Sonnet 27: "Weary with toil, I haste me to my

POEM TEXT

Weary with toil, I haste me to my bed,
The dear repose for limbs with travel tired;
But then begins a journey in my head
To work my mind, when body's work's expired.
For then my thoughts, from far where I abide,
Intend a zealous pilgrimage to thee,
And keep my drooping eyelids open wide,
Looking on darkness which the blind do see.
Save that my soul's imaginary sight
Presents thy shadow to my sightless view,
Which, like a jewel hung in ghastly night,
Makes black night beauteous and her old face new.
Lo! Thus, by day my limbs, by night my mind,
For thee and for myself no quiet find.

SUMMARY

Tired from work, I hurry myself to bed, seeking precious rest for my arms and legs that are so exhausted from traveling. But then *more* traveling begins in my head, making my mind work even though my body's job is done for the day. It's then that my thoughts, from this great distance where I am now, undertake a devoted mission to find you. They keep my heavy eyes wide open, as they stare out onto pitch black darkness, seeing what people who are blind see. But, though I can't see, my soul's imagination brings your image into my vision. It's like a jewel dangling in this horrible night, and it makes this blackness beautiful, as if night's old face were suddenly young again. Ah! During the day my limbs, and at night my mind, find no rest for either you or me.

THEMES

LOVE, SEPARATION, AND LONGING

This poem focuses on a classic theme of the sonnet genre: the painful, obsessive longing for an absent beloved. Part of Shakespeare's Fair Youth sequence (a group of sonnets addressed to a beautiful young man), "Sonnet 27" finds its speaker attempting to sleep after a long day of work and travel. Though his body is tired, his mind has other ideas, with thoughts of his lover running wild and making rest impossible.

The poem thus speaks to the disruptive power of love and lust—how difficult it can be stop thinking about the object of one's desire.

The speaker *really* wants to sleep: he's had a long, exhausting day and can't wait to get to bed. But just as he lays his body down to rest, his mind steps in and "begins a journey" to his beloved. His body might be tired, but his thoughts seem to take on a life of their own and keep his "drooping eyelids open wide." Love, here, is its own source of (unwanted) energy, a kind of adrenaline that prevents the speaker from getting the "dear repose" (that is, wonderful rest) he so sorely longs for.

The speaker goes so far as to describe his wandering thoughts as being on a "pilgrimage" to his absent beloved, which shows just how devoted he is: this isn't merely day- (or, rather, night-) dreaming, but a kind of intense, spiritual trek. The speaker's imagination thus doesn't just stop him from sleeping, but actually creates *more* work for him—only this time it's *mental* labor.

The speaker's longing is so powerful, in fact, and his mind so restlessly obsessive, that he feels he can "see" his lover in his "soul's imaginary sight. And while seeing the lover in his mind's eye ultimately makes the speaker even more tired, the poem also suggests that this might be better than nothing.

On the one hand, the speaker resents his perpetual restlessness; on the other, he at least gets to appreciate his beloved's beauty. He even compares his vision to a "jewel" that brightens the "black night" and makes it "beauteous," like an old face becoming young.

Of course, bright lights also stop people from sleeping—and, metaphorically speaking, that's exactly what happens here. Because of the obsessive nature of love and desire, the speaker can find "no quiet," even though he is in a silent, pitch-black bedroom. In short, romance is exhausting!

Where this theme appears in the poem:

- Lines 1-14

LINE-BY-LINE ANALYSIS

LINES 1-2

Weary with toil, I haste me to my bed,
The dear repose for limbs with travel tired;

The speaker begins the poem by stating that he's simply exhausted, worn out from the "toil" of work and travel and ready to hit the hay. Bed, the speaker says, offers "dear repose," or sweet rest, for his weary "limbs." It's easy to imagine the

speaker trudging up some stairs to find his bed, looking forward to some precious shuteye.

Note how the sounds of the poem seem to conjure the speaker's fatigue. The alliteration of "Weary with" and later of "travel tired" draws readers' attention to just how "weary" and "tired" the speaker is.

Also listen to how the speaker plays with meter in the poem's opening line:

> Wea**r**y | with **t**oil, | I **h**aste | me **t**o | my **b**ed,

The poem is written in iambic pentameter, a meter with five iambs (poetic feet with a da-DUM rhythm) per line. But the first foot is actually a trochee (basically the opposite of an iamb, DUM-da): "Wea**r**y." The speaker then follows that flipped first foot up with a caesura—that pause after the word "toil."

Altogether, the poem starts on a heavy, intentionally clunky footing. Its very language starts slowly and sleepily, as if it shares in the speaker's exhaustion.

LINES 3-4

But then begins a journey in my head
To work my mind, when body's work's expired.

As soon as the speaker's tired body hits the bed, his mind takes over. Having been traveling and working all day, the last thing he wants to do is go on a "journey." But his intentions are no match for the forces of love, desire, and obsession! His body's work might be "expired," or over, but that of his "mind" is just beginning.

These two lines both conform neatly to iambic pentameter, contrasting with the poem's opening. This steadiness creates a sense of inevitable, forward momentum, the plodding da-DUM evoking the way the speaker's mind pulls him on this metaphorical "journey" to his beloved:

> But **th**en | be**g**ins | a **j**our- | ney **in** | my **h**ead
> To **w**ork | my **m**ind, | when **b**o- | dy's **w**ork's | ex**p**ired.

Notice, too, how the plosive alliteration in "But" and "begins" also makes this shift feel forceful and bruising, as though the speaker is being punished just when he wants to rest.

The repetition (technically diacope) of "work," meanwhile, draws a distinction between the mind and body. Though the speaker's body is tried to the point of "expiration," the mind works on its own schedule. This separation helps dramatize the speaker's loss of control. He doesn't especially *want* to stay up all night thinking about his beloved, but he has no real say in the matter.

LINES 5-8

For then my thoughts, from far where I abide,
Intend a zealous pilgrimage to thee,
And keep my drooping eyelids open wide,
Looking on darkness which the blind do see.

As the sonnet's next quatrain (four-line stanza) begins, the speaker describes how his thoughts undertake a journey to his beloved (readers can assume this person is the "Fair Youth" to whom the series of Shakespearean sonnets including this one is addressed).

These four lines make up one long sentence, evoking a sense of continuous travel and restlessness. This section also marks the moment in which the speaker starts to talk to his beloved directly, despite the fact that this person isn't present and can't respond (making this an example of apostrophe). Directing his words to "thee" only highlights the painful fact that the speaker's lover is *not there* but somewhere far from "where I abide." In other words, the beloved is a *present absence*, a painfully real *lack*.

The speaker's thoughts, then, "Intend a zealous pilgrimage" to his lover. "Intend" here means "set off on," but also carries connotations of purpose and dogged determination. The poem describes these thoughts metaphorically as a kind of religious traveler undertaking a "zealous pilgrimage," an intense journey towards a holy site. The speaker's language thus emphasis just how important this other person is to him: his love is something holy, religious, spiritual.

As a consequence of this "pilgrimage," the speaker stays awake, his eyes staring into the pitch black of the room around him. Though his eyelids keep "drooping," his mind stops them from fully closing, instead keeping them "wide."

The first foot of line 8—"**L**ook**i**ng"—is another trochee, and its sudden force at the top of the line perhaps echoes the way in which the speaker's thoughts keep jolting him awake. The speaker looks out on the surrounding darkness, seeing only what the "blind do see"—namely, nothing. (Worth remembering here that Shakespeare was writing centuries ago; the notion that people who are blind see only darkness is generally inaccurate.)

LINES 9-12

Save that my soul's imaginary sight
Presents thy shadow to my sightless view,
Which, like a jewel hung in ghastly night,
Makes black night beauteous and her old face new.

Not all of Shakespeare's sonnets have a *volta*—or sudden turn—at the start of the sestet, but this one definitely does! In line 9, the speaker switches gears: the room is dark "[s]ave," or except for, the brightly-shining vision of his beloved that seems to be conjured by the speaker's overactive imagination.

This "imaginary sight" belongs to the speaker's "soul," indicating the strength and depth of feeling from which it is created. The intense sibilance of lines 9 and 10 creates a hushed, even

ghostly atmosphere that evokes the quiet of the night and the way that the speaker is almost *haunted* by his beloved:

> Save that my soul's imaginary sight
> Presents thy shadow to my sightless view,

The oxymoron "my sightless view," meanwhile, emphasizes that this is a ghost of the speaker's own creation. That is, the speaker knows that, literally, his beloved isn't there—that he's seeing this person in his mind (this image is a mere "shadow" of the speaker's actual beloved). It's also worth noting that "Presents" has temporal connotations too (as in past, *present*, and future). It captures the speaker's restless state, as he wriggles from one vexed moment to the next, unable to sleep.

In lines 11 and 12, the speaker describes the vision of his beloved through a double whammy of simile and metaphor:

> Which, like a jewel hung in ghastly night,
> Makes black night beauteous and her old face new.

The speaker compares his vision of his lover to a "jewel" shimmering in the "ghastly" (terrible, frightening) night. This vision, then, is bright and beautiful, transforming the darkness into something lovely and precious.

The speaker goes on to personify "night" itself as a woman with an old, haggard face. But with the imagined presence of the speaker's beloved, the night's face is made young and beautiful again. The alliteration of "black" and "beauteous" adds some of that beauty to the poem's language at this moment of transformation.

LINES 13-14

> *Lo! Thus, by day my limbs, by night my mind,*
> *For thee and for myself no quiet find.*

The closing couplet in Shakespearean sonnets often serves as a restatement or summary of what has come before, and that's pretty much what happens here. The speaker lets out an exasperated "Lo!"—an expression of sheer frustration that probably represents him admitting that he isn't going to get any sleep tonight. The caesura after "Lo"—that bold exclamation mark—makes the speaker's frustration seem to leap off the page.

He then concludes:

> [...] Thus, by day my limbs, by night my mind,
> For thee and for myself no quiet find.

Notice the repetitiveness highlighted above: there's anaphora ("by"), diacope ("my"), and general parallelism all at once. The assonance of "by night my mind," meanwhile, has a hypnotic quality to it, as though the speaker is stuck under a kind of spell. Altogether, the line suggests that the speaker's restlessness is dizzying, and also captures the division between his weary body and active mind.

In the poem's final line, the speaker then claims that there is "no quiet" to be found for his *lover*, either! That could be optimism on the speaker's part, a hope that the addressee of the poem *also* finds it impossible to sleep when they are not together.

Alternatively, perhaps the "thee" here refers only to the speaker's *vision* of the lover, which exists independently of the "fair youth" himself. In being forced to present itself before the speaker during the night, it, like the speaker, can find no rest. A third possibility is that the speaker merely refers to the facts of the matter—it is thoughts "for thee" (about the lover) that prevent him from getting any rest.

POETIC DEVICES

ALLITERATION

Alliteration keeps the poem sounding interesting and draws readers' attention to certain moments and images. In the poem's opening line, for example, the breathy /w/ sounds of "Weary with" might evoke heavy breathing—and, it follows, the speaker's exhausted state. In the very next line, the crisp, spiky /t/ sounds of "travel tired" emphasize the speaker's intense fatigue.

Much as the speaker wants to sleep, he can't. The start of his mind's journey (as opposed to the real-life one he has undertaken that day) is also signaled with alliteration: the two bold /b/ sounds in "But then begins" in line 3 add a big jolt to the poem, almost like an alarm going off.

Later, sibilant alliteration creates a hushed, quiet, even ghostly atmosphere that fits with the image of the speaker alone in the darkness:

> Save that my soul's imaginary sight

Finally, the /b/ sounds of "black" and "beauteous" in line 12 are like a bit of extra ornamentation or decoration that calls attention to the newfound "beauty" of the dark night.

Where Alliteration appears in the poem:

- **Line 1:** "Weary with"
- **Line 2:** "travel tired"
- **Line 3:** "But," "begins"
- **Line 4:** "work," "my mind," "when," "work's"
- **Line 5:** "from far"
- **Line 9:** "Save," "soul's," "sight"
- **Line 12:** "black," "beauteous"
- **Line 13:** "my mind"

APOSTROPHE

This poem is part of a sequence of Shakespearean sonnets addressed to an unidentified man known to scholars as the "Fair Youth." It, like many other poems in that sequence, uses apostrophe to address this character directly.

This poem doesn't *start* with apostrophe, however, which makes sense given that the speaker is alone and desperate to sleep. But his mind has other ideas. When the speaker's thoughts turn to the absent lover in line 5, the apostrophe kicks in: the speaker will start talking directly to his beloved for the remainder of the poem, using words like "thee" and "thy" that suggest this person is right there in the room with the speaker (though, of course, the speaker's pain stems from the fact that the beloved is not!)

This apostrophe captures the speaker's tortured state of mind: he is so obsessed with the Fair Youth that he can see him clearly—even luminously—in his mind's eye, and thus speaks to him directly. And yet, at the same time, the presence of this vision, this "shadow," only highlights the lover's *absence*—the fact that he is not really there. Apostrophe emphasizes this distance between the speaker and the addressee.

Where Apostrophe appears in the poem:

- Lines 5-14

ASSONANCE

The poem uses assonance here and there, most often of the long /i/ sound: "my mind," "I abide," "eyelids open wide," "sightless," "night," and so on. This adds brief moments of music and emphasis to the poem. More broadly, the repetition of this long, open vowel sound subtly builds the poem's tired, weary tone.

Assonance is clearest in line 13, which features four long /i/ sounds in a row: "by night my mind." This intense sonic repetition at the end of the poem might make readers themselves feel a sense of exhaustion. In this way, assonance evokes the poem's content itself.

Where Assonance appears in the poem:

- **Line 4:** "my mind"
- **Line 5:** "I abide"
- **Line 7:** "eyelids," "wide"
- **Line 10:** "my sightless"
- **Line 13:** "by night my mind"

CAESURA

Caesura affects the poem's pace, making it feel both weary and restless. In the first line, for example, the speaker complains of being tired and looks forward to going to bed. The caesura in line 1 (the pause after "toil"), combined with the trochee in the first foot ("Wea**r**y," which would normally be an iamb) starts the poem on a clumsy footing, as though it is too tired to get moving.

But the most striking caesura comes in line 13, in the form of an exclamation mark after "Lo":

> Lo! Thus, by day my limbs, by night my mind,

The sharp pause emphasizes the speaker's desperation and frustration as he seems to accept that he's not going to get any sleep tonight after all.

Where Caesura appears in the poem:

- **Line 1:** "toil, I"
- **Line 4:** "mind, when"
- **Line 5:** "thoughts, from"
- **Line 11:** "Which, like"
- **Line 13:** "Lo! Thus, by," "limbs, by"

CONSONANCE

The consonance in this poem works much like its alliteration, adding emphasis to certain moments and evoking the speaker's utter exhaustion.

Take lines 7 and 8, for example, which feature a plodding /d/ sound throughout:

> And keep my drooping eyelids open wide,
> Looking on darkness which the blind do see.

The thud of these /d/ sounds might suggest the heaviness of the speaker's "drooping eyelids," kept open by thoughts of the speaker's beloved.

Then in lines 9 and 10, the poem turns on the sibilance:

> Save that my soul's imaginary sight
> Presents thy shadow to my sightless view,

The /s/ and /z/ sounds here (plus the /sh/ in "shadow") give these lines an eery, whispery quality that evokes the quiet darkness of the night that surrounds the speaker.

Where Consonance appears in the poem:

- **Line 1:** "Weary," "with," "me," "my"
- **Line 2:** "travel tired"
- **Line 3:** "But," "begins"
- **Line 4:** "work," "my mind," "when," "work's"
- **Line 5:** "from far"
- **Line 7:** "drooping," "wide"
- **Line 8:** "darkness," "blind do"
- **Line 9:** "Save," "soul's," "sight"

- **Line 10:** “Presents,” “sightless”
- **Line 12:** “Makes black,” “night,” “beauteous”
- **Line 13:** “my mind”

METAPHOR

The speaker metaphorically says that his wandering thoughts are going on a "journey" within his own "head," and that this journey is also a kind of "work." This figurative language emphasizes the disconnect between the speaker's body and mind, between the physical need to rest and the speaker's inability to stop thinking about his absent lover. The speaker has just come back from some real-life "travel" and is ready for "bed," but his mind has other ideas.

Calling this a "journey" also emphasizes the fact that the speaker's beloved isn't there: his thoughts must *travel* to this person, away from the tempting world of sleep. The speaker extends the metaphor by calling this journey a "zealous pilgrimage"—a kind of intense trek to a holy site. This second metaphor (of the journey as a pilgrimage) paints the speaker's love as something sacred and divine.

Later in the poem, the speaker combines simile with another second metaphor. The jewel-bright vision of the lover "Makes black night beauteous and her old face new." In other words, the lover's beauty makes the "ghastly night" (here personified as a female figure) beautiful too. The night's old and haggard face becomes young and attractive again.

Where Metaphor appears in the poem:

- **Lines 3-6:** “But then begins a journey in my head / To work my mind, when body’s work’s expired. / For then my thoughts, from far where I abide, / Intend a zealous pilgrimage to thee,”
- **Line 12:** “Makes black night beauteous and her old face new.”

OXYMORON

The poem uses one oxymoron, which appears in line 10 (quoted with line 9):

> Save that my soul’s imaginary sight
> Presents thy shadow to my sightless view,

This ties in with the poem's earlier reference to blindness and separates out two types of vision. The first, which is the sensory vision that uses the eyes and is therefore part of the body, sees nothing (given that the speaker lies in a totally dark black room). The second is the interior sight of the *imagination*, which, for the speaker is shining in full brightness, conjuring up an image of his absent lover. The oxymoron captures this strange sensation, of visual stimulation that is entirely in the speaker's mind. It also emphasizes the speaker's lack of control—because closing his eyes would do nothing to block out what he sees.

Where Oxymoron appears in the poem:

- **Line 10:** “my sightless view”

REPETITION

Repetition first pops up in line 4:

> But then begins a journey in my head
> To work my mind, when body’s work’s expired.

These are technically two different types of work: one a verb and the other a noun. The noun relates to the work the speaker has done that day *in real life*—the work his "body" has completed (and which has left him physically exhausted). But the *verb* relates to the mental labor that now kicks in to keep the speaker awake—his restless desire for his absent lover. Repeating the word "work" here emphasizes the division between the speaker's body and mind.

In the last two lines, the poem's repetition feels almost like a tongue-twister, featuring a mixture of parallelism and antithesis:

> Lo! Thus, by day my limbs, by night my mind,
> For thee and for myself no quiet find.

The circular, repetitive language here evokes the speaker's anxious state and the way that his thoughts seem to endlessly circle around his beloved. The parallel phrasing also once again emphasizes that despite the contrast between the speaker's body and mind, *neither* is going to get any rest tonight.

Where Repetition appears in the poem:

- **Line 4:** “work,” “work’s”
- **Line 13:** “by day my limbs, by night my mind,”
- **Line 14:** “For thee and for myself”

SIMILE

The poem uses one simile, comparing the speaker's vision of his absent lover to "a jewel hung in ghastly night." This simile has two main effects. First, it brings some beauty and brightness into the poem, presenting the vision of the speaker's beloved as a light that bedazzles the speaker and keeps him awake.

Jewels are also rare, precious, and beautiful objects—which is pretty much how the speaker sees his lover. The simile thus also pays the Fair Youth a compliment, emphasizing the standout quality of his radiant good looks.

Where Simile appears in the poem:

- **Line 11:** "like a jewel hung in ghastly night"

VOCABULARY

Weary (Line 1) - Exhausted.

Toil (Line 1) - Work/effort.

Haste (Line 1) - Hurry.

Dear (Line 2) - Precious.

Repose (Line 2) - Rest/sleep.

Expired (Line 4) - All finished.

Abide (Line 5) - Live/dwell.

Intend (Line 6) - Undertake with purpose.

Zealous (Line 6) - Passionate and devoted.

Pilgrimage (Line 6) - A long journey to a holy site.

Thee (Line 6, Line 14) - You.

Thy (Line 10) - Your.

Lo (Line 13) - An exasperated form of "Look!"

FORM, METER, & RHYME

FORM

"Sonnet 27" is a Shakespearean sonnet, meaning it consists of three quatrains and a closing couplet. The poem also features a change of direction at the start of line 9, which is the traditional turning point—or *volta*—in Petrarchan sonnets. This is the moment in which the speaker moves from talking about his inability to sleep to envisioning the jewel-like vision of his absent beloved.

The closing couplet is more typical of a Shakespearean sonnet, offering what is essentially a summary of the 12 preceding lines. Here, that works in the poem's favor; that is, the way it circles back on itself evokes the way that the speaker's thoughts seem to endlessly circle around his beloved.

METER

"Sonnet 27" is written in iambic pentameter. This means that each line has five iambs, poetic units with an unstressed-stressed syllable pattern (da-DUM). As an example, here's the meter of lines 5 and 6:

> For then | my thoughts, | from far | where I | abide,
> Intend | a zeal- | ous pil- | grimage | to thee,

The steadiness of the meter here matches the speaker's mind's determination to make its "pilgrimage" towards the absent lover.

But while the meter at this moment is steady, the poem actually starts out with a variation. The first line opens with a trochee (DUM-da) in its first foot: Wear**y**. This stressed beat makes the poem feel tired and heavy right from the start. The speaker repeats this pattern a few times, in fact, as in lines 8 and 13. These trochees are like little alarms going off, jolting the drowsy speaker awake. It's almost as if the poem starts sloppily precisely *because* the speaker feels so exhausted.

RHYME SCHEME

This poem follows the typical rhyme scheme of a Shakespearean sonnet:

> ABAB CDCD EFEF GG

In other words, the three quatrains use an alternating rhyme pattern (the first line in each quatrain rhymes with the third; the second line in each quatrain rhymes with the fourth), before the ending caps it all off with a quick couplet. Here, the rhymes propel the poem forward, following their scheme as faithfully as the speaker's thoughts lead him to a vision of his lover.

SPEAKER

Many scholars take these sonnets to be somewhat autobiographical and thus interpret the speaker as Shakespeare himself (or at least a man representing Shakespeare—hence the use of male pronouns in this guide).

That said, the sonnet itself doesn't offer much in terms of the speaker's specific identity. What's not in question is that the speaker is going a little crazy with longing for an absent lover! The speaker has been working all day and is understandably exhausted, but can't sleep because visions of his beloved are going around and around in his mind. In keeping the speaker anonymous within the poem itself, its message feels universal: anyone who's ever found themselves unable to stop thinking about the object of their affections can likely relate.

SETTING

The poem takes place in the speaker's bedroom late at night. The speaker has just returned from a long day of work and travel, and he wants nothing more than to rest. The bedroom is notably dark—so dark that the speaker sees nothing whether or not his eyes are closed. This darkness creates a vivid contrast between the night itself and the imagined brightness of the speaker's lover. This contrast, in turn, reflects the power of the speaker's imagination and the intensity of his longing.

CONTEXT

LITERARY CONTEXT

"Sonnet 27" is one of Shakespeare's lesser-known sonnets. The poem was first published in the 1609 Quarto edition of Shakespeare's poems, alongside 153 others. The first 126 of these sonnets, in turn, are addressed to an unnamed male aristocrat that scholars call the "Fair Youth."

There are numerous theories about the youth's identity. What the poems themselves suggest to readers is that this person was very attractive, of a higher social status than the speaker, and the cause of much jealousy.

This sonnet and the three that follow it meditate on solitude, loss, and distance, the speaker apparently separated from the youth and unable to think of much else. "Sonnet 27" also echoes an earlier poem by Sir Philip Sidney, whose Astrophel and Stella sonnet sequence was a major influence on Shakespeare and on the sonnet genre more generally. Sidney's "Sonnet 89," for example, features a speaker who laments being "tired with the dusty toils of busy day" and "aches" for an absent lover.

Writers like Sidney and the courtier Thomas Wyatt popularized the sonnet form in English, but its earliest pioneer was the 14th-century Italian poet named Petrarch. His works established many of the conventions of the sonnet, including its common thematic link to love and desire. Petrarchan sonnets typically have a turn in thought, or volta, in line 9, whereas Shakespearean sonnets tend to place their turn in the closing couplet. With the shift signaled by "Save," however, "Sonnet 27" blends both sonnet forms.

HISTORICAL CONTEXT

Shakespeare lived from 1564 till 1616 and published works during the reign of two English monarchs: Queen Elizabeth I and King James I. His sonnets were written over a number of years during Elizabeth's reign and subsequently appeared in print during James's (known as the Jacobean).

Shakespeare enjoyed considerable success during his lifetime, reportedly even performing for the Queen. The sonnets represent a much more introspective side of the writer, however, and were potentially published by a man named Thomas Thorpe without Shakespeare's consent.

If the poems are indeed autobiographical, then it would likely make sense that Shakespeare would want to keep them private: while close and affectionate friendships between men were common in the Elizabethan Era, sex between men was a crime. Some scholars question whether the male relationship chronicled in the "Fair Youth" sequence was truly romantic in nature, while others argue that the intense, passionate longing expressed in the poems is clearly more than platonic.

MORE RESOURCES

EXTERNAL RESOURCES

- Who Was the Fair Youth? — Read about the debated identity of the sonnet's mysterious addressee. (https://www.bl.uk/shakespeare/articles/shakespeare-sexuality-and-the-sonnets)
- The Poem Out Loud — Listen to this sonnet (and the next) read by Patrick Stewart. (https://www.youtube.com/watch?v=gnJb07Z1cp0)
- The Sonnet Form — A brief overview of how the sonnet established itself as the best-known poetic form. (https://poets.org/glossary/sonnet)
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- The 1609 Quarto — The sonnets as they appeared in print during Shakespeare's lifetime. (https://internetshakespeare.uvic.ca/Library/facsimile/book/UC_Q1_Son/30/?work=&zoom=500)

LITCHARTS ON OTHER WILLIAM SHAKESPEARE POEMS

- Sonnet 116: Let me not to the marriage of true minds
- Sonnet 129: Th' expense of spirit in a waste of shame
- Sonnet 12: When I do count the clock that tells the time
- Sonnet 130: My mistress' eyes are nothing like the sun
- Sonnet 138: When my love swears that she is made of truth
- Sonnet 147: My love is as a fever, longing still
- Sonnet 18: Shall I compare thee to a summer's day?
- Sonnet 19: Devouring Time, blunt thou the lion's paws
- Sonnet 20: A woman's face with nature's own hand painted
- Sonnet 29: When, in disgrace with fortune and men's eyes
- Sonnet 30: When to the sessions of sweet silent thought
- Sonnet 33: Full many a glorious morning have I seen
- Sonnet 55: Not marble nor the gilded monuments
- Sonnet 60: Like as the waves make towards the pebbl'd shore
- Sonnet 65 ("Since brass, nor stone, nor earth, nor boundless sea")
- Sonnet 71: No longer mourn for me when I am dead
- Sonnet 73: That time of year thou mayst in me behold

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