

Uncourtly Love In Shakespeare's “Dark Lady” Sonnets

Talat Ali Qaddawi, M. A.^()*

Shakespeare's sonnet sequence consists of 154 sonnets. It is unanimously divided into two parts. The first part (sonnets 1-126) is addressed to a young man, the second (sonnets 127-154) to a dark lady. The sonnets of the first part deal with such traditional themes as love, beauty, fear of time, fear of death, immortality of beauty through poetry, and survival in spite of the cruelty of time and death, some of which overlap and are related to the major theme of love in one way or another. The type of love explored in the whole sequence is unsatisfied. "Neither of the poet's loves", Michael Alexander writes, "can be satisfied: the worship of the young man, because he is a man; the love of a woman because it is lust",⁽¹⁾. This paper claims that the love the sonnets of the second part express is of unconventional nature, i.e. it is physical, uncourtly love or lust. It is beyond the scope of such a short paper to discuss all the twenty-eight sonnets that are about or addressed to the dark lady. Hence only those sonnets which are as representative

(*) Dept. of Translation – College of Arts / University of Mosul.

of the theme of love as possible have been selected for discussion. They are sonnets 127-135. 137, 144, 147, 151 and 153-154.

Sonnet 127. the opening sonnet of the second part which is related to the dark lady, makes it clear right from the beginning that the sonnets to the lady are not to be conventionally complimentary. It inverts the conventional image of the blonde, fair-haired and blue-eyed lady. Shakespeare's lady is dark-complexioned and dark-haired. Her natural beauty is spoiled by cosmetics, as lines 1-6 show:

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 power,

Fairing the foul with art's false borrowed face⁽²⁾

According to Martin Seymour-Smith, the word 'black' has three meanings: physical ugliness, moral ugliness (wickedness), and swarthy complexion. Here natural blackness, he adds, is so suitable and beautiful that it draws the people's attention to her. She is not as good-looking as the conventional blonde and blue-eyed lady. But

she is unusually attractive.⁽³⁾ C. F. Williamson notes that she is fair, though brunette, because she is not indebted to other women in an age given "Fairing the foul with art's false borrowed face."⁽⁴⁾ Old age, he notes, too, is often indicative of a Golden Age of Innocence which cannot count a woman's swarthy appearance beautiful and which associates blackness with evil. Yet, she, unlike other women, has an appearance that gives her a "beauty of integrity", while her blackness can be justified as mourning for the death of true beauty. In other words, black is beautiful because it is true, as appears in lines 9-11:

Therefore my mistress ' eyes are raven-black,

Her brow so suited, and they mourners seem

At such who, not born fair, no beauty lack⁽⁵⁾

Choosing to write sonnets of love to or about a dark lady might tell right from the start the type of love the lover-poet wishes to express - a love that is unfashionable, unpetrarchan and uncourtly. The lady is an anti-Petrarchan mistress because, as A. L. Rowse puts it, "with her the love has a sexual consummation", and the poet's love for her is a physical desire, sexual passion and lust.⁽⁶⁾ In other words, the lover-poet looks at beauty in terms of physical desire, not in terms of spiritual and divine love. The way her beauty and the outside parts of

her body affect him is not platonic because he is physically aroused or touched. His attitude towards her is a deviation from the accepted public convention: the lady's beauty is both heavenly and natural. Stephen Booth suggests that she is not fair in the sense that she is morally foul, i.e. her deeds were black. The ideal beauty in the courtly love tradition should be blonde and blue-eyed.⁽⁷⁾ The poet, Kenneth Muir says, gives a justification for his falling in love with a brunette in line 9 and in line 14, "That every tongue says beauty should look so".⁽⁸⁾

Sonnets 128 describes the lady playing a musical instrument 'virginal', meanwhile the poet envies the lucky keys of the instrument which are touched by her, as lines 5-8 show:

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!

That the lady sings sweetly or plays beautifully is a conventional image. But kissing the inward rather than the outward of her hand is suggestive of physical desire. The lover-poet's lips show envy, anger, and desire. They like to be changed to wood and replace the keys, as in

lines 9-10, "To be so tickled they would change their state / And situation with those dancing chips". The traditional idea of music, C. F. Williamson argues, takes a different course in this sonnet. Music here "provokes ... erotic feelings" which were commonly thought of in Shakespeare's time as destructive of order, harmony, and unity in the family.⁽⁹⁾ Stephen Booth finds a physical connotation in the musical instrument, in that Jack is a man's name as well as a slang for male's sexual organ in erection. The musical-sexual metaphor, he adds, is suggestive of an "analogy between the activity of the jacks described here and male sexual activity".⁽¹⁰⁾ In lines 12-14,

Making dead wood more blessed living lips.

Since saucy jacks so happy are in this.

Give them thy fingers, me thy lips to kiss.

the 'saucy jacks' refer obviously to the lover-poet's sexual rivals whom she knew, and to their sexual organs, he concludes.⁽¹¹⁾ But Kenneth Muir reads this sonnet as a "tender playful compliment" to her skill as a musician.⁽¹²⁾ Booth's reading is more convincing since it goes with the general atmosphere of the sonnets addressed to the dark lady, an atmosphere that is charged with physical desire or lust.

Sonnet 129 is unanimously called the lust sonnet. It is expressive of the lover-poet's lust for his mistress. He sometimes despises the effects this lust has on him, which is reflected by pains of guilt and self-disgust, as it is apparent in lines 1-5:

Th' expense of spirit in a waste of shame

Is lust in action; and till action, lust

Is perjured, murd'rous. bloody, full of blame.

Savage, extreme, rude, cruel, not to trust.

Enjoyed no sooner but despised straight.

Hallet Smith has noted that this sonnet is not written in quatrains, the reason for which is to create a sense of urgency. The mistress evokes troubled passion in the lover-poet.⁽¹³⁾ Philip Martin observes the savage tone of this sonnet and the violent disturbance of the lover's state of mind. It is the mistress, he continues to say, who provokes this outburst of lust, though the poem is not about or addressed to her.⁽¹⁴⁾ But no sooner has the lover-poet satisfied his lust than he despises himself, the passion, and her. Some critics read the whole sonnet as a condemnation of sexual passion and lust in favour of chastity and heaven. For instance, Kenneth Muir states that the lover-poet is made to "turn his back on all earthly things" after realizing the "madness of

desire" and the "sin of lust" which require the shameful waste of both sperm and spiritual qualities.⁽¹⁵⁾ In the final couplet, "All this the world well knows, yet none knows well / To shun the heaven that leads men to this hell", love here does not lead man to heaven, as it is traditionally believed, but to animal passion. Conventionally, love was supposed to ennoble the lover and change his desire into virtue, light and heaven, but here it leads to lust, dark and hell. Since his mistress is unchaste and unvirtuous, as the next sonnets will obviously show, one cannot expect that she will be able to change the lover's desire into virtue. The lover-poet of this sonnet does not look at the sonnet beloved as a goddess to be worshipped and served but as a desire to be fulfilled. Hence the violation of the courtly-love tradition.

Sonnet 130 shows that the poet's mistress is short of the conventional beautiful features that a fair lady has. She is a real and normal human being, which suggests that his love (desire) for her is real, normal and unaffected, not imitated or copied blindly from other poets. But in the final couplet, "And yet, by heaven, I think my love as rare/As any she belied with false compare", there is an unexpected twist where the poet affirms her beauty in his eyes. As Martin Smith has noted, she is beautiful, rare and exceptional like "any of the women who have been the subject of extravagant and false comparisons".⁽¹⁶⁾

This sonnet has been unanimously read as a literary satire on the traditional way of writing love poems. But it, Philip Martin rightly argues, says more than attacking the conventional mistress and beauty: she is not goddess - like but she is just an attractive normal, real and earthly woman who has the sort of beauty that he desires and seeks.⁽¹⁷⁾ Kenneth Muir reads this sonnet as a "parody of bad sonneteering conventions ... and an amusing compliment to the lady whom he cannot praise in hyperbolic terms."⁽¹⁸⁾ This description may suggest that his feelings for a real woman are truer and more convincing than those for an ideal imaginative one. In other words, the realistic description of the mistress' physical appearance seems to go with the argument of this paper that the lover-poet's physical desire for her is nor false, affected or conventional as that expressed by the Petrarchan traditional love poets, but it is as natural and real as her real beauty which kindles his physical appetite rather than his spiritual and divine love, tempts and seduces him.

In sonnet 131, the mistress, as a result of her morally bad deeds, is accused by other people of not having the traditional fair beauty that makes the lover groan and suffer for her sake. Yet, she controls him emotionally. The lover's heart indirectly groans because she will not sexually satisfy his desires.

In the final couplet, "In nothing art thou black save in thy deeds,/ And thence this slander, as I think, proceeds", the word 'black' can mean that she is dark-coloured (dark-complexioned), in the sense that she, as Martin Smith observes, is ugly.⁽¹⁹⁾ It can also mean that her actions and behaviour, as Muir has noted, are morally foul, loose, degenerate, and bad-reputed.⁽²⁰⁾ Being morally bad, the mistress is unqualified or unable to make a noble and conventional lover out of him. The poet's treatment of the mistress is too far from being platonic, Petrarchan or ideal; it is but sexual. He always looks up to fulfil his sexual desire. The mistress has not tried or she does not want to try to exert efforts in order to teach the lover the moral virtue which will lead him to stop loving her physically, because she herself does not stick to virtue.

In sonnet 132, the mistress's dark eyes seem to mourn the lover's pain and wretchedness that her tyrannical heart causes, because she does not surrender or respond to his sexual desires.

The contrast between the pity of her eyes and the cruelty of her heart is a conventional idea, but Kenneth Muir draws the attention to this contrast "as if she were the chaste beauty of the sonneteering

convention, and almost ... as though the poet has been foiled in his attempts to share her bed."⁽²¹⁾ In lines 10-14:

O. let it then as well beseem thy heart

To mourn for me, since mourning doth thee grace,

And suit thy pity like in every part.

Then will I swear beauty itself is black,

And all they foul that thy complexion lack.

The poet encourages his mistress to allow all her parts to pity him as her eyes do, possibly by letting him have sex with her. Martin Smith suggests that the lover-poet asks his mistress to love him and sleep with him since "she does the latter so convincingly."⁽²²⁾

Not only is the lover's sexual desire expressed in the second part of Shakespeare's sonnet sequence, but also it is implied and concealed by using puns and playing on words. In sonnet 133, lines 1-2, "Be shrew that heart that makes my heart to groan / For that deep wound it gives my friend and me!," there is, as Stephen Booth observes, a play on the word "wound" which is used to describe the "female sexual organ" or the wounds caused by sexual intercourse.⁽²³⁾ In line 12, "Thou canst not then use rigour in my jail", the phrase 'to rig', he adds, means

to "use sexually."⁽²⁴⁾ Some critics and scholars who admire and highly think of Shakespeare accuse Stephen Booth of exaggerating the use of puns or playing on words that suggest physical desire, and they say that Shakespeare's love for a married woman is less real than playful. They also claim that his sequence is nothing but an expression of ideal, divine and pure platonic love, because it does not go with their own estimation of him as the greatest English dramatist and poet. After all, he was a human being, and the existence of an illicit relationship between him and a woman is likely or at least possible.

In sonnet 134, the word 'will' is played upon and, thus, it seems to be suggestive of more than one meaning or interpretation. In lines 1 and 2, "So, now I have confessed that he [his friend] is thine, / And I myself am mortgaged to thy will", the word 'will' may, as Martin Smith argues, refer to lust, desire and the lover's friend's name Will(iam). In line 10, "Thou usurer that putt'st forth all to use", the word 'use', he adds, is sexually connotative. In line 14, "He pays the whole, and yet am I not free", the lover's friend is now using the mistress physically. The lover-poet, he adds, too, hopes that the mistress should take him as a lover- "as merely one, hardly noticeable, among her various wills."⁽²⁵⁾ Stephen Booth also refers to the sexual use suggested by the word 'usurer'. He also notes that the phrase 'putt'st forth all to use' can mean

"allow your body to be sexually used", and he stresses the play on the different senses of the word 'will': W. Shakespeare, William H., possibly Will (the husband of the lady), lust, and sexual organs of both the male and female.⁽²⁶⁾ Such readings of Shakespeare's sonnet will take the lover-poet out of the realm of the conventional courtly love poetry.

Speaking of the final couplet of sonnet 135. "Let no unkind no fair beseechers kill; / Think all but one, and me in that one Will", Martin Smith rightly argues that when Shakespeare, by use of pun, equates the names of her suitors with lust, he stresses the "nature of his attachment and the mistress's fundamental sensuality."⁽²⁷⁾ This sonnet implies his demand for her body. The lover-poet does not look upon her as a goddess to be worshipped but as a human being to be touched. Unlike the conventional lover of the sonnet sequence tradition, the lover here is more inclined to the body than to the soul. Hence, he is a sensual lover.

In sonnet 137, the lover-poet is blinded by his love for her, though he knows that she is neither beautiful in appearance nor faithful in deeds. That love or Cupid is blind is a common idea in love poetry. Blinded by love, the lover cannot see the flaws of the woman he loves

which others can see. He cannot help loving her in spite of her bad deeds and dark complexion. The poet has no idea about whether he is to blame his eyes or heart or both of them. Martin Smith has noted that the woman is morally cheap because the lover-poet desires and enjoys her physically. Lines 5-8 imply this idea and also imply that it is his corrupt eyes that made his heart love her:

*If eyes corrupt by over-partial looks
 Be anchored in the bay where all men ride,
 Why of eyes 'falsehood hast thou forged hooks
 Whereto the judgement of my heart is tied?*

Since his heart, he continues to say, treats her as if she were not a whore, though it knows she is then why his eyes do not say that "this is merely in order to pretend that what is foul is fair."⁽²⁸⁾ This is apparent in lines 9-14:

*Why should my heart think that a several plot
 Which my heart knows the wide world's common place ? ____
 Or mine eyes, seeing this, say this is not,
 To put fair truth upon so foul a face?*

In things right true my heart and eyes have erred,

And to this false plague are they now transferred

Stephen Booth explains lines 9 and 10 in terms of agricultural metaphor, in that he distinguishes between the fenced, private or separated fields and the common grazing land that is used by the public. The word 'commonplace' is intentionally played upon to suggest a common whore or a common house (brothel). In other words, everyone knows his mistress physically or sexually. When the lover-poet, infatuated by his love for her, Booth adds, looks at her face, he sees honour, faithfulness and genuine and natural beauty instead of seeing the false face or beauty which is achieved by cosmetics.⁽²⁹⁾ The 'all' of line 6 has for Booth a sexual sense.⁽³⁰⁾ The lover-poet finally says that both his eyes and heart, due to their attraction to her, have mistaken such a foul woman for a beautiful and worthy-of-love one. The lover-poet here in this sonnet has obviously deviated from those poets of the sonnet sequence tradition in which they usually celebrate the mistress' chastity, honour, natural and genuine beauty, and her goddess - like qualities. The conventional lady is unobtainable and is often praised and idealized both physically and spiritually. She is also looked upon as a symbol of virtue, fame, and heaven.

In sonnet 144, line 12, "I guess one angel in another's hell", the word 'hell', Martin Smith mentions, has here a clear physical connotative meaning: the female sexual organ. He also mentions that in line 14, "Till my bad angel fire my good one out", the lover-poet realizes that his friend is making love to the mistress when she infects him with a venereal disease.⁽³¹⁾ The lover has entirely fallen under her control and, as A. L. Rowse rightly argues, he so humiliates himself that he asks her to add him on the long list of her other lovers. In lines 3 and 4, "The better angel is a man right fair, / The worser spirit a woman coloured ill", the lover-poet is doubtful, anxious and desperate because of her relation with his friend. Line 14, Rowse adds, "carries the Elizabethan connotation ... of the ever presence danger of venereal disease at the time."⁽³²⁾ Kenneth Muir believes that the lover-poet, due to his absence, is uncertain about whether his friend was seduced by her, and that he will be sure of that when his friend shows symptoms of venereal disease, as suggested by line 14.⁽³³⁾ This sonnet obviously runs counter to the manner the traditional courtly lover handles his lady's chastity, honour and unattainability. The mistress here is earthly, cheap, reachable and does not lift the lover at the moral level. The whole idea of the sonnet is uncourtly.

Sonnet 147 draws a comparison between love and a disease. The lover-poet is a feverish patient whose condition is described by the physician as past cure. The way he thinks and speaks is like that of a madman. Everything he says is confused and meaningless, i.e. he is delirious and irrational. The reason for his condition is attributed to his physical desire for his mistress. Here is the sonnet in full:

*My love is as a fever, longing still
For that which longer nurseth the disease.
Feeding on that which doth preserve the ill,
Th' uncertain sickly appetite to please.
My reason, the physician to mv love,
Angry that his prescriptions are not kept,
Hath left me, and I desperate now approve
Desire is death, which physic did except.
Past cure I am, now reason is past care,
And frantic mad with evermore unrest.
My thoughts and my discourse as madmen's are,
At random form the truth vainly expressed:*

*For I have sworn thee fair, and thought thee bright,
Who art as black as hell, dark as night.*

The lover-poet's reason, as Booth has noted, has left him insane for not following his instructions, become hopeless of curing him, and come to the conclusion that his condition is incurable and that there is no powerful medicine to cure him of his disease. The lover-poet realizes that he has fallen in her trap and that there is no way out of her hell and darkness, as the final couplet suggests.⁽³⁴⁾ A. L. Rowse mentions that the lover-poet wants to prove that his mistress is neither beautiful in soul nor in body, yet he cannot rid himself of her charm-trap.⁽³⁵⁾ Referring to the sickness image in this sonnet, Kenneth Muir notes that "reason, the poet's physician, who had warned him that desire was death, had now left him for not following his prescriptions."⁽³⁶⁾ Apparently, the lover-poet does not wish or is unable to avoid physical desire or sexual intercourse even if it means his own death. The words 'hell' and 'darkness' may have sexual connotation: they suggest the female sex organ which burns with the flame of venereal disease. Because passionate desire has dangerous consequences on mankind, it must be controlled and repressed. It is reason that governs one's unbridled desire. In preferring desire to

reason and choosing desire over conventional courtly love, the lover-poet, like Astrophel in Sidney's Astrophel and Stella, fails to satisfy his desires and becomes miserable, frustrated and psychologically destroyed at the end of the sequence. The poet's love is no longer pure or ideal. It is lust.

Sonnet 151 deals with the effects the lover-poet's desire for the mistress has on him. Sexual desire and love are here inseparable. Unlike the traditional courtly love which is based on the soul, love here in this sonnet is based on the body, as lines 1-8 show:

*Loive is too young to know what conscience is,
Yet who knows not conscience is bom of love?
Then, gentle cheater, urge not my amiss,
Lest guilty of my faults thy sweet self prove.
For, thou betraying me, I do betray
My nobler part to my gross body's treason.
My soul doth tell mv body that he may
Triumph in love; flesh stays no farther reason.*

What is distinguishable about this sonnet, according to Booth, is the play on words. In the first line the word 'conscience' is played upon in the sense that "'con," he writes, is a "play on the commonest name for the female sex organ," in the fifth line the word 'betraying' has the meaning of sexual infidelity, in the sixth line the phrase 'nobler part' is the soul or mind but it plays on 'part' meaning 'bodily part' and the male sex organ, in the ninth line, "But rising at thy name doth point out thee", the phrase 'rising at thy name' is an obvious reference to sexual erection, in the twelfth line, "To stand in thy affairs, fall by thy side", the obvious reference is sexual, meaning lying side by side, and in the final couplet, "No want of conscience hold it that I call / Her 'love' for whose dear love I rise and fall", the phrase 'rise and fall' is lustful. Consequently, it is she who provokes him sexually, urges his sexual desire or seduces him to sin. He admits his enslavement to her.⁽³⁷⁾ But, seemingly, he is a slave to his own personal desire than he is to her. Similarly, Kenneth Muir notes the bawdy references in the sonnet, the poet's playing on the two meanings of conscience, and his sexual experience with her.⁽³⁸⁾

Sonnet 153, like the other dark lady sonnets, is unromantic, uncourtly, and unconventional. It has some sexual references. Booth notes that in line 4, "In a cold valley-fountain of that ground," the

'valley-fountain' may refer to the female sex organ.⁽³⁹⁾ The word 'bath' in lines 11 and 12, "I, sick withal, the help of bath desired, / And thither hied, a sad distempered guest", A. L. Rowse writes, is "a place where Elizabethans regularly went for treatment for venereal infection... venereal disease was rife in Elizabethan London."⁽⁴⁰⁾ According to Booth, it is played upon in various senses: the female sex organ which "grows hot with use (and, with misuse may come to burn and to bum subsequent users with the perpetual fire of venereal disease)"; public baths; natural hot springs; and sweating tubs of hot water for partly curing victims of venereal disease.⁽⁴¹⁾ He adds that Bath was a city known for its natural hot springs and curative waters in Elizabethan times.⁽⁴²⁾

What is said about sonnet 153 may also be true of sonnet 154. This sonnet may have some bawdy or physical meaning besides its literal one. In the first two lines, "The little love-god lying once asleep / Laid by his side his heart-inflaming brand," the phrase 'laid by', Booth comments, possibly plays on 'lay down beside'. The word 'well' in line 9, "This brand she quenched in a cool well by," may metaphorically refer to the female sex organ. In line 10, "Which from love's fire took heat perpetual," the word 'heat' may have the literal meaning of 'warmth' and it may also have the connotative sense of 'lust'. In line 13,

"Came there for cure; and this by that I prove", the verb 'came' is played upon in the meaning of 'to come'.⁽⁴³⁾ Reading this sonnet in terms of sexual connotation or suggestiveness fits in with the dominant physical, sexual and erotic atmosphere of almost all the dark lady sonnets.

To conclude, the reader fails to see or even feel in the sonnets discussed above any respect for and idealization of the mistress on the lover's part. He also fails to witness the spiritual impact the conventiona] lady has on the lover - the sensual lover. The dark lady has failed, or rather not tried, to change him to the better, that is. to make him stop loving sexually. On the contrary', it is she who kindles desire in him because she herself does not possess the good natural virtuous and spiritual qualities that the lady of the sonnet sequence tradition should have. The poet's love for his mistress is mostly attainable, impure, physical, unspiritual, unideal, and uncourtly. She is not only attainable by him but also by almost everybody. Throughout the dark lady sonnets the lover does not reject desire and earthly love in favour of virtue and eternal, divine love, as is the case of courtly love tradition.

Notes

1. Michael Alexander, *A History of English Literature* (London: Macmillan Press Ltd., 2000). p.121.
2. Stanley Wells, Gary Taylor, John Jowett, and William Montgomery, et al, eds., *The Complete Works of William Shakespeare* (New York: Oxford University Press Inc., 1988). Further quotations of lines are from this edition.
3. Manin Seymour-Smith, ed., *Shakespeare's Sonnets* (London: Heinemann Educational Books Ltd., 1963). pp. 176-77.
4. C. F. Williamson, "Themes and, Patterns in Shakespeare's Sonnets," *Essays in Criticism*. Vol.I.XXVI (July 1976). No.3. P.192.
5. Ibid., p.202.
6. A. L. Rowse. "Introduction", in *The Poem of Shakespeare's Dark Lady*, by Emilia Lanier (London: Jonathan Cape Ltd., 1978), p.6.
7. Stephen Booth, *Shakespeare's Sonnets* (1977: rpt. Yale: Yale University Press, 1978), "Commentary", p.434.
8. Kenneth Muir, *Shakespeare's Sonnets* (London: George Allen and Unwin (Publishers) Ltd., 1979). p.82.

9. "Themes and Patterns in Shakespeare's Sonnets", p. 192.
10. Booth, "Commentary", p.439.
11. Ibid.
12. Muir. *Shakespeare's Sonnets*, p.82.
13. Hallet Smith, *Elizabethan Poetry: A Study in Conventions. Meaning, and Expression* (Cambridge, Mass.: Harvard University Press, 1952), p.187.
14. Martin Smith, *Shakespeare's Sonnets: Self. Love and Art* (Cambridge: Cambridge University Press. 1972). p.55.
15. Muir. *Shakespeare's Sonnets*, p.81.
16. Martin Seymour-Smith, *Shakespeare's Sonnets*, p. 189.
17. Martin Smith. *Shakespeare's Sonnets*, pp.78-79.
18. Muir, *Shakespeare's Sonnets*, p.81.
19. Martin Smith. *Shakespeare's Sonnets*, p.179.
20. Muir, *Shakespeare's Sonnets*, p. 82.
21. Ibid.
22. Martin Smith, *Shakespeare's Sonnets*, p.180.

23. Booth, "Commentary", p. 460.
24. Ibid., p.463.
25. Martin Smith, *Shakespeare's Sonnets*, pp.181.
26. Booth, "Commentary", p.465.
27. Martin Smith, *Shakespeare's Sonnets*, pp.182.
28. Ibid.
29. Booth, "Commentary", pp.475-76.
30. Ibid., p.521
31. Martin Smith, *Shakespeare's Sonnets*, pp.187.
32. Rowse, "Introduction", p.7.
33. Muir, *Shakespeare's Sonnets*, p.85.
34. Booth, "Commentary", p.518.
35. Rowse, "Introduction", p.7.
36. Muir, *Shakespeare's Sonnets*, p.86.
37. Booth, "Commentary", pp.526-27.
38. Muir, *Shakespeare's Sonnets*, p.86-87.
39. Booth, "Commentary", p.533.

40. Rowse, "Introduction", p.8.
41. Booth, "Commentary", p.533.
42. Ibid., p.535.
43. Ibid., pp.534. 536. 538.

ملخص

الحب الحسي في سونيات "السيدة السمراء" لشكسبير

طلعت علي قداوي (*)

يهدف هذا البحث إلى التأكيد على أن نوع الحب الذي يعبر عنه الشاعر شكسبير في قصائده للمرأة السمراء هو في المقام الأول حسي. أما الجانب الرومانسي والروحي من الحب الذي درج كتاب متولية السونيات على تناوله فيكاد يغيب لدى الشاعر شكسبير. الأمر الذي أدى إلى تقديم معشوقة بسمات مختلفة كثيراً عن تلك التي تغنى بها الشعراء الذين سبقوه في كتابه متولية السونيات التقليدية.

(*) قسم الترجمة - كلية الآداب / جامعة الموصل