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## The defence of poesie

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Introduction Defence of Poetry Notes Bibliography A note on WWW edition à This etext of Philip Sidney's Defence of Poetry is based on the Scolar Press facsimile of the British Museum copy (Shelf-mark: C.57.b.38) of the Defence Ponsonby Edition. It was transcribed in October 1992 by Risa S. Bear of the University of Oregon and tested by Risa S. Bear and Micah Bear. The editor acknowledges the invaluable guidance of Professor William Rockett in improving the Introduction. The letters Â"jÂ", Â"uÂ" and Â"vÂ" have been normalized for the modern reader, and the keywords removed; otherwise the old spelling has been retained. As in Ponsonby's original text, there is neither paragraph nor pagination. Quotations found in the original in the Greek alphabet have generally been transliterated, and some corrections have been made for typographical errors or omissions of the composer found in square brackets. The closing notes are numbered in series and enclosed in square brackets. The copyright (1992) for this edition belongs to the University of Oregon; It is freely distributed for non-profit academic and educational purposes. Introduction National Portrait Gallery Biographical Note Born with great expectations on the estate of Penshurst, Kent, on November 30, 1554, Philip Sidney studied at Shrewsbury Grammar School in Shropshire, and in 1568 entered Corpus Christi College, Oxford. After three years, he set off on the traditional "Grand Tour" of continental Europe, arriving in Paris in 1572, the year of the massacre of Saint Bartholomew, of which he was an eyewitness. He became friends with the famous humanist Hubert Languet, and spent the winter with him in Frankfurt. In 1573 he travelled through Hungary and Vienna to Venice, and the following winter he visited Padua, Florence and Genoa. Sidney joined Edward Wotton for an embassy to the imperial court in Vienna in 1574-5, and returned to England, after a visit to Poland, in June 1575. In 1576 he became cupbearer to Queen Elizabeth and went to Ireland to take part in the ca

Sir Philip Sidney à This publication of Renascence Editions has been transcribed, with introduction, notes and bibliography, by Risa S. Bear for the University of Oregon. Converted to HTML by Risa S. Bear, March 1995. Contents: Ã

several years, the brave, handsome, and well-traveled Sidney, who was much admired on the mainland and at home, waited for the opportunity to serve the Queen in some manner commensurate with his abilities, but such an opportunity to serve the Queen in some manner commensurate with his abilities, but such an opportunity to serve the Queen in some manner commensurate with his abilities, but such an opportunity did not arise, perhaps because his volatile temperament could not easily be employed in the style. It was probably the serve the Queen in some manner commensurate with his abilities, but such an opportunity did not arise, perhaps because his volatile temperament could not easily be employed in the style. in 1578 that the small parade of Sidney, The Lady of May, was presented before the Queen Vana hope of persuading her to look with with favor to his uncle Leicester (and by extension, himself). At this time he also started working on the old Arcadia, which completed about 1581. Finding a virtually denied court, Sidney at this time (1578-82) divided his time between visits with his friends (including Edmund Spenser, who published the calendar of Shepheardes in 1579) and his writing, including the defense of poems [1580-81], Sunets [1581-2]. He also started, but he was not completed, a new version of Arcadia. Starting from 1583, she seemed that Sidney's fortunes could turn. He was a knight in that year, so that he could bear by him absent friend Prince Casimir of the Palatinate in installation as a garter rider. An important appointment came to him immediately afterwards, witnessing the Count of Warwick, Master of Ordinance, in the preparation of the defense of England against the possible invasion by Spaniards. In autumn, he married Frances Walsingham. It was Sidney's conviction that the best way to slow down the Spanish Empire on the continent was to attack the colonies of Spain in the new world. He organized, in 1584, to sail with Sir Francis Drake on this shipment, but he was called back by the queen to the last moment and made the governor of blushing, in the Netherlands. Sidney took the cause of the overexented and unpaid garrison, but discovered that his uncle, the Count of Leicester, had deviated the funds assigned to his own use. However, the Sidney has gathered the troops as best he could, and, go to the relief of the garrison in Zutphen, on September 22, 1586, he was wounded in his thigh from a ball of the musket. The wound stood, and he died, in great pain, in Arnheim, October 17th. All Europe has been stunned by the loss, and the body of Philip Sidney has been laid to rest with a generous state of St. Paul's Cathedral, London, 16 February 1587 (Kimbrough, unencounded chronology, Sir Philip Sidney). The defense of it is said that the famous essay of interesting poems, had been published by Thomas Lodge in 1580. ã, Henry Olney produced a print of a apology for poetries in the spring of 1595; This edition has revealed unauthorized, as William Ponsonby entered the work in the cancellation register on November 29, 1594. Olney was aimed at stopping the sale and transforming his remaining copies to Ponsonby, who replaced the title page With his and sold the copy together with his print. These combined copies are known: the manuscript Penshurst, de l'Isle MS. no. 1226; The Norwich manuscript found in 1966 in a common book by Francis Blottefield; A apology for poetries, 1595, and Ponsonby's The Defence of Poems of the same year. An examination of the paper used in the two manuscript versions, which was done at the request of Mary Mohl, the discoverer of the Norwich manuscript, has suggested that the latter, though in some respects inferior, is the older of the two (The Apology for Poetry XXIV). In such a case, a schema of such documents could appear as follows:  $\tilde{A}$   $\tilde{A}$  $\hat{A}$   $\hat{A}$  notes, can be found in Miscellan Prose by Sir Philip Sidney [1973], edited by Katherine Duncan-Jones and Jan Van Dorsten. See also Katherine Duncan-Jones are, as usual in the series, extraordinary especially in tracing the reading of Sidney in the Scaliger and the classical authors. Many scholars, some of whom have dedicated their lives with skill and dedication to this task, have written about Sidney and Defence, so we do not attempt to make a definitive general introduction here. However, there is one aspect of Defense that has often been noticed only in passing, and often with disdain, and since I think it is Sidney's main point, I will try to shed some light on that aspect. Sidney realizes, throughout his defence, that he is a fictional character and that he has the strength to attack the privilege generally accorded to the "fact". He says that "of all the writers under the sun, the Poet is the least liar"; that is, the practitioners of what we now call academic disciplines come regularly. betrayed by their literalism, while the poet, who is not deluded, freely creates "fictitious" statements true as the others, and more true to not be asserted as literal. Sidney's approach is characteristic of Renaissance humanism, and closer to modern Semiotic theory than it is generally appreciated. appreciated at a time when political and economic power has been concentrated in the act of scornfulness, skill in the apparent lack of effort in riding, sword, singing, dancing, speaking, and writing, so as to capture the eye of the highest in the hierarchy, and especially that of the prince. Self-presentation has always been and remains the first move in the game of self-starting, but for the Renaissance in general and Elizabeth, above all, "making a self", for echo Spenser, was an obsession. Peter Ramus and the humanist rhetoric provided a timely operating environment for such pursuits, because their close-up of the provisional state of any statement helped courtiers to understand the self-image as a work in progress rather than as a cynical device. Poetry's defense reflects the humanistic education Shrewsbury and Oxford had given Sydney, and reflects on the rhetorical goals of self-presentation with which an incapable Elizabethan gentleman would undertake such a task. It follows the rules and contours of a standard subject: beginnings, proposition, division, examination, refutation, digression, peroration; and it does so with a spirit and style which must have made its author great credit in the eyes of his contemporaries. The defense is almost a copy of the Renaissance theory, for Sidney carries every gun available to carry on his target: Pliny, Musaeo, Homer, Hesiod, Orpheus, Linus, Ampio, Livius Andronicus, Ennius, Dante, Boccaccio, Petrarch, Gower, Chaucer, Thales, Empedocles, Parmen The venerated tradition of didacticism, and Sidney's heavy dependence on Defense, has sometimes led to the tendency to reject Defense as a derivative: "not a very original theologian", says Hazard Adams in Critical Theory From Plato (154). Adams himself, however, notices something that "sounds modern" in Sidney's argument that the poet "states nothing, and therefore never lies." He perceptively compares Sidney on this point with I.A. Richards, but concludes that the comparison will not go anywhere because "Sidney does not have a modern theory of language" (154). While it's obvious that Sidney didn't have the advantage, Education, having read Ferdinand de Saussure and his successors, I think it is a mistake, on the basis of our historical chauvinism, not to look for the implications of Sidney's argument, and to suppose that Sidney did not see in himself some of those implications. Neither was Sidney alone; the Renaissance humanists, of which Sidney was one, understood not only formal rhetoric but epistemology and also ontology in terms of apparitions. During the period, diagrams appeared in books, such as the First Book of the Introduction to Knowledge [1542], or Robert Fludd's Utriusque Cosmi Historia [1616], which deals with Ptolemaic cosmology with the idea of a "great chain of being" in which Every next level down in the hierarchy contains visual entities In this sense, nature is not divided by God in the way we are accustomed, after Descartes, to think, but it is something more like a thought or an imagination in the mind of God. As an image of gods, we reflect our Creator does: doing, especially imagining. Trying to improve the image is not then the dishonest activity that a materialistic enlightenmentist assumes to be, but in imitation of the gods, it is participating in the creative activity of the Cosmos. Such a vision of the world will treat that all epistemological practice will be mimetic in the procedure, and this is in fact what Sidney tells us soon: There is no art handed over to mankind that does not have the works of nature for its main object, without which they could not concentrate, and on which they depend so, as they become Actors and P. as it was of what nature will have established. Thus the Geometry and the Arithmetian, in their divers, is a quantity. Thus the intimate Musitians there tel, who by nature agree, which do not. The natural Philosopher has his name, and the moral Philosopher stands on the virtues, on the passions of man, and follows nature says, that men have determined. The history, what men have determined. The history, what men have determined and Logician, and the moral Philosopher stands on the virtues, on the virtue and virtues, on the virtue and virtues considering what in nature will soon be proofs, and perswade in it, give artificial rules, which are still compasses within the circle of a question, according to the proposed subject. The Fijian retraces the nature of bodie men, & the nature of things utilil, or malevolent to it. Ealthough it is in the second and abstract Notions, and therefore is considered supernatural, but he really builds on the depth of nature. Ã"A"That is why he sees established what order nature has taken in it.Â" Sciences map out the patterns of their objects of investigation. The poet has the advantage over them, says Sidney, as he creates a meta-map, or tries to re-present the mind itself (Â"first natureÂ") in which nature (A"second nature A") is just a thought. Poetic imagination carries forward a model on which readers or spectators can build their characters for the best: it works, not only to make a Cyrus, who had good but a particular excellence as nature could have done, but to give a Cyrus to the world to make many Cyrus, if they learn well, because and as that creator has made. this poetic mold from which many Cyruses can be formed which Sidney calls architectonike, the sciences. The discussion between the philosopher gives precepts but does not place themse the philosopher gives precepts but does not place themse the philosopher and the historian that Sidney vividly describes is a battle for the philosopher and the historian that Sidney vividly describes is a battle for the philosopher gives precepts but does not place themse th in the world; the historian gives a picture of the world, but cannot point out to us with a simple description the precepts to the world, mapping "should." "with "is", so to speak: The poet performs both [the work of the philosopher and the historian], for whatever the philosopher says should be done, he gives a perfect picture of it from someone, by whom he presumes it was done, so that he pairs the general notion with the particular example. The poet's "assumption" does not make any statement of fact, although it is important to note that it implies the statement that the model presented is, if "rightly", exemplary. Every practitioner of an "art" or a "science" proceeds by mimetic activity, observing and then proceeding by metaphor to represent to society what has been observed. Only the poet (here creator of narrative, or literary) trades in the metaphor itself rather than in its product. This is not strictly true, even for Sidney, for he admits that the priest or preacher has precedence in such exchanges. But he does not admit that theologians are working on something "better" than metaphor; on the contrary, he refers to David and Jesus as poets, albeit obliquely, that all didacticism depends on a purely postulated and purely metaphorical view of the world. To put it more simply, unfortunately there is no alternative but to base our faith in God, in the cosmos, in our earth as we perceive it, and in our society as we live it, on faith and not as something we know directly and for ourselves. The lines drawn (Â"pairÂ") in the mental space between Â"conceptÂ" and Â"exampleÂ" are the The same of all the knowledge is made up, says Sidney. Sidney. Sidney. Sidney. Sidney. Sidney. Sidney. Hammers this point at home for his discussion on "lies". Poets are accused of lying, since there is no need for a necessary connection between their models accurately review observations; But this is never so. Therefore it can affirm: that of all writers under the sun, the poet is the minimum Lyer: and even if wold, like a poet even can be a Lyer. The astronomer with his cousin geometric, difficult to escape, when they take up to them to measure the height of the stersres. How many times do you thin the physites, when the phisit are found, when they help good things for diseases, which later send Charon a large number of souls drowned in a potion, before coming to his ferrie? And none of the rest, who takes on them to say. Now for the poet, he doesn't say anything, and therefore he never states: because as I take it, to lie, it is to say that in real bee, which is false. As much as the other artists, and above all the historian, affirming things for Manie, can in the knowledge of Clowdie of Mankinde, it is difficult to escape from Manie Lies.ã, ã, the discussion is at first sight specious. Obviously false figures; This is what fiction means. Our common sensense (empiricist) hiring, which has gained so much land from Hobbes and Newton's Age is that while Sidney's point is well taken, as our technicians have still obtained the wrong facts, but must Joke, for the facts they are still there, and they will rightly have them. But I think Sidney is serious here. He says: "In the clowdy knowledge of Mankinde", without qualifying. That does so he provides us with the raw point of him argumentation of him. From Petrarca, the recruitment of scholars during the Renaissance was that the centuries of the fall of Rome until their time were a "handsome age", in which the great knowledge of the ancient fell in disuse; It was their mission to recover something from Greece's glory and Rome by recovering and mastering their literature and "arts" or, interchangeably, "sciences". History, philosophy, mathematics, astronomy and medicine were among these, as they were painting and sculpture, music and the production of literary works, in particular epic, tragedy, comedy, satire, lyrical, pastoral and other forms, which some authorities collected together below The title of "poems". A student in England in Ascham's Age and Wilson could expect to be exposed to a wide range of "arts" and literary and historical works under the curriculum - an adaptation of the medieval trivium - with which means that the students have had for centuries Teached grammar, rhetoric and dialectic. Although this curriculum was often taught under the implicit hypothesis that formed a whole seamless and perfect solution, contained one which produced (and still produces) remarkable friction between thinkers and artists. Plato considered rhetoric as highly suspected art, productive of immorality. He isfor dialectics to be used in its place, which he defined as the science of comprehension (architectiononike) as opposed to merely convincing; You want the conclusion of a syllogism to be true for the world to which it refers (theatre, sophist, Phaedrus, Republic). Aristotle had made a place for rhetoric within dialectics by arguing that dialect achieve specific ends, such as convincing a jury of one's innocence, regardless of one's guilt (R theoretical). "But the attacks against the primacy of dialectics had been made, particularly by Peter Ramus, whose doctoral dissertation was on the subject "all that Aristotle said was wrong". Ramus chose to reverse Aristotle's position and confirm that dialectical but part of the rhetoric, thus re-privileging the rhetoric as architecture, or science of sciences, since it had been previously held by sophists. Ramus' intuition was that an assumption generally made by dialectics is that their premises can be found upon which to base the complete syllogisms which are intended to bring to true, i.e. ontological, knowledge. Ramus's system of logic, unlike Aristotle's, assumes that a premise is always positioned alone and conclusions based on it are also positioned alone. The empiricist view of language is that words refer to objects in a "real" world and that metaphor is a distortion of reference, so that a word can be used from its proper context in order to make a useful statement about another cyrus, but whose wisdom we wish to praise. Sidney draws our attention to the unbearable intake in the phrase "Real Cyrus." What real cyrus? Historians can't show us one; they're just repeating what they heard. Their cyrus is positioned alone. This realization undermines the empiricist view of language and suggests that contrary to what we expect, the whole reference is metaphorical. It is our insistence on the literality that is the distortion, because the literal is only a metaphor that we have agreed among ourselves to consider in some way non-metaphorical. This idea is at the root of both the efficacy of the art of rhetoric and our uncomfortable but continued acceptance. Plato looked for an immaterial reality, Aristotle a material; Sidney suspects that neither of them can be found by us, but at best one Of a positioned copy (Plato's Nightmare) can be traced by the sophists through Scalhiger, Ramus and Humanists, to Sidney, Milton, to the reaction to enlightenment in Celeridge criticism, and in ours of ours At suggestions made from C.S Peirce, William James, Karl Popper, Owen Barfield, W.V Quine, Benjamin Lee Whorf, Stanley Fish, and many others. Why then, the critics feel that Sidney "doesn't have a modern language theory"? The answer is that he does not follow through the understanding of him, but he applies the principle himself that he has just refuted, that of the common sense to privilege literality, in his critique to the current drama; It complains that now you will have three ladies Walke to collect flowers, and then we have to believe the stage to be a garden. From and for us they are new of shipwreck in the same place, then we are too blame if we accept not for a rock. On the back, a Hidious monster comes out with fire and smoke, and then the miserable beholders are required to take it for a cave: while in the meantime two Armies Flie in, represented with swords and fibbies at four, and then what hard Hart Wil is not They receive it for a launched field. The complaint here is English to provide little or no attention to "place units". Sidney believed, along with Lodovico Castelvetro and others, that Aristotle had a dramatic action over a sun circuit. The name of Aristotle considered the physical presentation in drama (and dance) as a sacred activity, and it was important not to confuse things over time as it would not have been to obtain the words of a spell out of sequence. The important not to confuse things over time as it would not have been to obtain the words of a spell out of sequence. The important not to confuse things over time as it would not have been to obtain the words of a spell out of sequence. be treated quite cavalierly. Renaissance critics perceived that skipping the action from one place to another involved the same problem as to jump to another involved the sam by Aristotle, the tabu against the representation of a long history as Nimbly with his body like Homer was free to do with the words of him is largely disappeared. The actors only commit our imagination, they are visual and auditory metaphors, and the public can provide the narrative unit itself from the use of memory. Although Sidney does not see that his destruction of literality aims to success, rather than to failure, of the native theatrical tradition, he provides a look at the solution even while he mistakenly claimed for widelietism to observe the units:. Side, and another's similar, and so Mannie else under Kingdomes, that the player when he comes, he must always think about where the story will be. Players know what it is. When they enter, they say: what country, friends, is Illyria, lady. The accusation that Sidney's theory of language is not modern is wrong. He is accurate in his assessment of language, and must be abstracted only when he adopts a poetic that runs against him theory of him. In the twelfth night, that our unfortunate Sir Philip did not live to testify, we have both the refutation of the theory of alphabetization with which he was saddened, both confirmation of the metaphorical theory and he has thus brilliantly hallucts. Confutation, we easily conceive the three months of action, and its coast movement at Palazzo, Road and Garden The work is unified by its being a sort of travel land of discovery, or rather recovery, of the losses that have been supported on the high seas. In confirmation, the game is, as Sidney advises, an invention that is eikastike, and not ghost, as it is outlined good things, showing his purple as one that must be emulated and his removal as one who, perhaps he should not, even if his humanity never lacks. And these are inventions all, poet lies. But if someone calls a lie, we won't give him a lie? He lives in our mind, and not necessarily in our mind alone: so far he has worked, not only to make a viola, which was but a particular excellence, as nature could have done, but to give a purple on the world, for Many purple, if we learn rightly and how that creator did it! We all use metaphors, but to create them. If he says, we are so blinded by our literality that we must condemn our metaphores out of the hand, then we bring on us the curse of oblivion, because our memorials are necessarily built entirely of metaphores. And when you die, the Your memorials are necessarily built entirely of metaphores out of the hand, then we bring on us the curse of oblivion, because our memorials are necessarily built entirely of metaphores. be demonstrated to be replaced. This has not happened yet. Risa Stephanie Bear, 1992 (text) EW {1} and I was at the court of the Emperours, we gave our own to learn the riding by Jon Pietro Pugliano, who with great commenda had the place of an Esquire in his stables: And that is according to the fertilne of Italian ingenuity, there is no one thought to demonstrate its practice, but will enrich our most precious mind. But with anyone I remember that my faces were at any time more uploaded, then when (both angred with slow floor, or Mooved with our learning admiration) Hee exercised him's speech in the praise of his facultie. He said that the spirits were the most noble property Mankind and knights the noblest of souliers. He said they were the masters of Warre, and ornaments of peace, speedie goer and strong abideri, triumphs both in fields and in the fields: nay so far did not have a point that he proceeded, because he did not do that anything earthly raised a prince, like being a good knight. The ability of the government was that a Pedentary {2} in comparison, so it would add certain praises by telling us that an unparalleled beast was, the only courtier without adoration, the beast of most bewtie, of fidelity, of courage, and of the kind, that if I had not made a peece of a logic before I came from him, I would have pursued myself for having inaugurated a horse. But so much at least, with his few words that are transmitted in me, that selftove is better than any joint, to make it look fascinating where we ourselves are parties. In which the Polenos strong affection and the arguments of the weake will not satisfy you, I will give you a closer example of my self, than I do not know from what has had a mistake in these not old times and times idlespiti, having slipt in the title of a poet, I am provoked to say something to you in the defense of that my vocation never taken, that if I manage with more good will, then good reasons, Becholler follows with me, And yet I must say that when I have more only to do a pittifill defense of poor poetry, than from almost the maximum esteem of learning, it is the Falne to be the stock of laughing of children, so I need to bring it more The evidence, since the first is not of any Bard man of his well-deserved credit, the Silly Lat [T] Er, had even the names of philosophers accustomed to defacimento, with a big one. And first for all those who profess entery learning against Poetie, they can rightly object, who go very close to ingrats, to Seeke to definte what in the noble nations and languages that are known, has well the first light donor to ignorance and the first nurse whose litle milk and litle allowed them to feed themselves below more difficult knowledge. And you'll play the hedge-hogge, which is received in the den, draves out his guest? Or rather the vipers, who with their birth kill their parents? Let me learn Greece in one of its science fantasies, be able to cast a boeo before Museum {3}, homer, & hesodo, all three nothing but poets. Nay let every ape story be brought, that can say that any writer was in front of them, if they were not men of the same skill, such as Orpheus, Linus, and some others are appointed, who had well the first of that country that made Pennes' suppliers Of their knowledge to posteritie, Nay, rightly challenged Bee to call their fathers in learning. For notin time they had this priority, (although in it also Autoe Antiquitie be venerable) {4} but went before them, as a cause to draw with their charming sweetness the unknowing unknowing unknowing wildto an admiration of knowledge. As well as Amphion {5}, he was told to flow stones with his poetry, build thebes, and or feus to be heard by beasts, indeed stonic and beastly people. Thus among the Romans, were Livius, Andronicus and Ennius, so in the Italian language, the first who made aspired to be a treasure house of science, were the poets Dante, Bocace and Petrach. So in our English, Wer Gower and Chawer, after which, surrounded and delighted with their excellent precedent, others wanted to groom our mother Tong, Aswel in the same kind of other arts. This did it in particular, that the philosophers of Greece are not long for the world, but under the mask of poets. So Thales, Emedocles and Parmenides, sang their Naturall philosophies in verse. So did Pithagoras and Phocillides, their courses moll. Thus titular in Matters, and Solon in matters of Thumbs, or rather they are poets {6}, exercised their delicious sheath in those points of the highest knowledge, which before them laymen hidden to the world. Because, that sage Solon was directly a poet, is manifested, having written in verse the fabulous tale of the Atlantick Illand, which was continued by Plato. And really also Plato who then in consideration into consideration into consideration, will find that in the body of his thumb, although the interior and strength were philosophies, the skin as it was and beauty, depended most of the poetry. For all the stands on the dialogues, in which Hee haines many honest burgesses of Athens speak of such matters, which if they had done good, they would never have confessed to him: in addition to his poetical little poem describing the circumstances of their meetings, such as the good ordering of a banquet {7}, the delicate of a walke {8}, with the Counts of Enterlacing Meere, such as Gyge Ring {9} and others, who, who do not know the flowers of Poetries, have never done anything in the Garden of Appollos. And even historians, even if their sound lacks of things done, and Veritie will be written in their foregendie, have good pleasure in borrowing both the weight of fashion and the sentences put were in the mouths of great kings and captains, which is certain they never uttered. So, the true philosopher, nor historiographer, could at first have entered the gates of popular judgments, if they had not taken an excellent Pasport of Poetries, which in all the nations on this day when learning does not flourish, is the clearest to be home: In all that they have some feeling of poetry. In Turkey, apart from their legislative divinities, they have no other writers Poets. In our neighboring Countrey Ireland, where truly learning goes Verie naked, but their poets have kept in a devout reverence. Even among the most barbarians simple Indians, where it is not written, yet they have their poets who do and sing songs that call Arentos (11), both their actions of the Authentics and praises of their Gods. A sufficient probability, that if ever learning arrives among them, must be having their hard dull wigs softened and sharp with the sweet delights of Poesia, for until they find a pleasure in the exercise of the mind, great promises of much knowledge, wil little persuades them that they do not know the fruits of knowledge. In VVales, the real residue of the Brittons, as there are good authorities to spread, the long time that Poets called Bardes: so to break down all the conquests of Romans, Saxons, Danish and Normans, some of whom, tried to ruin all the memory of learning among themselves, but they continued to make their Poets even until this day not last: as it is time. But since the Authors of most of our Sciences were the Romans, and before them the Greeks, let us put a little on their authority, but also until they see what names they gave this skill now despised. Among the Romans a poet was called Vates which is as much as a divine, the predictor, or the Prophet, as from his joint words Vaticinium, and Vaticiniu word of Sortes Vergilianae grew, when from the South Dane opening Virgils Booke, some verses of his were illuminated, as is reported by many, where the stories of the Emperours are full. As of Albino the Government of our Ilanda, who in his age he executed it, even if it was a true and enjoyable superstibiltion, as well as it was, to think that the spirits were quoted by such verses, in which on this word Charmes derived from Carmina, commeth: And I cannot assume a little further, for her the reasonableness of this word Vatis, and say that the holy Psalms of David are a divine Poeme? If I do, I will not do it without the testimony of great men learned both auncient and modern. But also the name of Salmi speaks for me, which is interpreted, is nothing but Songs: then that it is completely written in meeting as all the Ebrites learned [14] agree, although the rules are not yet fully found. Finally and mainly, itshis prophecy, which is meerly poeticall. for what else is the awakening of his musical instruments, the often and free creaking of people, his remarkable Prosopopeias (15), when he shows you as a god switched in his maijestie, his story of joyful beasts, and the nostrils lied, but a heavenly poem, where almost sheweth himself a passionate lover of that inspeakable and always bee, but really now that the name but those who with silent judges look a little deeper in it, will find the end & work of it, as being rightly applied, deserves not to be plagued by the church of God. but now we see how the Greeks named it, and how they believed it. the Greeks called it poieten [16], which the name, has as the most excellent, has crossed other languages, refers to this word poiein that is to do: In which I do not know if by luck or wisdom, we English have met with the Greeks in calling him a creator. What name, how high and incomparable is a title, I had rather known by marking the scope of other sciences, then by any partial accusation. There is no art. 17} handed over to humanity that does not have the works of nature for its main object, without which they could not consist, and on which they depend so, as they become actors & plaiers, as it was of what nature will have established. So the astronomer looks at the stars, and from this he sees what order nature took there. So geometries and arithmetics, in their divers, is a quantity. So the intimate musitians tel, who by nature agree, than not, the natural philosopher has his name, and the moral philosopher stands on the vertues, vices, passions of man, and follows nature says that men have determined, the historian, what men have done, the Grammarian, speaks in a unique way of the rules of speech, and the rhetoritian and logging, considering what in nature will soon be proove, and perswade in it, they give artificial rules, which are still compact within the circle of a question, according to the proposed matter. the fiisiziano traces the nature of the bodie men, and the nature of the useful things, or malevolent to it. and metaphisicke even if it is in the second and abstract notions, and therefore be counted supernatural, but fath hee in fact build on the depth of nature only the poet who does not bind himself to such a subjection, raised with the vigor of his invention, grows in another nature: in making things or rather nature brings the foorth, or rather a new, forms as they were in nature: like heroes, demigods, cyclops, tops, furies, and the like; as he goes in fist with nature, not locked up in the restricted quarantee of his gifts, but who wanders freely within the zodiac of his spirit. Nature has never put foot on the earth in so rich tapistry as different poets have done, nor with so pleasant rivers, fruitful trees, sweet fragrant flowers, nor to whatever it can make the land too loved more beautiful: the Its world is rusted, poets deliver only a gold. But lets these things stay and go to man, for which, like other things, it seems that in him his maximum vein is implored: and he knows if he brought a lover here so true as theagene, a constant friend Like Pylades, a valiant man like Orlando, a prince like Senofonte Ciro An excellent man from all points of view as Virgil Enea. Né is jokingly conceived, bicause the works of one as a essence, the other as imitation or fiction: why anyone means, knows that the artifice ability is in that idea, or preconception of the € ™ operates, and not in the operation itself. And that the poet has his idea, he is manifesto, delivering them as a whole as he had imagined them; And delivering them thus is not very imaginative Nature, but to give the world a Cyrus to create many Cyrus, if they will learn well, because and how that creator has created it. Né is considered too much a comparison, to balance the highest point of human intelligence, with the effectiveness of nature; but rather give the right honor to the heavenly creator of that creator, who made the man in his likeness, has placed him on there and above all the works of that second nature, which in nothing shows as much as in Poetry; When with the strength of a divine breath he brings things going out his actions: without small arguments for the incredulous of that early damn Adam's fall, since our erect spirit makes us know that so it is perfection, and Still our infected vill prevents it from reaching it (23). But these arguments will be understood by few, and a few will be counted; so much I hope it will be given that the Greeks, with a certain probability of reason, gave him the name to the di Above all the duct names. Now we go to a more ordinary opening than him, so that the truth is more palpable; and so I hope that, even if we do not get a praise so unparalleled as the etymologies of its own Names will make impression, but its VERIE description, which no one can deny, is not rightly excluded from a main commendment. Poetry, therefore, is an art of imitation: for so aristotle defines it in the word Mimesis (24), ie, a representative Talation, counterfeiting, or imagination ahead to speak metaphorically. A speaking image, with this purpose of teaching e 25. Of this have three general genera, the head both in antiquity and They were just imitating God's inconceivable excellence. These were David in his Psalmes, Salomon in his song, in his ecclesiastes and proverbs. Moses and Deborah, in their innesims, and the Wryter of Jobe: that beside others, the learned Emanuell, Tremelio and F. Junius {26}, Doo give the poetical part of Scripture: against these nobody speak that has Holie Ghost at Due Holie Reverence. In this type, although in a full wrong deity, they were Orpheus, Amphion, Homer in his Himnes, and Manie in other Greeks and Romans. And this poem must be used by anyone who will follow St. Paules {27} consisting, in singing Salmes when I am Mery, and I know it is used with the fruit of comfort by some, when in the pens of their death bringing Sinnes, they find the consolation of never leaving Goodnes. The second kinde, is of them that Deale with questions of Philosophicall, both moral as Tirtice, Phocilides, Cato; or Naturall, like Lucrezio and Virgils Georgikes; or Astronomicall as Manilius and Pontanus; or historicall as Lucan {28}: who loved the guilt, is in their judgment quite out of large part, and not in the sweet food of knowledge. But Bicuse This second type is wrapped within the fold of the proposed subject and does not take the free course of its invention, whether it be well-being properly poets or not, let the grenades dispute and go to the third right poet, of whom mainly This question arises: between those who and these seconds, is such a kind of difference, as between the solute a little painters, who rightly counterfeit such faces as they are placed before them, and more excellent, than they do not have the law but with the law, but in the colors on you, which is more suitable for the eye to see, as the constant, even if complained of Lucretia, when he punished in himself to in which hee paints not Lucretia who has never seen, but paints the prohibition outwards a rod. For these third parties are those who imitate more adequately to teach and pleasure: and imitate, borrow anything that is, hat bin, or will, but damage olta reined with discretion learned, in the divine consideration of what can be and should be. These are those which, like the first and most noble order, can rightly be defined the rooms: therefore these are expected in the most excellent languages and in the best understandings, with the previous name described by poets. For these, on the contrary, I care, imitate and imitate both to delight and teach, and delight in moving

men to take that well-being in hand, which without delight would fly as from an unknown; And teach them to know that Goodnesse DOVEUNGO They are moved: that being the most noble possibility for which ever any learning has been directed, and yet they want there to be no languages less to bark.will be subdivided into several special

which although it pleaded the armor, should be an advocat and not inches) but is that fainting remarkable images of vertues, vices or els, with that delicious teaching, which must Be the right that describes note to get to know a poet. Although in fact the â€

denominations. The most notable being the heroic, Lyrick, Tragick, Comick, Sayrick, Iambick, ElegiaCK, Pastordall, and some of the sort of verses to whom you liked best to write, for really most poets, their poetic inventions have increased, in that type of writing that is called vers. In fact, but apparent versions: to be but an ornament and no cause for the moment, since there are many more excellent poets. For Xenophon who did so optimally to give us utensiemo imperii, the pourting of a Just Empyre under the name of Cyrus, as a Cicero Saith of him, made an absolute heroic poem. So he did Heliodorus, in his invention he smelled of that image of love in TheaaGenes & Chariclea {29}, yet both wrote in prose, which stands promin to push, which is not remyment and versing that makes a poet, (no more than a long dress makes a lawyer,

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