

- John Kerrigan, p. 327.
4. Sonnet 112. *Shakespeare's Sugared Sonnets*, Katherine M. Wilson, pp. 295–6.
 5. *Shakespeare and the Confines of Art*, Philip Edwards, pp. 17–30.
 6. *Shakespeare's Sugared Sonnets*, Katherine M. Wilson, p. 112.
 7. According to Rowse, the author of the Sonnets 'above all quoted the Psalms, or echoed their phrasing'. *Shakespeare the Man*, A. L. Rowse, p. 42. According to Holden there is 'an even ghostlier tradition' that the man of Stratford 'himself "poetized" the Psalms'. *William Shakespeare – His Life and Work*, Anthony Holden, pp. 290–1. According to *Arden*, 'echoes' of the Psalms have been identified in Sonnet 16, line 11, Psalm 23.4; Sonnet 31, Psalm 38.11; Sonnet 91, lines 1–4, Psalm 20.7; Sonnet 111.8, Psalm 104.5; Sonnet 129.4, 10, Psalm 129.3; Sonnet 137.2, Psalm 115.5; Sonnet 143.7, Psalm 68.1; Sonnet 146.13, Psalm 49.
 8. *Shakespeare's Sonnets and Narrative Poems*, A. D. Cousins, p. 200.
 9. *William Shakespeare – The Sonnets and A Lover's Complaint*, ed. John Kerrigan, p. 60.
 10. *Shakespeare's England*, vol. 2, p. 452: 'Games' by A. Forbes Sieveking.
 11. *William Shakespeare – His Life and Work*, Anthony Holden, p. 118.
 12. *A Life of William Shakespeare*, Sir Sidney Lee.
 13. *Will Shakspeare and the Dyer's Hand*, Alden Brooks, pp. 453–4.
 14. *Philip Sidney*, Emma Marshall Denkinger, p. 111.
 15. *Philip Sidney – A Double Life*, Alan Stewart, p. 225. The surviving works of the Countess of Pembroke demonstrate 'her erudition, her skill with rhetorical figures, and her witty wordplay'. She 'employed a dazzling array of some 126 different verse forms, including ottava rima, rime royal, terza rima, two sonnet forms, and some highly original stanzaic forms'. *DNB*, entry for Mary Herbert, Countess of Pembroke.
 16. *Philip Sidney*, Emma Marshall Denkinger, p. 111.
 17. *The Later Tudors: England 1547–1603*, Penry Williams, p. 407.
 18. *Ibid.*
 19. *Who Wrote Shakespeare?*, John Michell, p. 238. For the Sidneys, 'pastoral' had distinct advantages. 'To write about the emotions of courtiers in terms of shepherds and sheep made it possible to deal with subjects which would otherwise have been taboo.' *John Lyly – The Humanist as Courtier*, G. K. Hunter, p. 130. It is believed that several of Philip's early writings were devised for his sister's entertainment and written in collaboration with her. Wilton was the setting for a verse drama attributed to Sidney: *A Dialogue between two shepherds uttered in a pastoral show, at Wilton*, and Mary herself wrote *A dialogue betweene two shepherds, Thenot, and Piers, in praise of Astrea*, which was performed before the Queen when she visited Wilton in 1599. *Philip Sidney – A Double Life*, Alan Stewart, p.

- 225.
20. *The Countess of Pembroke's Arcadia*, ed. Maurice Evans, p. 10. In the *Arcadia*, 'as the innumerable narrative pieces fit together, the total picture gradually emerges as from a gigantic jigsaw puzzle. ... The whole sequence is given enormous variety by the alteration of exposition and action, of tragic and comic, and by endowing the sections which are recounted with a flavour which comes from the personality of the author. ... The seemingly enormous world which Sidney has created is in the end a very small one based on a few interrelated families.' *The Countess of Pembroke's Arcadia*, ed. Maurice Evans, pp. 41-2.
 21. *Ibid.*, pp. 10-11.
 22. *The Life and Lyrics of Sir Edward Dyer*, R. M. Sargent. 'From its first publication in 1590 to the present day there has been no lack of readers attempting to read the *Arcadia* as some form of allegory. In 1628 Henry Oxinder attempted to read off the characters against prominent members of the Sidney and Devereux families.' *Philip Sidney - A Double Life*, Alan Stewart, p. 229.
 23. *The Life and Lyrics of Sir Edward Dyer*, R. M. Sargent.
 24. 3.9. It has been argued that 'Mira', an alternative spelling of 'Myra' ('an obvious anagram of Mary' - Bullough) was Philip Sidney's 'baby-name' for his sister Mary when she was a young child.
 25. *Sir Philip Sidney - An Anthology of Modern Criticism*, ed. Dennis Kay, pp. 56-7.
 26. *Poems and Dramas of Fulke Greville*, Geoffrey Bullough, vol. 1, p. 42-4.
 27. 4:229-318.
 28. *Faire Bitts - Sir Philip Sidney and Renaissance Political Theory*, Martin N. Raitiere (1984), pp. 143-8.
 29. *At the Court of Queen Elizabeth*, R. M. Sargent, pp. 65-70.
 30. *Poems and Dramas of Fulke Greville*, Geoffrey Bullough, vol. 1, pp. 42-4.
 31. It will be remembered that Greville's *Caelica* contains 'specimens of ottava rima' and that his 'sonnets are all Shakespearean in type'. *Poems and Dramas of Fulke Greville*, Geoffrey Bullough, vol. 1, pp. 33-4.
 32. *The Countess of Pembroke's Arcadia*, ed. Maurice Evans, p. 54. Urania is generally agreed to be Mary Sidney because she was called this by Spenser in *Colin Clouts Come Home Againe* (1595) when he 'celebrated the intimate bonds between Sidney, in his familiar guise as *Astrophil*, and Mary Herbert, whom he chose to represent as *Urania*, the Muse of Christian poetry: "in the highest place, / *Urania*, sister unto *Astrophell*". (486-91).' *Literary Patronage*, Michael Brennan, pp. 60-1.
 33. *The Poems of Sir Philip Sidney*, ed. William A. Ringler, Jr, pp. 494-5.
 34. *Shakespeare's England*, vol. 2, p. 479: 'Games' by A. Forbes Sieveking. Sidney makes a comedy of the game and '*Strephon* and *Pas* are more