

On Shakespeare's Sonnets

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On Shakespeare's *Sonnets**

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It is simply and almost truly said of Shakespeare's *Sonnets* that no realistic image of the adored youth appears before us when we have finished reading them through except that a few physical references to him are described in some sonnets. A critic of Jan Kott's sensibility to and learning in the Renaissance culture could have imagined Verrocchio's angels, Botticelli's Flora, Signorelli's boys in the fresco at Orvieto, three Florentine Davids by Donatello, Verrocchio and Michelangelo, sculptures in the Medici or Sistine Chapels, or Leonard's St. John etc.⁽¹⁾ as correlating object to Shakespeare's youth in the *Sonnets*: Kott assumes *Eros socraticus* in the case of Shakespeare, founded on the two lines from Sonnet 39,

And that thou teachest how to make one twain

By praising him here who doth hence remain,

where he interprets the old myth of the first men in Plato's *Symposium* is concisely summed up; then quoting Sonnet 20,

A woman's face, with Nature's own hand painted,

Hast thou, the master-mistress of my passion,

he describes an androgynous ephebe 'with a disturbing, ambiguous beauty' in detail; and explaining the figures presented as examples, he even portrays the idealized physique, it seems to me, with 'blond, loose hair, slender figure, features not yet set, still promising, slim legs, slightly rounded shoulders and the small hands' and the idealized face: 'mouth with upturned corner, high forehead, thick eyelids, straight, long nose.' I may add a few more features to his portraiture by referring to Sonnet 99: in it the youth is compared to 'The forward violet', 'lily', and 'roses'. I imagine him with a reddish complexion, white hands and dark auburn hair, and his breathing is youngmanly flagrant and his expressive complexion changes from blush to white with his feeling from shame to despair.

But the question remains whether Kott has not gone too far and his portraiture is not too far-fetched and I have the same impression as Northrop Frye's, which I shall quote in full, although a little too long:

although the poet promises the youth immortality, and clearly has the power to confer it, he does not lift a metrical foot to make the youth a credible or interesting person. He repeats obsessively that the youth is beautiful, and sometimes true and kind, if not overvirtuous; but in real life one would think that a poet who loved him so much would delight in telling us at least about his accom-

* Received September 16, 1972.

plishments, if he had any. Could he carry on a conversation, make puns, argue about religion, ride to hounds, wear his clothes with a dash, sing in a madrigal? The world greatest master of characterization will not give him the individualizing touch that he so seldom refuses to the humblest of his dramatic creations.⁽²⁾

So it may be better that we should change the direction of our attention, not seeking after the seemingly described object of love, but penetrating the writer's poetic mind, and search for his *ars poetica*, and his characteristic working of imagination, and, in addition, perceive his idea of the relationship between beauty and time because the adored youth is a beauty and Time personified is another hero in the *Sonnets*. Then I shall treat his characteristics in writing in Chapter 1 (entitled as 'Approaches from the architectonics of the poet's imagination' and viewed from two points of his dualistic attitude of mind and the corresponding pairs of the sonnets) and his sense of Time upon beauty in Chapter 2 (named as 'Embodiment of the imaginary portrait of the Friend' and subdivided into two parts, one referring to past and the other to future).

Though it may be true that 'Any critic of Shakespeare's sonnets will, to some extent, tell the world more about his own critical limitations than about his subjects,'⁽³⁾ my particular approaches will throw a faintest light, I hope, upon the understanding of the *Sonnets*, because 'Wholesale interpretations of the sonnets will have to give place to a careful examination of individual sonnets or natural groups of them before new syntheses, based both on historical considerations and on assessments of intrinsic merits, can be profitably attempted.'⁽⁴⁾

Chapter 1. Approaches from the architectonics of the poet's imagination

1. Dualistic way of thinking or contrastive structure

Seeing that neither any identity of Mr. W.H. nor any event about him and Shakespeare cannot be ascertained or proved, that no imaginable portraiture of Mr.W.H. cannot be deduced in a realistic way from the reading of the *Sonnets* and that no other study than that regarding each single sonnet will be fruitful or productive for the understanding of the *Sonnets*, we may take up several representative sonnets, which will betray the true voice of feeling secretly in spite of the poet, in order to approach the working of the poet's imagination.

To investigate in the *Sonnets* what may be called architectonics of the poet's imagination, first of all, we had better pick up an example sonnet and, analyzing it in detail, expound the typical structure of the *Sonnets*. In Sonnet 39 the poet assumes that he is divided into two parts, better and worse, and asks himself why he can admire the youth that is his better part, with the implication that he cannot admire his own self. We may see in such an attitude or reasoning the poet's typical mind or contrastive way of presenting and arranging his thought. Though his attitude of such kind is a little fanciful, we may say, it is a little far from humorous and rather serious and tormenting. Then he goes on to say that he cannot refrain from praising

'That due to thee which thou deserv'st alone,' though the separation of that kind is too much for him to endure. And personifying 'Absence', which means that the youth lives independently of the poet, he addresses to it from l.9 on and thanks it for its good and kind interference of giving him the time in which he may foster tender love for the adored. Lastly regarding the couplet Edward Dowden interprets: 'Absence teaches how to make of the absent beloved two portions, one, absent in reality, the other present to imagination.'⁽⁵⁾ I should rather argue that I differ from him in the interpretation of the couplet: our difference may result, it seems to me, from the different signification of two words, 'one' and 'here'; he may interpret the 'one' as the beloved youth and read 'him here' as one portion present to his imagination, but I should rather interpret the 'one' as the whole existence of the poet, including the better and worse parts (in which the poet and the youth make one being) and read '*praising him here* (my italics)', that is to say, 'praising the youth here far from him'. So my interpretation is: absence teaches me how to be separated from him or it teaches me how to spend my time with the thought of love and praise when separated from him. The sonnet is to this effect that in order to praise the youth, we had better be separated, fostering the tender feeling of love in the separated while. Thanks to his dualistic attitude of mind, the poet may be justified in his praise for the youth.

The same attitude of the poet's mind creates Sonnet 36, though the expressed feeling and subject are concerned with what may be called the worser part, that is to say, 'those blots that do with me remain'. In Sonnet 39 the poet praises 'That due to thee which thou deserv'st alone' and in Sonnet 36 he confesses his own state and status unworthy for the youth. So, structurally speaking, these two sonnets may be the ones complementary to each other in their contents, and they are understandably taken to be figurative expressions of the poet's true voice of feeling (though J.D. Wilson interprets Sonnets 25, 29 & 36-9 on the assumption that they are the products founded upon some real events in the poet's life, and points out that 'blots' or a 'separable spite' can mean the poet's status as common player and 'bewailéd guilt' can have revealed his status because it may have been related to the censorship to the theater.⁽⁶⁾ In the case of Sonnet 36 the poet is determined not to 'acknowledge' the Friend for the defence of his reputation and entreats him not to 'honour' him in the public because by doing so he will be ashamed for his 'blots' and 'guilt'. So the sonnet may be interpreted to be the confession of love deriving from the lover's feeling of humility before his beloved. And here too, the way of reasoning is that 'we two must be twain,' though 'thou being mine,' that is, that we must be separated, though you will remain my better part. To express his wish that 'mine is thy good report,' the poet adopts the contrastive way of thinking and confesses his love for the Friend with seemingly good manners but apparently urgent eagerness. (Here the 'report' means rather general hearsay than about a particular event such as the liaison in

my understanding.) But compared with Sonnet 39, this sonnet is rather sadder in tone, resulting from the subject of the negative side of life. Thus contrasting this with that, these two sonnets in themselves presents dualistic frame of thinking as a whole.

Sonnet 22 shows the same structure of reasoning by distinguishing the age, which belongs to the poet here, and the youth, which is the attribute of the Friend there. In it the preliminary proposition may seem to be humorously fanciful, but the fundamental bias in it is quite the same with that in Sonnets 39 and 36. The justification which the poet presents is that the Friend's beauty is the clothing of the former's heart which lives in the latter's heart: by exchanging their hearts, they are unified into one love and if one is young, the other cannot be older. Then the poet's longing for the Friend shows itself in his entreaty to be just as careful of the latter's own self as the poet of him because he has borne his (i.e. the Friend's) heart in his heart. However his consciousness of the distinction between age and youth emerges in the simile, 'As tender nurse (i.e. the poet) (keeps) her babe (i.e. the Friend) from faring ill,' and in his appealing wish, 'Presume not on thy heart when mine is slain (i.e. earlier than yours).' Beginning in a rather humorous tone, the sonnet ends in the tender appeal for the maintenance of their unified love. The poet's dualistic thinking has led to his confession of secretly fostered tenderness, even if the responsive feeling of love on the part of the Friend may not have come to the poet's heart.

Sonnet 62, which has something to do with self-love, and so apparently nothing to do with the dualistic way of thinking, assumes that the poet's vanity of his own beautiful face, and, because of it, his 'Sin of self-love' derives from his identification with the Friend, who is beautiful in his youth. The purport of the couplet is that as the poet is identified with the Friend he can and will paint or clothe himself with the latter's beauty and youth and consequently he can praise himself which is the latter's self at the same time: indeed, 'all that beauty that doth cover thee/Is but the seemly raiment of my heart,' according to Sonnet 22. Thus Sonnet 62 may be said to be a variation of Sonnet 22 in its theme and way of thinking. One of the most important but hidden things about Sonnet 62 is that the poet's self-love and praise result from his secret longing for the Friend.

The same mechanics of psychology is seen in Sonnet 74, though the apparent purport is with the poet's death and poems as 'memorial' dedicated to the Friend. First the poet divides his own elements into 'earth' and 'spirit' and calls his spirit 'the better part of me'; then 'the worser part' will be returned, he says, to the earth but 'the better part' will belong to the Friend after his death. His conclusion is that his spirit remains with the Friend, that is, that his heart is identified with the Friend's heart for ever. Regarding the couplet, J.D.Wilson interprets 'that' in l.13 as the body, and 'this' in l.14 as the spirit of the poet.⁽⁷⁾ It is true that 'that' means 'the body', but I cannot decide whether 'this' means 'this line' (i.e. the poem) or 'the

spirit of the poet', for the poet says, 'My life hath in *this* line some interest' and 'When thou reviewest *this*' (my own italics). Nevertheless, Wilson may be right when we consider that 'that which it contains' is the spirit and 'that (i.e. the worth of that) is this (i.e. that which it contains)' but apart from that contextual consideration, 'this' may be intelligible as the poem when we read the last sentence 'and this (i.e. this line) with thee remains.' That being the case, this line and the spirit of the body can be equalized in the last point of reasoning and the two 'this's in the last line may be a *double-entendre*, that is, both meanings may be communicated by those this's. So my final interpretation follows Wilson's and I have proposed, for the working of imagination in Sonnet 74, the dualistic attitude of mind based upon the process of the distinction from the Poet-Friend identification.

This identification pattern of attitude, with the addition of the consciousness of the distance between the poet and the Friend, will produce Sonnet 45 which shows the apparent irrelevance to such an attitude. There is the poet's sense of distance on the foundation of the sonnet: in other word, the poet is aware that he lives far from the Friend. Then he needs 'tender embassy' in order to confirm their love and the role is carried on by his two elements or his thought and desire. The line 'These present-absent with swift motion slide' confirms us of the dualistic attitude of the poet's thinking: 'present' pointing to the significance of the poet's subjectivity, 'absent' implying the distance of the Friend from him, 'present-absent' and 'swift motion' reveal his secret identification wish. The two elements incessantly coming and going for the purpose of inquiring after the Friend's health and assuring him of it, the poet feels joy and melancholy in turn without having the sense of identification with the Friend and so the sense of identification remains always his wish. But the pattern of thinking remains the same with the sonnets already mentioned.

Putting more emphasis upon the sense of separation than that of distance which prevents their identification, the poet confirms himself that the Friend lives on the other side from his own and Sonnet 61 comes to the daylight with the poet's struggling effort to remain with the Friend. There is 'thy will', 'thy spirit' or 'thy love' on that side which might torment the poet with sleeplessness and mocking dreams or keep watch upon 'my deeds', and here on this side remains 'my love' which does truly 'play the watchman ever for thy sake'. It is not 'thy love' but 'my love', it seems to the poet, that makes him worry, awake or asleep in 'the weary night'. The jealousy in this case, which is the negative aspect of love, is not 'thy jealousy' but mine: the three senses of the poet's— that 'thou dost wake elsewhere,' that he is 'From me far off' and that he keeps company 'with others all too near'— have irritated him only to make him feel home the sense of separation and loneliness as well as that of jealousy. The poet's feeling here is based upon the complete dualistic way of thinking and the emphasis is put on the sense of severance.

Sonnet 75 may be said to be of the double structure of the dual way of thinking,

in which the subject-object relationship is shown on the one hand and then the subject's feeling is swaying in the form of ambivalence between the two opposite expressions. The psychological structure of the third line 'for the peace of you I hold such strife' signifies that 'I' as an actively suffering subject am waging a war in the sense of self-troubling state of mind and 'you' as an passively enjoying object remain peaceful in the sense of nonchalance or liberality. It presents the dualistic standpoint of the sonnet in both form and meaning. And the simile in the next line settles the relationship between the poet and the Friend as that of a miser to his treasure, and then the poet reveals his own secret heart towards the Friend with the struggling opposed feelings juxtaposed. Five pairs of ambivalent feelings are expressed: (1) the poet wants to show the Friend to the world proudly, fearing that they might steal him; (2) he desires to be with him alone, with the wish to show him to all the world; (3) he is quite content with his sight to the full, and then wishes aspiringly to get just a glance of him; (4) he has the delight of possessing him and then pursues for the delight in him hungrily; and (5) in turn he now starves for him and now indulges in him to the full. To sum up: as for the relationship of the poet to the world, he is proud of his treasure to the world, though he does not wish to get him stolen, that is, his pride and endearment do not go together; and while he is pleased with the possessed treasure, he is always starving for the sight of him, that is, the sense of hunger, one of the attributes of love, is always tormenting him with the feelings of contentment and discontent. Thus the poet's feelings themselves prove to be on the two opposite poles, revealing his dualistic way of thinking (or feeling in this case).

As we have seen in the representative sonnets, there is the dualistic way of thinking fundamental to the poet's imagination, which is made use of for the purpose of communicating his wish for the identification with the Friend. From this structural consideration we may deduce the poet's true voice of feeling that by presenting the Friend and him as distant hearts he secretly wishes that their hearts were interchangeably unified into one mutual love. Seen from the viewpoint of such a pattern in the sonnets, various sonnets may be interpreted to consist of the unity of the same kind, structurally speaking.

And even a genius of Shakespeare's scope, when young, may have exercised a relatively simple architectonics of imagination, but the variety of materials and expressions, working upon him, might have produced such a great poet of scope and width out of him while growing up to a whole man. In this case regarding the love between the poet and the Friend, it may be said, the former's sincere longing for the latter has surmounted the simplicity of the working of his imagination.

(2) Correspondence or complementary Sonnets

Edmund Chambers notices in Thorpe's edition, J.D.Wilson points out, 'pairs, triplets, or at times even longer groups of contiguous sonnets linked in sense-content and

often, too, by stylistic devices such as repetition of significant words or recurrence of rhyme-sounds.'⁽⁸⁾ J.W.Lever in *The Elizabethan Love Sonnet*, and J.D.Wilson in the Introduction of *The Sonnets* (New Cambridge Edition), have adopted the method of the same kind, especially group-arrangement when they have investigated the right order of the *Sonnets*. Now I shall pay special attention to the pairs of sonnets which have the same sense-contents in common and consider the difference of the ways of treating the same themes or subjects by examining the logic of style or the order of presentation and the significance of emphatic meaning and implication. For I suspect that the assumption by J.D. Wilson might be extended to all the sonnets; he suspects of the duplicates:

Shakespeare might well write two sonnets on the same theme, or making the same point, and then decide which he wished to send forward; and this is what seems to have happened in the case of 153 and 154, if these are his.⁽⁹⁾

Though some pairs might not be produced on the very same subject, and some may be rather a preliminary proposition and its development, the connection between the pairs will be discerned and may be fruitfully analyzed in the exposition of the sample pairs. Their correspondence or complementariness will help us to approach to Shakespeare's attitude as the author of *The Sonnets* and to appreciate the true nature of his production.

As the first and most typical example I take up the pair of Sonnets 71 and 72. Both sonnets are to the same effect that the Friend should not mourn for the poet after his death for the sake of their memorial love, but let their lived-by love buried into oblivion. And their respective main purport is addressed to the Friend in their respective first quatrain. Comparing the line 'No longer mourn for me when I am dead' in 71 with the one 'After my death (dear love) forget me quite' in 72, we shall notice that the latter is more colloquial than the former from the viewpoint of the directness of expression. But from the points of the naturalness of feeling and the stylistic features, we should say, Sonnet 71 might be more proper and natural and in that sense, more informal, even if the formal neatness in 71 has not been ignored by the poet, and Sonnet 72 might seem, I might add, an afterthought of Sonnet 71. For stylistically speaking, the couplet of Sonnet 71 'Lest the wise world should look into your moan' might have led to the creation of the first line of Sonnet 72 'O lest the world should task you to recite' and the latter might have corresponded to the next sentence of negative purpose, 'O lest your true love may seem false in this.' And compared with the clause beginning with 'lest', the if-clause in 71 is more direct and simpler than the former is indirect and elaborate. Furthermore, the current of thinking is in the opposite direction to each other: in Sonnet 71 the presentation of the thought is from the subjective 'I' and the 'I' directly and naturally calls to his friend 'you', e.g. 'I love you so,/That I in your sweet thoughts would be forgot,/If thinking on me then should make you woe'; meanwhile in Sonnet 72 the main way of thinking is

along the you-subject and the poet 'I' always is hidden behind the 'you' and his wish is secretly and artfully conveyed to the Friend, e.g. 'Unless you would devise some virtuous lie,/To do more for me than mine own desert,/And hang more praise upon deceased I.' Considering the first two lines in the third quatrain in each sonnet, those in Sonnet 71 are more directly said than those in Sonnet 72, which expresses rather the poet's artistic conceit (though founded on his secret wish) and shows too much a logical fashion. And the line 'My name be buried where my body is' is more of a deliberate pose than the direct utterance 'Do not so much as my poor name rehearse.' The last line of the quatrain in Sonnet 72 contains more of the poet's attitude as a poseur in the phrase 'to shame nor me, nor you' and the attitude in 'let your love even with my life decay' is more frank and manly. Finally the last anxiety '(lest the wise world should) mock you with me after I am gone' is more considerate than the reasoning 'so should you (be ashamed), to love things nothing worth.' Generally speaking, the expression 'From this vile world with vilest worms to dwell' is more naturally understood than the elaborate one 'Then niggard truth would willingly impart' and the impression from the line 'What merit lived in me that you should love' is more formal and labyrinthine than that from the simply expressed description 'you shall hear the surly sullen bell/ Give warning to the world.'

From the comparison above-mentioned, we may conclude that Sonnet 72 may have been written after Sonnet 71, because the former is rather witty and consciously artful and the latter is simple and serious and frankly sincere; in other words, the poet wishes in Sonnet 71 self-effacement deriving from love's humility, while in Sonnet 72 he wishes rather that he would live in the Friend's heart for ever in spite of its apparent humility, expressing by art you-superiority. We had better hear the poet's true voice of feeling or sincerity of his love in Sonnet 71 and his witty conceit or appearance of his false art in Sonnet 72. The poet might have pretended to be a poseur in the latter and a true lover in the former. The author could not have given up either of them, even if they were duplicate, because of their respective merit (one for its sincere feeling and the other for its witty art). The poet's attitude in Sonnet 71 is like a debtor's or servant's who would willingly take the responsibility for anything, while in Sonnet 72 he might be playing a dethroned king who had still the secret wish to remain in the crown.

The cases with the pairs Sonnets 44-45 and Sonnets 46-47 are different from the case above-mentioned in that we can discern progression or development from the former to the latter. Sonnets 44 and 45 are concerned with the lamentation of love and both cannot be erased out because of the continuity or sequence of their thinking and feeling. Sonnet 44 is produced upon the belief in the speed of imagination, that is, 'nimble thought can jump both sea and land,/As soon as think the place where he would be.' He cannot wield the faculty of imagination and reach the Friend's heart, he regrets, because his elements of earth and water are so *slow* as to cause him to

weep with *heavy* tears of woe (my own italics). Those elements are so heavy and, therefore slow that his thought of love cannot conquer the 'Injurious distance' between them. He only laments over his situation for the longing for the Friend with 'badges of either's woe'. Then Sonnet 45 necessarily is concerned with the other two elements, air and fire as 'tender embassy of love' and his situation of interchanging joy and melancholy is due, he explains, to the fact that those two elements 'my thought' and 'my desire' move swiftly in turn as the agent from him between the poet and the Friend. Sonnet 44 is mainly to do with the poet's longing for the Friend while Sonnet 45 is with the explication of his gladness and sadness. We may assume that the latter sonnet might have come into being, stimulated by the association with elements, which might have caused the creation of the former. In that sense the former is more neat and formal in style but more conventional and serious for that matter in content, while the latter is more interesting and fanciful in metaphor but more colloquial and informal in style. From the point of sense-content Sonnet 45 is rather self-sufficient, apart from the sequence with Sonnet 44 in the point of physical elements which makes both sonnets complementary to each other, and in it the poet may be pleasantly wielding his facile pen. The poet's attitude is rather rigidly serious and mindful of what he is going to say in Sonnet 44 and the sonnet becomes conventionally serious rather than seriously sincere. But generally speaking, we can discern in the pair Sonnets 44-45 the parallelism with the pair Sonnets 71-72 in the point of the poet's attitude when writing the duplicate-like sonnets.

The pair Sonnets 46-47 is to do with 'a mortal war' and 'a league' between 'Mine eye' and 'Mine heart' as to the right of possession of 'thy sight'. In Sonnet 46 the desire of the eye and the wish of the heart are dramatically (and maybe conventionally) presented onto the stage. For the settlement of the case concerned the legal court of 'thoughts' determines the respective right, 'The clear eye's moiety and the dear heart's part.' The eye is to appreciate 'thy outward part' and the heart is to possess 'thy inward love of heart.' The case in question is settled in the line of common sense in its most common sense. The viewpoint of the poet is not so original nor interesting and the mild balance of the poet's feeling behind the process of creating this sonnet proves his tranquility of mind and for that reason, 'a mortal war', 'though expressed explicitly' might be doubted by the reader. Furthermore, stylistic neatness and the conventional pattern of presentation based upon the dramatic type of morality play may dilute the intensity of the inner struggle that the poet might have wanted to convey, though his love may be understood sensibly on the part of the reader. The interestingness of the sonnet may lie in its conventional witticism. As a result from the naturalness and conventionality of the settlement in Sonnet 46, the league between 'mine eye and heart' in Sonnet 47 may be established along the line of the stated settlement. Both parts, admitting their respective function in the course of loving the Friend, are sharing the other's privilege when one of them lacks in the opportunity

to appreciate thy presence: that is, 'my heart', in smothering thought of love for him, is to be invited to the eye's 'painted banquet' and 'my eye', when 'famished for a look' of him, is invited to the heart's 'thoughts of love' or verbal picture of him. In this sense of sequence Sonnet 47 may be understood to be the development from Sonnet 46 (and therefore supplementary to it) and, the sense-content of the former is more interesting and heartfully human and humane (and original in that sense), and the final feeling of the poet as a whole man is happily 'delight', (different from the simple contentment acquired in Sonnet 47) for the reason mentioned in the last quatrain and the couplet: Sonnet 47, by the addition of the wish that the Friend were always with the poet (whether he is away from him or he is sleeping), might have deserved the Friend's and the reader's attention far more than Sonnet 46 and so the pair in this case is an *étude* and a final work of art from the viewpoints of thematic originality and logic of sincere feeling (and consequently the correspondence between them may be explicated to be progression in the senses of thematic development, or in another word, proceedingly, and emotional elaboration, or in another word, artificially).

Closer parallelism with the pair Sonnets 71-72 can be found in the pair Sonnets 50-51 from the point of the poet's artistic attitude, though Sonnet 51 does not remain in the same scene with Sonnet 50. While the poet's journey in Sonnet 50 is the one going away from the Friend, that in Sonnet 51 is the returning one to him. So Sonnet 51 may have been an afterthought of Sonnet 50, the poet exercising his fanciful imagination rather more interestedly and artistically. The sentiment in Sonnet 50 'My grief lies onward and my joy behind' is sincere and in it the poet may be sympathizing with his jade groaning (rather in fact he thinks the jade is sympathising with him in sentiment), while in Sonnet 51 the poet changes the subject in a reverse direction and is rather fancifully imagining his desire when returning and in that sense his sentiment is not real but imaginary (and in that sense, false). Both juxtaposed, there are shown the opposite feelings in contrast; but the former is rather to put more emphasis upon the horse and the latter upon the poet's feeling and from that difference, it seems to me, the latter is more interesting and in it freer exercise of the poet's imagination is seen and the former is rather neatly and naturally arranged, and in it we may discern the sense of balance between the poet's feeling and its equivalent the horse. Furthermore, heavy groan and longing expectation compared, the poet's imagination and pen are more freer to play and wield in the latter because it is coming nearer to the expected exultation of love, while the groan, easily sympathized with, is fairly easily treated. Remaining in the same situation that the lover is going far away from his beloved, the poet is making his excuses for his slow horse on his real and imaginary journey from and to the Friend. Different from the case of the pair Sonnets 71-72, the imaginary and fanciful Sonnet 51 is better appreciated by its attraction from the poet's eagerness of longing: 'Then should I spur

though mounted on the wind,/In winged speed no motion shall I know.'

In the pair of Sonnets 27-28 the poet describes the agony of love in his tortured heart by adopting the psychological situation and using the figure of a wearied traveller's unsleepiness on a journey going away from the Friend (which may have been a real one according to J. D. Wilson's assumption of the poet's personal history). The pair, treating the same physically and emotionally disturbed situation of a lover, are presented on the same pattern of writing process with that of the pair Sonnets 51-52. The former of the respective pairs is written with formal neatness, based upon the real experience of the journey, while the latter is produced with informal lightness and ease, upon the poet's fancy of the return journey. But in this case of Sonnets 27-28 the serious tone in Sonnet 27 is better appreciated by the reader than the arithmetic lightness in Sonnet 28. Compare the second and third quatrains of both sonnets: those in Sonnet 27 portray 'my thoughts' as a 'zealous' pilgrim, longing for the Friend with ardent love when the poet is awake at night, and present 'thy shadow' as a bright 'jewel', showing even the blackness beautiful, when he is dreaming; and those in Sonnet 28 emphasizes rather the poet's physical and psychological weariness than his longing adoration for the Friend in Sonnet 27, and in them by using the figure of the league between day and night which is upon the same working of imagination as that in Sonnet 47, the poet is going to bribe day and night in turn with the Friend's beauty in order to take 'the benefit of rest' (So in this case the Friend is being sold for the value of his brightness and in that sense the poet's sorrow and grief seem a pretence rather than they signify his endearment for the treasure). However the tone of the couplet in Sonnet 27 changes into a colloquial style (though its significance is seriously conveyed in spite of its light touch of sentence), while that in Sonnet 28 is rather formal on account of its deliberate sentence construction and conceit. As for me I think Sonnet 28 had better never have been written or preserved up to the present because Sonnet 27 is neatly and seriously completed in style and tone, in harmony with the poet's feeling of agony in love, in which he is frequented by the image of the Friend.

Sonnets 57 and 58 are to do with the correspondence of the relationship between 'sovereign' and 'slave' to that between the beloved and lover, and furthermore their tone and sense-content indicate implicitly that the Friend has committed something insufferable to the poet. They are created upon the same pattern of writing mentioned above: that is, Sonnet 57 is colloquial and natural in tone and style, while Sonnet 58 is rigidly formal and elaborately constructed in sense and style. Compare, for example, the first quatrains of both poems. The phrase 'Being your slave' is self-evidently simple and concise and sufficient for the poet's thinking, but the style 'god...that made me first your slave' and the repetitive phrase 'Being your vassal bound to stay your leisure' are too complex and too much of elaboration to convey the author's naive and honest feeling. And the sentence- and sense-construction of 'That god

forbid, ... I should in thought control your times of pleasure,/Or at your hand th'account of hours to crave' are self-consciously made and in artistically complicated word-arrangement; 'I should neither control nor crave' is much simpler and of less complication; the rhetorical question in Sonnet 57 'what should I do but tend,/Upon the hours and times of your desire' is far sincerer in thought and expression and the line '(I have) No services to do till you require' is more contrastively effective in conveying the sense of the writer's feeling of humility which might contain a hint of the jealous accusation at the same time (though this might be an after-thought on the part of the reader when he has read through the sonnets to the last line). Concerning the second quatrains of both sonnets, they express the suffering on the part of the lover when he is left alone without regard from the beloved. Compared with the quatrain of Sonnet 57, that of Sonnet 58 is the more interesting, it seems to me, and the more elaborate (in a good sense) for its conceit and style (as J.D.Wilson might approve because he writes of its signification, 'the violence of the compression conveys the sense of insufferable restraint which the situation puts upon the poet.'¹⁰) The metaphor of a prisoner suits the condition of a slave or servant who can do nothing of his own will without his master's order or permission and the metaphor of a tamed horse expresses skillfully the situation of 'patience' and 'sufferance' which he is obliged to endure. And the appeal 'let me suffer' is more deeply appreciated than the helplessness communicated by the quatrain of Sonnet 57. So I value the second quatrain of Sonnet 58 for its interestingness and conscious attitude of poetic mind in the case of this pair in spite of (and on account of) the artfulness of its first quatrain in its own existence. But the sincerity and simplicity of the third quatrain of Sonnet 57 'Nor dare I question with my jealous thought,/Where you may be,... But like a sad slave stay...' is more appreciable than the formality and elaboration of that of Sonnet 58 'Be where you list, your charter is so strong,... Yourself to pardon of self-doing crime.' What must not be forgotten about both of those quatrains is that they contain a kind of regretful cynicism or thirsty jealousy in implication and tone as in the line 'where you are, how happy you make those' or 'you your self may privilege your time.' As for the couplets in both sonnets, I should prefer to take a side with that of Sonnet 57 because of its simple naiveté of feeling and of its artless expression of his true voice:

So true a fool is love, that in your will
(Though you do anything) he thinks no ill.

(though that of Sonnet 58 is neater in style and its expression and style are suited to the above three quatrains in its own situation). The moral that all is 'in your will' and that love is 'So true a fool' that anything can be permitted on the part of the beloved, is so simple but the only self-sufficient and absolute principle of self-surrender and devotion in love. A true fool is more valuably approved in love than the wisdom 'I am to wait, though waiting so be hell.' When estimating each sonnet

as a whole, the naturalness and sincerity of Sonnet 57 are much more sensibly appreciated, conveying the sad and sorrowful psychological situation of a lover with more of his true voice to cause more natural sympathy on the part of the reader, while the conceit and artistry of Sonnet 58 is more highly valued by the sophisticated reader. The duplicate-like pattern in writing a pair of sonnets is clearly seen in this case of Sonnets 57 and 58.

The pair of Sonnets 113 and 114 is concerned with the theme of the blindness of love, in which everything the eye sees is changed into 'your feature'. The former presents first the poet's loving situation relating to his eye's function: '(mine eye) Seems seeing, but effectually is out.' Then showing the catalogue of things seen, in the second and third quatrains, with the use of contrastive presentation, he is content with his own justification in the couplet: 'Incapable of more, relate with you,/My most true mind thus maketh mine untrue.' In other words, his mind, filled with many images of the Friend, cannot reflect the real things seen only to cause them to change into his images of the beloved, and his justification in this couplet is rather complete and final because of his seemingly serious and sincere manner in appearance (though its tone in practice is really light and humorous). But maybe the spirit of play could not have been resisted against and the try of imagination (or fancy) to exercise its own witty part for adventure might have come to life, providing Sonnet 114 with the motivation for the creation. And so it seeks for a further justification of his own situation, revealing itself as an afterthought, and advance, in a sense of progression, of Sonnet 113. Since it is an afterthought, the poet's mind (or imagination) is more anxious to show his happy wielding of his pen, making elaborations on the choice of such words as 'monarch', 'alchemy', 'Cherubins', 'palate' and 'poisoned' and on the whole style of the sonnet (which begins with the deliberate sentence-constructions of parallelism (Or whether...? Or whether...?) and ends by the sedate settlement of the couplet, though the whole tone is colloquial), as well as on the metaphorical unity of the king and his drinking cup. In this sonnet 'my mind' is personified as 'monarch' drinking the cup of 'flattery' and 'Mine eye' as taster before the kingly reception against the poisoning plotter who is going to poison the cup with flattery. The fancy of the courtly scene is very interesting and ingenious and, for that reason, will be more flatteringly appreciated by the sophisticated literary men for its own existence apart from the situation in which the poet has fallen. But the situation in question considered, the sense-content is rather false and like a play of words, and in that sense this sonnet may be inferior to Sonnet 113 in sincerity. (For in Sonnet 114 the image of the beloved is evaporating before the heat of the metaphorical dramatization.) And the final couplet is rather weaker in sense (though the sincerity on the part of the poet may be intenser), compared with active working of imagination in the three quatrains. To conclude: according to the consideration mentioned above, the pair of Sonnets 113-114 is written upon the same pattern of duplicate working of imagination

and in this case they cannot be separated from each other because the latter is closely related to the former as a sequence or development in sense based upon the pattern examined above.

Lastly I take up a few cases of the pairs whose Sonnet numbers are not in an immediate sequence, but which seem to be related to each other in sense-content. The first example is with the pair of Sonnet 52 and its seeming duplicate sonnet. Regarding the figure of a casket for jewels and the simirality of the beginning lines 'so am I' and 'so are you', J.D.Wilson introduces H.C.Beaching's point that Sonnets 52 and 75 are a pair, to which he objects, saying the resemblance is accidental.⁽¹¹⁾ In my view, Sonnet 52's meaning in the couplet, 'Blessed are you whose worthiness gives scope,/ *Being had to triumph, being lacked to hope* (my own italics)'; in other words, the poet wishes to adore the Friend in a miser-like manner that he seldom sees him in order to have more pleasure from the rare sight of him; meanwhile Sonnet 75 describes the poet's ambivalent feeling towards the Friend, in which he wishes to appreciate him alone as a miser, desiring to show him up to the world. Both sonnets present the figure of a 'miser' but in connotation the 'miser' is different in each sonnet; in Sonnet 52 the poet is a miser in his emotional attitude towards himself, while in Sonnet 75 he is a miser in his social attitude towards the world. Consequently, the resulting expressions of the poet's feelings are different as mentioned above, and so I appreciate more Wilson's view than Beeching's.

Then, I doubt, has Sonnet 52 no duplicate Sonnet in the Thorpe's edition? To answer the question I have tried to find some sonnet which is similar to it in sense-content, and now should like to suggest that Sonnet 56 can be a candidate duplicate. In Sonnet 56, in the warning is the moral 'do not kill/The spirit of love, with a perpetual dulness' and the poet advises that love should be renewed for the better enjoyment of love. According to J.D.Wilson, Edward Dowden suggests that 'the "love" Shakespeare addresses is the love in his own breast,' and making use of his suggestion, I interpret this sonnet presents the theme of the augmentation of the joy of love on the part of the poet, whose psychological attitude is more similar to that in Sonnet 52 than in Sonnet 75. Moreover, the phrasing and the metaphor in Sonnet 56, 'be it not said/Thy edge should be blunter than appetite' is similar to those in Sonnet 52, 'he will not every hour survey,/For blunting the fine point of seldom pleasure.' And the sense of comparison is presented in the same manner in both sonnets: 'when they (i.e. the two betrothed) see/Return of love, more blest may be the view' in Sonnet 56 and 'To make some special instant special blest,/By new unfolding his imprisoned pride.' The final couplets are concerned with the poet's feeling of exultation augmented, though figuratively different: in Sonnet 56 winter's careful expectation 'Makes summer's welcome, *thrice more wished, more rare*' (my own italics), while in Sonnet 52 the Friend's worthiness 'gives scope,/ *Being had to triumph, being lacked to hope*' (my italics). And through the poetic logic both sonnets assume the same 'sad interim',

(implicitly in Sonnet 52 and explicitly in Sonnet 56), in which the poet can not or would not appreciate his treasured Friend with no opportunity to see him. Thus from the similarity of the poet's feeling of love, I may suggest, Sonnet 56 can be a duplicate of Sonnet 52 and the proximity between the Sonnet numbers may support my suggestion rather positively. I may add from the viewpoint of sense-sequence that Sonnet 56 might have been written first and then Sonnet 56 might have been a more arranged and artistically elaborate presentation of the same theme. (Not finished.)

Notes.

- (1) Shakespeare's Bitter Arcadia, *Shakespeare our Contemporary*, Kott, Jan, trans. by Taborski, B., Methuen & Co., London, 1970, pp.198-205.
- (2) How True a Twain, Northrop Frye, *The Riddle of Shakespeare's Sonnets*, Basic Books, Inc., New York, 1962, p. 27.
- (3) *Ibid.*, p. 25.
- (4) *The Sonnets*, Neugebauer, A., *Shakespeare Survey 15 The Poems and Music*, Cambridge Univ. Press, London, 1962, p.18.
- (5) *The Sonnets* (New Cambridge Shakespeare), Cambridge Univ. Press, London, 1966, p.144.
- (6) *Ibid.*, pp.138-141.
- (7) *Ibid.*, p.179.
- (8) *Ibid.*, p. xxix.
- (9) *Ibid.*, p. xxxiv.
- (10) *Ibid.*, p.160.
- (11) *Ibid.*, p.155.