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Josephine A. Roberts

"Contraries by Contraries": The Artistry of
Alexander Craig's Sonnets



In the prefatory epistle to his sonnet sequence, *The Amoroſe Songes, Sonets, and Elegies* (1606), Alexander Craig vividly describes the dilemma of the Scottish poets who journeyed from the court in Edinburgh to take up residence in London following the accession of James VI to the throne of England in 1603. He points to the unfamiliarity of the new court language and poignantly defends his own mingling of the Scottish and English dialects: "the one as innated, I can not forget; the other as a stranger, I can not upon the sodaine acquire."¹ Craig further underlines his dual artistic identity by describing himself as "Scoto-Britan" (p. 8) and "Banfa-Britan" (p. 10, an allusion to his birthplace of Banff).² Craig was fortunate to arrive in London at a period when James' original Castalian band of writers had dispersed, and the king was searching for replacements. A friend of Sir Robert Ayton, Craig had been one of his fellow students at St. Leonard's College, University of St. Andrews. He quickly won the patronage of James, who granted him a pension, but he later suffered a breach of favor and eventually returned to Scotland in 1608, where he settled in the estate of Rosecraig, near Little Dunkeld. During his brief literary career under James' reign, Craig produced an original body of poetry that has

been largely overlooked by literary historians. Indeed, Ronald D. S. Jack has suggested that Craig may be one of "the most underestimated of all Scottish writers."³

King James' own literary practice, as well as his critical work, *Ane Schort Treatise Containing Some Reulis and Cautelis to be observit and eschewit in Scottis Poetsie*, strongly encouraged the Scottish poets to imitate Petrarch, whose influence may be traced in the verse of William Fowler and William Alexander, the two major sonneteers who preceded Craig. The early Scottish writers also drew upon the French lyric poets Ronsard, Desportes, and Du Bellay.⁴ Along with the transfer of the court to the south came a new infusion of English literary styles, modes, and sources. The poetry of John Donne, with its startling conceits, colloquial diction, and harsh rhythms, offered an alternative to the flowing lyricism of Sidney, Spenser, Daniel, and Drayton. Ben Jonson's carefully polished verse, with an emphasis upon classical sources and allusions, represented another literary movement that attracted a growing number of admirers. Confronted with a wealth of conflicting traditions, Craig designed his *Amorose Songes, Sonets, and Elegies* to embrace a full range of styles, from the Petrarchan to the classical and metaphysical. Deriving primary inspiration from Sir Philip Sidney's *Astrophil and Stella*, Craig celebrated several of the court ladies who originally belonged to Sidney's own intimate circle, but he also made many significant departures from the established conventions of the sonnet sequence.

Unlike many of the sonneteers who designed their collections to commemorate love for one central figure, such as Petrarch's Laura or Sidney's Stella, Craig included in his sequence a cast of eight women. The sonnets are addressed in turn to the different individuals, but they do not follow a fixed pattern of alternation; instead, Craig uses a dramatic development in which he shifts from one woman to the next, according to the speaker's changing moods in love. As Craig explains in the introductory epistle "To the Reader," he includes a mixture of chaste and unchaste figures, as well as a mingling of the English and Scottish tongues, to illuminate the different types of love. This mixture allows Craig to include greater variety within the sonnet cycle, as he explores the emotional spectrum that lies between extreme adoration and contemptuous revulsion.

The sequence consists of 108 sonnets, exactly the number in

Sidney's *Astrophil and Stella*.⁵ Craig introduces his sonnets with a prose dedication to Queen Anne of Denmark, wife of King James, who is described in glowing terms as "most godly, vertuous, beautifull, and accomplished" (p. 3). Although he does not mention Anne by name within the sonnet sequence, Craig opens and closes his collection with poems to "Idea," a woman who symbolizes Platonic perfection. Craig was by no means the first sonneteer to designate a beloved by this term: the French poet Claude de Pontoux had used the title in his sequence *L'Idée*, published in 1597, and the English sonneteer Michael Drayton had borrowed the same name for his collections *Idea* (1593) and *Idea's Mirror* (1594).⁶ It is, however, a highly appropriate designation for the first of the eight women whom Craig addresses, and it offers him the opportunity to describe his relationship to the queen as the highest example of chaste love. This identification is supported later in the sequence when Craig celebrates "Idea" as "*Haebae* Queene of pleasant Youth" (p. 51) and as the "Great Archi-mistris of my ravisht mind" (p. 56). Significantly, the poet addresses more sonnets to her than to any of the other figures in the collection.

Craig freely acknowledges to "Idea" that he writes poems which mask the names of actual people: "With anagram's and Sonets sweet I grac'd thee" (p. 112). One of the most prominent figures in the collection is "Penelope," whose name appears to refer to Lady Penelope Rich.⁷ Two of the sonnets to Penelope make the identification explicit with puns on her name "Shee is a Lady Rich / . . . Rich, wise, and faire" (p. 38) and "Cause thou art rich" (p. 39). These references recall the three sonnets of *Astrophil and Stella* in which Sir Philip Sidney had wittily punned on the same name and alluded to Stella as Lady Rich.⁸ In praising her, Craig also borrows some of the accompanying imagery of Sidney's sequence, for he describes the lady's blond hair, which "doth guild with gold her hid" (p. 39) and her eyes, which shine as in *Astrophil and Stella* with the force of the sun ("the glorious rayes of thy all conquering eye," p. 72). Such comparisons may be highly conventional, but they serve as a means of exalting the lady in a well-defined tradition stretching back from Sidney to Petrarch. Craig admits that in writing sonnets to Penelope, he inevitably invites comparison with his predecessor Sidney, yet he cautiously requests that she "be not ashamed to see thy name in the base Chattons of my Poesie" (p.

22).

Craig may also have wished to include Lady Rich for more pragmatic purposes because she served as one of the most active literary patrons in the early years of the Jacobean reign.⁹ Her interest in literature can be judged by the large number of dedications which she received, and even James "commended much the fineness of her wit, the invention and well writing" of her letters.¹⁰ Describing her as "liberall" Penelope (p. 9), Craig acknowledges in at least one of his sonnets that Lady Rich had previously served as his patron, for "she doth reward" his verse "with gold" (p. 54). He also includes in the sequence a sonnet entitled "New yeares gift to PENELOPE" (p. 91), a poem of courtly compliment, from which he might expect reward according to the custom of exchanging presents at New Year.¹¹ Just as Astrophil had suffered from a state of frustrated despair in his love for Stella, so also does Craig describe his difficulties with Penelope. In contrast to his overwhelming emotion for her, she remains cold, aloof, and unsympathetic towards him. One of Craig's poems, expressing his concern for Penelope's ill health (p. 95), parallels Sonnet 101 in *Astrophil and Stella*, where Sidney portrays the anguish of the lover who is torn between his fears over the lady's sickness and his crippling helplessness. Although Craig repeatedly describes himself as a "captive" (p. 92, 120) to Penelope, it is clear that she remains as inaccessible to him as his first love, Idea.

Classical allusions to Penelope as Ulysses' faithful wife reappear throughout the sonnets addressed to her, beginning with the first poem in which Craig refers to the "web so ofte retex'd by thee" (p. 39). He provides frequent reference to the wanderings of Ulysses and his men on their journey homeward, including the episode of the Lotus-eaters from Homer's *Odyssey* (p. 72), the quarrel between Ulysses and Ajax over the fate of Achilles' arms (p. 79), and the murder of Ulysses by his son Telegonus (p. 120). Craig also heightens the poems to Penelope by a concentrated use of classical allusions from such authors as Herodotus, Hyginus, and Livy.¹² An example of his technique may be seen in his New Year's sonnet, where he combines the story of Tarquin's rape of Lucrece, drawn from Livy's *History of Rome*, with that of Herodotus' account of the Lydian king Candaules, who displayed his wife naked before his bodyguard Gyges and was later killed at his wife's command:

That *Colatine* did talke in *Tarquins* tent,
 His Ladie *Lucrece* was most chaste most faire,
 Hee afterward had reason to repent,
 Shee died a deemd adultres in dispaire.
 The *Lydian* King brought naked both and bare,
 His wife before his friend for to be seene,
 Which brought him selfe wee see into the snare,
 For he was slaine, and *Giges* brookt his Queene. (p. 91)

In juxtaposing the two allusions, Craig calls attention to the unforeseen disasters that befell Colatine and Candaules, both of whom boasted excessively of their wives' beauty and virtue. According to Herodotus, the Lydian queen resented her husband's public exposure of her and offered Gyges a choice: either die instantly or kill Candaules and seize the throne of Lydia with her.¹³ Craig thus uses the allusion to the Lydian queen's displeasure to forestall Penelope's own negative reaction to his public tributes, but the sonnet also points to the darker consequences that may befall the author, who refuses to stop praising her despite the fact that "these wracks forewarne my Muse, / To hold her peace" (ll. 9-10). Perhaps Craig is also hinting at the court gossip surrounding Lady Penelope, who left her husband Sir Robert Rich to live openly with Sir Charles Blount. When she finally divorced her husband and married Blount in 1606, she fell suddenly from favor and was expelled from all court activities.¹⁴ By the time in which Craig's sequence was finally printed in 1606, she was no longer in a position to serve as his active patron.

The third lady of the sequence, Lithocardia, has a name which literally means "heart of stone," as Craig explicitly notes in one of his sonnets to her (p. 68). She is described as a solemn figure, "grave Lithocardia" (p. 9), who owns a "bibliothek" (p. 15) where she spends her time reading. One of the most significant clues to her identity appears in a sonnet labelled "Anagram," in which Craig addresses her as "Marigould" (p. 41). Michael Drayton had previously used the same anagram to describe Mary Sidney, Countess of Pembroke, in *Idea's Mirror* (Amour 51).¹⁵ She was Sir Philip Sidney's sister, to whom he had dedicated his long prose romance, *The Countess of Pembroke's Arcadia*. Following Sidney's death in the Netherlands in 1587, she took an

active interest in preparing her brother's works for publication, including an authorized edition of *Astrophil and Stella* to replace the pirated quarto in which the sequence first appeared.¹⁶ In one of his sonnets to Lithocardia, Craig alludes to the grief she experienced after her brother's tragic death: she would lie "alone for to lament thy losse / Amid those greene and grovie shads to grone / Where *Musidorus* knew thee by thy voyce" (p. 52). *Musidorus* was one of the central characters in *Arcadia*, which had been composed, as Sidney states in the preface, at his sister's country estate of Wilton. Following his death, the Countess of Pembroke encouraged a number of aspiring authors, and according to John Aubrey, "In her time Wilton House was like a Colledge, there were so many learned and ingeniose persons. She was the greatest patronesse of witt and learning of any lady in her time."¹⁷

Especially in the sonnets to Lithocardia, Craig includes numerous allusions to characters and episodes from the *Arcadia*.¹⁸ He refers to Euarchus, a high-minded king who struggled with the difficult decision of sentencing his own son to death (p. 67). In comparing Euarchus to the lady, Craig thus provides a flattering tribute to the Countess' powers of judgment. In another sonnet Craig directly refers to the deceased poet: "In *Arcadie* sometime (as Sydne say's)" and then cites the story of Parthenia, whose outward beauty was destroyed by leprosy, but whose husband continued to love her (p. 47).¹⁹ Later, Craig refers to an episode from the *Arcadia* in which the knight Philoxenus is pursued by a spaniel, which ironically belonged to an opponent whom he had previously killed (p. 65).²⁰ Occasionally Craig used the allusions to the *Arcadia* as humorous self-references: for example, in declaring his love, he claims, "I am in spight of *Misoës* Nose, thy man" (p. 99). According to Sidney's description, the peasant woman Miso was exceedingly ugly, "with her nose seeming to threaten her chin."²¹ Craig also mocks his constant shifting among the eight ladies of the sonnet sequence by comparing himself to one of the most notorious womanizers in the *Arcadia*: "I am a *Pamphilus*, and can not settle my object" (p. 14).²²

Within the sequence, Craig often includes extended puns on his own name. When addressing the "stone-hearted" Lithocardia, the sonneteer considers the significance of his name and how Cupid hides "in *Craigs* and *Rocks*" (p. 27). His entire description

of the run-away Cupid is reminiscent of Sonnet 8 in *Astrophil and Stella*, where Sidney also delighted in creating puns on the speaker's name. Although Craig explains that the majority of his sonnets consist of "complaint, sorrow, and lamentations" (p. 6), he includes a number of playful self-allusions (pp. 99, 140). When he refers to his "Sunburnd braine" (p. 63) or describes himself as a "slave-born *Muscovite*" (p. 87), he is deliberately echoing the language of Sidney's persona.²³ A more pointed identification with the love-lorn Astrophil occurs in Craig's highly exaggerated version of Sidney's lap-dog sonnet (*AS* 59). Here Craig closely imitates the famous opening question of Sidney's poem, but then radically departs from his model in diction, tone, and meaning:

Why loves thou more (faire dame) thy Dog then mee?
 What can he do but (as the Scholer said
 At *Xanthus* feast) shake eares and tayle on thee?
 And I can do much more to make thee glade,
 With tedious toyle and longsome labour made.
 Hee can perhaps bring thee thy Glove, or whyls
 Thy Kirchiff when t'is either left or laide
 Behind thy heeles with sweet and backast smyles:
 But I, whom thou disdainefully exyles
 From thy sweet bed, and thy most sweet embrace;
 Which fawning Currs with filthy feet defiles,
 I could doe more, but I lack leave allace:
 Fie Natures bastard, make no Dog thy Love
 Least thou a Monster, I a Martyr prove. (p. 97)

In contrast to Astrophil's witty rivalry with the dog, the speaker of Craig's poem emphasizes the grotesque incongruity of the "faire dame," along side her fawning cur with "filthy feet." Craig's speaker expresses his jealousy in startlingly blunt, colloquial terms, unlike the more subtle repartee found in Sidney's poem. Whereas Astrophil desperately yearns to become a witless, pampered beast, Craig's speaker concludes by rejecting the role and by reminding the lady of the need for decorum.

In selecting the fourth lady of the collection, Craig turns outside of the Sidney Circle. He explicitly addresses Pandora as "sweet *Hais agene*" (p. 78) and explains that "yet neither fruite nor flower was like my *Hay*" (p. 114). These references seem to identify the figure as Lady Agnes Hay, the sister of Sir James

Hay, a wealthy Scottish nobleman who played a leading role in the court of James I.²⁴ She was later married first to Sir George Preston of Craigmiller and second to James, seventh Earl of Glencairn.²⁵ Craig himself had included a long preface to her brother in his earlier collection, *Poeticall Essays* (1604). In several of the sonnets to Lady Hay, the poet emphasizes the common bond which joins them—a love for Scotland—and speaks of his longings to return to his birthplace. Especially in "To his Pandora, from England" he speaks poignantly of his homesickness for his native land (p. 142).

One of the reasons for his loneliness is the absence of the fifth woman, Kala, whom he describes as a lowly shepherdess. In the verse addressed to her, Craig uses none of the titles of rank which appear in the sonnets to the court ladies. Most significant is the introductory poem to her, which is signed simply, "Thine till death: *Craige*" (p. 16). He implies that she is his Scottish sweetheart, whom he left behind during his stay in London.²⁶ In several of the sonnets, Craig describes his happiness at receiving a letter from Kala (p. 98) and his disappointment when none arrives (p. 100). The name, meaning "beautiful one," is found in the *Arcadia*, where it describes a virtuous shepherdess whose marriage is celebrated in Sidney's eclogues.²⁷

In direct contrast to the shepherdess is the sixth woman, "lascivious Lais" (p. 9), who lives in the sophisticated world of the court. Although Craig does not provide enough internal evidence to identify her, she is described as a promiscuous woman who seduces all types of men—"rich, poore, great, and small" (p. 77). In Greek the name "Lais" was a synonym for a prostitute, and at least one of Craig's contemporaries also used the term in this sense.²⁸ The poems to Lais begin with the speaker's desperate pleas to a rival, who has seduced Lais in his absence (p. 43). Fully recognizing the betrayal of both lover and former friend, the speaker remains nevertheless torn between attraction and revulsion for Lais. He compares her to the passionate Deianira, whose gift of the poisoned shirt of Nessus mortally wounded Hercules. In contrast to the purifying influence of Petrarchan fire, here the effects are entirely destructive: "I am inflam'd flesh, bones, and all I have" (p. 53). Although the speaker seeks explanations for Lais' betrayal and even blames himself for alienating her, he at last realizes that his

love has turned to hatred (p. 70). From this point onward, his poems turn to a savage denunciation of her character. Although he may recall his former tributes to Lais in terms that echo both Petrarch and Sidney ("I have compar'd my Mistris many time/To Angels, Sun, Moone, Stars, and things above"—p. 77), he now rejects this approach in favor of harsh, satirical classical images, such as that of Theramenes' shoe, derived from Cicero.²⁹ In describing the lady as a shoe that fits every foot, Craig produces the startling effect of metaphysical verse, in which as Dr. Samuel Johnson observed, "the most heterogeneous ideas are yoked by violence together."³⁰ He follows the same method throughout most of the remaining Lais poems, where the beloved is excoriated in blunt, violent terms; she is repeatedly described as a whore (pp. 82, 93, 110, 143). Comparing her to the great unfaithful women of literature, Homer's Helen and Chaucer's Criseyde (p. 82), Craig specifically alludes to Chaucer's account of Troilus' dream of the fair white bull that foreshadows Criseyde's betrayal (p. 111). Despite his occasional moments of self-questioning ("Why love I her that loves not mee againe?", p. 110), the speaker rejects the lady's efforts at reconciliation and reminds his former friend of the ever-turning wheel of fortune that is likely to destroy his happiness (p. 116). The speaker reserves his most bitter attacks for the last three poems, where he completely discards the sonnet form and turns to insult her directly as "a pockie Punck" (p. 131). Even here he continues to draw upon classical images for satirical effect, as in his claim that Lais is a greater whore than Rhodopis (p. 136), described by Herodotus as a prostitute who became a great Egyptian queen and longed to leave a memorial of herself.³¹ The speaker claims that his own verse serves to commemorate the shameless life of Lais, just as his other sonnets pay tribute to the enduring virtues of Idea.

A distinctive feature of Craig's poems to Lais is the use of the Scottish dialect, which appears concentrated in the terms of bitter invective. A fine example of Craig's technique may be seen in the speaker's inward debate:

To inconstant LAIS
How oft hast thou with Sivet smelling breath,
Told how thou lovd'st me, lovd'st me best of al?
And to repay my love, my zeale, my fayth,

Said, to thy captive thou wast but a thrall:
 And when I would for comfort on thee call,
Be true to mee deare to my soule, said I,
 Then sweetly quhespering would thou say, *I shall*:
 And *echo-like deare to my soule*, replie:
 But breach of fayth now seemes no fault to thee,
 Old promises new perjuries do prove.
 Apes turse the whelps they love from tree to tree
 And crush them to the death with too much love.
 My too much love I see hath chang'd thee so,
 That from a friend thou art become a foe. (p. 69)

Here Craig retains the dialect spelling of "quhespering" and "turse" to intensify the effect of the spoken word and to add urgency to the speaker's feeling. Other examples of dialect found in the sonnets to *Lais* include: "daffings deavis" (p. 43); "sarke" (p. 53); "hame" (p. 82); "loun" (p. 93); "fremmit foe" (p. 110); and "weerds" (p. 111).³² Although Craig occasionally uses Scottish spellings in earlier poems (such as in Cupid's speech, p. 26), he largely reserves the use of dialect for the *Lais* poems to heighten the contrast between the colloquial diction and the "*Hyperbolik* loftie heigh conceits" (p. 114) devoted to *Idea* or *Lithocardia*.

The ambivalent mixture of extreme love and hatred found in the poems to *Lais* bears strong resemblance to the tone of Shakespeare's sonnets to the enigmatic dark lady. R. D. S. Jack points to the similar confrontation of "the truth of sexual infatuation allied to moral worthlessness" and to the questioning of Petrarchan imagery found both in Shakespeare's sonnet 130 and Craig's sonnet (p. 77).³³ The love triangle, involving the lady, friend, and poet-persona, forms a dramatic focus for both Shakespeare and Craig. Whereas Jack assumes that Craig echoes the sonnets to the dark lady, it is significant that Shakespeare's complete collection was not published until 1609, three years after Craig's *Amorose Songes* appeared. At least two of the dark lady sonnets (138 and 144) were printed in the 1599 edition of *The Passionate Pilgrim*, and it is certainly possible that Craig may have read the other poems in manuscript.³⁴ Yet apart from the broad resemblances of dramatic situation and the intense oscillation between love and hatred, the two collections contain no close verbal parallels. When Craig explores the violently

destructive elements of illicit love in his sonnets to Lais, he places far more emphasis on the speaker's anger and revulsion, culminating in an absolute alienation from the mistress, in contrast to Shakespeare's focus on the quality of self-deception that leaves the persona enmeshed in passion. Craig's graphic, virulent denunciation of Lais also differs from the more subtle and ironic treatment of the dark lady, described most often with punning innuendo (e.g. "Thy face hath not the power to make love groan," 131, l. 6). Despite their significant differences, Craig's poems to Lais remain, by virtue of their radical departure from the conventions established by Petrarch and Sidney, as one of the most fascinating analogues to Shakespeare's collection.

Even Craig's contemporaries failed to give him credit for his highly experimental sonnet collection. His fellow countryman William Drummond remarked simply, "such sillie rime can not make women love."³⁵ But the conservative Drummond appears to have paid little attention to Craig's self-conscious efforts to transform the dominant poetic traditions of his age. In the nineteenth century John Payne Collier described Craig's sonnets as "more remarkable for their adulation than for their poetry," a view which their editor David Laing readily accepted, and Arthur H. Bullen in the *DNB* later simply dismissed the poems as "very rare and very worthless."³⁶ Admittedly the craftsmanship of Craig's poems leaves much to be desired, for he is often guilty of forced rhymes, awkward inversions, and banal imagery. At the same time his concept of a sonnet sequence that would explore diverse types of love, ranging from the platonic admiration for Idea to the torturous, self-destructive passion for Lais offers Craig a unique opportunity to incorporate conflicting literary styles. Following the lead of King James, who had written an epitaph in honor of Sir Philip Sidney, Craig's Scottish predecessors William Fowler and William Alexander wrote sonnet sequences on the Sidneian model, and Alexander even composed a prose continuation of the unfinished *Arcadia*.³⁷ As their successor, Craig borrows heavily from *Astrophil and Stella* and the *Arcadia* in composing tributes to some of the living members of the Sidney circle. He also identifies one of the other ladies of the sequence, Erantina, with Petrarch's "sweete lovely Laura, modest, chast, and cleene" (p. 32). Against the dominant lyrical mode of Petrarch and Sidney, Craig sets the poems to Lais, whereby he examines physical passion with a metaphysical style

that combines the colloquial immediacy of Donne with the concrete, classical imagery of Jonson. He truly creates a sequence in which "contraries by contraries, and Vertue by Vice, more cleerely may shine" (p. 11).

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NOTES

¹ *The Poetical Works of Alexander Craig of Rose-Craig*, ed. David Laing (Glasgow: Hunterian Club, 1873), p. 11. Henceforth all references to Laing's edition will be included in parentheses in the body of the text. Quotations have been modernized slightly by regularizing i and j, u and v.

² Laing offers a brief biographical introduction as part of his edition, p. 6.

³ "The Poetry of Alexander Craig: A Study in Imitation and Originality," *Forum for Modern Language Studies*, 5 (1969), p. 378. Craig's sonnet sequence is not mentioned in any of the following standard accounts of the sonnet sequence: Enid Hammer, *The English Sonnet* (London, 1936); Sir Sidney Lee, *Elizabethan Sonnets*, 2 vols. (1904; rpt. New York, 1964); J. W. Lever, *Sonnets of the English Renaissance* (London, 1974); and Janet E. Scott, *Les Sonnets élisabéthains* (Paris, 1929).

⁴ R. D. S. Jack, *The Italian Influence on Scottish Literature* (Edinburgh, 1972), p. 72.

⁵ In the 1606 text the sonnets are not individually numbered. At the conclusion of the sequence, there is a prose dedication to Sir George Hume, Earl of Dunbar, Lord High Treasurer of Scotland, which introduces the separate section of songs.

⁶ Sir Sidney Lee, *Elizabethan Sonnets*, I, lxxxviii.

⁷ John Payne Collier was the first to notice the allusions to Lady Penelope Rich: *A Catalogue, Bibliographical and Critical of Early English Literature; Forming a Portion of the Library at*

Bridgewater House (London, 1837), p. 72. Laing also cites the identification of Penelope as Lady Rich, p. 8.

⁸ *Astrophil and Stella*, Sonnets 24, 35, 37, William A. Ringler, Jr., ed. *The Poems of Sir Philip Sidney* (Oxford, 1962), pp. 176, 182-3. See Ringler's account of the identification of Stella as Lady Rich, pp. 435-47).

⁹ Maud S. Rawson, *Penelope Rich and her Circle* (London, 1911), pp. 276-7.

¹⁰ See Franklin B. Williams, Jr., *Index of Dedications and Commendatory Verses in English Books Before 1641* (London, 1962), p. 156. For James' commendation, see *Historical Manuscripts Commission*, Salisbury (Cecil) MSS, III, 438.

¹¹ Roger Howell, *Sir Philip Sidney: The Shepherd Knight* (Boston, 1968), p. 75.

¹² Ronald D. S. Jack provides an account of Craig's major borrowings in "The Scottish Sonnet and Renaissance Poetry," Diss. University of Edinburgh, 1967. He provides a very helpful list of the most important classical sources on p. 459, but omits the reference to Herodotus found in the New Year's poem (p. 91).

¹³ *Herodotus*, with an English translation by A. D. Godley. 4 vols. Loeb Classical Library (London, 1920), I, 8-12.

¹⁴ Rawson, p. 280.

¹⁵ Jean Robertson, "Drayton and the Countess of Pembroke," *Review of English Studies*, 16 (1965), 49. Jack argues that "Lithocardia" was Mary Douglas, the third daughter of William, Earl of Morton, in "The Scottish Sonnet and Renaissance Poetry," p. 433. However, it is more likely that Craig is following Drayton in using the anagram "Marigould" to refer to Mary Herbert, Countess of Pembroke. The numerous allusions to *Arcadia* within the sonnets to Lithocardia (especially the reference on p. 52) strengthen the case for the identification of Sidney's sister.

¹⁶ Frances B. Young, *Mary Sidney, Countess of Pembroke* (London, 1912), p. 123.

¹⁷ Andrew Clark, ed., *Brief Lives*, 2 vols. (Oxford, 1898), I, 311.

¹⁸ William H. Bond, "Reputation and Influence of Sir Philip Sidney," 2 vols., Diss. Harvard University 1941, I, 92. Bond noticed four of Craig's allusions to *Arcadia* (pp. 47, 52, 65, 67), but he overlooked the others mentioned in this essay. In his list of Craig's major English sources, Ronald D. S. Jack omits references to Musidorus (p. 52) and Pamphilus (p. 14), both characters from the *Arcadia*: "The Scottish Sonnet and Renaissance Poetry," p. 451.

¹⁹ Albert Feuillerat, ed., *The Complete Works of Sir Philip Sidney*, 4 vols. (1917-26; Cambridge, 1969), I, 32-37.

²⁰ Sidney, *Works*, I, 73.

²¹ Sidney, *Works*, I, 237.

²² Sidney, *Works*, I, 266-68. Further references to *Arcadia* appear in the rest of Craig's verse: in *Poeticall Essays* (1604), he refers to Strephon and Klaius (p. 35), the pair of shepherds at the beginning of Sidney's work (I, 5-10). He later wrote a poem concerning Plexirtus (p. 19), one of the villains of *Arcadia* (I, 213) in *Poetical Recreations* (1609).

²³ For the phrases quoted from *Astrophil and Stella*, see respectively Sonnet I (l. 8) and Sonnet 2 (l. 10). An additional borrowing from *Astrophil* appears in Craig's *Poeticall Essays* (1604), p. 17, when he quotes from Sidney's Sonnet 98 (ll. 13-14).

²⁴ Lucy Aikin, *Memoirs of the Court of King James the First*, 2 vols. (London, 1822), II, 47-51.

²⁵ Sir Robert Douglas, *The Peerage of Scotland*, ed. John Philip Wood. 2 vols. (Edinburgh, 1813), II, 44.

²⁶ Craig's wife, Isobel Chisholm, is mentioned in a charter which was granted to the poet when he returned to Scotland to live in 1609; HM General Register House, Register of the Privy Seal 78/116. Recorded in Charles B. Gullans, ed. *The English and Latin Poems of Sir Robert Ayton* (Edinburgh, 1963), p. 19.

²⁷ Sidney, *Works*, I, 128.

²⁸ See the pamphlet, *Leicester's Commonwealth* (London, 1584), STC 19399, p. 38, where the name Lais is used in a similar sense:

"Neither contented with this place of honour, he [Leicester] hath descended to seek pasture among the waiting Gentlewomen of her Majesties great Chamber, offering more for their allurement, then I think *Lais* did commonlie take in Corinth, if three hundred pounds for a night will make up the summe."

²⁹ R. D. S. Jack traces the allusion to Cicero's *Ad M. Brutum* in "The Scottish Sonnet and Renaissance Poetry," p. 459.

³⁰ Samuel Johnson, *Selected Prose and Poetry*, ed. Bertrand H. Bronson (New York, 1952), p. 470.

³¹ *Herodotus*, trans. A. D. Godley, II, 134-35.

³² Lilian E. C. MacQueen, "English Was to Them a Foreign Tongue," *Scottish Language: An Annual Review*, 2 (1983), 49-51.

³³ "The Poetry of Alexander Craig: A Study in Imitation and Originality," p. 380.

³⁴ Although Shakespearean scholars disagree over the dating of the sonnets, the consensus is that most of them belong to the period 1592-96, when they circulated in manuscript among his friends: Hallett Smith, *The Riverside Shakespeare* (Boston, 1974), p. 1745.

³⁵ Drummond's opinion is quoted by Laing, p. 14.

³⁶ Collier, p. 72.

³⁷ J. Craigie, ed. *The Poems of James VI of Scotland*, 2 vols. (Edinburgh, 1955-58), II, 162. Gary F. Waller, "Sir William Alexander and Renaissance Court Culture," *Aevum, Rassegna di Scienze Storiche, Linguistiche e Filologiche*, 51 (1977), 512.

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