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Metafora v Sonetech Williama Shakespeara

Diplomová práce

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Cíl, metody, literatura, předpoklady:

Cílem závěrečné práce je zkoumat frekvenci, povahu a účel metafory v sonetech Williama Shakespeara jako nástroje básnického ozvláštňení textu a současně jako prostředku sémantického rozšíření příslušného poetického sdělení. Autor/ka vytvoří kategorie užitých metafor a zformuluje závěry, které osvětlí básníkovu volbu konkrétního obratu v jednotlivých kontextech.

BOOTH, Stephen (ed.). Shakespeare's sonnets: edited with analytic commentary by Stephen Booth. 2nd edition. New Haven: Yale University Press, 2000. ISBN 03-000-8506-0. CUDDON, J.A. (ed.) (revised by HABIB, M.A.R.). The Penguin dictionary of literary terms and literary theory. London: Penguin Books, 2014. ISBN 978-0-141-04715-7. FULLER, John. The Oxford book of Sonnets. New York: Oxford University Press, 2000. ISBN 0192142674. GREENBLATT, Stephen. Will in the world: York: Oxford University Press, 2000. ISBN 0192142674. GREENBLATT, Stephen. Will in the world: how Shakespeare became Shakespeare. 1st edition. New York: W.W. Norton, 2004. ISBN 0393050572. HILSKÝ, Martin. Shakespeare a jeviště svět. Praha: Academia, 2010. Historie (Academia). ISBN 978-80-200-1857-1. HILSKÝ, Martin. Sonety: The Sonnets. 5th edition. Brno: Atlantis, 2012. ISBN 978-80-7108-336-8. CHENEY, Patrick (ed.). The Cambridge companion to Shakespeare's poetry. Cambridge: Cambridge University Press, 2007. Cambridge companions to literature. ISBN 978-0-521-84627-1. LAKOFF, George a JOHNSEN, Mark. Metaphors We Live By. Chicago: The University of Chicago Press, 2003. ISBN 0-226-46801-1. LEVER, Julius Walter. The Elizabethan Love Sonnet. London: METHUEN&Co. Ltd., 1966. UP 176. LOWERS, JAMES K. Shakespeare's sonnets: notes. Lincoln, Neb: Cliffs Notes, 1965. ISBN 0822000776. STŘÍBRNÝ, Zdeněk. Dějiny anglické literatury 1. Praha: Academia, 1987. ISBN 21-030-87/01. VENDLER, Helen. The art of Shakespeare's sonnets. Cambridge, Mass.: Belknap Press of Harvard University Press, 1997. ISBN 0674637119. WELLS, Stanley (ed.). The Cambridge companion to Shakespeare studies. Cambridge: Cambridge University Press, 1992. ISBN 0-521-31841-6.

Anotace:

Diplomová práce se zabývá metaforou v Sonetech Williama Shakespeara. V teoretické části je rozebrán sonet z pohledu jeho historického vývoje od začátku až do doby tvorby Williama Shakespeara, teoretická část se rovněž zabývá třemi adresáty Sonetů - Černou Dámou, Mladým Mužem a básnickým rivalem; nachází se zde rovněž metafora, její historický vývoj a metafory, které v Sonetech Shakespeare používal a jejich tematické rozdělení spolu s ukázkami. Praktická část se zabývá analýzou metafor ve vybraném segmentu sonetové sbírky v celkovém počtu 20 sonetů. Analýza je provedena z pohledu použitých metafor a tematického pole, ze kterého tyto metafory pochází. Použité metafory jsou nadále rozebrány z pohledu jejich důležitosti a zastávané role v básnické promluvě; analyzovány jsou rovněž oblasti, ze které byly převzaty, a jak je možné chápat jejich propojení s hlavní myšlenkou konkrétního sonetu.

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Prohlášení

Prohlašuji, že jsem tuto diplomovou práci vypracovala (pod vedením vedoucího práce) samostatně a uvedla jsem všechny použité zdroje a literaturu.

V Hradci Králové dne.....

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Prohlašuji, že diplomová práce je uložena v souladu s rektorským výnosem č. 1/2013
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Poděkování

Chtěla bych na tomto místě poděkovat Mgr. Janu Sukovi za odborné vedení mé diplomové práce, trpělivost a ochotu, kterou mi v průběhu zpracování této práce věnoval.

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Diplomová práce se zabývá metaforou v sonetech Williama Shakespeara. V teoretické části je rozebrán sonet z pohledu jeho historického vývoje od začátku až do doby tvorby Williama Shakespeara, teoretická část se rovněž zabývá třemi adresáty Sonetů - Černou Dámou, Mladým Mužem a básnickým rivalem; nachází se zde rovněž metafora, její historický vývoj a metafory, které v Sonetech Shakespeare používal a jejich tematické rozdělení spolu s ukázkami. Praktická část se zabývá analýzou metafor ve vybraném segmentu sonetové sbírky v celkovém počtu 20 sonetů. Analýza je provedena z pohledu použitých metafor a tematického pole, ze kterého tyto metafory pochází. Použité metafory jsou nadále rozebrány z pohledu jejich důležitosti a zastávané role v básnické promluvě; jsou rovněž analyzovány oblasti, ze které byly převzaty, a jak je možné chápat jejich propojení s hlavní myšlenkou konkrétního sonetu.

Klíčová slova: metafora, sonet, Shakespeare.

Annotation

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This Diploma Thesis deals with metaphor in the *Sonnets* by William Shakespeare. Theoretical part contains two main chapters: the Metaphor and the Sonnet. In the Sonnet chapter, it is possible to find historical evolution and division of sonnet form from its beginning till the times of William Shakespeare; it also contains a description of the three *Sonnets'* addresses - the Young Man, the Dark Lady and a rival poet. The Metaphor deals with its historical evolution, possible typology and metaphors used before and during Shakespeare's time. There are also metaphors used in the *Sonnets*, together with their division based on used categories and thematic fields. The Practical part analyses metaphors found in a chosen segment from the *Sonnets*, counting 20 poems. The metaphors are discussed in regards to their field of origin and role they play in the overall message of the *Sonnets*.

Key words: metaphor, sonnet, Shakespear

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List of Abbreviations

e.g.	for example	například
etc.	et cetera	a tak dále
n.	Number	číslo
p.	Page	stránka

INTRODUCTION

William Shakespeare is considered as a master playwright and an extremely gifted poet even more than four hundred years after his death. His plays are studied and come to the stage every year all across the globe, performed in new and different ways. Some of the quotations and lines from these plays moved from the field of theatre to the everyday speech with the same surety as they were uttered on the Globe's stage. The same can hardly be said about Shakespeare's poetic works as those are slightly overshadowed by his plays. From these poetical works, the *Sonnets* are probably the best known and most widely read today.

Shakespeare's *Sonnets* can be seen as a window into Renaissance world, opening across the centuries and allowing its readers to take a look into a different reality. The *Sonnets* are timeless in this respect. Due to the fact that Shakespeare was primarily a theatre playwright, the *Sonnets* are different from then-contemporary poetic production in one important aspect - they behave as small chunks of stage utterances. The *Sonnets* are unique in this, as it brings them to life.

Sonnet form is a highly compact matter of fourteen lines and a set number of syllables to a line. This does not represent much space in which to express one's intent, so poetic means become a necessity. This Diploma thesis chose metaphor and its use in the context of Shakespeare's sonnets as its aim. I have tried to analyse the most often used metaphors in a chosen segment of the *Sonnets*, possible historical background in light of the chosen imagery of those metaphors and their possible intended impact on the overall message of the poem.

This thesis is divided into a theoretical and a practical part. Theoretical part deals with the sonnet, its general historical development and then moves on to Shakespeare's sonnet, its addressees and the background that might have influenced genesis of Shakespeare's *Sonnets*. Theoretical part follows with a chapter dedicated to the metaphor, its general evolution and possible typology. Greater attention is paid in how the metaphor was used by writers before Shakespeare and then by him during the writing of his *Sonnets*. The practical part analyses a chosen segment of 20 sonnets

from the sonnet collection in regards to the metaphors used and their possible meaning in the context of individual sonnets.

Shakespeare is generally seen as an innovative poet and playwright, whose work survived centuries and is still current in its message and fresh in meaning. These works acknowledge the paradox that a life is and built upon it. From the historical point of view, metaphors and used socio-political contexts had their predecessors and traditions up to which they were expected to live, but in Shakespeare's case, they were moved to do new unexpected things.

THEORETICAL PART

1. THE SONNET

The sonnet as a poetic form is tied together quite tightly. This leaves only a limited space in which to affect and that has its appeal to readers. The sonnet is about *impact* and puns played on the readers, thus adding to its attraction for reading.

This sub-chapter of the theoretical part deals with the sonnet - its definition and historic development up to the times of William Shakespeare. In its second part, the chapter deals with the Shakespeare's sonnet, its three addressees and also gives a brief overview of Shakespeare's life and his surroundings that might have had an important impact on his works.

1.1. Definition of the Sonnet

The sonnet is a poem of an Italian origin, consisting of 14 lines. Those lines usually have a five-foot iambic rhyming scheme with a standardized system of rhymes. This rhyming system is unique to each type of sonnet and can be used as its identifying mark. There are two main types of sonnets recognized today - the Italian sonnet and the English sonnet. The English sonnet evolved from the Italian sonnet, which was brought to British Isles in 16th century, whereas the evolution of Italian sonnet started some three centuries earlier in Sicily.

The Italian sonnet usually contains an octave and a sestet, divided by volta (a turn). The octave rhymes ABBA/ABBA, the sestet is a bit more flexible in its rhyming order, for example: CDCDCD /CDDCDC/CDECDE. The only thing that Italian sonnet generally avoids is ending the rhymes with a couplet - either by DD or by EE (Lever, 1966, pp.6-7).

The English sonnet consists of three quatrains and a final couplet. The quatrains rhyme as follows: ABBA/CDDC/EFEE in the older variant produced by Sir Thomas Wyatt, finishing with a couplet GG. The younger variant was created by Henry Howard, Earl of Surrey and was later adopted in an unchanged form by William Shakespeare. This sonnet form rhymes ABAB/CDCD/EFEF with the ending of GG

representing the couplet (Hilský, 2007, p. 38). The main sonnet body presents its readers with an idea, sometimes divided into two areas - a thesis and an antithesis. This presentation of ideas is culminated in the couplet. The couplet itself has a specific function - it carries the punch line. It is the moment that the message that had been presented to readers in the main body of the sonnet so far is turned on its head and its direction is changed.

1.2. The History of the Sonnet

Origins of the sonnet can be traced back to 13th century and the Sicilian court of Frederick II., who was known as a supporter and benefactor of artists, tolerating different religions. Specifically, the origins of the sonnet can be traced to one of the notaries there, Giacomo da Lentino. The Sicilian court served as a melting pot of different influences and cultures found in the Mediterranean area at that time - among the most prominent were Arabic culture, Byzantium Greek culture and European courtly culture. This multi-national Sicilian court was foreshadowing later Renaissance noble courts across Europe with its relative openness to new ideas, support of various artists and an overall distinguished cultural atmosphere. One mark of this was the emphasis put on *eloquentia* - typical Middle Age's trait of articulacy that had to be mastered by anyone who wanted to be in any position of authority or to hold any office at the Sicilian court. Sonnet therefore might have been born as an answer to this need of clerks to prove their articulacy and fluency among each other and to others of similar or higher standing, who were responsible for the distribution of offices.

Sonnet itself then was born from Provençal song form canzone that was reworked by Giacomo da Lentino into the sonnet form. Lentino's sonnets were uncharacteristically written in his mother tongue and not in Latin, the lingua franca of medieval Europe and its *literati*. *Literati* were members of the educated class - at this time, those members were mostly churchmen and Latin was the main communicative language of choice. Thus, due to the fact that sonnets were not written in Latin, they were not considered as a part of the "high poetry" despite their compact form and chiselled meaning - this regard was given to them several centuries later during the Renaissance period. In the beginning of their existence, sonnets basically served two

functions: they were used as a useful political tool for strong points to be shared with one's audience and as a tool for clerks to prove themselves of being worthy of a good employment at the royal court (Hilský, 2007, pp. 32 - 34). Therefore it is possible to say that sonnet started its life as an important instrument of political power-play among courtiers, serving at Sicilian court at the height of its importance and influence to the Medieval Europe and the Mediterranean area in particular.

After Frederick II.'s death, the sonnet moved slowly into northern Italian city states, such as the Venetian Republic, Lombardy and Tuscany. It still served its original purpose there - to be a tool of government and office. The sonnet started to undergo a slow shift in the prevalent themes there. Its usage slowly moved from being a political tool of governance to the church's pulpits and from these pulpits into the world of common people, where the focus finally shifted from governance to the commonplaceness with its everyday squabbles and problems. And only from there, the next generation of authors was able to pluck it and re-create its subject matter to represent something new and ethereal. These new authors, such as Dante or Cavalcanti, were writing according to the precepts of *dolce stil nuovo* - the sweet new style. It was reflecting a mix of the veneration bestowed upon Virgin Mary's cult, based on the internal religious tension of the time and its release in shifting interest from an external devotionism to the internal devotion aimed at various saints, most prominently Virgin Mary; and the courtly ideal of an unrequited adoration of a chaste married woman, unattainable by her admirer but still the centre of his desire and undying devotion. The sonnets were considered a supreme tool for these pursuits of love – the form allowed the male admirers to masterfully weave words together for the proclaimed pleasure of their lady and to flaunt their articulacy at political opponents at the same time.

The very peak of Italian sonnet is represented in the works of Francesco Petrarch and his many sonnets dedicated to an ardently adored Laura. In his *Canzoniere* (The Songbook), Petrarch crowned the evolution of Italian sonnet by firmly changing their subject matter from political tools into the tools of internal lyrical hymn, celebrating love and internal life of individuals (Hilský, 2007, pp. 35 - 37). Thus, the use of sonnets as political instruments had been finally overshadowed and suppressed by the shift of their focus towards the admired and revered Lady motifs.

This love-adoring hymn, recreated by Petrarch, was brought into England by Sir Thomas Wyatt, an accomplished early Tudor diplomat, around 1526. Sir Wyatt brought the Petrarch's sonnet and *strambotto* from one of his diplomatic travels to Italy. The strambotto form did not widely spread, but it possessed a strong epigrammatic tone, which uniquely influenced further development of sonnet writing in England. It most certainly influenced Wyatt, who was the first English writer to switch from the Italian lyrical perception of love and life into the English practical outlook on world, including emotions and love (Lever, 1966). The first sonnets were mainly translations and emulations of Petrarch. Wyatt's sonnet form also underwent a major change in its rhyming scheme, most importantly introducing the couplet at its end. This rhyming scheme was later slightly modified by Henry Howard, Earl of Surrey, into ABAB/CDCD/EFEF/GG. This rhyming order proved durable and was adopted by later authors as well, most notably by William Shakespeare (Lovers, 1965, p. 6).

The facts listed above give a structured overview of the historic development of the sonnet form between the 13th and 16th century. The sonnet started its life as a predominantly political tool of persuasive argumentation at a Sicilian court of Frederick II. and underwent major changes in its aim, subject matter and form from there till 16th century England. The form was most notably changed in the Tudor England by adding the final couplet; the subject matter evolved from politics to the world of daily problems and emotions, culminating in the adoration of a beautiful woman and the love poet unsuccessfully desired from her. This peak was reached for the first time in an Italian setting, represented by Francesco Petrarch and his enamoured sonnets dedicated to distant Laura. This shifted subject-form was later brought to the English soil, where a separate branch of sonnet genesis emerged, combining both the new form and the new aims. This genesis culminated in the sonneteering work of William Shakespeare.

1.3. Shakespeare's Sonnet

As had been stated above, the rhyming pattern of Shakespeare's sonnets is ABAB/CDCD/EFEF/GG and was introduced into English literature by Howard and Surrey one generation before Shakespeare's time. Shakespeare adopted the form as he

probably saw little reason to change what suited his purposes, the same way he was not shy about borrowing different plots and ideas for his plays and sonnets from other sources as was common practice at that time among the artists of Tudor Renaissance period. So what is imperative to be asked, is why Shakespeare is still so popular today and why not the other writers from his era as well.

First of all, it is necessary to point out that all his sonnets - from the language point of view at least, can be characterized by their great syntactic energy. The fourteen lines of sonnet were used to their full possible capacity - sometimes overflowing with meanings; sometimes hinting at things that the poet wanted to share and using the well-known figures of poetical language in an innovative way; sometimes telling one thing on the outside and meaning quite another one (Hilský, 2007). It can be argued that Shakespeare's primary occupation as a playwright, where it was vital to master the language in order to be successful, made his *Sonnets* stand out among other sonnet writers of the era.

Secondly, Shakespeare used an innovative "I - you" scheme, abandoning the usual trope of naming the recipient of the sonnet. As mentioned previously, Shakespeare wrote mainly for theatrical stage and was thus used to the notion of being close to the audience - for audience was essential to success. Obviously, this habit of getting closer to audience/readers followed him into the writing of sonnets as well, no matter the smaller audience or the intended recipient. It does not matter whether the reader was the mysterious Mr. W. H. of the original Q-book, or if it is our contemporary. Through displaying this humanistic epistolary approach of "I - the writer" and "you - the reader", Shakespeare managed to show both his mastery of language and his mastery of eloquence as well as a superior understanding of human psyche and its processes. This scheme allows every single reader of Shakespeare's *Sonnets* to feel like the read sonnet touches directly them, adding a layer of intimacy that was not seen before in sonnet collections (Hilský, 2007, pp. 51 - 52). This pioneering approach of "I - you" scheme in the sonnet production can be seen as his contribution to the further evolution of this particular genre.

Thirdly, it is necessary to bear in mind that Shakespeare did not start a new fashionable wave in the literary world with his sonnet production in 90s of 16th century – he only responded to the demands of his time, but not during its height, when sonnets

were in vogue. And in concordance with those demands, 154 sonnets were produced. At first, those sonnets were probably meant only for the enjoyment in a limited circle of friends in agreement with the contemporary custom that saw sonnets as a private matter. This status quo was broken in 1609 by Thorpe's possibly pirate edition of *Sonnets* (Hilský, 2010, pp. 787 - 788; Booth, 2000, pp. 543 - 549). But by that time, sonnets were already hopelessly out of fashion.

It is possible to state that Shakespeare managed to bring forth in his sonnets several future important constituents to the genre of sonnet writing. Among those, it is possible to find a powerful and encompassing understanding of contemporary language and its evolution, together with its demands; time-proven poetic tropes together with his own newly-minted ones; an innovative approach of "I - the writer" and "you - the reader" scheme that brought his sonnets straight from theatre practice into a new field of understanding and readers' enjoyment; also his mastery at capturing the continuous paradoxes of the ordinary life. This mix allowed for the sonnets to eventually attain immortality across time and space, enlivening and endearing them to readers from all across the world, from vastly different backgrounds.

1.3.1. The World of William Shakespeare

Even four hundred years after Shakespeare's death, many aspects of his life still remain a mystery to researchers. It is possible to discern a lot of information from official surviving documents such as parish registers, where all the important information about family life, such as marriages, deaths and christenings, had been recorded; various official documents connected with trade, land purchases or courtly proceeding, and also from modest notes made in surviving private correspondence. These documents and their likes offer picture of great completeness in mapping the public life of one William Shakespeare.

The facts recorded in such materials include the information that he was christened on 26 April 1564 in Stratford upon Avon, and buried in the same place on 23 April 1616 (Wells, 1986, p. 1). He received his basic education in the same city, only to be withdrawn from school by his father, when he encountered difficulties in the family business of glove-making. Shakespeare married Anne Hathaway, who was

almost 8 years his senior, in Stratford as an 18-year-old with some haste and the couple had their first child born only six months after the marriage ceremony. In 1585 there was a record entered in the parish register in February for the christening of twins Judith and Hamnet, born to William Shakespeare and his wife Anne. Between 1585 and 1592, no records of Shakespeare and his activities exist, or at least none were found as of yet. Those years were dubbed the Lost Years by researchers, as they do not offer any insight as to what Shakespeare did for a living, or how had his private life progressed. By 1592 Shakespeare was already an established playwright and actor on London stage, but whether there was some connection between his London career and those Lost Years remains unsolved. It will probably remain so until further archival sources are uncovered by researchers. In 1592, he was the victim of a vicious attack by fellow playwright, but what exactly prompted it remains unclear at best (Wells, 1986, p. 6). There is a possibility that the attack was provoked by Shakespeare coming under the patronage of Earl Southampton instead of the other playwright, as the next year saw the publication of the poem *Venus and Adonis* with dedication to this noble. Similar, but much more personal dedication to the same patron can be read in 1593's publication of *The Rape of Lucrece*, stating Shakespeare's adoration and unwavering loyalty to his aristocratic counterpart in a much warmer language than can be read in the previous dedication to the same person.

Sometime in these two years, a plague wave hit London seriously, leading to the implementation of traditional suppressing measures. Those included, but were not restricted to quarantining the affected households with all their members inside. This was done by indiscriminately closing and boarding up all the windows and doors, forcibly isolating the inhabitants together with the plague victims in one place. Another traditional measure was the killing of cats and dogs that were considered carriers of the plague, concurrently leading to a rise in numbers of rat population in the city. Those rats were carrying fleas that were the real plague carriers and with the slaughtering of their natural antagonists, the numbers of rats and plague victims skyrocketed shortly. Yet another quarantine measure was to close down theatres as centres, where the plague easily transferred between the ill and the healthy that were together in such close quarters. As the theatres were regularly preached against by radical puritans, for being the nests of all corruptness, this was welcomed by a radical part of the population that gained on significance during this plague wave. This is one of the possible explanations

for what might have prompted Shakespeare to find another occupation as Southampton's sonnet writer for the duration of the plague strike in order to weather the harsh times that came for theatrical companies, and probably to ensure his own safety in the same process.

Southampton was an important noble with an extensive university education, who had an interest in all forms of arts, as he was raised in the notion of being a patron to artists. Unfortunately, he was not willing to acquiesce in the question of marriage to his family demands – to anyone's demands really. There is a distinct possibility that majority of the *Sonnets* was written around this time on orders from someone prominent in Southampton's family circle. This someone might have been trying to convince the wilful young earl to marry and to produce heirs (Greenblatt, 2004, p. 230) in order to carry on the family line which was still depleted after the civil war two generations earlier, through sonnets that urged their addressee to marry and reproduce.

After the plague strike ended, Shakespeare successfully returned to theatrical production that was once again in high demand. He started being a shareholder in Globe Theatre, quickly producing plays for the troupe there. He also became one of the men of prominence in the company of Lord Chamberlain's Men that regularly performed in front of the Queen herself. This particular theatrical troupe had been renamed after Elizabeth's death as the King's Men. King James I. became their patron as he was a keen theatrical enthusiast and chose to act as a patron for this particular troupe.

Shakespeare's financial successes allowed him to buy two prominent houses and some arable land in his hometown of Stratford-upon-Avon, solidifying his social standing as a member of gentry there. By 1613, Shakespeare was already partly retired to Stratford and travelled to London only sporadically, settling his affairs in both places. In the first half of 1616, Shakespeare dictated his testament and settled all of his worldly affairs in anticipation of his upcoming death. He died and was buried in Stratford's church on April 23 1616 (Wells, 1986, pp. 7 - 12). This is the bare sum of Shakespeare's life as the official documents allow it to be reconstructed today.

There are many more matters that might have influenced his life in one way or another - to name but a few of them: the general religious situation in the country; an opposition from a part of the new Anglican church towards all forms of

entertainment; a start to the process of enclosures and the expanding overseas travels and connected ongoing discoveries in the territories of the New World.

The religious situation was marked by the ongoing conflict between the new protestant Anglicanism, as endorsed by the ruling class headed by the Queen herself and the old Roman Catholic religion, represented by the Pope, or closer to British Isles, by Philip II., the widowed husband of late Mary I. On the basis of this relationship, Philip II. was laying claims to the English throne, inciting the domestic Roman Catholic population. The Queen and the Parliament moved from an early stance of wary co-existence between the two sides to an active prosecution of the Catholics. Several laws had been passed that openly discriminated Catholics in all areas of public life, for example in favouring Anglicans in the area of holding and executing public offices. The Anglican Church also ordered a compulsory attendance to Sunday services for the whole population. Nonattendance was noted and in repeated cases, offenders were severely fined. This religious cold war was fractionally solved by the ascension of James I. to the throne in 1603, as James I. was seen as more acceptable by the Roman Catholic Church than Elisabeth ever was.

A puritanical, non-conforming part of the Anglican Church continued to preach against all sorts of entertainment, most notably against actors and theatres, unsuccessfully trying to close the theatres down and to exile the actors. This might be one of the reasons, why theatrical companies tried to get patronage from someone of high social standing - the patron's name protected them and allowed for a greater liberty and less chance of being flogged out of a visited city, if the troupe went for a tour in the country.

The enclosing process was characterised by linking the fields and common pasture lands into bigger patches of land, sometimes involuntarily on the side of the small landowners. This linked land was usually bought over by a wealthy noble, or a member of gentry, to be used in wool entrepreneurship or other agrarian business enterprises. The sometimes forced enclosures touched even the holdings of the middle class - one of the documents, that survived till today, shows Shakespeare as one of the patrons protesting the process in the vicinity of Stratford (Wells, 1992, pp. 9-10). However unpopular the process was in the 16th century among the general population,

it is possible to say that it had successfully laid down the groundwork that allowed England to become one of the first industrialized European countries later on.

The expanding overseas travels and connected discoveries represent another source of potential cultural and economic enrichment. The English ships traditionally contended with the Spanish fleet, specializing in the plundering of massive Spanish ship convoys on their way from the New World and bringing the acquired cargo to Britain. This helped to generate a flow of capital, which was then re-invested into wool production and other economical pursuits that in turn helped to upstart the economy of the country. Agriculture profited from introducing new farming products and animals to the agricultural production, allowing for bigger food yield to feed the growing population. Both of these aspects helped to boost the economy that was then able to bankroll culture, allowing it to exist and evolve as there were extra funds to be invested in it.

All of this led to a society that was changing with an escalating tempo in all its aspects. The protestant stress put on the “*sole scriptura, sola gratia*” aspect of the newly-reformed religion gave rise to the protestant work morale, which in turn quickened the tempo of changes. A vertical social mobility, based on earned wealth, rather than on inherited one, was also acceptable and possible to a certain degree, although not openly spoken about in the general society. The culture and sciences were evolving with a great tempo as well, further influencing the changes in the society.

As this account of life events and societal issues demonstrated, the surviving legal documents enable a reconstruction of a considerable part of Shakespeare’s outer public life. The inner psychic life, the life from whence inspiration and the drive to create comes, next to nothing is known as no known diaries, letters or something of this nature survived to provide us with this kind of information. If only the *Sonnets* are taken into consideration, then Shakespeare must indeed have been a man of varied thoughts, a broad scope of interests and of prolific language abilities. As it is possible to find hints at banking practices, astrology and astronomy, diplomacy, husbandry and various other clues spread through the *Sonnets* with abandon, there is little doubt of Shakespeare being exactly that.

1.3.2. The *Sonnets*

In 1609, when the fashionable sonnet wave had been already past its prime, there came the publication of the Quarto Book (hereafter Q-book) by Thomas Thorpe, containing 154 sonnets penned in the honour of mysterious man with initials W.H. by Shakespeare - at least according to the highly unusual dedication. It is necessary to point out that this edition was probably a pirate copy, printed without the author's approval, but surprisingly not contested by him (Hilský, 2010, pp. 787 - 788; Booth, 2000, pp. 543 - 549) during the rest of his life. How and for what purpose those sonnets were originally written remains unclear. There is a possibility that they were meant for a circulation in a close group of friends that were all in on all the hints and innuendos (Greenblatt, 2004, p. 234). The Q-book probably did not represent a success, as the sonnets disappeared from the public knowledge until 18th century. At that time, when they were once again brought to the public's eye by Edmond Malone and his critical re-print, they caused uproar among literates of the 18th century England (Hilský, 2010, p. 790). This re-introduced the *Sonnets* to the general public and firmly instated them as an indivisible part of Shakespeare's legacy. The *Sonnets* and other poems stayed there until today, albeit maybe a bit overshadowed by Shakespeare's plays.

1.3.3. Addressees of Shakespeare's *Sonnets*

At the end of describing *Sonnets* and their evolution, it is necessary to briefly touch upon their addressees - that means the imaginary persons to whom the poet speaks. Untraditionally, Shakespeare's *Sonnets* lack any concrete protagonists. Dante Alighieri's sonnet sequence has Beatrice, Petrarch's Laura and Sidney's Stella as the centre of their focus. Shakespeare's *Sonnets* again transcend the customary expectations in this regards - they laud and focus on a Fair Young Man and his actions; in passing speak of a Dark Lady, the temptress and of a Rival Poet (Cheney, 2007, p. 128), who replaced our poet for a time in the Young Man's favour. This ambiguity of personages is quite unusual for the end of 16th century and has proven itself to be the focus of many researchers over the years - among those figuring for example Greenblatt, Vendler, Rollins, Hilský or Elrodt.

The most prominent addressee of the *Sonnets* is the Fair Young Man. Based on the 1609 Quarto Edition, majority of the *Sonnets* can be read as dedicated to him - namely *Sonnets n.1 to n.126* (Cheney, 2007, p.128), allowing even for the relative ambiguity of a gender assigned to the recipient in some parts of the *Sonnets*. The identity offered through *Sonnets* is vague at best - but not simple. The poet describes the Fair Young Man as possessing a “fair brow” (*Sonnet n. 19*, line 9) and describes him as more beautiful than a summer day (*Sonnet n. 18*); as his “Lord of love” (*Sonnet n. 26*, line 1) and compares him to Adonis (*Sonnet n. 53*), the paramount idol of male beauty in the same way, that Helen of Troy was considered the ideal for women. Yet he also states that for all his beauty, The Young Man is still susceptible to wantonness (*Sonnet n. 40, 42, 89*) and is quite ruthless (*Sonnets n. 87 – 90*) to his environs, not to mention his unspecified sinful affair with the Dark lady (*Sonnet n. 133*), that really injured the poet’s emotions, but did not change his perception of the Young Man.

The real identity of the beautiful youth is shrouded in mystery though. Among the most often mentioned, it is possible to find Henry Wriothesley, Earl of Southampton and William Herbert, Earl of Pembroke (Hilský, 2010, p. 798). There are valid arguments in support of both men. Earl of Southampton is considered as a bit more likely candidate due to previous dedications of Shakespeare’s poems *The Rape of the Lucrece* and *Venus and Adonis* in his name, as well as his personal situation that generally corresponds to the circumstances as we are able to uncover them from the *Sonnets*. Namely, those circumstances include a pressure to marry in order to produce heirs to continue the family name and title (Greenblatt, 2004, pp. 229 - 231). Earl of Pembroke can be characterized by somewhat similar familial situation to Southampton’s. In his case, the situation was further complicated by him having an affair with Mary Fitton, one of Elizabeth’s ladies-in-waiting. Pembroke was also known as a patron of artists - for example, the First Folio of Shakespeare’s plays, published in 1623, was dedicated to him and his brother. William Herbert also somehow fitted into the described physical appearance of the Young Man (Lower, 1967, p. 12). Both men’s case is supported by valid arguments, yet the question of the Young Man’s identity remains unsolved till today. It will probably continue to be so till some convincing argument as to the identity of the Young Man is procured.

The second major addressee is the Dark Lady. Sonnets that can be read as dedicated to her are *Sonnets n. 127 to 152* (Cheney, 2007, p. 128). Her characterization as put forth by the *Sonnets* is quite unilateral, and not complementary in the slightest. She is described as being of dark/ill-colored disposition (*Sonnets n. 127, n. 130, n. 144*), as being unfaithful (*Sonnet n. 138*) and having a reeking breath (*Sonnet n. 130*), that might have been caused by the newly discovered practice of smoking tobacco (Hilský, 2012, p. 343) or generally, by her diet. There is in effect very little that can commend the Dark Lady to the readers, but still something can be found, concentrating not on what was said, but rather on what was not. However the *Sonnets* are read, Shakespeare was content to solely concentrate on the outward appearance of the Dark Lady and not on her psyche and character. Leaving aside the accusations of her perfidiously tempting away the Young Man for her own ends, what do the *Sonnets* not say and thus must be abstracted from them? The Dark Lady must have been sensuous enough to capture the attention of both men - the poet as well as the Young Man at the same time, despite not being seen as an ideal contemporary standard of female beauty. She was probably intelligent enough to disagree with the poet and hold her own, as the poet indirectly hints at something like this in *Sonnet n. 138*. She must be also considered as a socially astute woman, because she managed at least the minimum of two love affairs at the same time, without it negatively reflecting on her social reputation in any major way.

The question of her real identity is even more complicated than that of the Fair Young Man's. In his case, there are more archive sources to base guesses on. In the case of the Dark Lady, the surviving sources lead to the wild guesses such as Mary Fitton, Elizabeth's lady-in-waiting that bore a child out of wedlock for Earl Pembroke (Lower, 1965, p. 22); an African prostitute in London Lady Negro or a former mistress of Lord Chamberlain Emilia Lanier (Greenblatt, 2004, p. 233).

Both unknown entities, that of the Dark Lady and of the Young Man can be analyzed and speculated upon as to their identities, but it is unlikely that any speculations will ever be based on an absolute certainty. It is also necessary to admit to the possibility of those two identities being only built in the poet's imagination to serve as his tools, necessary for the crafting of the *Sonnets*, which means that these two would only represent some Shakespeare's ideas.

The *Sonnets* contain several smaller sub-sequences - one of them, *Sonnets n. 78 - 90* offer the final character of interest - Rival Poet (Cheney, 2007, p. 128). His identity is even more obscured than the two previous ones - both in the context of the *Sonnets* and in reality. There is very little that can be said about him. This Rival Poet was probably more learned than Shakespeare, being a “worthier pen” (*Sonnet n. 79*, line 6) in Shakespeare’s words; the Rival Poet probably fought for the favour of the Young Man with the poet/teller of the sonnet sequence and was successful for a time (*Sonnets n. 80, 83, 85*), taking over a place that Shakespeare considered his (Lowers, 1965, pp. 24 - 26). As to his real identity outside of the *Sonnets*, any contemporary poet’s name can be accepted at this point - the *Sonnets* offer no leads whatsoever in this case.

Whatever are the roles that the addressees play in the *Sonnets*, a prevalent message is clear. It is one of love and the continuation of Beauty. Or to be more specific, one of the impacts the love can have on people and their mental state (Cheney, 2007, p. 181), the same way Beauty can be seen as having different impact on everyone and exercising different ways of influencing those same people at the very same moment. Shakespeare knew that a concrete appeal to the senses, personified by the Dark Lady or the Young Man, is bound to be more successful than an abstract one. In order to achieve this, Shakespeare needed characters of an unclear shape with a clear definition of their emotions for the readers to connect with.

2. THE METAPHOR

Metaphor as an embroidering speech figure is seen as something primarily connected with poetry and not everyday speech. That is not true. Everyone uses metaphors, whether they are aware of it or not. Metaphor constitutes an important part of speech. It enables its users to more easily assimilate new concepts and to pass on new ideas.

This sub-chapter deals with a definition of Metaphor and its evolution from one of the first written records up to today. It continues with the use of metaphors in poetry before Shakespeare, only to turn to Shakespeare and his usage of metaphors later on. The sub-chapter is concluded by an overview of *Sonnets*’ metaphor themes and what fields they draw on to deliver their message, accompanied by illustrating models.

2.1. Definition of Metaphor

Metaphor is a figure of speech that compares two realities to each other and joins them in an unusual way, translating names across boundaries (e.g. head of the family). It can be found on all levels of language, continuously evolving in depth as well as in topoi used, although it is considered primarily a part of the language of poetry. There it may perform a variety of functions - from merely noting a likeness, to playing a central role in a work (Metaphor; Encyclopaedia Britannica). This versatility can be seen as one of the reasons for its popularity.

For the purposes of this thesis, a more broad approach was chosen, as can be seen here: “Metaphor is for most people a device of the poetic imagination and the rhetorical flourish - a matter of extraordinary, rather than ordinary language” (Lakoff and Johnsen, 2003, p. 4). On one hand, it is possible to fully agree with the argument made by Lakoff and Johnsen on the matter of perception of the metaphor and poetical language; on the other hand, should our daily utterances be analysed, most of our speech is - albeit unconsciously, interweaved with images and concepts that are metaphorical in their very nature. Metaphors, at their very roots, represent a lived-through experience or things that are presented to others by using a name meant originally for another, trying to translate these new concepts into a known territory. Those translatable metaphors share a similar cultural background, which enables their recipients to understand them at least in passing. The recipients need to be at least partially familiar with the background from whence they sprung in order to at least grasp their meaning. In the sense of shared experience and culture, metaphors are one of the most used figures of speech on daily basis, enabling its speakers to share concepts and practice without forcing the other side to live it through (Lakoff and Johnsen, 2003). It is possible to say then that without metaphors, our daily communications would not be possible in the extent necessary for successful transmission of the intended content in a clear and comprehensible way.

2.2. Evolution of the Metaphor

The oldest authority on metaphor and its usage is Aristotle. He predominantly wrote about metaphor and its usage in his works *Poetics* and *Rhetoric*. The *Poetics* offers a very first formal definition of metaphor: “Metaphor is the application of an alien name by transference either from genus to species, or from species to genus, or from species to species, or by analogy, that is, proportion” (Aristotle, *Poetics*, Part XI). Aristotle states that the metaphor consists of a relation artificially build between two separate fields, that under usual conditions do not share their context and are thus conspicuous by appearing in shared situation side by side, or interchanged betwixt.

The *Rhetorics* then offers an example of metaphor and its functions in speech: “Metaphor, moreover, gives style clearness, charm, and distinction as nothing else can: and it is not a thing whose use can be taught by one man to another. Metaphors, like epithets, must be fitting, which means that they must fairly correspond to the thing signified...” (Aristotle, *Rhetorics*, Book III).

Metaphors represent an indivisible part of our everyday speech and cognitive processes. Looking back to Aristotle, it seems that not much has changed from his times in this regard – bar the language and notions used, as the culture and general circumstances noticeably changed. It stands to reason that Aristotle would not understand the figure of speech in phrase “surf the Internet”, as it contains notions that would be unknown to him.

Moving on to present days, a notable Dictionary of literary theory was assembled first under the editorial control of late J.A. Cuddon, later to be revised by M. A. R. Habib. In this dictionary, a difference is stressed between metaphor, metonymy and simile, as these three tropes use similar means to achieve slightly different outcomes.

Generally speaking, those means consist of a vehicle and a tenor. The tenor is understood as the thing that exists in the given context. The second part is the vehicle, which serves as a mean to convey the desired effect in the given trope, e.g. in *Sonnet n. 16*, line 6 - “And many maiden gardens, yet unset,”, where vehicle is represented by unset maiden gardens; whereas tenor in the tentative context of sonnets would be read

as virginal wombs of the future prospective brides, who await for the Young Man to choose among them.

The aforementioned poetical tropes can be defined as follows: **Simile** contains an explicit comparison between things, using prepositions such as “like” or “as” to show the relation intended by the speaker, as in “as brave as a lion” or “as white as milk”. **Metonymy** can be seen as a transfer of a name of part to the whole thing on the basis of an inside likeness. To illustrate this point: “He studies Shakespeare.”, it is quicker to describe studying Shakespeare’s works by using one word as the metaphorical umbrella to describe the situation in which the communication participants found themselves. **Metaphor** originates from the old Greek word meaning “to carry over”. In our case, it is possible to understand this definition as the act of implicitly naming one thing in the likeness of another without the usage of a preposition, such as in “The final leg of our journey” (Cuddon, 2014, pp. 432 - 433). The basic concept here operates by stressing and planting one trait of the re-named reality over the other one.

It is also necessary to realize that metaphor as an indivisible figure of speech is also a part of communication process. Therefore, its relative novelty can be seen as an additional problem for both sides of the communication process and the process itself. As the metaphor can be seen as intentionally relatively vague in its meaning and chosen wording, the recipient might experience trouble by deciphering its meaning. That might be because of their relatively different experience and knowledge than that of the communicator. This coupled together with recipient’s different connotations and associations attached to the used words than that of the sender might lead to problems in correct deciphering of the intended message. It is also necessary to think about how much the sender intended to influence the recipients and thus, how much they intentionally shaped their word choice to reach this aim. All these points need to be taken into account when discussing the role of the metaphor in both poetical and every day communication.

Metaphor represents an inseparable part of any language system. It allows its users to transposition lived-through experiences and comprehended concepts to new situations and not-yet-understood concepts. Metaphors and their usage require conscious cognitive effort to make and understand them, which in turn allows

the language users to better understand and more easily assimilate the presented new situations with already known concepts in their cognitive framework.

2.3. Typology of Metaphors

Metaphors can be separated into different types, depending on a diverse set of criteria chosen for this separation. The typology of metaphors that will be discussed below is divided into four possible categories. The first category contains a division based on an evolution of metaphors. The second category divides metaphors on the basis of usage frequency. The third category deals with metaphors on the basis of their complexity. The fourth category adopts an approach that relies solely on the interaction between the world around us and its perception by our senses.

The first mentioned category is covered in Cuddon's Dictionary (2014), where it is differentiated between organic and telescoped metaphor. The organic metaphor is relatively easy to describe as it grows naturally out of the context where it is found; whereas the telescoped metaphor is a metaphor, whose vehicle is changed into a tenor for another metaphor and this tenor is in turn changed into a vehicle for yet another and so on.

The second category divides metaphors according to the frequency of their usage. In this case, the metaphors can be divided into active, dying and dead. The active metaphor can be thought of as a newly-minted one that is used to stimulate its recipients and to gain their attention through an unusual choice of words, such as in "sharp as a gunshot in crisp morning air." The dying metaphor is interchangeable with the word cliché - the novelty of metaphor that has been used so often that it achieves a completely different aim than had been originally intended as in "skin white as milk and soft to the touch as the finest silk." The dead metaphor is no longer recognized as a metaphor - it had been used so often that its original meaning is either lost, or accepted as a common part of the language. This is the case for the adage "The time flies.", or the phrase doughty face. This second category probably represents one of the most used approaches to metaphors, as it is relatively simple and straightforward in its implementation, thus easy to remember and if needed, to use.

The third category deals with the complexity of metaphor. According to this criterion of division, metaphors can be divided into a simple metaphor – with only one clear link between tenor and vehicle, e.g. heart-shaped face; a complex metaphor – in this case a simple metaphor is used as a base for a more complicated one, such as “throwing light on the problem.” There is a compound metaphor represented by several layers of metaphors that feeds off each other like in “a primal, red-tinted, berserker-like fog descended over her gaze,” an extended metaphor that can be seen as several metaphors applied at once to the same subject as in: “All the world’s a stage and men and women there merely players.” There is also an implicit metaphor, where the metaphor can be understood from the context, e.g. Screaming match today; and a mixed metaphor, where several simple metaphors are connected with one subject but without any obvious internal links, such as “a loose cannon that usually goes off at the deep end.” Finally, there is a pataphor, where metaphors are used without a reference to the subject and to their possible maximum effect in order to massively impact their readers as in “Her body bellowed the rage, built inside from years of neglect.” This category is quite a complicated one (Metaphor; changingminds.org).

The final division of metaphor based on the sensory and physical approach to the question is a relatively easy partition. Whereas sensory approach sorts the metaphors according to sensory faculties used to create them (the five senses of feeling, sight, hearing, taste and sense of smell); the physical approach deals with our attitude towards making concepts concrete, the power of three dimensions on our perception, the energy or activity expended on our surroundings and the immaterial time influencing us and our environs. All these are also heavily influenced by culture from whence the author of metaphor originates from - different cultures generally deal quite distinctly with all of the above mentioned (e.g. compare the European and Arabic concept of time and punctuality, or the question of cleanliness in both cultures) (Lakoff and Johnsen, 2003). This division is relatively straightforward and clearly cut, although it touches the literary side of things only briefly and concentrates more on the general theory, supported by the view of metaphor representing an embodied experience of sorts.

2.4. Pre-Shakespeare Metaphors in Sonnets

Most of the scholars agree that Shakespeare's *Sonnets* were written in the time period between early 90's of 16th century and the beginning of 17th century. It was the time when authors of literature were "reviewing the old landscape from a changed perspective," taking what suited their purposes and transfiguring it at the same time to meet the contemporary demand (Lever, 1966, p. 140). At this time, the man was the measure of the universe, and all the inherited cultural categories and moral doctrines were disassembled, researched and put back together in a changed form to suit the new age. The poetry and its tropes underwent this change of perspective, but remained firmly set in the minds of Shakespeare's contemporary writers as well as readers. One of those poets is Spencer and his Amoretti sonnet collection, together with the *Faerie Queene*, abundantly using pre-set clichés.

To name but a few contemporary metaphors used at the end of 16th century, it is possible to start with the likeness of "Lady graven on lover's heart" (Lever, 1966, p. 153), showing the contemporary belief of eyes being the windows of soul and through them, enabling Love to engrave whatsoever she chooses onto the heart of lover. The next very common metaphor is the image of blooming rose and other flowers - be they blooming or overblown, used to illustrate the ever-falling hourglass of Time and its connection to Nature. It is also possible to find other pieces of inanimate nature scattered through the sonnets of Shakespeare's predecessors, such as different fruits (e.g. apples, grain, etc.) and their parts, minerals, gems (e.g. rubies, pearls, etc.) and the like. There are also instances of metaphors comparing Love to Hell or Heaven. The poet and budding lover stylizing himself into a hopeful pilgrim praying at an altar of his love, or metaphorically likening woman to a picture painted by God's hand with different colours. The poet/author quite often also exclaims himself as irreparably wounded or dying and the object of his praise as the only one capable of freeing him from this torture and healing him with naught but a smile. From this brief list, it is possible to see that the metaphorical stock represented an easily available repertoire to be utilised in the poetical work by anyone.

There is but one area here that deserves to be explained a bit more in depth. The tradition of colours and their likening to different parts of the lauded Lady's body, such as likening golden wires to hair, red coral to lips, red and white marble for face and

body alike; or from the colours being used as a poetical vessels in their own right - all this grows from a custom and tradition so typically Late Medieval, that it needs to be touched upon at least briefly.

The mentioned tradition originates from the medieval language of colours and symbols. Medieval ages were times of a great suspension, daily contrast between the ideal and the real and times where stylization played an important part of life - at least, for the upper layer of feudal society. This upper layer consisted mainly of noble people and upper echelons of the church, which had the time and means to live the desired ideal at least for a while and on the outside. An inevitable part of this play-ideal was based on outer symbols. Those symbols were manifold - to name but a few of them, it is possible to mention one's upbringing and origin, expected patterns of behaviour towards their betters and women, attaining a set skill set, expected of a member of a particular social class and also colours that were used in different circumstances.

Colours provided important messages to those who knew how to read them (Huizinga, 1999) and understood the use in context. For example, purple was considered the colour of Roman emperors and was correspondingly translated into medieval practice as a royal colour, paired together with gold and silver to be showcased. White colour was considered sacred, referring to the burning light of faith and the Holy Spirit, being capable of cleansing one's mind from the stain of the mundane world. It was also considered a colour of virginity, marking the expected accompanying purity of soul. The black colour was associated with the fallen Devil and his deeds, such as his reincarnation into the black snake that corrupted Eve and led her to taste the forbidden fruit in the Garden of Eden; it was a colour of general godlessness in mind and in conduit, basically standing in for all the bad things in world. Naturally, as was already mentioned before, everything had two sides for medieval people - black could have been seen as a colour of the liberating Death, or a colour of ordinary, baseborn people's clothing, which was not of high quality and therefore usually undyed. It might have also stood for the willingness to bear spiritual burdens. The language of colours and its reception was complicated to say the least, influenced by many factors. Those factors stemmed from the social standing of the bearer, his or her circumstance, required impact on the message and the likes.

2.5. Shakespeare's Use of Metaphors

There was already a wide variety of language figures and metaphors available to poets by the time of Shakespeare. The poetry had a wide, varied repertoire of descriptions, similes and patterns prescribed for almost any imaginable situation. Those precepts were set at poets' disposal and thus in order to be original, poets needed to assume a new approach. This new approach was supposed to respect the old forms, yet it was expected that the poets will try and somehow circumvent conventional stereotypes and avoid the trap of paying the lip-service to outdated stereotypes. Unfortunately, trying to connect new approach to ages old forms was not successful. The way out of this dilemma was to think outside the box. Shakespeare managed to do this in an unorthodox way, taking the available tools and subverting them to suit his purposes, making them say one thing on the outside and do another in meaning. He could be considered the master of coinages – indiscriminately borrowing “diction and formulas from patronage, from religion, law, from courtship, from diplomacy...and so on; but he tends to be a blasphemmer in all of these realms.” (Vendler, 1998, p. 2). Shakespeare might be seen as blasphemmer in all those fields, but the ambiguous and clever way in which he used those borrowings to reach his goals was simply unsurpassed by his contemporaries.

Shakespeare's metaphors and the imagery he used to create them were quite conventional on one hand. On the other hand, Shakespeare took this very conventionality and used it in a context that was unusual or new for his contemporaries. This is what ensured his success - he operated within the old, pre-established framework of metaphorical conventions, only to find ways in which to use it for his own success.

2.5.1. Themes of Shakespeare's Metaphors

Shakespeare's *Sonnets* contain a broad scope of themes, which are mutually linked by used speech figures. Predominantly presented themes are Time, Love, Procreation/Rebirth, Praise, Separation from the Loved One, Immortality and Death. All these themes were represented by a varied scope of metaphors, taken from widely differing and sometimes contradictory fields. Those fields include, but are not limited

to: poetry, art, warfare, nature, beauty, make-up, procreation, world of theatre and finance. Many of those reoccur through the whole collection in different contexts, creating a highly interwoven system of references and allusions.

The knowledge of Time and its inevitable passing is visible and tangible through the whole sonnet collection. It is a concept shared by the 16th century England as well as our present, though maybe not with the same pressing urgency. Our present is aimed more in the direction of valuing even minutes, whereas the *Sonnets* as example works of Renaissance period operate more with the then-common reminder of the principle “*Memento mori*” as well as with the messages connected to it (*Sonnet n. 6, lines 13 -14*: “Be not self-willed, for thou art much too fair/to be death’s conquest and make worms thine heir.”). Another way to let the flow of Time be felt is attained by using imagery connected with Nature and its cycle, such as the course of the day, passage of months or seasons as in *Sonnet n. 73*, line 1: “That time of year thou mayst in me behold”. Natural passage of time imagery is used to demonstrate the emotional state of the poet - feelings like sadness, loneliness and love are common, such as in “How like a winter hath my absence been/from thee, the pleasure of the fleeting year”(*Sonnet n. 97, lines 1 - 2*). Time is then often unfavourably personified as in “bloody-tyrant Time; devouring Time” in order to further the impact of the sense of passage of the time and the inevitability of Death on the *Sonnet* readers. There is even an oblique reference to Death’s scythe in *Sonnet n.74* in “wretch’s knife” that will inevitably conquer the poet - as it does all things in time. This “*Time unstoppably flows onwards*” or “*Panta rhey*” mindset is also extensively touched upon in the Love and Procreation sonnets.

Love in the *Sonnets* is more concerned by its concrete destructive impact on the self (Cheney, 2007, p. 181) and how it can be seen on the outside by outsiders. *Sonnets’* Love shows its readers two faces that are contrasted by the colour dichotomy – the fair face of the Young Man, exalted by the poet in a blind devotion to the utmost and seen as without any conceivable fault; and the dark face of the Dark Lady, described as a lascivious animal and the vile font of all corruptness and bad luck that has befallen the artist in his love endeavours. Procreation on the other hand gains primacy for some time at the beginning of the *Sonnets*, only to be overshadowed by the poet’s *agape* later on. *Agape* stands for the unconditional love felt by the poet towards the Young Man, selflessly giving and not expecting anything major in return, only to hope for the love to

be returned in full and not withdrawn as in *Sonnet n. 91*, line 13 - 14: “Wretched in this alone, that thou mayst take /all this away, and me most wretched make.” The poet praises and keeps on heaping the praise on the belloved one, hoping that this is the correct answer to allay his fears of abandonment and to retain the desired love and its provider, the Young Man. One of the outlets for this frustrated, self-denying devotional Love can be seen in the tumultuous carnal relation the poet describes as the one he is having with the Dark Lady, for example in *Sonnet n. 138*, lines 13 - 14: “therefore I lie with her, and she with me,/and in our faults by lies we flattered be.”

Praise in this sonnet sequence is something that is given freely and in overabundance to one, and as an afterthought to the other. If the readers compare the overall tone of the Young Man and the Dark Lady sonnets, the measure of favourable praise given is clearly skewed into the favour of the Young Man; whereas the Dark Lady is criticised more often than not. How much is the praise influenced by the Young Man representing the poet’s patron, and how much by any emotional relationship between the two, stands to be questioned. The strong emotional overtones suggest the second option, as there was also a third player in the relationship - the Dark Lady, who earns scorn instead of praise. Some of this is quite well visible in *Sonnet n. 144*. Both lovers are compared to celestial beings there, but the Lady is seen as the dark devil that has risen from Hell and the Young Man is praised as a light angel come from Heaven to the poet. This male angel may Fall for a time, but it is a fault of the dark seductress and not his - he shall return to his patiently waiting partner; willingly or unwillingly, after the Dark Lady kicks him out. He is *blameless*, whatever he does - be it a repudiation of the poet in *Sonnet n. 91* or his wanton affair with the Dark temptress in *Sonnet n. 138*. One of the *Sonnets* hints that a slightly different relationship between the Dark Lady and the poet can be found – that is in *Sonnet n. 130*. This is a sonnet where the poet publicly emblazons his Lady with all the things she *does not have* or *is*, rather than has in overabundance. But the sonnet is outspoken in this instance and says: However plain and ugly she may be, my feelings are clear - I love her for the way she is.

In this particular instance, a tentative connection between the Praise and make-up can be found, as the make-up is used to better the reality. Make-up was already known at the Renaissance times and preaching against women, who “painted” their faces to be praised for their beauty or in order to seduce men, was a common occurrence

on both sides of the religious conflict. The metaphors in the *Sonnets* continue in a similar vein, the poet critiquing the “false beauty” as in *Sonnet n. 127*, lines 5 - 6: “for since each hand hath put on nature’s power, /fairing the foul with art’s false borrowed face” and clearly stating his preference for the unadorned face and his love of it in *Sonnet n. 130*.

Immortality and Death are tightly connected with the question of Praise and Love. Immortality, Procreation, Death and survival – all are interconnected for Shakespeare, leading to deeply touching pictures. Immortality might be understood as an endless continuation of life, but in the poet’s case, it is presented more as a continuation of Beauty, that is thought of more importance than the continuation of life without it. This kind of Immortality is offered to the Young Man either by the means of poet’s work/or any other form of art, or by Procreation. At the same time, the continuation of Beauty through the poet’s work, or any work of art really, served as an available venue for the artist to articulate his self-confidence in his own worth and also to grant him a possible access to the Immortality himself, as can be seen in *Sonnet n. 63*, line 13 - 14: “His beauty shall in these black lines be seen,/and they shall live, and he in them still green.” This was influenced to some extent by the re-animated Antiquity principle of the possible attainment of Immortality for both the author and the person he writes about in his literary work. This notion was rediscovered by the Renaissance in the poetical works of Horatio and Ovid.

Procreation/the act of having children was a delicate subject to be breached in the Tudor noble society. Taking into account the fact that the Queen herself remained virginal, and the fact of a not-so-long-ago civil war, which lead to a steep drop in population numbers - especially among the nobility, this was one of the important issues of 16th century England. Procreation was important on so many levels. For the poet, the loss of Beauty would present an unforgivable sin, if there is no progeny to carry it on - and incidentally not to support his work at the same time. This argument can be seen in *Sonnet n. 17*, lines 13 - 14: “But were some child of yours alive at that time,/you should live twice, in it and in my rhyme.” The loss for the society would be represented by its deprivation of the Young Man’s Beauty and also changed by the economical impact, if the resources at the possession of the Young Man were left without an heir or someone to extend them.

Financial metaphors often crop out through the *Sonnets*, connected to all of the above themes in some way, though the financial glossary is most often found in connection with the Procreation theme. In the eyes of the poet, the Young Man was gifted his Beauty by the Nature (*Sonnet n. 6*, line 4: “beauty’s treasure”), and thus has a debt to pay. And this debt would be best paid, if he marries and has children to whom the Beauty can be passed. This passing would then be counted as a multiplication of investment on both sides. This multiplication is urged by the poet in *Sonnet n. 6*, lines 5 - 8: “that use is not forbidden usury/which happies those that pay the willing loan;/that’s for thyself to breed another thee./or ten times happier be it ten to one”.

As various critics (Vendler, Booth, Lever, Hilský) concur, the metaphorical imagery used in the *Sonnets* is quite conventional. And although the used imagery is conventional in the sense of being used long before Shakespeare and his poetry; the specific way in which it had been applied to different contexts and themes found in the *Sonnets* is what makes them special to the readers. All of the metaphors and themes mentioned above will be debated more in depth in the particular analyses of the selected sonnets.

PRACTICAL PART

3. SELECTED SONNETS AND PATTERN OF ANALYSIS

This part deals with a selected segment of Shakespeare's sonnets and concrete use of metaphor in them. All the sonnets were taken from the mirror print of Shakespeare's sonnets, done by Stephen Booth. There is no claim made for the selected segment to represent the whole scope of all Shakespearean sonnets, nor for the chosen analyzed metaphors to represent but a sample of their meaning. These sonnets were printed in the so-called Q - book by publisher Thomas Thorpe in 1609 for the first time (Booth, 2000, pp. 543-549).

The selected sonnets are: 5, 6, 15, 16, 17, 19, 25, 26, 52, 62, 63, 73, 74, 91, 97, 127, 128, 130, 138, 139. They can be found in their full version in the Appendixes.

Every sonnet analysis tries to follow a set pattern. Firstly, the overall message of the sonnet is introduced as well as any relevant information about the sonnet pertaining to its location in the sonnet chain, or of it being part of any sub-group. Then, chosen metaphors are analyzed and discussed more in depth.

3.1. Young Man's sonnets

The following fifteen sonnets are all part of the sequence, dedicated to the Young Man and his relationship with the poet. This sequence contains several sub-sequences, such as an unusual procreation sequence in the beginning, where the poet urges the Young Man to marry and to have children in order to obtain Immortality for his beauty through more means than just his verses; or there is a sequence that deals with reconciliation between the poet and the Young Man after he “abandoned” the poet for a time. The relevant sub-sequences are always mentioned, where necessary.

3.1.1. *Sonnet n.5*

This sonnet is part of the procreation sonnet sub-sequence (Cheney, 2007, p. 128). The context of this sonnet needs to be explained in connection with the *Sonnet n.6*, as those two represent a pair that is connected by meaning. The message in this sonnet deals with the idea of devouring time and the necessity to procreate in order to thwart it and secure the survival of Beauty.

Primary focus is directed on three metaphors in this sonnet – two are located in the main body of the sonnet, in the second and third quatrain; the last one is in the final couplet. The first two metaphors are of the time type; the third one is of rebirth.

In the beginning of the second quatrain of the sonnet (line 5), there can be found a time metaphor reflecting a common Middle Age's concept of the Unrelenting Time (“never-resting Time leads...on”) and its likeness in the changing of seasons as well as the change of one's life. Similar concepts were pretty common and easily understandable by a majority of population - for example, it is possible to think up an example of Death that was often portrayed as a skeleton with a sandglass in hand. It can be assumed that Shakespeare used this metaphor for its clear message - life and nature always change and go on. The spring traditionally stood for infancy and childhood – the time when one's potential is formed; the summer stood for the time when the same potential was harnessed and put to use by its owner; the autumn and later the winter represented the time when all is slowly taken away by the inflexible

hand of Time, leading to Death. Hence the metaphorical natural references of leaves slowly gone and sap frozen by winter frost (lines 7-8) - Shakespeare plays on the contemporary knowledge of the devouring Time and the Natural cycle of life and seasons there.

The third quatrain of this sonnet (line 10) contains an allusion to the relatively common Renaissance practice of alchemical distillation - it had to be common for the readers to understand it easily. There, the very essence of roses is changed into something enduring even the ravages of time through it (Hilský, 2007, p. 93). This metaphor (“liquid prisoner”) can be seen as a linking device to the couplet.

The couplet then offers its readers a metaphor of rebirth, basic Christian concept, transposed as a distillation. As the poet metaphorically says: “But flow’rs distilled, though they with winter meet,/...their substance still lives sweet”(Sonnet n. 5). From the Christian point of view, it is possible to see the allusion to a concept of being reborn with the help of God. The author uses the image of winter to say: Yes, you will die, but should you believe, you will live on in Him.

3.1.2. Sonnet n. 6

This sonnet is part of the procreation sonnets sub-sequence (Cheney, 2007, p. 128). The context of this sonnet is connected with Sonnet n.5, so it needs to be explained in connection to it. The overall message in this sonnet again puts an emphasis on the need to procreate, but changes the metaphors used - it starts with the rebirth ones through distillation, but from the second quatrain onwards uses financial metaphors. Sexual metaphors can be found in this sonnet as well.

Main focus is directed on these metaphors: procreation one in line 2 (“thy summer ere thou be distilled”); financial metaphors on line 5 (“forbidden usury”), line 6 (“pay the willing loan”), line 8-9 (“ten times happier be it ten for one; ten times thyself”); and procreation metaphor at the end of first quatrain on line 3 (“make sweet some vial; beauty’s treasure”).

In the first quatrain, there is a time metaphor of Winter as the merciless end of all things living and the possibility to survive this rampage through distillation

(procreation metaphor) is once again brought to reader's attention on lines 1 and 2 ("let not winter's ragged hand deface/in thee thy summer ere thou be distilled"). It is possible to read it as a sort of enjambment from the previous sonnet, once again likening having children to distilling one's essence. Line 3 ("make sweet some vial; treasure thou some place") offers a sexual metaphor in the sense of Shakespeare's likening the glass vial to mother's womb to whence the distilled extract of man (semen) (Hilský, 2012, p. 95) is placed to ripen into a child and thus to circumvent the ever greedy hand of time, that wants to destroy the Beauty of the Young Man.

Lines 5 to 10 contain several financial metaphors ("forbidden usury; pay the willing loan; etc."). This furthers the idea of previous quatrain, putting forth the idea of expanding what was freely given by one to another: "That use is not forbidden usury/Which happies those that pay the willing loan;/That's for thyself to breed another thee,/Or ten times happier be it ten to one."(*Sonnet 6*, line 5 - 10).

It can be implied that using financial vocabulary in their metaphors that this is the correct, good usury to have - contrary to the surviving medieval belief of usury unbecoming of a Christian. Due to this belief, the profession of money-lending was one of the very few open to the Jewish population. Jewish financiers were forced to demand a higher interest rate than tenth of the borrowed amount in order to support themselves, which in turn led to their unpopularity among general population. It also further stained the reputation of Jewish minority and in extension, the money-lending profession. On the other hand, Elizabethan England was protestant country and many of the preconceptions that dominated the sphere of financial services started to crumble as the proto-modern state emerged with its need of a working banking industry, including a reliable system of loans.

In these metaphors, it is possible to read that to have children is on the contrary a very becoming thing to do and have. It also uses the financial metaphor to suggest to the reader that only through procreation, he would live on in his children and allow the Poet further joy of his company.

In the couplet, the author is trying to make the Young Man see reason once more through a financial metaphor of inheritance: "Be not self-willed, for thou art too much fair,/To be death's conquest and make worms thine heir."(*Sonnet n.6*).The poet openly uses a flattery mixed with an admonishing finger here. Metaphorically, he is telling

the young man not to be obstinate and niggardly and to share his beauty with the world - before the only heirs he will be capable of obtaining are the ones granted by the Death herself to everyone. Through this common Medieval and Renaissance tenet of “*Memento mori*” - Remember that you have to die/Remember that all things die; and a delicate admonition not to hoard his own beauty away, the author repeats the offer of Immortality to the Young Man - which in this context must be much more tempting. This generous offer grants him a chance to at once fulfil the expectations laid on him by society, which expects him to procreate and carry on the family line through his children and also to obtain immortality.

3.1.3. Sonnet n.15

This sonnet is part of the procreation sonnet sub-sequence (Cheney, 2007, p. 128). The last three sonnets of the procreation sonnets sequence can be seen as at least partly following the medieval traditional exposition method, where the author presents first thesis, only to look at the problem from a different perspective in the second part of the his work- antithesis, and finally to deliver a solution – or a punch line in the case of sonnet. *Sonnet n. 15* offers the idea of an eternally self-renewing poetry and the destructive force of time. The next sonnet turns the idea of being passively defended by someone else around and demands that the Young Man is the one, who is in charge of his own defence through having children. The final sonnet then delivers not exactly a punch line in itself, but tries to reconcile both previous sonnets.

Primary focus is directed on four metaphors in this sonnet - time metaphors on line 7 (“vaunt in their youthful sap; at height decrease”), line 14 (“to change your day of youth to sullied night”); theatrical metaphors on line 3 (“huge stage presenteth nough but shows”) and rebirth-through-poetry metaphor at the end of line 14 (“I engraft you anew”). There are also metaphorical references to astrology and its role in the human life in lines 4, 6 and 11 (“stars in secret influence;...selfsame sky; where wasteful Time debateth with Decay”).

Time metaphors once again use the reminiscence of fading nature and the never-ending fall of sand grains in Death’s hourglass to remind the readers of

Time's finality. Theatrical metaphor likens the stage to the world and its inhabitants to actors - similar metaphors can be found in *How You Like It* or *The Merchant of Venice* (Hilský, 2012, p. 113). Line 3 is especially rich in meaning – the theatrical metaphor of stage is telescoped into a metaphor likening the world to Platon's Cave. It works with the theory that people chained in the cave perceive only imperfect images (shadows) of reality on its walls; or in the case of the stage, only the "painted" reality, intermediated by actors and further mirroring the imperfect world around them.

Astrological metaphors refer to the pervading idea of 16th century that all the world's affairs are directed by the "supralunar plane". Astrology of that time divided the world between two planes – under the Moon and over the Moon. The human plane located under the Moon was changeable and influenced by the unchanging plane that was located over the Moon – or Luna, containing the celestial bodies of planets, stars, the Sun and various other things, such as shooting stars, that were considered as omens, if appearing on the sky.

The end of the couplet contains the rebirth-through-poetry metaphor, suggesting that the poet and his rhymes are capable of granting the life anew, when the devouring Time is done with its work. This idea can be seen as a borrowing from the Antiquity, where the idea of poetry granting life anew, whenever read or recited, started. This endorsement of such an idea was definitely connected with the shift in perception of life caused by humanism, which took its inspiration from the previously scorned Antiquity.

3.1.4. Sonnet n.16

This sonnet is a part of the procreation sonnet chain (Cheney, 2007, p. 128). The sonnet can be read as a sort of a continuous meditation from the previous poem, presenting reader with an antithesis to the ideas proffered previously, and continuing in *Sonnet n. 17*.

Primary focus is given to time metaphors on line 2 ("bloody tyrant Time") and on line 5 ("on the top of happy hours"); war metaphors on line 2 ("make war upon this...tyrant") and on line 3 ("fortify yourself"). The second quatrain offers a marriage

metaphor on line 6 (“maiden gardens, yet unset”), procreation metaphor on line 7 (“with virtuous wish would bear your living flowers”) and line 8 offers another form of procreation metaphor - this time on rebirth-through-art metaphor (“painted counterfeit”). The final quatrain can be seen as a procreation metaphor in itself, where the making of children is alluded to as the worthiest of all the deeds the Young Man can do in the eyes of other people:

“So should the lines of life that life repair
Which this time’s pencil or my pupil pen
Neither in inward worth nor outward fair
Can make you live yourself in eyes of men.”

(*Sonnet n. 16*, line 9-12)

The final procreation metaphor can be found on line 14 (“and you must live drawn by your own sweet skill”).

The first quatrain contains a war and time metaphor - it is also the place, where the poet identifies himself for the first time in this collection (Vendler, 1997, p.114) and asks how to defeat the unrelenting Time with more means than his own rhymes, using terminology borrowed from the field of war.

This question is answered immediately in the second quatrain with a marriage metaphor - the fresh marriage is compared to a fertile unplanted garden, only awaiting the arrival of the gardener to bring forth the desired fruits; in other words the imagery of garden serves as a metaphor of marriage and the children that should be fruitfully produced from it. The association with the Garden of Eden and its fruits definitely comes to mind. The Garden was the place of the original sin, but also the place where the first message of future mercy was granted. And those children, anticipated from *this* virginal garden are the ones that will serve as a similar message and a much better proof of the Young Man’s beauty than the Immortality granted by rhymes written by the poet’s hand or a picture painted by an unnamed artist’s hand, this “painted counterfeit” not adequate to the task in the same way as rhymes.

The final quatrain together with couplet contains an extremely sensitive sexual metaphor of the whole sonnet - in this instance, the poet probably plays on the phallus-shape likeness of both penis and pen (Booth, 2000, p. 159). Both pens are drawn to

paint, one a living picture of the Young Man in his children and the second one in the poet's hands used to give shape to the poetical likeness of the Young Man hidden in the sonnets. Both of those are meant to preserve the Young Man and his beauty for posterity - by one way or another.

3.1.5. *Sonnet n.17*

This sonnet is the final one in the procreation sonnet sub-sequence (Cheney, 2007, p. 128) and also finishes it. It is possible to read the sonnet as a closure, or a couplet of the last sonnet trio - the poet tries to reconcile both previously presented approaches to the problem of Immortality as having an equal price.

The primary focus here is on the time metaphor on lines 1, 7 and 9 (“in time to come; yellowed papers”), the procreation metaphor that can be found in the final couplet: “But were some child of yours alive that time,/You should live twice, in it and in my rhyme.” and metaphors of poetical immortality scattered through the poem (“my verse - but as a tomb which hides; write the beauty of your eyes – and in fresh numbers number all your graces”).

The metaphors of time and attaining immortality through biological/poetical reproduction are tightly connected in this sonnet. The whole poem slowly steps up towards the final couplet, which affirms the slow gradation seen in the previous sonnets of this procreation sonnet's chain (Vendler, 1997, p. 117). The couplet, supported by the entire sonnet body, tells the Young Man to reproduce both in body and in mind, so that the results can mutually support themselves in the eons to come against slander.

Through lines following after the time metaphors that are found on lines 1 and 7- “in time to come”, it is possible to hear the uncertainty of poet in his own work and its worth. The poet admits that even if he fills his poems with the praise of the Young Man to the brim, the following ages will still see it as boastful and his work (“yellowed papers”, another metaphor of time's passage) will be scorned for it. The couplet then offers a solution in the tradition of the sonnet-making:

“But were some child of yours alive that time,
you should live twice, in it and in my rhyme.”

(*Sonnet n. 17*, line 13-14)

Here, the author maximizes his previous arguments and conclusions to the utmost, regaining the previously seemingly lost artistic self-confidence. On one hand, he proudly admits that his sonnets are virtually capable of an endless reproduction through reading. On the other hand, he admits to their bigger impact only if there was a child – a living picture of the Young Man, to further the intended impact of this laudatory message.

3.1.6. *Sonnet n.19*

This sonnet is marked by the changed accent of the whole poem. Whereas the first seventeen sonnets urged the Young Man to marry and to procreate in order to gain Immortality, this one is marked by the change in theme. In this sonnet, the poet self-confidently proclaims that he is the sole protector of the Young Man’s immortality.

The metaphors of interest in this sonnet include, but are not limited to time metaphors - most notably on line 2 (“and make the earth devour her own sweet brood”); metaphors of Time personification - line 6 (“do whate’er thou wilt, swift-footed Time,”); lines 9- 10 (“o carve not with thy hours my love’s fair brow/nor draw no lines there with thy antique pen”) and the first line of the couplet (“yet do thy worst, old Time”). The third quatrain as a whole can be also read as metaphorical bargain between the poet and the Time about the Young Man’s beauty and its survival for future. The couplet contains an apt metaphor of poet’s self-confidence, proudly exclaiming of his power to keep the Young Man’s beauty alive: “Yet do thy worst, old Time; despite thy wrong,/my love shall in my verse ever live young.”.

The first line offers its readers a traditional topos of devouring Time, a variation on a known proverb in the Renaissance time (Booth, 2000, p. 162). On line 2, the proffered topos is expanded as a time metaphor (“make earth devour....brood”), that can be explained as an almost direct borrowing from the Protestant burial service prayer. The relevant part of the rite goes as this: “...we commit this body to the ground: earth to earth, ashes to ashes, dust to dust.” (Book of Common Prayer, p. 484).

Alternatively, this metaphor can be seen as an allusion to the Greek legend of Chronos devouring his children with the Earth in order to ensure that they do not overthrow him.

Through the whole poem, metaphors are used to personify Time (see lines 6, 9-10, 13). Its character is described as a swift-footed, old, devouring creature and an artisan of sorts (“carve not - nor draw”), although the only result of his endeavours are ruin and death to all and most notably to the Young Man. This personification of Time leads to the third quatrain that can be seen as a metaphorical haggle between the two artists - our poet commands the other artist - Time, not to draw metaphorical lines on the face of his Lord, the Young Man, for it would constitute an unforgivable offence to the future.

At the end of the sonnet, the couplet offers the final audacious challenge of Poet to the personified devouring Time:

“Yet do thy worst, old Time; despite thy wrong,
My love shall in my verse ever live young.”

(Sonnet n.19)

Metaphorically, the poet unwillingly admits that whatever the Time does to the Young Man, it is inevitable. Yet in the same breath, Time is personified as old and the poet victoriously exclaims: “My love shall in my verse ever live young”; so however yellowed the papers with the poems on them become (see *Sonnet n. 17*) and however improbably the poems sound to the future readers/listeners, the most important thing - Young Man’s beauty continues to be preserved.

3.1.7. *Sonnet n.25*

The sonnet starts on a grand scale, only to gradually concentrate its focus on a single matter (compare with the progression of *Sonnet n. 15*; Vendler, 1997, p. 145). The overall tone of the sonnet can be understood as one of a bitter semi-private complaint of the poet to the Young Man, or another listener, on the matter of world’s fickleness.

It is possible to find three main spheres of metaphors here – destiny metaphors on the first two lines (“let those who are in favour with their stars/of public honour and

proud titles boast”) and on line 3 (“whilst I, whom fortune of such triumph bars”); metaphor of the life inconstancy in the second quatrain (“...favourites their fair leaves spread/but as the marigold at the sun’s eye...for at frown they...die”) and in the third quatrain (“The painful warrior famoused for fight/ after a thousand victories once foiled,/is from the book of honor razed quite,/and all the rest forgot for which he toiled.”). Metaphor of self-deceit can be found in the final couplet (“Then happy I that love and am beloved/where I may not remove, nor be removed.”).

The first destiny metaphor makes reference to the common Renaissance belief of people’s fates being under the influence of celestial bodies. According to this belief, people were born under the influence of different stars and planets that occupied various astrological positions at the moment of their birth, which affected their later fate. It is possible to read the second metaphor in the same light as the first one - the poet complains about his horoscope and his stars that were not kind to him in the slightest. A question might arise on whether the discontent poet contemplates the possibility of the Young Man being one of those fate-influencing stars.

The first metaphor about life inconstancy uses a flower metaphor, likening people of importance and their social standing to flowers, that blossom only in the eye of sun - in this case, the metaphorical Sun is the Queen herself (Hilský, 2012, p. 133). This metaphorically shows the everyday situation in society – ideally, the permeating hierarchy of power was everywhere with no exceptions allowed or expected (Vendler, 1997, p.145). As long as there was a patron to protect those of lower standing than his own, everything was as it was supposed to be; but without a protector of higher social status, the inevitable fall was only a question of time. It is probable to extend this to the everyday situation of any actor troupe - without their noble protectors and patrons, their life was suddenly much more difficult in a situation, where part of the country was Puritan and demanded to close down all theatres as nests of sin.

The second metaphor about life and its inconstancy was, in conjunction with the sonnet’s gradation from general to particular, more specific (Vendler, 1997, p. 145). It speaks of a nobleman, scorned by his patron and thus erased from public view in relatively concrete terms - and with a surprising speed.

The metaphor of self-deceit is represented by the whole couplet. The boastful nature of it would have been understood by any Renaissance reader. The poet claims

an apparent bliss in love to the Young Man, exclaiming his surety about its longevity; proclaiming himself as an exempt from the influences that change this world (Vendler, 1997, p.146). This reflects the knowledge of the Poet who complained of his horoscope in one of the previous sonnets - he knows that the fact of his dependency on the Young Man is changeable at best, and grants him little in the way of assuredness.

3.1.8. *Sonnet n. 26*

This sonnet can be read as a praise of the Young Man and his merits, claiming them through a common language trope of service to the noble. This sonnet is also considered as the first sonnet in an epistolary mode by Helen Vendler (1998), whereas Stephen Booth points it out as using language and conceits traditional in Elizabethan literary dedications (Booth, 2000, p. 175). Both arguments certainly have their merits, although if the likely circumstances of the *Sonnets* origin are taken into account, it can be also seen as an ironical metaphorical variation of a vassal oath.

The sonnet skilfully uses metaphors connected to the legal field of language and oaths (e.g. “lord of my love to whom in vassalage; ambassage to witness duty; put apparel on tattered...”). The field of legal meanings encompasses the whole poem and turns it into a metaphor of love and service in and of itself.

Line 4 offers its readers a metaphor of service and not of wit (“to witness duty, not to show my wit”), furthered by the “written ambassage” of the previous line. Joined together, these two form the metaphorical frame in which the poet further operates, stating that the message he wishes to deliver is written, not spoken. This is contradictory to him stating his unwitting knowledge of his own unworthiness in the Young Man’s eyes, based in his “failing wit”, that is not up to the task of *verbally* celebrating him.

This sonnet is atypical by its format - it presents six lines of formal apology, followed by seven lines of hope and tentative self-confidence of the poet, only to be succeeded by the final line of apology in a self-deprecating tone (Vendler, 1997, p. 149). The first seven lines seems to be an ostensible copy of feudal oath after which the poet allows his own hope and mind shine through, only to hide it once again at the end.

The service metaphor is furthered by the repeated use of word “show”. Readers’ attention is repeatedly drawn to it, prompting an expectation of something being shown - something being tangibly manifested. Yet every turn displays either a personal inability to deliver the promised or the event of “showing off”, stroking reader’s anticipation (Vendler, 1997). This non-showing together with the not-yet attitude can be used as a prime example of the way in which the sonnet itself can be seen as one big ironizing metaphor of service.

3.1.9. *Sonnet n. 52*

This sonnet can be read as a culmination of a sonnet chain dealing with separation (*Sonnets n. 43 - 52*) between the poet and the Young Man. The sonnet appears to carry a message from the common saying “*distance makes the heart grow fonder*”.

There are three main spheres of metaphors that are of interest for analyzing. The first quatrain can be read as a self-denial metaphor:

“So am I as the rich whose blessed key
can bring him to his...treasure
The which he will not every hour survey,
for blunting the fine point of...pleasure”

(*Sonnet n. 52*, line 1-4)

There are metaphors of hiding and hidden places with their content, that are most prominent on lines 7-9 (“Like stones of worth they thinly placed are,/Or captain jewels in the carcanet./So is the time that keeps you as my chest,”). The final sphere is represented by an obviously sexual metaphor placed in the couplet.

The self-denial metaphor seems to quote a variation on a present saying of “*distance makes the heart grow fonder*”. This adage alludes to the psychological satisfaction of the poet that can be felt more keenly in the case of a restricted access to the desired object, which basically sums the whole first quatrain.

The following metaphors of hiding and hidden places represent much broader scope for speculation as to their meaning. As Hilský (2010, p. 816 - 817) states, metaphors of closets, jewel boxes and chests can be seen as an early representatives of psyche, sexuality or religious experiences. Those representations can be supported with the imagery of robes, jewels and the like being hidden or scarcely enjoyed. This can also be read as a metaphor of the religious situation at the end of 16th century.

To illustrate this particular point more in depth, let's consider the situation during the final stages of Elizabeth I.'s rule in the religious area – by stepping back for a generation. Before Elizabeth I.'s ascended to the throne, England underwent several major shifts in religious orientation. First, her father and half-brother endorsed a Protestant reform, which was later overthrown by a forced Catholic reform of her sister Mary, only to be followed by a return of Protestantism after her ascension. Both religions are Christian, but the basic dogmas differ. Probably the most different tenet in our situation can be seen in the accent put on confession. Catholic confession occurs between the priest and any member of his church in private; Protestant confession is solely a private matter of conscience and its search in meditation. Due to the turbulent religious situation before Elisabeth I.'s ascended to the throne, both faiths spent times when they were forced into hiding. Thus the preferred rites became treasured and hidden, in a similar way to precious jewels and robes.

On the other side of the argument, researcher Helen Vendler curtails those preceded possibilities only to occasional semi-platonic meetings and does not seem to endorse the innuendos in the interpretation at all. If the overall tone of the *Sonnets* is taken into account, Hilský's interpretation sounds much more convincing than that of Vendler.

The final couplet in this particular sonnet contains quite an explicit metaphor of possession with sexual overtones. This "being had" openly alludes to this possibility (Hilský, 2012), in direct contrast to the fact that this sonnet is still part of the sequence dedicated to the Young Man.

3.1.10. *Sonnet n. 62*

This sonnet belongs to the panegyric sonnets, celebrating the Young Man. At the first glance, it is possible to read this poem as an inner monologue of the Young Man, but that view is changed in the sestet. Sestet metaphorically offers the mirror to the reader and poet alike and explains that the whole sonnet was only a meditation on one's sins. The form of the sonnet in this case seems to borrow the traditional configuration of the Petrarchan sonnet, keeping the division between octave and sestet.

The octave metaphorically paraphrases the legend of Narcissus.

“Sin of self-love possesseth all mine eye,
And all my soul, and all my every part;
And for this sin there is no remedy,
It is so grounded inward in my heart.
Methinks no face so gracious is as mine,
No shape so true, no truth of such account,
And for myself mine own worth do define,
As I all other in all worths surmount.”

(*Sonnet n. 62*)

Narcissus was a young man of Greek origin, who fell in love with himself and grown so obsessed with his own reflection on the water surface that he drowned, trying to capture his own mirror image. Something similar might have been held against the real world addressee of the *Sonnets*. It is possible to see this part also as a religious metaphor of sin, warning its readers of the dangers that can be found in the sin of excessive self-love. Another possible reading of this octave can be ironic, describing the Young Man's arrogance in ich-form in order to deepen the impact of warning on the readers.

There is another time metaphor on line 10 (“beated and chopped with tanned antiquity”). It uses the image of skin, affected by the ravages of time and weather as well as the use that was wrought upon it through the years that the poet lived through (Hilský, 2012). The tanning can be also seen as another allusion to the poet's lower social standing. The Renaissance idea of fair beauty meant that a person of higher social

standing was expected to possess an unblemishedly perfect white skin and to avoid getting it suntanned. This was true for both sexes.

The couplet can be read as a metaphor of celebration for the Young Man's beauty: 'Tis thee, myself, that for myself I praise,/Painting my age with beauty of thy days.'. The metaphor uses the image of the Young Man to convey the message that his image is so unique that it was made to be praised by any means necessary.

3.1.11. Sonnet n. 63

This sonnet represents another example of the poet's confidence in the longevity of his rhymes and their ability to preserve the Young Man's beauty for the future. In this particular sonnet, there is an overabundance of enjambment to be found for some reason.

There are four groups of metaphors that are of note.

The first group is represented by the personification metaphors of Time - they can be found on line 2 ("Time's injurious hand crushed and o'erworn"), lines 3 - 4 ("hours have drained his blood and filled his brow/with lines and wrinkles"), lines 9 - 11 ("I now fortify/against confounding age's cruel knife/that he shall never cut from memory"). The second mentioned metaphor of time can be also seen as using lexis from the area of mechanical work (Vendler, 1997, p. 296), suggesting perhaps a borrowing from clock-making field to further drive home the message of injurious Time and its ravages.

The second metaphor group uses words borrowed from the field of astronomy to metaphorically describe the cycle of life. On lines 4 - 5, poet uses the daily cycle to do so: "youthful morn/hath travelled on to age's steepy night". Daily cycles, or the twelve months of the year, were a common trope used to remind people of their mortality – "*Memento mori*" adage from *Sonnet n.6* comes again to the front.

The third group of metaphors describes life, using the word stock borrowed from feudal reality (Vendler, 1997, p. 296). This happens on line 6 ("beauties whereof now he's king") and on line 7 ("treasures of his spring"). However much was the society

seen as rigid in theory, the attainment of treasures allowed for certain vertical mobility in both directions, as is discreetly insinuated here on line 6.

The couplet bears colour metaphors for expressing life: "...black lines - and they shall live, and he in them still green." The poet uses the contrast between green and black colour to further the delivered punch line. Green was considered the colour of regeneration and of a repeated drawing on the inner strength. In this context, the black colour is free of the traditional bad connotations, and is used as the metaphorical representation of the colour of ink that allows the poet to retain the Young Man's beauty for next generations.

3.1.12. *Sonnet n. 73*

This sonnet message is extraordinary in its simplicity. It tells the story of life and death, of separation from the beloved Young Man, of Time slowly drawing to its inevitable end, only occasionally halted by Love. It possesses an extremely melancholic animation.

There are two types of metaphors in this sonnet - metaphors of time and metaphors of life. Both types are using a varied, yet harmonious thematic natural language to slowly gradate the desired message to its gentle climax.

There are time metaphors using lexis from the field of nature. Those are found on line 2-3 ("when yellow leaves, or none, or few do hang/upon those boughs which shake against the cold") and on line 9 - 12 ("In me thou seest the glowing of such fire,/That on the ashes of his youth doth lie,/As the death-bed whereon it must expire,/Consumed with that which it was nourished by.") The second metaphor here is exceptionally strong, likening the human life to fire. There is an embedded metaphor on lines 10 and 11, further comparing the human life to the self-consuming fire - burning on the ash deathbed of its youth, being alive in the place that will in due course be its resting place (Vendler, 1997, p. 335). Another possible allusion here can be as to the life cycle of Phoenix – who lives in the same place through his life and when the time comes, rebirths himself there as well in his own ash. This reading can produce an immortality metaphor. The syntactic energy of this part is incredible.

The architectural lexeme can be found in the life metaphor. It is possible to find the only borrowing in this sonnet on line 4, using the image of “bare ruined choirs, where late the sweet birds sang”. The first part can be read as an allusion to the various ruins of monasteries (Hilský, 2012, p. 229) that appeared in English countryside after the forced segregation from the Roman Catholic Church during the reign of Henry VIII. Choirs were usually parts of the churches where the singers - often likened to sweet birds, congregated to sing as a part of the service. After the monastic communities were forcefully dispersed by the Tudor schism, these monks and nuns disappeared as the “late birds” of the sonnet. After one generation, the ruins were often reminiscent of hollow boughs, so this might have represented one of the basics for this particular metaphor.

On lines 5, 6 and 7, it is possible to find time metaphors borrowing from the field of astronomy/natural order of things (“you seest the twilight of such day/as after sunset fadeth in the west/...black night doth take away”). The imagery is perhaps a bit conventional, as the life is likened to the day cycle (compare with *Sonnet n. 6*).

There are also time metaphors using imagery borrowed from the field it influences most – life. On line 8 (“Death’s second self, that seals up all in rest.”) there is a metaphorical figure of sleep. Sleep was and still is sometimes likened to a small Death.

The couplet: “This thou perceiv’st, which makes thy love more strong,/To love that well which thou must leave ere long.”(*Sonnet n.73*, line 13 - 14) offers the overall image of inexorable Time. It goes on and on here, regardless of the prize –a thwarted love.

3.1.13. *Sonnet n. 74*

This sonnet can be seen as a resumption of the previous sonnet. It cultivates the final motifs of *Sonnet n. 73*, going further on to the eventual inevitable Death and following Resurrection. This sonnet might be seen as a bit blasphemous, as it likens the Immortality granted by the God through His grace to the immortality granted by the poet through his poetry.

There are two main branches to metaphors here. One branch deals with the life metaphors using death imagery and the second branch deals with immortality metaphors using coinages from poetry.

The life metaphors using death imagery can be found on lines 1 - 2 (“fell arrest...without all bail shall carry me away”); lines 7-8 (“The earth can have but earth, which is his due;/My spirit is thine, the better part of me.”) and on lines 9 - 10 (“lost the dregs of life/the prey of worms, my body being dead”). The first metaphor carry an interesting meaning – obviously, there existed an imagery where death was “seen as constable who arrests the living and takes them to a debtor’s prison; but whereas in prison there was a possibility of bail, in grave it is not so” (Hilský, 2012, p. 230). Second metaphor on lines 7 - 8 contains once again references to the burial service as found in the Book of Common Prayer (see *Sonnet n. 19*). The third metaphor of its type on lines 9 - 10 has references to Christian tenet of bodies rotting away and the soul coming to stand before Him in Judgment.

There is also one life metaphor using banking lexis on line 3 (“my life hath...some interest”). This metaphor tries to console mourners in their grief, stating on the next line, that this interest is what stays with them forever. This interest can be variably seen as memories, children or as the poet’s rhymes - all carry the Young Man’s memory and gain interest over time.

The proverbial end of all life is touched upon on line 11 (“the coward conquest of a wretch’s knife), using this periphrasis to speak about Death’s scythe and the harvest it reaps among all without difference.

The immortality metaphors using the language of poetry can be found on line 5 - 6 (“When thou reviewest this, thou dost review/The very part was consecrate to thee.”) and in the final couplet (“The worth of that is that which it (=my spirit) contains,/And that is this, and this with thee remains.”). The first metaphor uses the likeness of reviewing to the revival granted every time the rhymes are read. Second metaphor from the couplet repeats the idea of spirit remaining behind in the form of rhymes.

3.1.14 *Sonnet n. 91*

This sonnet represents the beginning of a sonnet sequence (*Sonnet n. 91 to 96*), where the poet shows an ongoing reconciliation between himself and the Young Man (Cheney, 2007, p. 128). As this poem begins the reconciliation chain, it is formal and yet exposing private matters at the same time, leading readers to feel certain ambivalence during its reading.

The first quatrain metaphorically uses the things that were traditionally connected with the social standing of a noble (“Some glory in their birth,...in skill/...in wealth,...in body’s force,/ ...in garments.../...in hawks and hounds, some in their horse”) to securely identify the Young Man, who was of noble origin, in the readers’ eyes.

On line 5 and 6, (“every humour hath his adjunct pleasure, wherein it finds a joy above the rest”), the poet uses a metaphor based on the common picture of four humours influencing the character of every man, metaphorically using humours for person, stating that all are different.

There are also love/admiration metaphors on line 9 (“thy love is better than high birth to me”), line 12 (“and, having thee, of all men’s pride I boast”) and in couplet (“wretched in this alone, that thou mayst take/all this way, and me most wretched make.) It is possible to read these metaphors as a part of the usual word stock of a common politic of praise, or as a genuine fear of the poet that in opposition to the “high birth”, that cannot be taken away, the Young Man’s love can (Vendler, 1997, pp. 394 - 395) and might be, as had already happened before.

The entire message of this sonnet can be read as highly ambivalent. It vacillates between formal and informal, the elation felt by the poet by once again being in favour of the Young Man, contrasting with the knowledge that the Young Man possesses the ability to withdraw the love at a moment’s notice and with little hesitation. The poet is aware that this has happened before – so he is desperate and hopes that this travesty will not be revisited upon him by his callous beloved.

3.1. 15. *Sonnet n. 97*

This sonnet proffers the theme of the poet's temporal separation from the Young Man. It uses natural imagery to convey the feeling of melancholic loneliness that has assaulted the poet at this moment of separation, sharing some of the traits with *Sonnet n.73* (Hilský, 2012, p. 277). This is also the last sonnet from the analyzed segment of the collection that deals with the Young Man.

The prevalent imagery used to build metaphors in this sonnet is taken from nature. Three main spheres are the centre of focus here - time metaphors, procreation metaphors and separation metaphors. It is also necessary to point out that reality and appearance easily mesh here (Vendler, 1997, p. 416), creating an ambivalent atmosphere and a confusing message to the reader.

Time metaphors use seasons to underline the impact of separation between the poet and the Young Man, further stressing the separation impact and ensuing confusion of the poet's perception. Those metaphors can be found on line 1, with an encroaching enjambment to line 2 ("how like a winter hath my absence been/from thee"); and on line 5 ("this time removed was summer's time"). The stress put on the division between reality and perception is easily discernible here. The stress of separation and the resulting reactions from senses can be seen on line 3 ("What freezings have I felt, what dark days seen"). This partially shows the depths of despair that the Poet lived through, or lives through at every time he thinks of it.

Then there are the procreation and separation metaphors. Those two types partially overlap, so they will be discussed side by side. The procreation metaphors can be found on lines 6 - 7 ("...teeming autumn big with rich increase / bearing the wanton burthen of the prime"), playing on the image of autumn, pregnant with the harvest of the long dead Spring. The separation metaphors can be found on line 8 ("Like widowed wombs after their lords' decease."), repeating the previous idea of pregnancy and death (Booth, 2000, p. 315). Lines 9 - 10 blur the procreation/separation metaphor ("...abundant issue seemed.../...hope of orphans, and unfathered fruit"), for there is the image of issue, that can be seen as a child, or harvest and yet, no one is there to claim it as the Young Man is away and it is winter in the eyes of the poet.

On lines 12 - 14 (“And thou away, the very birds are mute;/Or if they sing, ‘tis with so dull a cheer,/That leaves look pale, dreading the winter’s near.”) the poet returns to the sonnet’s beginning and uses natural images to metaphorically complete the sense of abandonment and the ensuing confusion of perception this caused (Vendler, 1997, p. 417). This leads the sonnet in a full circle - the melancholy is still there, whenever the poet thinks about this event.

3.2. Dark Lady’s Sonnets

This sonnet begins the sonnet chain that introduces the Dark Lady to the readers. The whole sonnet chain belonging to the Dark mistress and her affair with the poet can be characterised by certain baseness of motifs, as if all the higher emotions were already spent on the Young Man (Greenblatt, 2004, p. 212). Contemporary readers may consider this highly offensive and sexist, but even relatively advanced 16th century still held to the precept of woman being worth less and weaker than a man.

3.2.1. Sonnet n. 127

It is possible to consider this sonnet as an introductory one because apart from the fact that there is a woman with a dark complexion, who is a mistress to the poet, not much else is told, apart from the ravings of the poet against make-up.

The whole sonnet teems with (false) beauty metaphors and puns, such as: “In the old age black was not counted fair/or if it were it bore not beauty’s name”(Sonnet n.127, line 1- 2).

These lines offer a metaphorical contrast between fair and black in connections to beauty ideals. Fair lady represented the ideal of female beauty from the Antiquity through the Middle Ages. And fair was often seen as pale and blond. The poet continues to play puns on this contrast through the whole sonnet, working with the preconceptions of darker skinned ladies being seen as ones with bigger libido and more sensuous character than the fair ones, for they wore the dark colours of Satan for all to see. The surviving Late Medieval attitude for ascribing certain characteristics and meanings to different colours certainly must not be forgotten.

Lines 5 and 6 (“For since each hand hath put on nature’s pow’r/ Fairing the foul with art’s false borrowed face,”) bring a theatrical metaphor to life. Line 5 works with the pun power – powder, exclaiming of the audacity of hands that dare to use make-up to insincerely change what was assigned by God’s power (Booth, 2000, p. 435); the next line develops this idea of false beauty, similar to what can be seen in theatres. A certain disdain can be heard here from the poet to those who engage in this. The following lines then lament the loss of classical beauty (the fair ideal), metaphorically likening it to the loss of temples and their desecration.

The third quatrain can be read as a metaphorical lament, or maybe an apology of the fact that although mistress’ eyes are black (“...my mistress’ eyes are black,/her eyes so suited.../at such who, not born fair, no beauty lack...”), it is not the unsuitable colour of those, who misuse the available colours of make-up to cover their own blackness (“sland’ring cretion with a false esteem”), but a colour of sincere mourning at this abuse (Vendler, 1997, pp. 540 - 542; Booth, 2000, p. 434). In light of the final couplet in this sonnet, the defeated sigh and an excuse of lost temples that need to be mourned is quite odd.

The final couplet offers an uncharacteristic punch line: “Yet so they mourn becoming of their woe,/That every tongue says beauty should look so.” However unbecoming the black colouring is for a beauty ideal, it obviously won.

3.2.2. *Sonnet n. 128*

This is the second sonnet in the Dark Lady sequence. It carries a message charged with rampant sexual overtones (Hilský, 2012, p. 339), likening the playing of musical instruments to an intercourse, or at the bare minimum, foreplay.

The principal metaphors here are musical metaphors with sexual meanings. To give examples, a musical metaphor with sexual connotations runs through the first three lines of the sonnet: “...thou my music play’st/upon that blessed wood/with thy sweet fingers” (*Sonnet n. 128*), these lines on the outside give the readers an impression of the lady playing an instrument. The sexual overtones here are clear - mistress clearly can be touching something very different, but still called “wood”. The next musical

metaphor with sexual overtones can be found on line 5 and 6: “...envy those jacks than nimble leap/ to kiss...inward of thy hand”, working with an etiquette reference. A kiss to the back of one’s hand was seen as socially acceptable, but to kiss the palm carried a sexual promise. Another musical/sexual metaphor can be found in the third quatrain (“to be so tickled they would change their state/and situation.../o’er whom...fingers walk with gentle gait/making dead wood more blest...”), where on the surface poet talks about the hands playing keys of an instrument, but a more frivolous reading can easily produce other “wood” for the fingers to walk on (Booth, 2000, p. 439; Hilský, 2012, p. 339). The end of this sonnet moves this image to another level, saying that the interest of the poet is not in the hands of his mistress, but in a desired kiss.

3.2.3. Sonnet n. 130

At the first reading, this sonnet can be considered as a criticism of the mistress, taking into account the numerous imperfections listed and contrasted with the perfections. On the second reading, the couplet corrects this oversight and puts the whole sonnet into the intended perspective, allowing for the laudatory reading that it was obviously meant to be (Vendler, 1997, pp. 556 - 558; Hilský, 2012, p. 343). It is possible to view this sonnet as an application of the humanistic precept of seeing the worth in all things human, however imperfect; and not only in the ideal, although the following of an ideal was recommended, if possible.

The body of sonnet offers an exhibition of the usual Petrarchan stock metaphors that were used to describe the desired lady (Petrarchan metaphors marked in bold).

My mistress’ **eyes** are nothing **like the sun**;
Coral is far more **red**, than her **lips** red:
 If **snow** be **white**, why then her **breasts** are dun;
 If **hairs** be **wires**, black wires grow on her head.
 I have seen roses damasked, red and white,
 But no such **roses** see I **in** her **cheeks**;
 And in some **perfumes** is there more delight
 Than in the **breath** that from my mistress reeks.
 I love to hear her **speak**, yet well I know
 That **music** hath a far more pleasing sound:
 I grant I never saw a **goddess go**,

My mistress, when she walks, treads on the ground:

(*Sonnet n. 130*)

On every line the poet immediately contrasts “the ideal” with “his reality”, using either language means to do so (e.g. eyes are nothing like sun; coral is far more red, than her lips, etc.) or giving examples of his lady, that has *black* wires for hair and not golden ones; that her breath is not sweet, but rather reeks and that her tread is on the ground and not the glide of goddesses, etc. (Hilský, 2012, p. 343). The poet basically manages to condescend the traditional topoi in the same breath as he paints his lady’s “real, unfettered” portrait.

The couplet holds the poet’s declaration of love, for however plain and earth-bound his lady appears: “ And yet be heav’n I think my love as rare/as any she belied with false compare”, she seems to be more real and lovely than the ones embellished by other poets.

3.2.4. *Sonnet n. 138*

This sonnet reads as a sort of lament about the poet’s unfaithful mistress and about his advanced age; or as a sarcastic description of situation, that happened between them (compare with *Sonnet n. 131*, line “In nothing are thou black save in thy deeds”). The sonnet is highly complicated in the constant changing of “I - she” points of views - it can be read as a reported event, offering the idea that it might be a story of cuckoldry (Greenblatt, 2004). If that is the case, then the resigned attitude of the poet can lead to the conclusion that the Young Man is the interested third party.

This sonnet, together with *Sonnet n. 144*, was published in a slightly different version than the one found in the *Q-book* before 1609 - both sonnets were part of *The Passionate Pilgrim* collection printed in 1599 (Booth, 2000, p. 476). As *The Passionate Pilgrim* is considered an authorised book and both sonnets were written by Shakespeare, it can only be argued as to what influenced the changes that can be found between *Q-book* version and the version found in *The Passionate Pilgrim*.

This sonnet stands more on verb play (Vendler, 1997, pp. 585 - 587) and the change of view they offer to readers than on metaphors to share its message.

This culminates in the couplet, where author plays metaphoric puns on the verb “lie” and noun “lie” (“therefore I lie with her, and she with me/and in our faults by lies we flattered be.”). This can be seen as rather anticlimactic solution of the heated lover’s spat that had been witnessed in the previous rhymes.

And yet, it is possible to find common metaphor of time on line 6 “my days are past the best”, reinforcing the message found in previous sonnets that the poet is older than the Fair Young Man, he constantly compares himself to. And there is also line 4 with a descriptive metaphor of experience, or maybe education - “unlearned in the world’s false subtleties” (*Sonnet n.138*), suggesting that the poet is either young, which in light of the previous sonnets does not seem likely, or did not receive a university education.

3.2. 5. *Sonnet n. 144*

This sonnet reads as a manic, possessive meditation of the poet on his Young Friend and the Dark Lady. The Dark lady obviously left the poet and seduced the Young Man, leaving her previous paramour behind. It is also possible to read this sonnet as a variation on a common medieval story of an angel and a devil fighting about the soul of man and who will possess it and bring to their respective dwellings, but this time, it has a Shakespearian twist. In the end, the angel (the Fair Young Man) leaves together with the devil (the Dark Lady) (Vendler, 1997, p. 605). They jointly leave the poet behind, uncaring about him, nor anything else, apart from each other.

This sonnet, together with *Sonnet n. 138*, was published in a slightly different version than the one found in the *Q-book* before 1609 – both sonnets were part of *The Passionate Pilgrim* collection printed in 1599 (Booth, 2000, p. 476). As *The Passionate Pilgrim* is considered an authorised book and both sonnets were written by Shakespeare, it can only be argued as to what influenced the changes that can be found between *Q-book* version and the version found in *The Passionate Pilgrim*.

On lines 3 and 4, there are colour metaphors of “man right fair - woman coloured ill”. The first one is connected with the Young man, keeping in the previously set notions of the man being the epitome of all the good qualities (including Beauty)

there are to be found in humanity. The coloured ill epithet is meant for the Dark Lady, meaning either of black or dark complexion, or of questionable character, playing puns with her being an emissary from Hell all along.

On line 7, the poet calls the Young Man “my saint”. This was a common metaphorical epithet used in the tradition of courtly love (Booth, 2000, p. 498), denoting the loved one’s exalted standing in the eyes of the poet.

On line 9 and 10: “and whether that my angel be turned fiend/suspect I may, yet not directly tell”, the poet reacts to the unlikely union of previous rhymes, indicating that maybe his metaphorical angel was turned into a fiend (Vendler, 1997, pp. 605 - 606). This suspicion is immediately discarded on line 12, where there is still an angel to be spoken about, albeit in hell for the time being.

Line 12 (“I guess one angel in another’s hell.”) carries at least three interesting metaphorical meanings. The first metaphor is sexual - Hell was obviously a slang word for vagina, so by saying that “One angel in another’s hell”, the poet obviously strongly suspects that the pair is having sexual intercourse (Hilský, 2012, p. 370). Another metaphorical meaning can be seen as partly sexual - there obviously was a game of Barley-break, where six persons played on a field divided into nine sections, whereas the middle ground was called “hell”. The game carried sexual overtones (Booth, 2000, p. 499). The third metaphor, in comparison to the previous two, can be seen as tedious - the two lovers are merely having a disagreement - so they give one another hell. It is interesting to note that by retaining the metaphorical name of angel for the Young Man, the poet ascribes the entire fault for it to the Dark Lady.

The final couplet contains a metaphor of an anticipated falling out between the Dark Lady and the Young Man (“Yet this shall I never know, but live in doubt/till my bad angel fire my good one out.”). The poet here admits that however abandoned he feels; there is still a chance of the Young Man returning to him.

CONCLUSION

Shakespeare's *Sonnets* can be read and understood as an inheritance. He, in the character of the poet, longed for the immortality as granted by the literary work. And that is exactly what happened – Shakespeare continues to speak to his readers even after four centuries. The readers stand an impartial witness to an affair between the three *Sonnet's* characters, learning of its progress through the sonnet collection. Due to the sonnet's strictly set rhyming scheme, metaphors became a necessity in order to impart the intended message clearly.

Metaphor as an embellishing language figure has a long history. It always carried forth its meanings by using different common and not so common figures, requiring cognitive effort on the part of the recipient to understand and interpret. William Shakespeare might have had a ready stock of metaphors available from which to take, but his treatment of them is what makes him original. He used the common, well-known figures, only to turn them around and make them in effect do something different from what they said on the outside.

Shakespeare dealt predominantly with the questions of love, preservation of beauty and its inevitable death at the flow of time. As he in the character of the poet had said, his love did not need to be made beautiful by artificial embellishments, nor ostentatious hyperboles. The best way to celebrate this love would be to let it speak for itself in an unadorned way, foregoing the traditional metaphorical imagery. And yet, however vocal the poet might have been against the usage of traditional stock of metaphors, they were still used. Their tenors appeared and reappeared in the *Sonnets*, arriving in different context and with different connotations. The love conveyed through the metaphors as well as the sonnets presented itself in two different shades – *agape* and *eros*; as well as in two different recipients. *Agape* was the unselfish, self-sacrificing and self-denying blind love of the poet to the Young Man. The metaphors in the part dedicated to this Young Man are genuine, full of ideals and an almost worshipful in their nature. *Eros* was then the sensuous, sinful, filthy love felt by the poet towards the Dark Lady. She is displayed more as a real person, threading the same ground as the rest of the humanity, having her own share of sins and mistakes of character put forth. One of those mistakes is seen in her physical “beauty” – or unsightliness, in the light of the prevalent beauty ideal of that time. This “beauty” is constantly

compared to the fair ideal and found wanting in so many ways – and yet, the poet confides in the readers, that he is in love with it. This relative “realism” of the *Sonnets* is innovative in 16th century poetry.

Shakespeare can definitely be seen as a gifted man in the area of language manipulation. He was primarily a playwright, and from there, the custom of directly addressing the intended recipients – be they his audience, or his readers; probably stemmed. The narrative “I – you” scheme employed by him allowed for this sort of interaction between the reader/narrator and the recipients, enlivening the *Sonnets*. In Shakespeare’s interpretation, the sonnet changed into a stage utterance, captivating focus of the audience by puns and double –entendres, using the available space to its utmost. His predecessors and contemporaries – e.g. Sidney, or Petrarch; named the ladies, that were unsuccessfully longed for, and addressed their sonnets directly to them, relegating readers to mere neutral observers. Shakespeare took step forward and integrated readers straight into the *Sonnets*, hiding them in the “I”-part of the employed narrative sequence.

There is little doubt that Renaissance period gave ground for the creation of various works of art. Those artistic works were of vastly different quality and however it is looked upon nowadays, William Shakespeare’s *Sonnets* are the proverbial high peak of this creative Tudor Renaissance ferment.

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Appendix A

Sonnet n. 5

Those works that with gentle work did frame

The lovely gaze where every eye doth dwell

Will play the tyrants to the very same

And that unfair which fairly doth excel:

For never-resting time leads summer on

To hideous winter and confounds him there

Sap checked with frost and lustry leaves quite gone,

Beauty o'ersnowed and bareness everywhere.

Then were not summer's distillation left

A liquid pris'ner pent in wall of glass,

Beauty's effect with beauty were bereft,

Nor it nor no remembrance what it was.

But flow'rs distilled, though they with winter meet,

Leese but their show, their substance still lives sweet.

Appendix B

Sonnet n. 6

Then let not winter's ragged hand deface

In thee thy summer ere thou be distilled:

Make sweet some vial; treasure thou some place

With beauty's treasure ere it be self-killed.

That use is not forbidden usury

Which happies those that pay the willing loan;

That's for thyself to breed another thee,

Or ten times happier be it ten for one.

Ten times thyself were happier than thou art,

If ten of thine ten times refigured thee:

Then what could death do if thou shouldst depart,

Leaving thee living in posterity?

Be not self-willed, for thou art much too fair,

To be death's conquest and make worms thine heir.

Appendix C

Sonnet n. 15

When I consider everything that grows
Holds in perfection but a little moment,
That this huge stage presenteth nought but shows
Whereon the stars in secret influence comment;
When I perceive that men as plants increase,
Cheered and checked ev'n by the selfsame sky,
Vaunt in their youthful sap, at height decrease,
And wear their brave state out of memory;
Then the conceit of this inconstant stay
Sets you most rich in youth before my sight,
Where wasteful time debateth with decay
To change your day of youth to sullied night;
 And all in war with time for love of you,
 As he takes from you, I engraft you new.

Appendix D

Sonnet n. 16

But wherefore do not you a mightier way
Make war upon this bloody tyrant time?
And fortify yourself in your decay
With means more blessed than my barren rhyme?
Now stand you on the top of happy hours,
And many maiden garden yet unset,
With virtuous wish would bear your living flowers,
Much liker than your painted counterfeit.
So should the lines of life that life repair
Which this time's pencil or my pupil pen
Neither in inward worth nor outward fair
Can make you live yourself in eyes of me
 To give away yourself keeps yourself still,
 And you must live, drawn by your own sweet skill.

Appendix E

Sonnet n. 17

Who will believe my verse in time to come
If it were filled with your most high deserts?
Thought yet heav'n knows it is but as a tomb
Which hides your life, and shows not half your parts.
If I could write the beauty of your eyes,
And in fresh numbers number all your graces,
The age to come would say, "This poet lies -
Such heav'nly touches ne'er touched earthly faces."
So should my papers, yellowed with their age,
Be scorned, like old men of less truth than tongue,
And your true rights be termed a poet's rage
And stretched meter of an antique song:
But were some child of yours alive that time,
You should live twice in it and in my rhyme.

Appendix F

Sonnet n. 19

Devouring time, blunt thou the lion's paws,
And make the earth devour her own sweet brood;
Pluck the keen teeth from the fierce tiger's jaws,
And burn the long-lived phoenix in her blood;
Make glad and sorry seasons as thou fleet'st
And do what'er thou wilt, swift-footed time,
To the wide world and all her fading sweets;
But I forbid thee one most heinous crime,
O carve not with thy hours my love's fair brow,
Nor draw no lines there with thine antique pen.
Him in thy course course untainted do allow,
For beauty's pattern to succeeding men.

Yet do thy worst, old time; despite thy wrong,

My love shall in my verse ever live young.

Appendix G

Sonnet n. 25

Let those who are in favour with their stars
Of public honor and proud titles boast,
Whilst I whom fortune of such triumph bars,
Unlooked for joy in that I honour most.
Great princes' favourites their fair leaves spread,
But as the marigold at the sun's eye,
And in themselves their pride lies buried,
For at a frown they in their glory die.
The painful warrior famoused for fight,
After a thousand victories once foiled,
Is from the book of honour razed quite,
And all the rest forgot for which he toiled.

Then happy I that love and am beloved

Where I may not remove, nor be removed.

Appendix H

Sonnet n. 26

Lord of my love, to whom in vassalage
Thy merit hath my duty strongly knit,
To thee I send this written ambassage,
To witness duty, not to show my wit.
Duty so great, which wit so poor as mine
May make seem bare, in wanting words to show it,
But that I hope some good conceit of thine
In thy soul's thought, all naked, will bestow it;
Till whatsoever star that guides my moving
Points on me graciously with fair aspect,
And puts apparel on my tottered loving,
To show me worthy of thy sweet respect.

Then may I dare to boast how I do love thee;

Till then, not show my head where thou mayst prove me.

Appendix I

Sonnet n. 52

So I as the rich whose blessed key
Can bring him to his sweet up-locked treasure,
The which he will not every hour survey,
For blunting the fine point of seldom pleasure.
Therefore are feasts so solemn and so rare,
Since seldom coming in the long year set,
Like stones of worth they thinly placed are,
Or captain jewels in the carcanet.
So is the time that keeps you as my chest,
Or as the wardrobe which the robe doth hide
To make some special instant special blest,
By new unfolding his imprisoned pride.

Blessed are you whose worthiness gives scope,

Being had to triumph, being lacked to hope.

Appendix J

Sonnet n. 62

Sin of self-love possesseth all mine eye,
And all m soul, and all my every part;
And for this sin there is no remedy,
It is so grounded inward in my heart.
Methinks no face so gracious is as mine,
No shape so true, no truth of such account,
And for myself mine own worth do define,
As I all other in all worths surmount.
But when my glass shows me myself indeed
Beated and chopped with tanned antiquity,
Mine own self-love quite contrary I read;
Self so self-loving were iniquity.

‘Tis thee, myself, that for myself I praise,
Painting my age with beauty of thy days.

Appendix K

Sonnet n. 63

Against my love shall be as I am now,
With time's injurious hand crushed and o'erworn,
When hours have drained his blood and filled his brow
With lines and wrinkles, when his youthful morn
Hath travelled on to age's steepy night,
And all those beauties whereof now he's king
Are vanishing, or vanished out of sight,
Stealing away the treasure of his spring –
For such a time do I now fortify
Against confounding age's cruel knife,
That he shall never cut from memory
My sweet love's beauty, though my lover's life.

His beauty shall in these black lines be seen,

And they shall live, and he in them still green.

Appendix L

Sonnet n. 73

That time of year thou mayst in me behold,
When yellow leaves, or none, or few do hang
Upon those boughs which shake against the cold,
Bare ruined choirs, where late the sweet birds sang.
In me thou seest the twilight of such day,
As after sunset fadeth in the west,
Which by and by black night doth take away,
Death's second self, that seals up all in rest.
In me thou seest the glowing of such fire,
That on the ashes of his youth doth lie,
As the death-bed whereon it must expire,
Consumed with that which it was nourished by.

This thou perceiv'st, which makes thy love more strong,

To love that well which thou must leave ere long.

Appendix M

Sonnet n. 74

But be contented when that fell arrest
Without all bail shall carry me away,
My life hath in this line some interest,
Which for memorial still with thee shall stay.
When thou reviewest this, thou dost review
The very part was consecrate to thee.
The earth can have but earth, which is his due;
My spirit is thine, the better part of me.
So then thou hast but lost the dregs of life,
The prey of worms, my body being dead,
The coward conquest of a wretch's knife,
Too base of thee to be rememb' red.

The worth of that is that which it contains,
And that is this, and this with thee remains.

Appendix N

Sonnet n. 91

Some glory in their birth, some in their skill,
Some in their wealth, some in their body's fore,
Some in their garments, though new-fangled ill,
Some in their hawks and hounds, some in their horse;
And every humor hath his adjunct pleasure,
Wherein it finds a joy above the rest.
But these particulars are not my measure;
All these I better in one general best.
Thy love is better than high birth to me,
Richer than wealth, prouder than garments' cost,
Of more delight thn hawks or horses be;
And having thee, of all men's pride I boast;
Wretched in this alone, that thou mayst take
All this away, and me most wretched make.

Appendix O

Sonnet n. 97

How like a winter hath my absence been
From thee, the pleasure of the fleeting year!
What freezings have I felt, what dark days seen!
What old December's bareness everywhere!
And yet this time removed was summer's time,
The teeming autumn big with rich increase,
Bearing the wanton burthen of the prime,
Like widowed wombs after their lords' decease.
Yet this abundant issue seemed to me
But hope of orphans, and unfathered fruit;
For summer and his pleasures wait on thee,
And thou away, the very birds are mute;
Or if they sing, 'tis with so dull a cheer,
That leaves look pale, dreading the winter's near.

Appendix P

Sonnet n. 127

In the old age black was not counted fair,
Or if it were it bore not beauty's name.
But now is black beauty's successive heir,
And beauty slandered with a bastard shame;
For since each hand hath put on nature's pow'r,
Fairing the foul with art's false borrowed face,
Sweet beauty hath no name, no holy bow'r,
But is profaned, if not lives in disgrace.
Therefore my mistress' eyes are raven black,
Her eyes so suited, and they mourners seem
At such who, not born fair, no beauty lack,
Sland'ring creation with a false esteem.

Yet so they mourn becoming of their woe,

That every tongue says beauty should look so.

Appendix Q

Sonnet n. 128

How oft, when thou my music music play'st
Upon that blessed wood whose motion sounds
With thy sweet fingers when thou gently sway'st
The wiry concord that mine ear confounds,
Do I envy those jacks that nimble leap
To kiss the tender inward of thy hand,
Whilst my poor lips, which should that harvest reap,
At the wood's boldness by thee blushing stand.
To be so tickled they would change their state
And situation with those dancing chips,
O'er whom thy fingers walk with gentle gait,
Making dead wood more blest than living lips.
Since saucy jacks so happy are in this,
Give them thy fingers, me thy lips to kiss.

Appendix R

Sonnet n. 130

My mistress' eyes are nothing like the sun –
Coral is far more red than her lips' red –
If snow be white, why then her breasts are dun –
If hair be wires, black wires grow on her head:
I have seen roses damasked, red and white,
But no such roses see I in her cheeks,
And in some perfumes is there more delight
Than in the breath that my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound.
I grant I never saw a goddess go;
My mistress when she walks treads on the ground.
And yet be heav'n I think my love as rare
As any she belied with false compare.

Appendix S

Sonnet n. 138

When my love swears that she is made of truth,

I do believe her though I know she lies,

That she might think me some untutored youth,

Unlearned in the world's false subtleties.

Thus vainly thinking that she thinks me young,

Although she knows my days are past the best,

Simply credit I credit her false-speaking tongue:

On both sides thus is simple truth suppressed.

But wherefore say not I that I am old?

O love's best habit is in seeming trust,

And age in love loves not to have years told.

Therefore I lie with her, and she with me,

And in our faults by lies we flattered be.

Appendix T

Sonnet n. 144

Two loves I have of comfort and despair,

Which like two spirits do suggest me still;

The better angel is a man right fair,

The worser spirit a woman coloured ill.

To win me soon to hell, my female evil

Tempteth my better angel from my side,

And would corrupt my saint to be a devil,

Wooing his purity with her foul pride.

And, whether that my angel be turn'd fiend,

Suspect I may, yet not directly tell,

But being both from me both to each friend,

I guess one angel in another's hell.

Yet this shall I ne'er know, but live in doubt,

Till my bad angel fire my good one out.