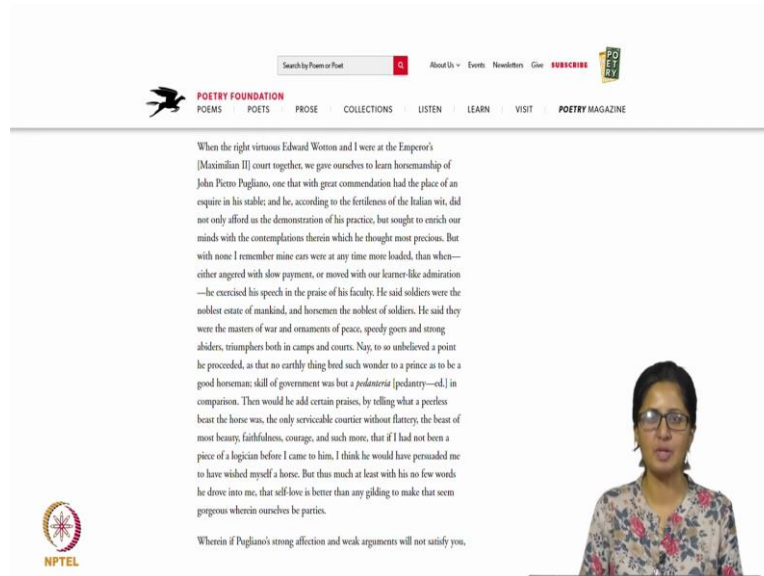


**Literary Criticism**  
**Professor Dr. Merin Simi Raj**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology, Madras**  
**Philip Sydney's "An Apology for Poetry" Session-1**

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The screenshot shows the Poetry Foundation website. At the top, there is a search bar and navigation links for 'About Us', 'Events', 'Newsletters', 'Give', and 'SUBSCRIBE'. Below the navigation, the website title 'POETRY FOUNDATION' is displayed, along with a menu of 'POEMS', 'POETS', 'PROSE', 'COLLECTIONS', 'LISTEN', 'LEARN', 'VISIT', and 'POETRY MAGAZINE'. The main content area features the text of Philip Sydney's 'An Apology for Poetry'. The text begins with 'When the right virtuous Edward Wotton and I were at the Emperor's [Maximilian II] court together, we gave ourselves to learn horsemanship of John Pietro Pugliano, one that with great commendation had the place of an esquire in his stable; and he, according to the fertility of the Italian wit, did not only afford us the demonstration of his practice, but sought to enrich our minds with the contemplations therein which he thought most precious. But with none I remember mine ears were at any time more loaded, than when—either angered with slow payment, or moved with our learner-like admiration—he exercised his speech in the praise of his faculty. He said soldiers were the noblest estate of mankind, and horsemen the noblest of soldiers. He said they were the masters of war and ornaments of peace, speedy goers and strong abiders, triumphers both in camps and courts. Nay, to so unbeliever a point he proceeded, as that no earthly thing bred such wonder to a prince as to be a good horseman; skill of government was but a *pedanteria* [pedantry—ed.] in comparison. Then would he add certain praises, by telling what a peerless beast the horse was, the only serviceable courtier without flattery, the beast of most beauty, faithfulness, courage, and such more, that if I had not been a piece of a logician before I came to him, I think he would have persuaded me to have wished myself a horse. But thus much at least with his no few words he drove into me, that self-love is better than any gilding to make that seem gorgeous wherein ourselves be parties.

Wherein if Pugliano's strong affection and weak arguments will not satisfy you,

The NPTEL logo is visible in the bottom left corner of the screenshot. A small video inset in the bottom right corner shows a woman with glasses and a floral top, likely the professor, speaking.

Hello, and welcome to today's session of this course on Literary Criticism. We begin discussing a new text by Philip Sydney. This is called *An Apology for Poetry* which is also translated as *A Defense of Poesy*. We understand that this is one of the most powerful and daring documents produced in Renaissance England. And this is also one of those texts which laid the foundations of literary criticism in England. It is a very native tradition, in that sense, that gets highlighted throughout this text.

So, at the outset, as we can see over here, when Sydney begins writing this piece, he begins it on a very paradoxical note. He refers to one of the masters of horsemanship who also happens to be a good friend of his, John Pietro Pugliano. He talks about how wonderfully invested he is in this idea of horsemanship and he also says towards the end, that “if I had not been a piece of a logician before I came to him, he would have persuaded me to have wished myself a horse.”

So, it begins on a paradoxical note, on a very witty paradoxical note, almost stating the futility of theoretical practices, almost highlighting the futility of theories. And we also begin to notice that this wit and this paradoxical quality that he highlights throughout this piece, it also becomes very fundamental in understanding the nature of literary criticism. At various levels, this is a work which does two things at the same time. It tells us about the futility of

theoretical exercises, at the same time it also showcases how the power of persuasion can work through the power of language.

And this is one of the earliest things written in Renaissance England where a case is being made out for literature, particularly for poetry. And as the title goes, this is an apology for poetry, this is a defense of poetry. And in order to understand the idea of defense over here, the idea of apology over here, we also need to get a sense of the background. Philip Sydney who is one of the perhaps most English of English writers during that time is responding to one scathing criticism raised by Stephen Gosson.

And Stephen Gosson was only articulating and echoing some of the prominent sentiments of those times about the skepticism towards any kind of imaginative thought. There are four basic arguments which Stephen Gosson had raised in his essay *The School of Abuse*. And as the title goes, it is a very derogatory piece of writing which degrades literary writings and which also talks about the many ill effects that literature would have or literature already has on society and the power it has in corrupting individuals.

So, *The School of Abuse* the work that Stephen Gosson had produced, it had raised four major points Firstly Gosson states that a person's time could be used more fruitfully than in writing or reading poetry. Secondly, he situates, he locates and identifies poetry as the “mother of all lies, the nurse of all lies”. And thirdly, he identifies poetry particularly among these imaginative forms of literature as “the nurse of abuse”, something which corrupts.

And fourthly Gosson also underscores this age old classical point that Plato was right to banish poets. So, with the help of classical criticism, with the help of classical masters, Plato was definitely undeniable in multiple ways, we find Gosson trying to make a case against literature, against poetry in particular, and stating that this could be one of the reasons that the society is so corrupted. And you need to banish poets, you need to get rid of all these forms of writings because they are not actively contributing to the society.

And we also need to notice that in the literary context, in the critical context, during this time there is a very severe dearth of critical authorities in England, there is almost an absence of any kind of particular authority in England. So, we find Phillip Sydney intervening at such a point where he is not only defending but he is also setting up new yardsticks over there. He is also setting up a line of defense not just against Gosson, but against many such similar attacks.

And instantly and very interestingly, we do not find Phillip Sydney taking Gosson's name at any point throughout this piece of writing. On the other hand, he pitches it in such a way that the line of argument is in response to Gosson's line of attack. The defense that he builds up, the defense that Sydney builds up is in response to Gosson's line of attack, but there is no way in which he gets into any kind of personal attack or any sort of personal insinuations.

And it is also a good time to recall that Gosson's *School of Abuse* was dedicated to Philip Sydney. And at this point, it would be good to read up about Philip Sydney and know the kind of authority and the kind of stature that he enjoyed in Renaissance England during his lifetime, the kind of background that he came from and how he had given respectability to this form of writing- Sonnet- which had almost gone out of fashion during that time.

So, there are a lot of ways in which someone like Philip Sidney also becomes the most appropriate person to respond to Stephen Gosson because his word also had a certain kind of stature or certain kind of authority to defend poetry against many other so-called useful disciplines or useful exercises. In Sydney, we find a classical outlook, there are certain ways in which he displays some respect for rules, but at the same time, he does not have any patience with the new tragedies which began to come up during that time.

And he is also stating this reason for his impatience with the new tragedies that could be the reason why he is forced to go back to the classical tragedies and to the classical times to cite, to refer and to give examples. It could be because there is a very clear absence of good players in England during this time. If you are familiar with Renaissance England, you would also know that English literature had some leverage during a transition phase, it is undergoing many significant changes during that time and it is still trying to figure it out a native tradition of its own.

And it is during that time, especially during the Elizabethan period, that they begin to realize that after Chaucer, nothing big really had happened in this field of literature. And he also, in keeping in tune with his classical outlook, advocates classical meters, we find he has been heavily influenced by Aristotle. But he is also a little different in that sense. He talks about imitation for a purpose, there is a sense of purpose that he wants to build into literature, into poetry, into all kinds of art forms, and this also gives a very humanistic outlook to Sydney which is also appropriate given the time and age during which he was living.

And there is another way in which he also begins to depart from Aristotle in a good way, and also begins to echo Plato again in a positive sense. He talks about imitation, also in the sense of invention, also in the sense of creating something new. Imitation is not seen as a lesser quality over here, on the other hand, Sydney elevates it to a different level altogether and argues that a poet does not just imitate, on the other hand, he or she makes it better, makes it more useful and more relevant to the readers.

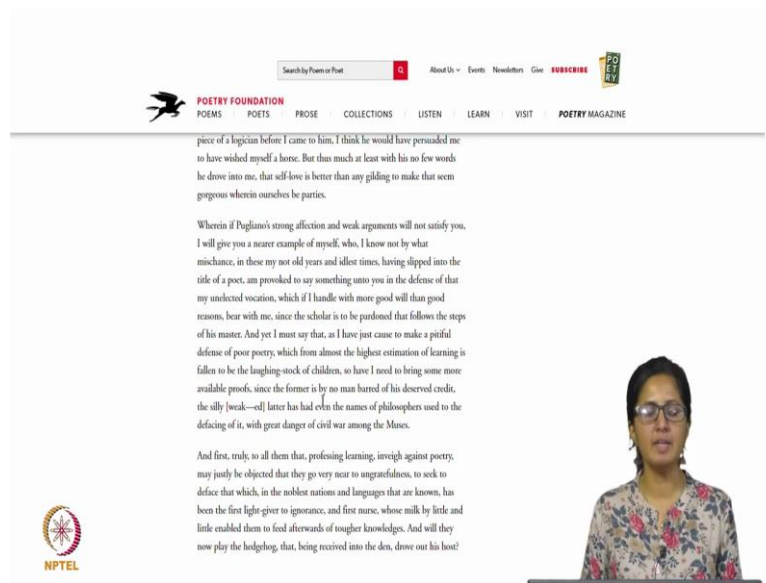
And he is also talking about a new world of edification, a new world of delight that the poet also begins to open up. And this is closer to Plato, in many significant ways as we would begin to see, but it also retains the classical humanist outlook that we find in most of Aristotle's writings and his defense of Poetry and similar imaginative forms of literature. Sydney is also writing at a time when there is this very persuasive argument that other forms of knowledge are more useful compared to poetry, compared to imaginative literature.

So, in that sense, if you look at *An Apology for Poetry*, it is divided loosely into five different sections. The first section which talks about why poetry should be valued, and second, the kinds of poetry and their usefulness, the kind of poetry that one sees around the historical mapping of how poetry began to evolve as a definite form, a definite genre and their usefulness in different ways. And thirdly, Sidney begins to directly respond to the critics of poetry.

He does not as mentioned before take Gosson's name, but there is a line of argument, a line of defense that he builds up against the attacks made significantly by Gosson and many others. And fourthly he makes very powerful remarks, almost evaluative judgmental remarks on contemporary English poetry and drama. And this is also a significant turn at that point of time, given that there is a very severe dearth of critics in England, in Renaissance England particularly.

There is no one to pass any judgment, any evaluative critical positive judgment on the kind of literature which is being produced during that time. And finally, the final section, he also makes room to remark considerably on style, diction and versification. So, if you go through this essay, we will see that it is not structured very strictly into these five parts. But there is a way in which we can find that there are these five compartments or the five components that could be identified over here.

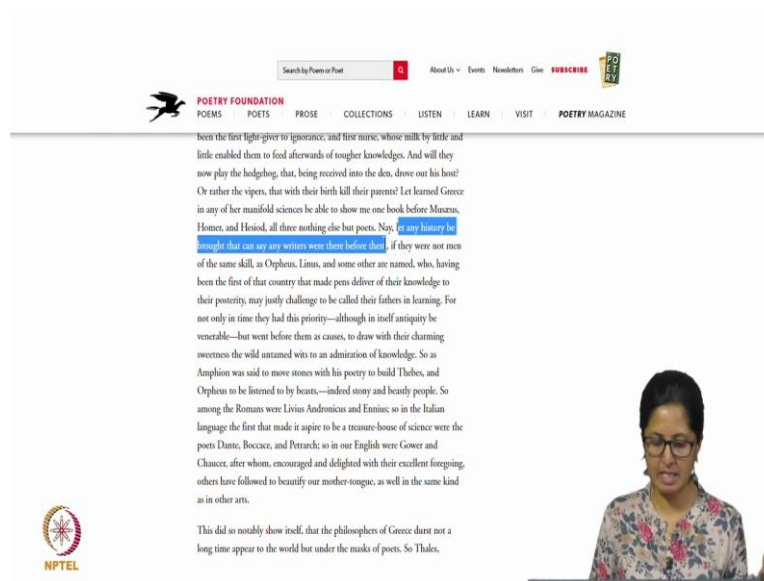
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So, having drawn our attention to Pugliano and his powerful way in which he defends horsemanship, and the power of persuasive argument, no matter how futile it also is and drawing from that paradoxical anecdote Sydney begins to state what he proposes to do in this piece of writing. “And yet I must say that I have just cause to make a pitiful defense of poor poetry, which from almost the highest estimation of learning, is falling to be the laughingstock of children. So have I need to bring some more available proofs since the former is by no man barred of his deserved credit, the silly latter has had even the names of philosophies used to the defacing of it with great danger of civil war among the Muses.” So, he is also beginning on a witty note, drawing attention to the poor poets who were quite prevalent and very common in England during those times.

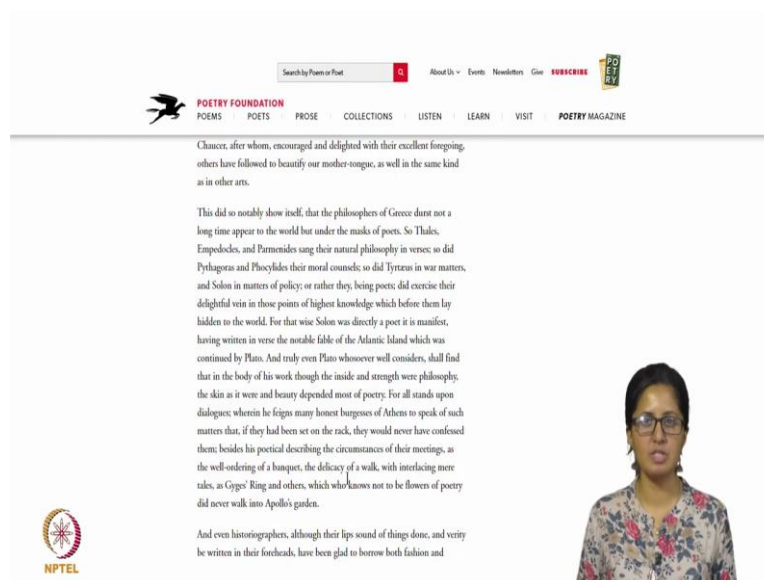
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The screenshot shows the Poetry Foundation website. At the top, there is a search bar and navigation links for "About Us", "Events", "Newsletters", "Give", and "SUBSCRIBE". Below the navigation, there are menu items for "POEMS", "POETS", "PROSE", "COLLECTIONS", "LISTEN", "LEARN", "VISIT", and "POETRY MAGAZINE". The main content area displays a paragraph of text from a poem or essay. The text discusses the history of poetry, mentioning figures like Musaeus, Homer, and Hesiod, and the role of poets in ancient Greece and Rome. A video inset in the bottom right corner shows a woman with glasses and a floral top speaking. The NPTEL logo is visible in the bottom left corner of the screenshot.

And there is also a sense of history that he begins to map over here, to draw our attention to the good poets in different traditions and he takes us back to the Roman and Greek traditions. And he also ends by drawing attention to the English poets, and he particularly cites Gower and Chaucer, “after whom, encouraged and delighted with their excellent foregoing, others have followed to beautify our mother tongue as well, in the same kind as in other arts.”

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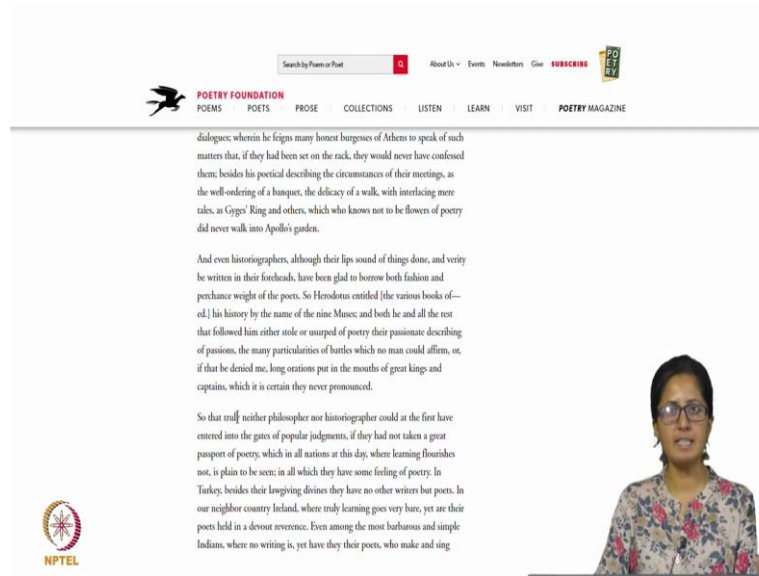
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So, here he is trying to situate poetry historically and to say that it is not a recent thing, which has come out of nowhere. There is a historical trajectory to it and there is a native English tradition also which can be established starting from Gower and Chaucer. And he also says

that the other fine poets, of course there are a lot of poor poets who cannot be defended at all, which he states very clearly at the outset.

And while in defense of the good poets, which is the primary objective of this work too, he says there is a historical trajectory for us to fall back upon and there is also a native tradition which has already been established.

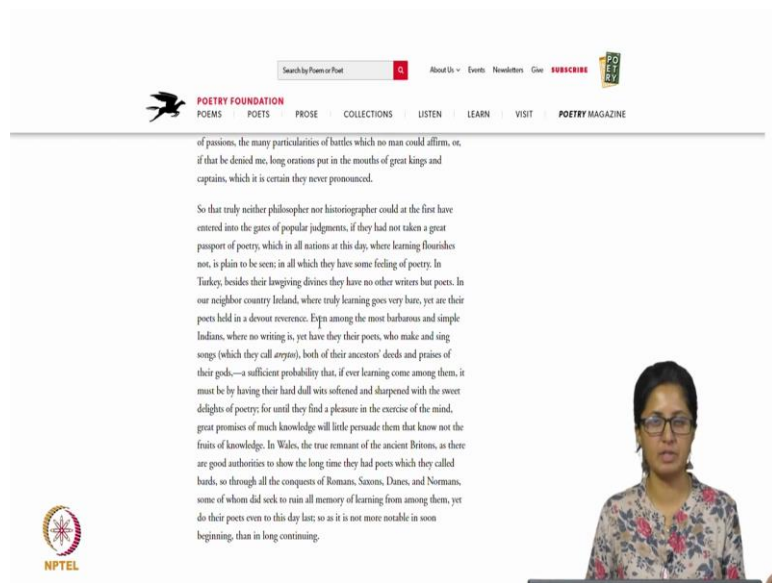
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The screenshot shows the Poetry Foundation website. At the top, there is a search bar and navigation links: "About Us", "Events", "Newsletters", "Give", and "SUBSCRIBE". Below the navigation is a horizontal menu with "POETRY FOUNDATION" and sub-links for "POEMS", "POETS", "PROSE", "COLLECTIONS", "LISTEN", "LEARN", "VISIT", and "POETRY MAGAZINE". The main content area features a video player with a woman speaking. To the left of the video, there is text from a poem: "dialogues; wherein he feigns many honest burgeses of Athens to speak of such matters that, if they had been set on the rack, they would never have confessed them; besides his poetical describing the circumstances of their meetings, as the well-ordering of a banquet, the delicacy of a walk, with interlacing mere tales, as Gyges' Ring and others, which who knows not to be flowers of poetry did never walk into Apollo's garden." Below this, there is another paragraph: "And even historiographers, although their lips sound of things done, and verity be written in their foreheads, have been glad to borrow both fashion and perchance weight of the poets. So Herodotus entitled [the various books of— ed.] his history by the name of the nine Muses; and both he and all the rest that followed him either stole or usurped of poetry their passionate describing of passions, the many particularities of battles which no man could affirm, or, if that be denied me, long orations put in the mouths of great kings and captains, which it is certain they never pronounced." At the bottom left, there is an NPTEL logo. At the bottom right, there is a small video player showing a woman speaking.

And the next thing that he does in this introductory session, he is also trying to position and place poetry, along with other forms of disciplines, other kinds of knowledge, particularly about history, which had a superior position throughout classical ages and even during the Renaissance times. And here he begins to state, “so that truly neither philosopher nor historiographer could at first have entered into the gates of popular judgment if they had not taken the great passport of poetry which in all nations at this day, where learning flourishes not, is plain to be seen; in all which they have some feeling of poetry.” He is beginning to argue that there is some bit of poetry in all kinds of fine writings, regardless of the discipline, whether it is Herodotus writing history, or whether it is any kind of philosophical work or anything literary like the work produced from Greece and Rome. He is beginning to argue that there is some feeling of poetry in all these fine works and all these fine thoughts that we come across as different civilizations.

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of passions, the many particularities of battles which no man could affirm, or, if that be denied me, long orations put in the mouths of great kings and captains, which it is certain they never pronounced.

So that truly neither philosopher nor historiographer could at the first have entered into the gates of popular judgments, if they had not taken a great passport of poetry, which in all nations at this day, where learning flourishes not, is plain to be seen; in all which they have some feeling of poetry. In Turkey, besides their laughing divines they have no other writers but poets. In our neighbor country Ireland, where truly learning goes very bare, yet are their poets held in a devout reverence. Even among the most barbarous and simple Indians, where no writing is, yet have they their poets, who make and sing songs (which they call *areytos*), both of their ancestors' deeds and praises of their gods,—a sufficient probability that, if ever learning come among them, it must be by having their hard dull wits softened and sharpened with the sweet delights of poetry; for until they find a pleasure in the exercise of the mind, great promises of much knowledge will little persuade them that know not the fruits of knowledge. In Wales, the true remnant of the ancient Britons, as there are good authorities to show the long time they had poets which they called bards, so through all the conquests of Romans, Saxons, Danes, and Normans, some of whom did seek to ruin all memory of learning from among them, yet do their poets even to this day last; so as it is not more notable in soon beginning, than in long continuing.

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And he is also stating the universality of the presence of poets- that poets can be found everywhere, regardless of time and space. “Even among the most barbaric and simple Indians, where no writing is, yet they have their poets who make and sing songs (which they call *areytos*) both of their ancestors deeds and praises of their gods.” He is referring to Red Indians, of course. And he is also talking about how even in the most uncivilized of nations, of communities, there is a sense of poetry, there is a sense of poetic reproduction that you can find everywhere.

He also again draws from the native tradition here a little bit when he says, “In Wales, the true remnant of the ancient Britons, as there are good authorities to show the long time they had poets which they call bards. So, through all the conquests of Roman, Saxons, Danes and Normans some of whom did seek to do ruin all memory of learning from them. Yet to their poets even to this day last; so as it is not more notable in soon beginning than in long continuing.” He is also talking about the overall tradition, which was very vibrant at one point and which continues to exist across these different generations and time periods. And here he is stating in multiple ways that poetry is not something that can be disregarded, saying that it is a modern creation and something that would corrupt people.

You need to defend poetry, all the more because there is a historical validity to it. There is a historical trajectory through which poetry had also passed through as a form, as a kind of genre, it was an inbuilt thing in all kinds of disciplines and all kinds of knowledges. Even the finest historians had a feeling of poetry when they were producing their works.



And even the most uncivilized of communities had a sense of poetry and it was handed over, orally through different generations. So, there are multiple ways in which Philip Sidney begins to make a case, a learned kind of case for poetry, for imaginative literature.

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are good authorities to show the long time they had poets which they called bards, so through all the conquests of Romans, Saxons, Dunes, and Normans, some of whom did seek to ruin all memory of learning from among them, yet do their poets even to this day last; so as it is not more notable in soon beginning, than in long continuing.

But since the authors of most of our sciences were the Romans, and before them the Greeks, let us a little stand upon their authorities, but even [only—ed.] so far as to see what names they have given unto this now scorned skill. Among the **Romans** a poet was called *vates*, which is as much as a diviner, foreseer, or prophet, as by his conjoined words, *vaticinium* and *vaticinari*, is manifest; so heavenly a title did that excellent people bestow upon this heart-ravishing knowledge. And so far were they carried into the admiration thereof, that they thought in the chanceable hitting upon any such verses great foretokens of their following fortunes were placed; whereupon grew the word of *Sorte Virgilitana*, when by sudden opening Virgil's book they lighted upon some verse of his making. Whereof the histories of the Emperors' lives are full: as of *Albanus*, the governor of our island, who in his childhood met with this verse,

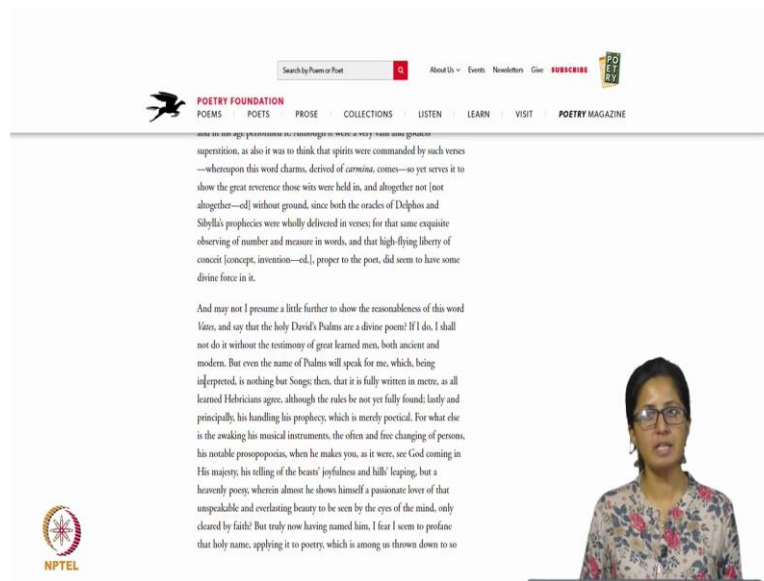
*Arma amens capio, nec sat rationis in armis.*  
[Angred, I take up arms, but reason does not lie in arms—ed.]

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And he continues to do this historical mapping, and he tries to situate the status of poets across these different time periods. “Among the Romans, a poet was called *vates*, which is as much as a diviner, foreseer or a prophet, as by his conjoined words *vaticinium* and *vaticinari* is manifested, so heavenly a title did that excellent people bestowed upon this heart-ravishing knowledge.”

So the poet was considered as a divine being during the Roman times. And he is also digging up the etymology of the word and trying to show the connections, even the divine connections that a poet and his work held at one point of time. And he continues to give examples of this sort, particularly from the classical period, from the classical writings.

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The screenshot shows the Poetry Foundation website. At the top, there is a search bar and navigation links for 'About Us', 'Events', 'Newsletters', 'Give', and 'SUBSCRIBE'. Below the navigation, there are menu items for 'POEMS', 'POETS', 'PROSE', 'COLLECTIONS', 'LISTEN', 'LEARN', 'VISIT', and 'POETRY MAGAZINE'. The main content area features a quote from Sidney's 'Discourse Concerning the Poesie' discussing the nature of poetry and its relationship to divine inspiration. The quote includes the text: 'superstition, as also it was to think that spirits were commanded by such verses... And may not I presume a little further to show the reasonableness of this word *vates* and say that the holy David's Psalms are a divine poem? If I do, I shall not do it without the testimony of great learned men, both ancient and modern. But even the name of Psalms will speak for me, which, being interpreted, is nothing but Songs; then, that it is fully written in metre, as all learned Hebricians agree, although the rules be not yet fully found; lastly and principally, his handling his prophecy, which is merely poetical. For what else is the awaking his musical instruments, the often and free changing of persons, his notable prosopopoeias, when he makes you, as it were, see God coming in His majesty, his telling of the beasts' joyfulness and hills' leaping, but a heavenly poesy, wherein almost he shows himself a passionate lover of that unspeakable and everlasting beauty to be seen by the eyes of the mind, only cleared by faith? But truly now having named him, I fear I seem to profane that holy name, applying it to poetry, which is among us thrown down to so

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And he also gives an example which is closer and more immediate for English people. “And may I not presume a little further to show the reasonableness of this word *vates* and say that the Holy David Psalms are a divine poem.” He is also invoking, he is also citing the book of Psalms to show that there is a biblical reference, there is a religious reference or divine reference that one can find not just in the classical terms, not just in the distant pagan Rome and Greece, but also in the native Christian English tradition.

There he is also drawing our attention to this very valid point that even during the time when David’s Psalms were being written, though there were no rules in place, though there was no criticism in place, though there was no sense of a form for literature in place, “that it is fully written in meter as all learned Hebricians agree, although the rules be not yet fully found; lastly, and principally his handling his prophecy, which is merely poetical.”

So, there is a way in which we find that Sidney begins to identify poetical qualities in various forms, in various sites and philosophy in history, in religion and in all kinds of writings which were part of any kind of civilization across.

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The screenshot shows the Poetry Foundation website. At the top, there is a search bar and navigation links for 'About Us', 'Events', 'Newsletters', 'Give', and 'SUBSCRIBE'. Below the navigation, there are links for 'POEMS', 'POETS', 'PROSE', 'COLLECTIONS', 'LISTEN', 'LEARN', 'VISIT', and 'POETRY MAGAZINE'. The main content area features a paragraph of text with several lines highlighted in blue. The highlighted text reads: "But even the name of Psalms will speak for me, which, being interpreted, is nothing but Songs; them, that it is fully written in mine, as all learned Iudicarians agree, although the rules be not yet fully found; lastly and principally, his handling his prophesy, which is merely poetical." Below the text, there is a video overlay of a woman with glasses and a floral patterned top, who appears to be reading or speaking. In the bottom left corner of the website, there is an NPTEL logo.

He is also very aware, very conscious of what he is doing over here, which is what he says towards the end of this paragraph. “But truly now having named him I feel I seem to profane the holy name, applying it to poetry, which is among us thrown down to so ridiculous an estimation.” Now, he is getting to the crux of the matter. He is entering the discussion in a more forceful way in a more powerful way. He is beginning to say that this is how historically poetry and poets can be located, could have been located.

But look at the way in which poetry has been thrown down to such a ridiculous estimation. And it is this ridiculous estimation that he wants to change and he wants to defend poetry against all this contemporary criticism through a very logical fashion, by showing us historical evidence and also drawing our attention to the powerful imagery of historical mapping.

And then keeping in tune with the true Renaissance fashion he begins to use reason as well over here. “But now let us see how the Greeks named it and how they deemed of it. The Greeks called him “a poet,” which name has, as the most excellent, gone through other languages. It comes of this word *poiein*, which is “to make”; wherein I know not whether by luck or wisdom we Englishmen have met with the Greeks in calling him “a maker.””

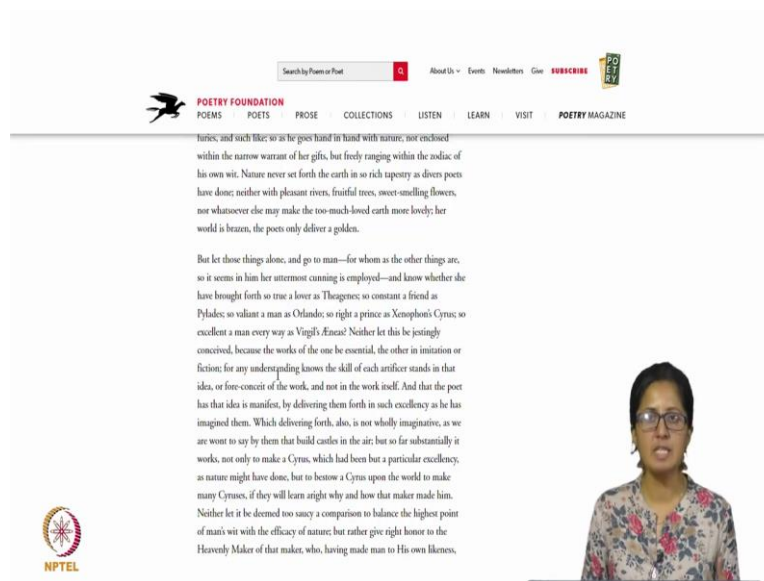
So, the poet is now through this semantic play, through this rational way, the poet is now elevated to someone who makes, someone who innovates. And here we find Sydney truly departing from the classical tenets by not merely locating the poet as an imitator but as

someone who makes. And this makes a huge difference in looking at poetry and looking at poets from a clinically detached as well as from a scientific perspective.

And this he does very deliberately in order to pitch poetry against other disciplines and other kinds of knowledges which are considered more superior than it. “Which name how high and incomparable a title it is, I had rather were known by marking the scope of other sciences than by any partial allegation. There is no art delivered unto mankind that has not the works of nature for his principal object, which is what poetry does too, without which they could not consist, and on which they so depend as they become actors and players, as it were, of what nature will have set forth.”

So, here, also think about the discussion that we had in the context of looking at Longinus, how everything is drawn from nature, but there is also a kind of direction that this genius has, a kind of technical expertise and technical training that nature needs before it becomes good art, true art.

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The image shows a screenshot of the Poetry Foundation website. At the top, there is a search bar and navigation links for 'About Us', 'Events', 'Newsletters', 'Give', and 'SUBSCRIBE'. Below the navigation, there is a menu with 'POETRY FOUNDATION' and sub-items: 'POEMS', 'POETS', 'PROSE', 'COLLECTIONS', 'LISTEN', 'LEARN', 'VISIT', and 'POETRY MAGAZINE'. The main content area features a quote from Longinus: "Lutes, and such like; so he goes hand in hand with nature, not enclosed within the narrow warrant of her gifts, but freely ranging within the noxiae of his own wit. Nature never set forth the earth in so rich tapestry as divers poets have done; neither with pleasant rivers, fruitful trees, sweet-smelling flowers, nor whatsoever else may make the too-much-loved earth more lovely; her world is heazen, the poets only deliver a golden." Below the quote, there is a paragraph of text discussing the relationship between nature and art. In the bottom right corner, there is a video overlay of a woman with glasses and a floral patterned top, who appears to be speaking. In the bottom left corner, there is an NPTEL logo.

So, in some sense at the outset of *An Apology for Poetry*, Sydney begins to draw attention to how poetry has fallen from its status and the need to defend it. And how does he locate this need to defend poetry which has fallen from it is a high esteem? First he talks about the first form in which knowledge was exposed and this is how he shows us how the poet is as good as the historian, the poet is as good as a diviner, a foreseer.

And how there is a way in which we can locate the earliest forms of articulations in the form of poetry. And he brings in the argument of tradition by bringing in the Roman idea of

looking at the poet as a diviner, as a prophet and he also uses the native examples by talking about David's Psalms from the book of the Bible, and he also then talks about the connection between poetry and nature as we saw and how he tries to locate the meaning of a poet as someone who also makes.

And this innovative quality also makes a significant difference in positioning a poet as someone who does things useful, who does something constructive, who produces kinds of knowledge and forms of thinking. Here we find him trying to situate human creativity within a theological context. And that also begins to work in Renaissance England, we begin to see. And look at the way in which he builds up his arguments using powerful rhetoric either from the classical world or from the native English tradition, which is also predominantly Christian during that time.

And as we begin to wrap up this discussion, which we shall continue in the next couple of sessions, we also notice that he makes many attempts to overthrow the conventional hierarchy within which the poet or poetry in general is placed. And we end with this passage where he draws upon Aristotle and also shows how he is planning to use Aristotle, as well as depart from him in order to restore the status of poetry in England.

“Poesy, therefore, is an art of imitation, for so Aristotle terms it in his word *mimēsis*, that is to say, a representing, counterfeiting, or figuring forth; to speak metaphorically, a speaking picture, with this end, to teach and delight.” Look at the way in which the classical writers, the classical critics and the classical tenets, they keep coming back to us in different ways and which is why, again, he reiterates this point, that Greek criticism, the classical criticism is extremely important in having laid the foundations of Western critical thought itself.

So, from this point, we find him beginning to develop his argument, his line of defense further down, and we also find him making a case for poetry in Renaissance England. So, with this, we begin to wrap up this discussion and I encourage you to take a look at this essay in original so that you will also get a better hang of it when we come back to talk about this more. I thank you for listening and I look forward to seeing you in the next session.