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Engl. 3002/6315: English Renaissance Literature

Notes and Questions on Sir Philip Sidney's *Apology for Poetry / Defense of Poesy*

The reason for the two titles of this critical treatise derives from its complicated publishing history: three editions in 1595, and a fourth in 1598. The first appearance in 1595 was William Ponsonby's *The Defence of Poesy* (STC 22535; STC = Pollard and Redgrave's *Short Title Catalogue of Books Published in England, Ireland, and Scotland, 1485-1640*); this was followed shortly by Henry Olney's publication of *An Apology for Poetry* (STC 22534); Ponsonby appealed to the Stationers' Register (the official publication board of the English Renaissance) and got Olney's edition quashed, partly because of having Sidney's sister's support; Ponsonby brought out a third edition in 1595 with his title page but printed mainly from Olney's plates; and in 1598, Sidney's sister (Mary, Countess of Pembroke) brought out the collected works, based mainly on Ponsonby's first edition. (Whew!)

Subsequent anthologies of criticism and editions of Sidney's work split about evenly between the Ponsonby and Olney editions, often making corrections to the text from the other edition. A further complication is that, as printed in the earliest authoritative prose works of Sidney (ed. Albert Feuillerat and published by Cambridge University Press), the treatise is unparagraphed. One consequence is that paragraphing varies in modern editions, ranging from 71 paragraphs to 93 paragraphs. For example, in David Richter's *The Critical Tradition* (a principal anthology of literary criticism), which uses the Olney text (*Apologie for Poetrie*), the work is assigned 79 paragraphs; in Robert Kimbrough's *Sir Philip Sidney: Selected Prose and Poetry*, which uses the Ponsonby text (*Defence*), the work is assigned 85 paragraphs.

As shown in the mid 1960's, Sidney's treatise has the form of a classical *oration*; the entries on *oration* and *rhetoric* should be looked up in Harmon's and Holman's *Handbook to Literature* or Cuddon's *Penguin Dictionary of Literary Terms*. As a Renaissance student would learn -- learn well -- the classical oration involves seven parts (with a couple of options): I: Exordium (introduction to the speech); II: Narratio (outline of subject matter, parts to be covered); III: Propositio (presentation of thesis sentence); IV: Divisio (argument divided up into parts or topics for discussion); V: Confirmatio (outlines the argument and gives proofs); VI: Refutatio (consideration and rejection of opposing arguments); (VIa [optional]: Digressio -- oblique recapitulation and summary); VII: Peroratio (conclusion).

Bibliography of Editions of Sidney's *Apology for Poetry / Defense of Poesy*

Principal Modern Anthologies of Literary Criticism

Adams, Hazard, ed. "An Apology for Poetry." In (pp. 142-162) *Critical Theory Since Plato, Revised Edition*. Fort Worth: Harcourt Brace Jovanovich, 1992. [80 pars.]

Leitch, Vincent, gen. ed. "An Apology for Poetry." In (pp. 323-362) *The Norton Anthology of Theory and Criticism*. New York: W.W. Norton, 2001. [88 pars.]

Richter, David, ed. "An Apology for Poetry." In (pp. 131-159) *The Critical Tradition: Classic Texts and Contemporary Trends*. New York: Bedford - St. Martin's P, 1989. [80 pars.]

Separate Editions of Sidney's Treatise

Collins, J. Churton, ed. *Sidney's Apologie for Poetrie*. Oxford: Clarendon P / Oxford UP, 1907. [80 pars.]

Cook, Albert, ed. *The Defense of Poesy: Otherwise Known as An Apology for Poetry*. Boston: Ginn and Company, 1890. [93 pars.]

Duncan-Jones, ed. *Sir Philip Sidney* [Oxford Authors Series]. Oxford UP, 1989. [87 pars.]

Duncan-Jones, ed. *Sir Philip Sidney* [Oxford Poetry Library]. Oxford UP, 1994. [87 pars.]

Dutton, Richard, ed. [*Sir Philip Sidney:*] *Selected Writings – Astrophil and Stella, The Defence of Poesy, and Miscellaneous Poems*. Manchester, Eng.: Fyfield Books - Carcanet P, 1987. [92 pars.]

Kimbrough, Robert, ed. [*Sir Philip Sidney:*] *Selected Prose and Poetry*. New York: Holt, Rinehart and Winston, 1969; Madison, WI: U of Wisconsin, 1983. [85 pars.]

Schuckburgh, Evelyn, ed. [*Sir Philip Sidney:*] *An Apologie for Poetrie*. 2nd ed., 1891; Cambridge, Eng.: Cambridge UP, 1896; rpt. 1951. [80 pars.]

Van Dorsten, Jan, ed. [*Sidney:*] *A Defence of Poetry*. 2nd ed. Oxford UP, 1966; rpt. 1997. [88 pars.]

Watson, Elizabeth, ed. [*Sir Philip Sidney:*] *Defence of Poesie, Astrophil and Stella, and Other Writings*. London: Everyman - J.M. Dent, 1997. [71 pars.]

Paragraphing in the Various Editions

Adams	Leitch	Richter	Collins	Cook	Duncan-Jones	Dutton	Kimbrough	Schuckburgh	Van Dorsten	Watson
P1: When the right virtuous Edward	P1:When the right virtuous Edward	P1:When the right virtuous Edward	P1:When the right virtuous Edward	P1:When the right virtuous Edward	P1:When the right virtuous Edward	P1:When the right virtuous Edward	P1:When the right virtuous E[dward]	P1:When the right virtuous <i>Edward</i>	P1:When the right virtuous Edward	P1:When the right virtuous <i>Edward</i>
P2: And first, truly	P2:And first, truly	P2:And first, truly,	P2:Wherein, if Pug-liano his strong	P2:Wherein if Pugli-ano's strong affec	P2:And first, truly, to all them that,	P2:But thus much at least with his no few	P2:Wherein, if Pug-liano's strong affec-	P2:And first, truly to al them that profess-	P2:And first, truly, to all them that,	P2:After whom, en-couraged and deligh
P3: After whom, encouraged and	P3:This did so notably show itself	P3:After whom, encouraged and	P3:And first, truly	P3:And first, truly, to all them that	P3:Let learned Greece in any of his	P3:And first, truly, to all them that, pro-	P3:And first, truly, to all them that pro-	P3:After whom, en-couraged and del-	P3:Let learned Greece in any of his	P3:And truely, even <i>Plato</i> , whosoever
P4: And truly, even Plato	P4:And truly, even Plato	P4:And truly, even Plato	P4:This did so not-ably shewe itself	P4:This did so not-ably show itself	P4:This did so not-ably show itself, that	P4:This did so not-ably show itself, that	P4:This did so not-ably show itself, that	P4:And truely, even <i>Plato</i> , whosoever	P4:This did so not-ably show itself, that	P4:And even Historiographers (although
P5: And even historiographers	P5:And even historiographers	P5:And even historiographers	P5:And even Historiographers	P5:And even historiographer s	P5:And even historiographers (although	P5:And truly even Plato, whosoever	P5:And even historiographers (although	P5:And even historiographers, although	P5:And even historiographers (although	P5:Among the Ro-mans a Poet was
P6: Among the Romans	P6:In Turkey, besides their law-	P6:Among the Romans	P6:In Turk[e]y, be-sides their law-	P6:So that truly neither philosopher	P6:So that truly nei-ther philosopher nor	P6:And even historiographers (although	P6:In Turkey, be-sides their law-giv	P6:Among the Ro-mans a Poet was	P6:So that truly nei-ther philosopher nor	P6:And may not I presume a little furth
P7: And may not I presume	P7:But since the authors of most of	P7:And may not I presume	P7:Among the Ro-mans a Poet was	P7:But since the au-thors of most of our	P7:In Turkey, be-sides their law-giv	P7:So that, truly, neither philosopher	P7:Among the Ro-mans, a poet was	P7:And may not I presume a little furth	P7:In Turkey, be-sides their law-giv	P7:But now, let us see how the <i>Greekes</i>
P8: But now, let us see how the Greeks	P8:And may not I presume a little	P8:But now, let us see how the Greeks	P8:And may not I presume a little	P8:And may not I presume a little	P8:Among the Ro-mans a poet was cal	P8:In Turkey, be-sides their law-giv	P8:And may not I presume a little farth	P8:But now, let us see how the Greeks	P8:But since the au-thors of most of our	P8:There is no Arte delivered to mankin

Adams	Leitch	Richter	Collins	Cook	Duncan-Jones	Dutton	Kimbrough	Schuckburgh	Van Dorsten	Watson
P9: There is no art delivered to	P9:But now, let us see how the Greeks	P9:There is no art delivered to	P9:But now, let us see how the Greekes	P9:But now let us see how the Greekes	P9:And may not I presume a little fur	P9:But since the au-thors of most of our	P9:But now, let us see how the Greeks	P9:There is no Arte delivered to mankin	P9:Among the Ro-mans a poet was	P9: <i>Nature</i> never set forth the earth in so
P10: Nature never set forth the earth	P10:There is no art delivered to	P10:Nature never set forth the earth	P10:There is no Arte delivered to	P10:Only the poet, disdainng to be tied	P10:But now let us see how the Greekes	P10:Among the Ro-mans a poet was	P10:There is no art delivered unto man-	P10:Nature never set forth the earth in so	P10:And may not I presume a little fur-	P10:Neyther let it be deemed too sawcie a
P11: Neither let it be deemed too saucy a	P11:Nature never set forth the earth in	P11:Neither let it be deemed too saucy a	P11:Onely the Poet, disdayning to be tied	P11:But let those things alone, and go	P11:There is no art delivered to mankin	P11:And may not I presume a little far-	P11:Only the poet, disdainng to be tied	P11:Neyther let it be deemed too sawcie	P11:But now let us see how the Greekes	P11:Poesie therefore is an arte of imitatio
P12: Poesy therefore is an art of imitation	P12:But let those things alone and go	P12:Poesy therefore is an art of imitation	P12:Nature never set forth the earth in so	P12:Now let us go to a more ordinary	P12:But let those things alone, and go	P12:But now let us see how the Greekes	P12:Nature never set forth the earth in so	P12:Poesie therefore is an arte of imitati	P12:There is no art delivered to mankin	P12:The chiefe both in antiquitie and exc
P13: In this kind, though in a full	P13:Neither let it be deemed too saucy	P13:In this kind, though in a full	P13:Neyther let it be deemed too sawcie	P13:Poesy, there-fore, is an art of imi	P13:Neither let it be deemed too saucy a	P13:There is no art delivered to man-	P13:Neither let it be deemed too saucy a	P13:The chiefe both in antiquitie and exc	P13:But let those things alone, and go	P13:The second kinde is of them that
P14: The second kind is of them that	P14:Now let us go to a more ordinary	P14:The second kind is of them that	P14:Poesie therefore is an arte of imita-	P14:Of this have been three general	P14:Now let us go to a more ordinary	P14:Only the poet, disdainng to be tied	P14:Now let us go to a more ordinary	P14:The second kinde is of them that	P14:Neither let it be deemed too saucy a	P14:But because thys second sorte is
P15: Wherein he painteth not Lucretia	P15:Poesy therefore is an art of imitation	P15:Wherein he painteth not Lucretia	P15:The chiefe both in anntiquitie and	P15:The second kind is of them that	P15:Poesy therefore is an art of imitation	P15:But let those things alone, and go	P15:Poesy, there-fore, is an art of imi-	P15:But because thys second sorte is	P15:Now let us go to a more ordinary	P15:These be sub-divided into sundry
P16: So did Heliodorus in his	P16:The chief both in antiquity and ex-	P16:So did Heliodorus in his	P16:The second kinde is of them that	P16:But because this second sort is	P16:Of this have been three general	P16:Neither let it be deemed to saucy a	P16:The chief, both in antiquity and ex-	P16:These be subdi-vided into sundry	P16:Poesy therefore is an art of imitation	P16:Nowe therefore it shall not bee amis
P17: Now therefore it shall not be amiss	P17:The second kind os of them that	P17:Now therefore it shall not be amiss	P17:But because thys second sorte is	P17:These be sub-divided into sundry	P17:The second kind is of them that	P17:Now let us go to a more ordinary	P17:The second kind is of them that	P17:Nowe therefore it shall not bee amis	P17:Of this have been three general	P17:The Historian scarcely giueth leysu
P18: The historian scarcely giveth	P18:But because this second sort is	P18:The historian scarcely giveth	P18:These be sub-divided into sundry	P18:Now therefore it shall not be amiss	P18:But because this second sort is	P18:Of this have been three several	P18:But because this second sort is	P18:Among whom as principall challen	P18:The second kind is of them that	P18:The Phyloso-pher (sayth hee) 'tea

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P19: The philosopher (saith he)	P19:These be sub-divided into sundry	P19:The philosopher (saith he)	P19:Nowe therefore it shall not be amisse	P19:Among whom as principal challengers step forth the	P19:These be sub-divided into more special denomina	P19:The second kind is of them that deal with matters	P19:There be they that, as the first and most noble sort may	P19:The Historian, scarcely giveth ley-sure to the Moralist	P19:But because this second sort is wrapped within the	P19:Then would hee alledge you innumerable examples, con
P20: Then would he allege you	P20:Now therefore it shall not be amiss	P20:Then would he allege you	P20:These men casting larges as they goe of Defini-	P20:The historian scarcely giveth lei-sure to the moralist	P20:Now therefore it shall not be amiss first to weigh this	P20:But because this second sort is wrapped within the	P20:These be sub-divided into sundry more special denom-	P20:Nowe, whom shall we finde (sith the question stand	P20:These be sub-divided into sundry more special denom-	P20:Nowe, whom shall we finde (sith the question standet
P21: Now, whom shall we find (since	P21:Wherein if we can show the poet's	P21:Now, whom shall we find (since	P21:The Historian scarcely giveth leysure	P21:Now whom shall we find, since the question	P21:This purifying of wit – this enriching of memory	P21:These be sub-divided into sundry more special denom-	P21:Now, therefore, it shall not be amiss first to weigh this	P21:The Philosopher therefore and the Historian are they	P21:Now therefore it shall not be amiss first to weigh this	P21:The Philosopher therefore and the Historian are they
P22: And for the lawyer, though Jus	P22:The historian scarcely giveth leis	P22:And for the lawyer, though Jus	P22:Nowe, whom shall wee finde (sith the question stand-	P22:The philosopher therefore and the historian are they	P22:This, according to the inclination of the man, bred many	P22:Now therefore it shall not be amiss to weigh this latter sort	P22:This purifying of wit, this enriching of memory, enabling	P22:Nowe dooth the peerlesse Poet per-forme both: for	P22:This purifying of wit – this enriching of memory	P22:Nowe dooth the peerlesse Poet per-form both: for whats
P23: The philosopher therefore and the historian	P23:Then would he allege you innum-	P23:The philosopher therefore and the historian	P23:The Philosopher therefore and the Historian	P23:Now doth the peerless poet per-form both; for	P23:But when by the balance of experience it was	P23:Wherein, if we can show, the poet is worthy to have it	P23:But when by the balance of exper-ience it was found	P23: <i>Tullie</i> taketh much paynes and many times not	P23:This, according to the inclination of the man, bred many-	P23:For as in out-ward things, to a man that had never
P24: On the other side, the historian	P24:Now whom shall we find (sith	P24:On the other side, the historian	P24:Nowe dooth the peerelesse Poet per-	P24:Tully taketh much pains, and	P24:Wherein, if we can, show we the po	P24:The historian scarcely gives leis-	P24:These men cast-ing largesse as they	P24: <i>Non Di, non homines, non con-</i>	P24:But when by the balance of exper-	P24: <i>Tullie</i> taketh much paynes, and
P25: Now doth the peerless poet	P25:The philosopher therefore and the his	P25:Now doth the peerless poet	P25:For as in out-ward things, to a	P25:But even in the most excellent deter	P25:The historian scarcely giveth leisu	P25:Then would he allege you innum-	P25:The historian scarcely gives leis-	P25:But now may it be alledged, that if	P25:Wherein, if we can, show we the	P25:But now may it be alledged that if this
P26: For as in outward things, to	P26:On the other side, the historian	P26:For as in outward things, to	P26: <i>Tullie</i> taketh much paynes, and	P26:Certainly, even our Saviour Christ	P26:Now whom shall we find (since	P26:Now whom shall we find (since	P26:Then would he allege you innum-	P26:If the Poet doe his part a-right, he	P26:The historian scarcely giveth leis-	P26:If the Poet doe his part a-right, he

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P27: Tully taketh much pains, and	P27:Now doth the peerless poet perfor	P27:Tully taketh much pains, and	P27:But now may it be alleged that, if	P27:For conclusion, I saw the philoso-	P27:The philoso-pher, therefore, and	P27:The philosopher therefore and the	P27:Now, whom shall we find (since	P27:For that a fayn-ed example hath	P27:Now whom shall we find (since	P27:For that a fayn-ed example hath as
P28: Certainly, even our Saviour Christ	P28:Tully taketh much pains and	P28:Certainly, even our Saviour Christ	P28:If the Poet doe his part a-right, he	P28:But now may it be alleged that if	P28:Now doth the peerless poet perfor	P28:Now doth the peerless poet per-	P28:The philoso-pher, therefore, and	P28:Nowe, to that which commonly is	P28:The philoso-pher, therefore, and	P28:Nowe, to that which commonly is
P29: But now may it be alleged that, if	P29:But even in the most excellent de-	P29:But now may it be alleged that, if	P29:For that a fayned example hath	P29:For, indeed, if the question were	P29:Tully taketh much pains, and	P29:Tully taketh much pains, and	P29:Now doth the peerless poet per-	P29:I conclude therefore, that hee ex	P29:Now doth the peerless poet per-	P29:For see wee not valiant <i>Miltiades</i> not
P30: As to a lady that desired to	P30:Certainly, even our Saviour Christ	P30:As to a lady that desired to	P30:Nowe, to that which commonly is	P30:If the poet do his part aright, he	P30:But even in the most excellent deter	P30:But even in the most excellent deter-	P30:Tully taketh much pains, and	P30:The Philosopher sheweth you the way	P30:Tully taketh much pains, and	P30:For suppose it be granted (that whi
P31: If the poet do his part aright	P31:But now may it be alleged that if	P31:If the poet do his part aright	P31:For see wee not valiant <i>Miltiades</i> rot	P31:For, that a feigned example	P31:Certainly, even our Saviour Christ	P31:Certainly, even our Saviour Christ	P31:For conclusion, I say the Philosopher	P31:Nowe therein of all Sciences (I speak	P31:But even in the most excellent deter-	P31:And that mov-ing is of a higher de-
P32: The answer is manifest: that if he	P32:For indeed, if the question were	P32:The answer is manifest: that if he	P32:For suppose it be granted (that	P32:So, then, the best of the historian	P32:For conclusion, I say the philosopher	P32:For conclusion, I say the philosopher	P32:But now may it be alleged that, if	P32:That imitation, whereof Poetry is, ha	P32:Certainly, even our Saviour Christ	P32:The Philosopher sheweth you the way
P33: Herodotus and Justin do both testify	P33:If the poet do his part aright, he	P33:Herodotus and Justin do both testify	P33:And that moov-ing is of a higher de-	P33:Now, to that which commonly is	P33:But now may it be alleged that if	P33:But now may it be alleged that if	P33:If the poet do his part aright, he	P33:Infinite proofes of the strange effects	P33:For conclusion, I say the philosopher	P33:Nowe therein of all Sciences (I speak
P34:Now, to that which is commonly	P34:For that a feigned example	P34:Now, to that which commonly	P34:The Philosopher sheweth you the way	P34:I conclude, therefore, that he ex	P34:If the poet do his part aright, he	P34:For indeed, if the question were	P34:For that a feigned example	P34:By these there-fore examples and re	P34:But now may it be alleged that if	P34:That imitation whereof Poetry is,
P35:For see we not valiant <i>Miltiades</i> rot	P35:Now, to that which commonly is	P35:For see we not valiant <i>Miltiades</i> not	P35:Nowe therein of all Sciences (I speak	P35:Now therein of all sciences – I speak	P35:For that a feigned example hath as much force	P35:If the poet do his part aright, he will show you	P35:Now, to that which commonly is attributed to the	P35:But I am con-tent, not onely to decipher him by his	P35:If the poet do his part aright, he will show you in	P35:The one of <i>Me-nenius Agrippa</i> , who, when the whol

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P36: See we not virtuous Cato driven	P36:For suppose it be granted (that	P36:See we not virtuous Cato driven	P36:That imitation, wherof Poetry is,	P36:That imitation whereof poetry is	P36:Now to that which commonly is	P36:For that a feigned example	P36:For see we not valiant Miltiades rot	P36:Is it then the Pastorall Poem whic	P36:For that a feign-ed example hath as	P36:By these, there-fore, examples and
P37: For suppose it be granted (that	P37:The philosopher showeth you the way	P37:For suppose it be granted (that	P37:Infinite proofes of the strange effects	P37:Infinite proofs of the strange effects	P37:I conclude, therefore, that he ex-	P37:Now, to that which commonly is	P37:I conclude, therefore, that he ex-	P37:Or is it the la-menting Elegiack,	P37:Now, to that which commonly is	P37:Is it then the Pastorall Poem whic
P38: And that moving is of a higher degree	P38:Now therein of all sciences (I speak still of human	P38:And that moving is of a higher degree	P38:By these, there-fore, examples and reasons	P38:The other is of Nathan the prophet, who, when the holy	P38:For suppose it be granted (that which I suppose	P38:For see we not valiant Miltiades rot in his fetters	P38:And that mov-ing is of a higher degree than teaching	P38:So that the right use of Comedy will (I thinke) by nobody	P38:I conclude, therefore, that he ex-celleth history, not	P38:Or is it the la-menting Elegiack, which in a kinde
P39: The philoso-pher showeth you	P39:That imitation whereof poetry is,	P39:The philoso-pher showeth you	P39:Is it then the Pastorall Poem whi	P39:By these, there-fore, examples and	P39:The philosopher showeth you the way	P39:For suppose it be granted (that	P39:The philosopher showeth you the way	P39:But how much it can moove, <i>Plutar</i>	P39:For suppose it be granted (that whi	P39:Now, as in Ge-ometry the oblique
P40:Now therein of all sciences (I speak	P40:Infinite proofs of the strange effects	P40:Now therein of all sciences (I speak	P40:Or is it the la-menting Elegiack	P40:But I am con-tent not only to de	P40:Now therein of all sciences (I speak	P40:The philosopher showeth you the way	P40:Now therein of all sciences (I speak	P40:Is it the Lyricke that most displeaset	P40:The philosopher showeth you the way	P40:But it is not the Tragedy they doe mi
P41:The imitation whereof poetry is,	P41:By these there-fore examples and	P41:That imitation whereof poetry is,	P41:No, perchance it is the Comick,	P41:Now in his parts, kinds, or spe	P41:The imitation whereof poetry is,	P41:Now therein of all sciences (I speak	P41:That imitation whereof poetry is,	P41:There rests the Heroicall, whose ver	P41:Now therein of all sciences (I speak	P41:There rests the Heroicall, whose ver
P42:Who readeth Aeneas carrying old	P42:But I am con-tent not only to de-	P42:Who readeth Aeneas carrying old	P42:So that the right use of Comedy will	P42:Is it then the pastoral poem which	P42:Infinite proofs of the strange effects	P42:That imitation whereof Poetry is,	P42:The one, of Me-nenius Agrippa,	P42:But truely I im-agine, it falleth out	P42:That imitation whereof poetry is,	P42:But truely I im-agine it falleth out
P43: The one of Menenius Agrippa,	P43:Is it then the pastoral poem which	P43:The one of Menenius Agrippa	P43:But it is not the Tragedy they doe	P43:Or is it the lamenting elegiac	P43:By these, there-fore, examples and	P43:Infinite proofs of the strange effects	P43:The other is of Nathan the Prophet,	P43:Sith then Po-etrie is of all human	P43:Infinite proofs of the strange effects	P43:Since then Poe-trie is of all humane
P44:By these, there-fore, examples and	P44:Or is it the lamenting elegiac	P44:By these, there-fore, examples and	P44:There rests the Heroicall, whose	P44:Is it the bitter but wholesome iamb	P44:But I am con-tent not only to deci	P44:By these, there-fore, examples and	P44:By these, there-fore, examples and	P44:But because wee have eares aswe	P44:By these, there-fore, examples and	P44:First, truely I note not onely in th

Adams	Leitch	Richter	Collins	Cook	Duncan-Jones	Dutton	Kimbrough	Schuckburgh	Van Dorsten	Watson
P45:Is it then the pastoral poem which	P45:Now, as in geo-metry the oblique	P45:Is it then the pastoral poem which	P45:But truely I imagine it falleth out	P45:Or the satiric? who "omne vafer	P45:Now in his parts, kinds, or spec	P45:But I am con-tent not only to de-	P45:But I am con-tent not only to de-	P45:First truely I note, not onely in th	P45:But I am con-tent not only to de-	P45:Those kinde of objections, as they
P46:Or is it the lamenting elegiac	P46:But how much it can move, Plu-	P46:Or is it the lamenting elegiac	P46:Sith then Poet-rieis of all humane	P46:No, perchance it is the comic; whom	P46:Is it then the Pastoral poem which	P46:Is it then the Pastoral poem which	P46:Is it then the pastoral poem which	P46:Now, that Verse farre exceedeth Pros	P46:Now in his parts, kinds or spec-	P46:Now, that Verse farre exceedeth Pros
P47:No, perchance it is the comic, whom	P47:Is it the lyric that most dis-	P47:No, perchance it is the comic, whom	P47:First, truely I note not onely in	P47:So that the right use of comedy will	P47:Or is it the la-menting Elegiac	P47:Or is it the la-menting Elegiac,	P47:Or is it the la-menting elegiac,	P47:Nowe then goe wee to the most imp	P47:Is it then the Pastoral poem which	P47:Nowe then goe wee to the most imp
P48:Now, as in geometry the oblique	P48:There rests the heroical, whose very	P48:Now, as in geometry, the	P48:But that which gyveth greatest scop	P48:Is it the lyric that most displeas	P48:No, perchance it is the Comic, whom	P48:Now as in geo-metry the oblique	P48:Is it the bitter but wholesome iambic	P48:First to the First: that a man might better spend	P48:Or is it the la-menting Elegiac; which in a kind	P48:But heereto is replied, that the Po-ets gyve names to
P49:But how much it can move, Plutar	P49:But truly I imagine it falleth out	P49:But how much it can move, Plutar	P49:Nowe then goe wee to the most im-	P49:There rests the heroical, whose very	P49:So that the right use of comedy will	P49:So that the right use of Comedy will	P49:Or the satiric, who <i>Omne vafer</i>	P49:But heereto is replied, that the Poe	P49:No, perchance it is the Comic, whom	P49:Their third is, how much it abuset
P50:And if it wrought no further	P50:Sith then poetry is of all human	P50:And if it wrought no further	P50:First to the first: that a man might	P50:Since, then, poetry is of all hum	P50:Is it the Lyric that most displeas	P50:But how much it can move, Plu-	P50:No, perchance it is the comic, whom	P50:Their Third is, how much it abuseth	P50:So that the right use of comedy will	P50:For I will not denie but that mans
P51:There rests the heroical, whose very	P51:But because we have ears as well as	P51:There rests the heroical, whose very	P51:To the second, therefore, that they	P51:But because we have ears as well as	P51:There rests the Heroical – whose	P51:Is it the Lyric that most displeas-	P51:So that the right use of comedy will	P51:But what! shall the abuse of a thing	P51:Is it the Lyric that most displeas	P51:Doe wee not see the skill of Phisick
P52:But truly I imagine it falleth out	P52:First, truly, I note not only in	P52:But truly I imagine it falleth out	P52:But heerto is re-plied that the Poets	P52:First, truly, I note not only in	P52:But truly I imagine it falleth out	P52:There rests the Heroical, whose very	P52:Is it the lyric that most displeas-	P52:Doe wee not see the skill of Phisick	P52:There rests the Heroical – whose	P52:They alledge here-with, that befor
P53:Since then poetry is of all human learning	P53:But that which giveth greatest scope to their scorning	P53:Since then poetry is of all human learning	P53:Their third is, how much it abuseth men's wit	P53:But that which giveth greatest scope to their scorning	P53:Since then po-etry is of all human learning the most	P53:But truly I im-agine it falleth out with these poet-wh	P53:There rests the heroical, whose very name (I think)	P53:They alledge heerewith, that be-fore Poets beganne	P53:But truly I ima-gine it falleth out with these poet-whi	P53:This indeede is the ordinary doctrine of ignorance, and

Adams	Leitch	Richter	Collins	Cook	Duncan-Jones	Dutton	Kimbrough	Schuckburgh	Van Dorsten	Watson
P54:First, truly I note not only in	P54:Now, that verse far exceedeth prose	P54:First, truly I note not only in	P54:For I will not denie but that man's	P54:But lay aside the just praise it hath	P54:But because we have ears as well as	P54:Since then Po-etry is of all human	P54:But truly I ima-gine it falleth out	P54:I dare under-take, <i>Orlando Furio</i>	P54:Since then poe-try is of all human le	P54:I dare under-take, <i>Orlando Furi</i>
P55:Those kind of objections, as they	P55:Now then go we to the most im-	P55:Those kind of objections, as they	P55:Doe wee not see the skill of Phisick	P55:Now then go we to the most im	P55:First, truly I note not only in	P55:But because we have ears as well as	P55:Since then po-etry is of all human	P55:First truly, a man might maliciou	P55:But because we have ears as well as	P55:But now in-deede my burthen is
P56:Now, that verse far exceedeth prose	P56:First, to the first, that a man	P56:Now, that verse far exceedeth prose	P56:They allege here-with that before	P56:First, that there being many other	P56:But that which giveth greatest scope	P56:First, truly I note not only in	P56:But because we have ears as well as	P56: <i>S. Paule</i> him-selfe (who yet for the	P56:First, truly I note not only in thes	P56: <i>Saint Paule</i> himselfe, who (yet
P57:How often, think you, do the physicians lie	P57:To the second, therefore, that they should be the	P57:How often, think you, do the physicians lie	P57:This indeede is the ordinary doctrine of ignorance	P57:Secondly, that it is the mother of lies.	P57:Now then go we to the most im-portant imputations	P57:But that which giveth greatest scope to their scorning	P57:First, truly I note not only in these <i>misomousoi</i>	P57: <i>Plato</i> therefore (whose authoritie I had much rather iust	P57:But that which giveth greatest scope to their scorn-	P57:Of the other side, who wold shew the honors
P58:What child is there that, coming to	P58:But hereto is replied that the poets	P58:What child is there that, coming to	P58:I dare under-take, <i>Orlando Furios</i>	P58:Thirdly, that it is the nurse of abuse	P58:First, to the first.	P58:Now, that verse far exceedeth prose	P58:But that which giveth greatest scope	P58:Of the other side, who wold sh	P58:Now then go we to the most im-	P58:But since I have runne so long a careere
P59:But hereto is replied, that the poets	P59:Their third is, how much it abuseth men's wit	P59:But hereto is replied, that the poets	P59:But now in-deede my burthen is great	P59:And, lastly and chiefly, they cry out with an open mouth	P59:To the second, therefore, that they should be principal	P59:Now then go we to the most im-portant imputations	P59:Now, that verse far exceedeth prose in the knitting up of	P59:But I list not to defend Poesie with the helpe of her und	P59:First, to the first.	P59: <i>Chaucer</i> , un-doubtedly, did ex-celently in hys
P60:Their third is, how much it abuseth	P60:For I will not deny but that man's	P60:Their third is, how much it abuseth	P60: <i>S[t]. Paule</i> him-selfe, who yet, for	P60:First, to the first, that a man	P60:Their third is, how much it abuseth	P60:First, to the first, that a man	P60:Now then go we to the most im-	P60:But sith I have runne so long a careere	P60:To the second, therefore, that they should be the prin-	P60:Our Tragedies and Comedies (not without cause cried
P61:For I will not deny but that man's	P61:Do we not see the skill of physic	P61:For I will not deny but that man's	P61:Of the other side, who wold	P61:To the second, therefore, that they	P61:For I will not deny but that man's	P61:But hereto is re-plied, that the poets	P61:First, to the first, that a man	P61:Truly, even that, as of the one side it	P61:Their third is, how much it abuseth	P61:But besides these grosse absurdi

Adams	Leitch	Richter	Collins	Cook	Duncan-Jones	Dutton	Kimbrough	Schuckburgh	Van Dorsten	Watson
P62:Do we not see the skill of physic	P62:They allege herewith that before	P62:Do we not see the skill of physic	P62:But sith I have runne so long a ca-	P62:Their third is, how much it abuseth	P62:They allege herewith, that before	P62:Their third is, how much it abuseth	P62:To the second, therefore, that they	P62:Upon this ne-cessarily followeth,	P62:For I will not deny but that man's	P62:Other sorts of Poetry almost have
P63:They allege herewith, that before	P63:For poetry is the companion of camps	P63:They allege herewith, that before	P63:Upon this ne-cessarily followeth	P63:They allege herewith, that before	P63:For poetry is the companion of camps	P63:For I will not deny but that a	P63:Their third is, how much it abuseth	P63:For Poesie, must not be drawne by the eares, it	P63:They allege herewith, that before poets began to be in	P63:Now, for the out-side of it, which is words, or (as I ma
P64:This indeed is the ordinary doctrine	P64:But now indeed my burden is great	P64:This indeed is the ordinary doctrine	P64:But I that, be-fore ever I durst	P64:But now, indeed, my burthen	P64:But now indeed my burden is great;	P64:Do we not see the skill of Physic	P64:For I will not deny but that man's	P64: <i>Chaucer</i> un-doubtedly did excell	P64:For poetry is the companion of camps	P64:How well store of <i>Similiter Caden-ses</i> doth sounde
P65:I dare under-take, Orlando Furioso	P65:Saint Paul himself (who yet for the credit of poets	P65:I dare under-take, Orlando Furioso	P65:Yet confesse I alwayes that as the fertilest ground	P65:First, truly, a man might malic-iously object that	P65:St. Paul himself (who yet, for the credit of poets, twice	P65:They allege herewith that before poets began to be in	P65:Do we not see the skill of physic (the best rampire to	P65:Our Tragedies, and Comedies (not without cause cried	P65:But now indeed my burden is great; now Plato's name is	P65:Now for similitudes, in certaine printed discourses
P66:Certain poets, as Simonides and	P66:Of the other side, who would	P66:Certain poets, as Simonides and	P66:Chaucer, un-doubtedly, did excel-	P66:Again, a man might ask out of	P66:Of the other side, who would sh	P66:This indeed is the ordinary doctrine	P66:They allege herewith, that before	P66:Now, of time they are much more	P66:St. Paul himself (who yet, for the cre	P66:Undoubtedly (at least to my opinion
P67:St. Paul himself, who yet	P67:So that, sith the excellencies of it	P67:St. Paul himself, who yet	P67:Our Tragedies and Comedies (not	P67:Plato, therefore, whose authority I	P67:So that, since the excellencies of it	P67:For Poetry is the companion of the	P67:This indeed is the ordinary doctrine	P67:But they wil say, how then shal	P67:Of the other side, who would sho	P67:But what? Me thinkes I deserve to
P68:Of the other side, who would show the honors	P68:But sith I have run so long a career in this matter	P68:Of the other side, who would show the honors	P68:But they wil say, how then shal we set forth a story	P68:Of the other side, who would show the honors	P68:But since I have run so long a career in this matter	P68:But now indeed my burden is great, that Plato's name is	P68:I dare under-take, Orlando Furioso, or honest King	P68:Lastly, if they wil represent an his-tory, they must not	P68:So that, since the excellencies of it may be so easily and	P68:Now, of versify-ing there are two sorts, the one Ancie
P69:But since I have run so long a career	P69:Sweet poesy, that hath anciently	P69:But since I have run so long a career	P69:But besides these grosse absur-	P69:So that since the excellencies of it	P69:Upon this nec-essarily followeth	P69:St. Paul himself (who yet, for the	P69:But now indeed my burden is great	P69:But besides these grosse absur	P69:But since I have run so long a career	P69:Nowe, for the ryme, though wee do

Adams	Leitch	Richter	Collins	Cook	Duncan-Jones	Dutton	Kimbrough	Schuckburgh	Van Dorsten	Watson
P70:Chaucer, un-doubtedly did ex-	P70:But I, that before ever I durst	P70:Chaucer, un-doubtedly, did ex-	P70:But our Comed-ians thinke there is	P70:But since I have run so long a career	P70:Now, wherein we want desert were	P70:Of the other side, who would sh	P70:St. Paul himself [who yet, for the	P70:But our Come-dians thinke there is	P70:Upon this ne-cessarily followeth,	P70:So that since the ever-praise-wort
P71:Our tragedies and comedies (not	P71:Chaucer, un-doubtedly did ex-	P71:Our tragedies and comedies (not	P71:But I speake to this purpose, that all	P71:But I that, be-fore I durst aspire un	P71:Yet confess I always that as the	P71:So that, since the excellencies of it	P71:Of the other side, who would	P71:But I speake to this purpose, that all	P71:Now, wherein we want desert were	P71:Thus doing, your name shal flour
P72:Upon the back of that comes out a	P72:Our tragedies and comedies (not	P72:Upon the back of that comes out a	P72:Other sorts of Poetry almost have	P72:Chaucer, un-doubtedly, did ex-	P72:Chaucer, un-doubtedly, did excel	P72:But since I have run so long a career	P72:But since I have run so long a career	P72:Other sorts of Poetry almost have	P72:Yet confess I always that as the fert	
P73:For example, we are ravished with	P73:But if it be so in <i>Gorboduc</i> , how	P73:For example, we are ravished with	P73:Now for the out-side of it, which	P73:Our tragedies and comedies not	P73:Our tragedies and comedies (not	P73:Sweet Poesy, that hath anciently	P73:Marry, that they delight in poesy	P73:Now, for the outside of it, which	P73:Chaucer, un-doubtedly, did excel	
P74:Now, for the outside of it, which	P74:Now of time they are much more	P74:Now, for the outside of it, which	P74:Now for similitudes, in certaine	P74:But if it be so in <i>Gorboduc</i> , how	P74:But if it be so in <i>Gorboduc</i> , how	P74:But I that, be-fore ever I durst as-	P74:Chaucer, un-doubtedly, did ex-	P74:Now for similitudes, in certaine pri	P74:Our tragedies and comedies (not	
P75:Tully, when he was to drive out Cat	P75:Lastly, if they will represent an	P75:Tully, when he was to drive out Cat	P75:Undoubtedly (at least to my opnion	P75:Now of time they are much more	P75:Now, of time they are much more	P75:Chaucer un-doubtedly did excel-	P75:Our tragedies and comedies (not	P75:Undoubtedly (at least to my opinion	P75:But if it be so in <i>Gorboduc</i> , how muc	
P76:Undoubtedly (at least to my opnion	P76:But besides these gross absurdi-	P76:Undoubtedly (at least to my opnion	P76:But what? Me thinks I deserve to	P76:Lastly, if they will represent a his-	P76:But they will say: How then shall	P76:Our Tragedies and Comedies (not	P76:But besides these gross absurdi-	P76:But what? me thinks I deserve to	P76:Now, of time they are much more	
P77:But what? Me-thinks I deserve to	P77:But our come-dians think there is	P77:But what? Me-thinks I deserve to	P77:Now, of versify-ing there are two	P77:But, besides these gross absur-	P77:By example this will be best expres	P77:But if it be so in <i>Gorboduc</i> , how	P77:Other sort of poetry almost have	P77:Now, of versify-ing there are two	P77:But they will say: How then shall	
P78:Now, of versify-ing there are two	P78:But I speak to this purpose, that all	P78:Now, of versify-ing there are two	P78:Nowe, for the ryme, though wee	P78:But our comed-ians think there is no	P78:But besides these gross absurdit	P78:Now of time they are much more	P78:Now, for the outside of it, which	P78:Nowe, for the ryme, though wee	P78:By example this will be best express	
P79:Now, for the rhyme, though we	P79:Other sorts of poetry almost have	P79:Now, for the rhyme, though we	P79:So that sith the ever-praiseworthy	P79:But I speak to this purpose, that all	P79:But our comed-ians think there is no	P79:Lastly, if they will represent his-	P79:Now for similitudes in certain	P79:So that sith the ever-praiseworthy	P79:But besides these gross absurdi	

Adams	Leitch	Richter	Collins	Cook	Duncan-Jones	Dutton	Kimbrough	Schuckburgh	Van Dorsten	Watson
P80:Thus doing, your name shall	P80:Now, for the outside of it, which	P80:Thus doing, your name shall	P80:Thus doing, your name shall	P80:But I have lavished out too ma	P80:For example, we are ravished with	P80:But besides these gross absurdi-	P80:Undoubtedly (at least to my opinion	P80: Thus doing, your name shall floriss	P80:But our comedians think there is	
	P81:Tully, when he was to drive out			P81:Other sorts of poetry almost have	P81:Yet deny I not but that they may go	P81:But our comedians think there is no	P81:But what? Me-thinks I deserve to		P81:For example, we are ravished with	
	P82:Now for similitudes in certain			P82:But truly, many of such writings as	P82:But I have lavished out too many	P82:But I speak to this purpose, that all	P82:Now, of versifying there are two		P82:Yet deny I not that they may go	
	P83:Undoubtedly (at least to my opinion			P83:Now for the outside of it, which	P83:Other sort of poetry almost have	P83:Other sorts of Poetry almost have	P83:Now, for rhyme, though we do not		P83:But I have lavished out too	
	P84:But what? me-thinks I deserve to			P84:But I would this fault were only peculiar	P84:Now, for the outside of it, which	P84:Now, for the outside of it, which	P84:So that since the ever-praiseworthy-		P84:Other sort of poetry almost have	
	P85:Now of versifying there are two			P85:Now for similitudes in certain prin	P85:But what? Me-thinks I deserve to	P85:Tully, when he was to drive out Cat-	P85:Thus doing, your name shall		P85:Now, for the outside of it, which	
	P86:Now for the rhyme, though we			P86:For my part, I do not doubt, when	P86:Now of versifying there are two	P86:Now for similitudes in certain prin-			P86:But what? Me-thinks I deserve to	
	P87:So that sith the ever-praiseworthy			P87:But what! me thinks I deserve to	P87:So that since the ever-praiseworthy	P87:Undoubtedly (at least to my opinion			P87:Now of versifying there are two	
	P88:Thus doing, your name shall			P88:I know some will say it is a ming		P88:But what? me-thinks I deserve to			P88:So that since the ever-praiseworthy	
				P89:Now of versifying there are two		P89:Now of versifying there are two				
				P90:Lastly, even the very rime itself the		P90:Now for the rhyme, though we				

Adams	Leitch	Richter	Collins	Cook	Duncan-Jones	Dutton	Kimbrough	Schuckburgh	Van Dorsten	Watson
				P91:So that since the ever praiseworthy		P91:So that since the ever-praisewor-				
				P92:Thus doing, your name shall		P92:Thus doing, your name shall				
				P93:But if – fie of such a but – you						

How the Excerpt in the NAEL Corresponds to the Paragraphing in Various Editions of the Complete Work

NAEL7	Adams	Leitch	Richter	Collins	Cook	Duncan-Jones	Dutton	Kimbrough	Schuckburgh	Van Dorsten	Watson
P1: When the right virtuous	P1	P1	P1	P1	P1	P1	P1	P1	P1	P1	P1
P2:Since the authors of most	P5	P7	P5 infra	P6 infra	P7	P8	P9	P6	P5 infra	P8	P4 infra
P3:Among the Romans a	P6	P7 infra	P6	P7	P7 infra	P9	P10	P7	P6	P9	P5
P4:And may not I presume	P7	P8	P7	P8	P8	P10	P11	P8	P7	P10	P6
P5:But now let us see how	P8	P9	P8	P9	P9	P11	P12	P9	P8	P11	P7

NAEL7	Adams	Leitch	Richter	Collins	Cook	Duncan-Jones	Dutton	Kimbrough	Schuckburgh	Van Dorsten	Watson
P6:There is no art delivered	P9	P10	P9	P10	P9 infra	P12	P13	P10	P9	P12	P8
P7: But let those things alone	P10	P12	P10 infra	P12 infra	P11	P13	P15	P12 infra	P10 infra	P13	P9 infra
P8:Neither let it be deemed	P11	P13	P11	P13	P11 infra	P14	P16	P13	P11	P14	P10
P9:Now let us go to a more ordinary	P11 infra	P14	P11 infra	P13 infra	P12	P15	P17	P14	P11 infra	P15	P10 infra
P10:Poesy therefore is an art of imitation	P12	P15	P12	P14	P13	P16	P17 infra	P15	P12	P16	P11
P11:Of this have been three general kinds	P12 infra	P15 infra	P12 infra	P14 infra	P14	P17	P18	P15 infra	P12 infra	P17	P11 infra
P12:The second kind is of them	P14	P17	P14	P16	P15	P18	P19	P17	P14	P18	P13
P13:But because this second sort	P14 infra	P18	P14 infra	P17	P16	P19	P20	P18	P15	P19	P14
P14:These be subdivided into sundry	P15	P19	P15 infra	P18	P17	P20	P21	P20	P16	P20	P15
P15:Now therefore it shall not be amiss	P17	P20	P17	P19	P18	P21	P22	P21	P17	P21	P16
P16:This purifying of wit	P17 infra	P20 infra	P17 infra	P19 infra	P18 infra	P22	P22 infra	P22	P17 infra	P22	P16 infra

NAEL7	Adams	Leitch	Richter	Collins	Cook	Duncan-Jones	Dutton	Kimbrough	Schuckburgh	Van Dorsten	Watson
P17:This, according to the inclination	P17 infra	P20 infra	P17 infra	P19 infra	P18 infra	P23	P22 infra	P22 infra	P17 infra	P23	P16 infra
P18:But when by the balance	P17 infra	P20 infra	P17 infra	P19 infra	P18 infra	P24	P22 infra	P23	P17 infra	P24	P16 infra
P19:Wherein, if we can, show we	P17 infra	P21	P17 infra	P19 infra	P18 infra	P25	P23	P23 infra	P17 infra	P25	P16 infra
P20:The historian scarcely giveth	P18	P22	P18	P21	P20	P26	P24	P25	P19	P26	P17
P21:Now, to that which commonly	P34	P35	P34	P30	P33	P37	P37	P35	P28	P37	P28
P22:I conclude, therefore, that he	P36	P35 infra	P36 infra	P31 infra	P34	P38	P38 infra	P37	P29	P38	P29 infra
P23:For suppose it be granted	P37	P36	P37	P32	P34 infra	P39	P39	P37 infra	P29 infra	P39	P30
P24:The philosopher showeth you the	P39	P37	P39	P34	P34 infra	P40	P40	P39	P30	P40	P32
P25:Now therein of all sciences	P40	P38	P40	P35	P35	P41	P41	P40	P31	P41	P33
P26:But I am content not only to	P44	P42	P44 infra	P38 infra	P40	P45	P45	P45	P35	P45	P36 infra

NAEL7	Adams	Leitch	Richter	Collins	Cook	Duncan-Jones	Dutton	Kimbrough	Schuckburgh	Van Dorsten	Watson
P52:For example, we are ravished											
P53:Yet deny I not but that they											
P54:But I have lavished out											
P55:Other sort of poetry almost											
P56:Now of versifying there are two sorts											
P57:So that since the ever-praiseworthy Poesy											

General Outlines

The general outline of the treatise by Kenneth Myrick, whose book on Sidney focuses on the prose (*Sir Philip Sidney as a Literary Craftsman*, Harvard UP, 1925; rpt. 1965), divides it up as follows: (1) Introduction; (2) The antiquity of poetry; (3) The ancient regard for poetry, as indicated by the terms *Areytos*, *Vates*, and *Maker*; (4) Poetry as mimesis; (5) Superiority in this sense (that is, as mimesis) to philosophy and history; (6) The kinds of poetry and their effects; (7) Answers to objections; (8) English poetry: history and potential; (9) Conclusion.

Kimbrough's edition adopts the oration pattern: Exordium (pars. 1-2); Narratio (pars. 3-14); Propositio (par. 15); Divisio (pars. 16-20); Confirmatio (pars. 21-55); Refutatio (pars. 56-71); Digressio (= no. 8 of Myrick: comments about English poetry) (pars. 72-83); Peroratio (pars. 84-85).

The general outline by Van Dorsten in his edition is I. Exordium (pars.); II. Narration (pars.) A. What poetry is; B. Precedes all other learnings; C. Poet-Prophet; D. Poet-Maker; E. Art and Nature; III. Proposition: Definition of Poesy; IV. Divisions (pars.); A. Three Kinds of Poetry; 1. Divine poetry; 2. Philosophical Poetry; 3. Poetry strictly speaking; B. Subdivision: Eight "parts"; V. Examination - 1: Pursuit of Learning; A. Moral philosophy; B. History; C. Poetry and Philosophy; D. Poetry and history; E. "Moving"; VI. Examination - 2; A. The "Parts" of Poetry"; B. Summary; VII. Refutation; A. Of Charges Against Poetry; 1. The Critics; 2. Verse; B. Four

Charges; 1. Poetry a waste of time; 2. Poets are liars; 3. Poems are sinful fancies; 4. Plato banished poets; C. Summary of refutation; VIII. Digression - England; A. Matter; 1. Poetry; 2. Drama; 3. Unity of Place; 4. Unity of time; 5. The three unities; 6. Decorum; 7. Delight and laughter; 8. Love poetry; B. Diction; 1. English language; 2. English verse; IX. Peroration

Detailed Outlines (alphabetically, by editor; often as editorial headings to various sections)

By J. Churton Collins, in his edition:

Introduction – Pugliano's eulogy of horsemanship

Sidney, having the same affection for Poetry as Pugliano for horsemanship, undertakes its defense

First argument in its favor – its antiquity

The earliest philosophers were poets

The earliest historians were poets

Popularity of poetry among uncivilized nations in Turkey, among the Indians, and in Wales

Prophetic character of poetry illustrated by the Roman name for a poet

Further illustrations of the divine nature of poetry

The Greek word "Poet" expresses the creative power by which poetry is exalted above all branches of knowledge which deal with the world as it is

The functions of poetry – its relation to fact and nature

Poetry an art of imitation, of which there are three kinds – sacred poetry; philosophical poetry; poetry in the strict sense of the Greek term

Divisions of the third kind of poetry; verse not essential to poetry; illustrations

In the promotion of the final end of all knowledge, poetry may be shown to be superior to all sciences

On what grounds philosophy claims to be the best teacher of virtue

On what grounds history claims to be superior to philosophy

The pre-eminence claimed by philosophy and history really belongs to poetry

Philosophy gives precepts; history gives examples; but poetry gives both

Poetry gives perfect pictures of virtue that are far more effective than the mere definitions of philosophy

Illustrations

Poetry superior to history, as being more philosophical and studiously serious

The poet's examples of virtue and vice more perfect than the historian's

Imagination examples more instructive than real examples

The reward of virtue and the punishment of vice more clearly shown in poetry than in history

Illustrations

Poetry superior to philosophy as an incentive to virtuous action

The attractive form in which poetry presents moral lessons

Two examples of the persuasive power of poetry

The various species of poetry considered separately

What may be said in favor of pastoral, elegiac, iambic, and satiric poetry

What may be said in favor of comedy

What may be said in favor of tragedy

What may be said in favor of lyric poetry

What may be said in favor of epic or heroic poetry

The transcendent excellence of poetry having been shown positively, the objections of its enemies must be considered

Many of the objections brought against it so captious and trivial that they are not worth refuting

Answer to those who object to its employment of rhyming and versing

Four chief objections to poetry

Answer to first objection that a man might spend his time in knowledges more profitable than poetry

Answer to second objection that poets are liars

Answer to third objection that poetry abuses men's wits

Answer to fourth objection that Plato banished poets from his republic

Plato warned men not against poetry but against its abuse, just as St. Paul did with respect to philosophy

Many great men have honored poetry; illustrations

Why is poetry not honored in England as it is elsewhere?

Poetry abandoned to inferior wits who disgrace the name of poets

Poetry abandoned to men who, however studious, are not born poets

Another cause is the want of serious cultivation of the poetic art

Few good poems produced in England since Chaucer – these poems specified

Degraded state of the drama redeemed only by *Gorboduc*, itself a faulty work

How a tragedy ought to be constructed

English dramas neither right comedies nor right tragedies; their defects

English comedy based on a false hypothesis

Proper aim of comedy to afford delightful teaching, not coarse amusement

Scantiness and poverty of English lyric poetry

Meretricious diction in English prose and poetry

Advantages of the English language, its complexity and freedom

Its adaptability both to ancient and modern systems of versification

Summary and peroration

By Albert Cook, in his edition:

I. Introduction: Anecdote of Pugliano, and transition to subject proper

II. Poetry the earliest of teachers

A. Philosophy a borrower from poetry

B. History a borrower from poetry

C. The rudest and most untutored nations not without poetry

III. Honorable names bestowed upon the poet

A. The Romans called him a prophet or seer

- B. David should accordingly be ranked as a poet
- C. The Greeks called the poet a maker
- D. This title rightfully belongs to him
- 1. Other arts are cherished as the handmaids of nature and compendiums of the rules she observes
- 2. The poet creates a second nature, devising it after an archetypal pattern in his mind
 - a. He creates the external world anew
 - b. He creates man anew
 - c. His relation to the Heavenly Maker

IV. The definition and divisions of poetry

- A. Definition
- B. First division: hymns and religious odes, Hebrew and ethnic
- C. Second division: didactic poetry
- D. Third division: creative poetry, or poetry in the strictest and truest sense
- E. Subdivisions of poetry
- F. Verse not essential to poetry
- G. Verse the fittest raiment of poetry

V. Creative poetry examined with reference to its rank and virtue

- A. Creative poetry in general as the guide and inspiration to the supreme end of earthly learning, virtuous action
- 1. The chief or architectonic science, and its relation to the subordinate sciences
- 2. Consideration of the claims of the three principal competitors for the title of architectonic science, namely moral philosophy, history, and poetry, and aware of the preeminence to poetry
 - a. Pretensions of philosophy
 - b. Pretensions of history
 - c. Poetry confessedly inferior to divinity but far superior to law, both of which may therefore be eliminated from the discussion
 - d. Philosophy has only the precept, history only the example
 - e. Poetry superior to philosophy, since it embodies the philosopher's precept in an example, the abstract principle in a concrete illustration
 - f. Examples from secular poets and from the parables of Jesus, of the power of poetry as compared with that of philosophy
 - g. Philosophy abstruse, poetry intelligible to all
 - h. Poetry more philosophical than history, because more universal in its content
 - i. Record of fact to be distinguished from guidance of life
 - j. The heroes of history, unlike those of poetry, cannot be accepted as models
 - k. The tales imagined by poetry are no less instructive than those related by history, are indeed more effective
 - l. Poetry shapes the raw material furnished by history
 - m. Poetry, not history, is the due rewarder of virtue and punisher of vice
 - n. Poetry, unlike history, and especially philosophy, not only instructs but stimulates and impels, providing incentives to learning as well as the learning itself
 - o. Two examples of the powerful effects produced by poetically devised tales
 - p. Poetry is therefore the noblest of all secular learnings
- (V)B. The subdivisions of creative poetry with reference to their several virtues

1. Mixed species may be disregarded
2. The pastoral
3. The elegiac
4. The iambic
5. The satiric
6. Comedy
7. Tragedy
8. The lyric
9. The epic

VI. First summary of arguments adduced

VII. Objections against poetry, and refutation of them

A. Minor considerations

1. Sophistical tricks to obscure the point at issue
2. Reply to the objections brought against rhyme and meter
 - a. Rhyme and meter the musical framework of perfect speech
 - b. Rhyme and meter the best aids to memory

B. The cardinal objections and the answers to each

1. The four objections

- a. Other knowledges more fruitful
- b. Poetry, the parent of lies
- c. Poetry the nurse of abuse
- d. Plato condemned poetry

2. The objections answered

- a. Refutation of the first; previous proof adduced
- b. Refutation of the second; impossibility demonstrated
- c. Refutation of the third

1. Abuse no argument against right use

2. Poetry not incompatible with action and martial courage

d. Refutation of the fourth

1. Sidney's reverence for Plato

2. As a philosopher, Plato might be thought a natural enemy of poets

3. The morals he taught by no means superior to those inculcated by the poets

4. But Plato meant to condemn only the abuse of poetry, not the thing itself

5. Plato would have had a purer religion taught, but this objection has been removed by the advent of Christianity

6. Plato goes further than Sidney himself in making poetry depend on a divine inspiration

7. The multitude of great men, Socrates and Aristotle included, who have countenanced poetry

VIII. Second summary of objections refuted

IX. The state of English poetry

A. Poetry anciently and latterly held in estimation in other countries and formerly even in England is now despised

B. Hence only base men undertake it

C. Poetry not to be learned and practiced as a trade

D. Estimates of English poetry with respect to matter and composition in general

1. Chaucer, Sackville, Surrey, and Spenser praised with moderation, Sidney not ranking himself with poets

2. Defects of the English drama

a. Disregards unity of place

b. Disregards unity of time

c. Disregards unity of action

d. Mingles tragedy and comedy

e. Broad farce usurps the place of comedy

3. The lyric, which might well sing the Divine beauty and goodness is frigid and affected in celebrating human love

E. English poetry with respect to diction

1. Affectations in diction

2. Excursus upon euphuism in prose

a. The excessive employment of phrases and figures borrowed from the ancients

b. Superabundance of similes, especially of such as are drawn from the animal and vegetable kingdoms

c. The means should not be suffered to obscure the end

d. Apology for the digression

3. The English language favorable to poetry

a. Equal to all demands upon it

b. Its composite nature an advantage

c. The grammarless tongue

d. Its compound words

4. English versification the best for modern poetry

a. Ancient and modern versification

b. English best adapted to modern meter and to riming

X. Third summary; general review

XI. Humorous peroration

By Van Dorsten, in his edition:

I. Exordium (par. 1)

II. Narratio: What poetry is (pars. 2-15)

A. Precedes all other learnings (pars. 2-8)

- B. Poet-prophet (par. 9-10)
- C. Poet-maker (par. 11)
- D. Art and nature (par. 12-15)

III. Proposition: A definition of poetry (par. 16)

IV. Divisions: Three kinds of poetry and eight subdivisions

- A. Three kinds of poetry (par. 17)
 - 1. Divine poetry (par. 17)
 - 2. Philosophical poetry, etc. (par. 18)
 - 3. Poetry strictly speaking (par. 19)
- B. Subdivision: eight subdivisions -- heroic, lyric, tragic, comic, satiric, iambic, elegiac, pastoral (par. 20)

V. Examination, 1 (par. 21)

- A. Pursuit of learning (pars. 22-24)
- B. Moral philosophy (par. 25)
- C. History (par. 26)
- D. Poetry and philosophy (par. 27-23)
- E. Poetry and history (par. 34-38)
- F. "Poetry as moving" (pars. 39-44)

VI. Examination, 2 (par. 45)

- A. The parts of poetry -- the eight subdivisions (par. 45-53)
- B. Summary (par. 54)

VII. Refutation of charges against poetry (par. 55-68)

- A. The critics (par. 56)
- B. Criticism of verse (par. 57)
- C. Four charges (more fruitful knowledges; mother of lies; nurse of pestilent desires; condemned by Plato) (par. 58)
 - 1. Answer to poetry as waste of time (par. 59)
 - 2. Answer to poets being liars (par. 60)
 - 3. Answer to poems conducting sinful fancies (pars. 61-64)
 - 4. Answer to Plato's condemnation (par. 65-67)
 - 5. Summary of refutation (par. 68)

VIII. Digression: England (par. 69-79)

- A. The matter of poetry (par. 73)
- B. Drama (par. 74)
 - 1. Unity of place (par. 75)
 - 2. Unity of time (par. 76)

3. The three unities (par. 77-78)
4. Decorum (par. 79)
5. Delight and laughter (par. 80-83)
- C. Love poetry (par. 84)
- D. Diction (par. 85)
- E. The English language (par. 86)
- F. English verse (par. 87)

IX. Peroration (par. 88)

While detailed formal outlining isn't always necessary for writing, it can be extremely useful for comprehension and study of reading materials (a tip that can be passed along to students or student-friends of yours). Dr. Prinsky's outline, based on the paragraphing in Kimbrough's edition:

I. Exordium (pars. 1-2): Limitations of Sidney's defence, and why he undertakes it.

A. Sidney's deprecation, in comparison with the Italian horsemaster's self praise, of his own defense of his own art, poetry--with all its potential (like the horsemaster's) for self-gilding, and having *slipped* into poetry rather than assiduously chosen it as his art.

B. Such *defense* (the work probably wasn't titled, but Sidney's use of this word in it prompted one of the assigned titles of the treatise) is needed because poetry (= literature in general) has fallen into low esteem by teachers, students who have heard of philosophers' disparagement of literature (to be dealt with *passim* but especially in the Refutatio section), and division among the various branches of learning or arts that include literature.

II. Narratio (pars. 3-14): Venerability, Power, and Names of Poetry/Literature/Literary Writers

A. Inconsistency or ungratefulness of branches of learning to belittle literature, which through its ancientness, was the foundation of learning, including the works of Musaeus, Homer, and Hesiod (par. 3)

B. The power of literature/poetry of the ancient or pioneer writers, with illustrations

C. Other early writers used literature/poetry for their branches of learning (pars. 4-6)

1. Greek natural philosophers [= scientists] (and illus.), moralists (+ illus), war analysts and legislators (+ illus), and historians--including Plato (foreshadowing later dealing with Plato in the essay, especially in the Refutatio) (pars. 4-5)

2. Turkish, Irish, Amerindian, Welsh religious writers (foreshadows motif in the treatise of the religious connections of poetry/literature, justifying it)

D. Venerability and importance of poetry/lit by Roman and Greek names for this type of writer (pars. 6-13)

1. Roman *Vates*, 'seer' (par. 6), plus notion of prophecy and shown in the prophetic use of Vergil's *Aeneid* (*sortes Vergilianae*)

2. Related to the notion of prophecy is the literature/poetry of David in the Psalms, plus the etymology of the word *Psalms* relating to poetry/literature (par. 8)

[Sidney now particularizes the motif of justifying literature with reference to religion by specifically connecting it, as he will do repeatedly, with the Judeo-Christian tradition; an implicit refutation of the charge by Puritans, an increasing force in the English Renaissance, that poetry/literature is irreligious]

3. The Greek *poiein* (pars. 9-13) and what it shows about the poet's *independent* relation to nature, in contrast to all the other arts:

a. astronomy - observation of the stars

b. math - based on quantities in nature

c. music - " " " " "

d. science (natural philosophy) - observation of natural phenomena

e. ethics (moral philosophy) - virtues, vices, passions in actual human beings

- f. law - from actual human beings' decisions
- g. language arts
 - 1. grammar - how people actually talk
 - 2. rhetoric - what actually will persuade people
 - 3. logic - what actually will persuade people
- h. medicine (physic) - based on actual human body
- i. metaphysics/religion - starts from nature
- 4. Independence of poetry/lit. from nature
 - a. things made anew (metaphysical creatures, etc.)
 - b. things made better (Cyrus, Pylades, etc.)
 - 1. Poet's skill proved by being able to think of these essences
 - 2. Actual *physical* creation occurs (those who model themselves on fictional character); from poet's Cyrus comes *real* Cyrus
 - c. poet's resemblance in this kind of making with God, independent of nature, who also does this kind of making [motif of the religious connections of poetry/lit.]

III. *Propositio* (par. 15): poetry/literature is an imitation, representing, counterfeiting, figuring forth, in a sort of "speaking picture," to teach and delight (cf. *aut prodesse . . . aut delectare*, "to teach . . . or delight" in Horace's crucial pioneering critical treatise in poetic form, the *Ars Poetica*; cf. Pope's *Essay on Criticism* for a comparable critical treatise in poetic form)

IV. *Divisio* (pars. 15-20): Three main kinds of poetry/lit.

A. Divine (par. 16)

- 1. Biblical [religious motif in Sidney's treatise]
- 2. Greco-roman ("wrong" religions)

B. Philosophical (but tied to Nature/subject so closely, that may not be true poetry/lit.) (pars. 17-18)

- 1. Moral (+ examples)
- 2. Natural (= scientific, botanic, biological) (+ *illus*)
- 3. Astronomical (+ *illus*)
- 4. Historical: Lucan

C. "Right" (pars. 18-20)

- 1. Its nature (pars. 18-19)
 - a. independent of or improvement on nature (contrast IV.B.1-4)
 - b. speaking picture, instructing and delighting
 - c. emphasis on what *may be* or *should be* (vs. what *is*) (another motif in Sidney's treatise)
- 2. Its kinds or genres: (a) heroic; (b) lyric; (c) tragic; (d) comic; (e) satiric; (f) iambic; (g) elegiac; (h) pastoral

V. *Confirmatio* (pars. 21-55): evaluation of poetry/lit. by its (a) results and (b) "parts" (kinds or genres) (par. 21)

A. End or aim of learning to draw the mind higher and transcend the body/physical, which produced the various arts, such as astronomy (higher = stars), natural and supernatural philosophy (higher = demigods), music, and math (par. 22)

B. Most arts have failed criteria of combining well-knowing and well-doing, except poetry/lit (par. 23); the biggest rivals are philosophy and history (pars. 24-44)

- 1. Philosophy presents the precepts, but not as well as poetry, because of difficulty (versus the easy-to-understand stories and characters and figurative language of

poetry/lit.) and lack of delight; it also doesn't emphasize action (this charge coming from *its* rival, history)

2. History presents the examples and has an emphasis on action, but the actual examples often teach the *wrong* things (what *is*, not what *should be* or what *ought to be*) and not enough precepts

3. Various examples given of the superiority of poetry/lit (over philosophy and history) to teach and delight (the inextricability of the two part of this superiority)

C. Objections to but powers of the various genres (pars. 45-54)

1. Combined forms (e.g., tragicomedy, prose and poetry) have been used by preceding philosophical and divine writers, and will be covered by comments about the separate genres (par. 45)

2. Pastoral: despite the apparent lowliness of pastoral, it teaches high lessons and has been enjoyed by great persons (par. 46)

3. Elegiac: should move feeling rather than blame, teaches good lessons, and has been enjoyed by the great (par. 47)

4. Iambic (kind of satire)

D. Peroration concluding the Confirmatio (par. 55)