney had clearly considered the problem of the role of the poet in society for a long period, perhaps from his very first education where, on the grounds that it could lead the Guardians and the citizens to immorality, he would have encountered Plato's famous exile of poets from the ideal Republic. It has long been maintained he may have answered Stephen Gosson, a Purity pamphleteer whose "School of Abuse" has been responsible for guiding English society, playwrights and theatrical theatres, in particular, and poets in general. Without requesting permission, Gosson dedicated the booklet to Sydney. Some poets then thought that Sydney would answer in some way. In "defence," Sydney claims that poets were the first philosopher to teach mankind and had the strength to think of new worlds and to compose them with new animals. Their 'gold' realm of potential is, according to Sydney, better than the 'brazen' of historians who must be satisfied with the bare facts of events. He then describes what he thinks are the main formal qualities and defends poetry against the criticism that it consists of falsehoods and leads to sin.

ISSUES AND RESEARCH SOURCES:

The original version, published by Olney in 1595, was called *An Apology for Poetry*. Ponsonby published the same article in the same year, entitled "The defence of Poetry." What is the distinction? Part of the solution may be found in the record of "apology" in the OED between its first known use in Sir Thomas More's book in 1533 and the year before to the publishing of the essay of Sydney, when Richard III Shakespeare employed it in its modern English-speaking connotation. And about Poetry and Poetry? What about Poetry? Look up both on the OED and see what occurs in succeeding years to "poetry," although it does not seem to be part of the judgment of the printer in 1595. Perhaps it was the decision of a typographer? What is the phrase used most frequently by Sydney in the essay? Try to match it.

As for the immense glory of Sydney in creating a second nature for poets, examine the sentence: "[The world of nature is brazening, the poets only provide gold]" This remark is more important than

the original (937). Now was a good moment to come back to Maldon (that is, the poem) and Maldon (i.e., the event as recorded in the Anglo-Saxon Chronicles). What did the poet, by name, dialog and acts personalized by Byrtnoth and his war band, and that the chronicler was unable to convey it to us? These are poetry. These stuffs. The remainder is just a reality.

The protection is obviously aimed at present challenges, but what does its historical reference tell you about the changes since Wyatt and Surrey in English literary ambitions? The poets may be considered to imitate Virgil and David's hexameters, but the true task was to develop some new forms of art in English Literature. Which new forms (or new versions of existing forms) have been offered to them? Slowly it begins with something as basic as the growth of the Petrarchan English sonnet and its appearance as a topic in its new form. Anti-Petrarchanism. Consider *Everyman* and *Dr. Faustus* or *Lear's* enormous rise towards dramatic skill! A culture is being reconstructed. Prose romance was an ancient form already after a French Arthurian cycle and late Hellenistic pastorals, a kind in which Sydney produced the "*Countess Pembroke's Arcadia*." In a manuscript form, Petrarch had already "done" the sonnet cycle with an impressive "life-to-death" narrative chronology, based on the life of his beloved Laura. Will Sydney take Montaigne's "test" into the philosophical sphere of the critical art, or will he imitate, in any way, Horace's epistle of poetry, which is typically referred to as 'the *Ars Poetica*'?

Sydney believes poetry is an image of speech. What does it say at this time about the relationship between visual and lyrical arts? This is one of the aphorisms of Sydney's that comes straight from Horace. What can we learn, possibly ingrained in one another from the usage of visual and verbal arts (poetry written in play; paintings described in poems etc.)? "emblem books" from the Renaissance mix poetry, prose aphorisms and symbolic illustrations, showing the sometimes-contradictory links between fundamental characteristics, ideals or common human experiences. Click here to see an emblematic book in Latin as well as an English translation. I suggest emblem number in particular, but in moderation always.

The bards are described by Sydney as "vates," Latin meaning makers or prophets. Is there any occupational danger in the function of the prophet poet? Do the prophets sacrifice anything for aesthetics to fulfil their prophetic mandates? Can a poet, even if the form of the Poem was beautiful and continued to be repeated for reasons that are specific to the audience, be blamed for "prophecy's failure?" If the poem content proved false?

Once you are reading Sydney's task and trying to comprehend for a minute what he claims the poets

are right, how they operate, and so on, step back and take his gender into account. What would she need to defend before she could even approach the defence of poets if he were a woman who wrote that essay? What is his view on the sexes of poets and their connection to the gender of their audiences? Compare Sidney with that of Margery in particular her meeting with the archbishop, who advises her not to speak publicly, and the predicament of Mary Sidney Herbert, his own sister and collaborator with him to produce a well-known and important psalm translation. What should these women address first when they defend the right to a public voice, and how does it affect their work?

CONCLUSION

In conclusion, Sir Philip Sidney is basically a humanist who goes from a Protestant recognition of man's sinfulness and Scripture's prime ministry to a more complimentary perspective of man and his capacity to accomplish what is good. This humanistic tendency is derived from his idealism that poetry, by way of a neo-platonic ideal universe, has the capacity to stimulate virtue. While Plato denounces art as far away from the truth, his theory of the forms claims that there is an ideal world man has to seek to have a good existence. Sidney considers the poet to build this perfect environment in which people learn and become moral, justifying poetry. Since Sidney is an idealistic, he moves away from the pragmatic notion of Horace that poetry must enjoy and educate in order to retain the attention of all audience members. Sidney focuses instead on the educational and says that poetry enjoys teaching. Essentially, the two streams of thinking that he dedicates himself to do not reconcile: Humanism and Protestantism

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