Student Annotations of Sonnet 43:

Compilation of Annotation Versions and Revisions

Leonie Kirchhoff

Teil der

Dissertation

Investigating Understanding: Annotating Shakespeare's "Sonnet 43"

zur

Erlangung des akademischen Grades

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vorgelegt

im

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The Student Annotations

The following compilation contains all of the annotation versions referred to in the dissertation "Investigating Understanding: Annotating Shakespeare's 'Sonnet 43'" by Leonie Kirchhoff. The annotations were written by four students (A, B, C, D) in the context of the peer learning group "Annotating Literature" offered at Tübingen University. The different annotation versions result from the students' work on Shakespeare's Sonnet 43 over the course of one year. To make the references in the study to the changes in the annotations traceable for the reader, each annotation version is presented in its original state. The versions include peer comments as well as any changes made to the documents by the students. Only a few format changes were deleted to make the presentation of the document versions more reader-friendly. The format changes were automatically tracked by word but are not considered in this study and are therefore irrelevant. There is a short overview of the contents below. It is followed by a list of the annotations each of the students wrote, which is then followed by the students' annotation versions.

Contents

Overview Student Annotations

Student A	“most I wink” (l. 1) “see” (l. 1) “unrespected” (l. 2) “look on” (l. 3)
Student B	“shadow” (l. 5) “shadows” (l. 5) “shadow shadows” (l. 5) “Then thou, whose shadow shadows doth make bright,” (l. 5) “shadow’s form” (l. 6) “form happy show” (l. 6) “To the clear day with thy much clearer light, (l. 7)
Student C	“darkly bright” (l. 4) “bright in dark directed” (l. 4) “And darkly bright, are bright in dark directed” (l. 4) “shade” (l. 8) “To unseeing eyes thy shade shines so” (l. 8)
Student D	“dead night” (l. 11) “imperfect shade” (l. 11) “heavy sleep” (l. 12) “sightless eyes” (l. 12) “All days are nights to see till I see thee,” (l. 13) “And nights bright days when dreams do show thee me.” (l. 14)

Student A

Version 1 (V1)

“wink” (l.1)

L1 Language:
The verb *to wink* means “to close one’s eyes” (*OED* 1a). It can also be used as a synonym for “to blink” which would describe the action of “open[ing] and shut[ing] one's eyes momentarily” (*OED* 2). In Shakespeare’s time, the verb also meant “to sleep”, “to slumber” or to “have the eyes closed in sleep” (*OED* 3)

L2 Interpretation:
The speaker indicates that he is able to see the most clearly when he is asleep or has his eyes closed. This, however, is a paradox since one cannot physically see with one’s eyes closed. The reader assumes that the speaker is asleep and dreaming.
A second interpretation is also possible if one assumes that *to wink* was used as a synonym for “to blink”. One could suggest that the speaker is able to see best, physically, when he blinks more often. This could be compared to looking into the sun or a bright light, and being able to see better when blinking rapidly. This interpretation, however, becomes less likely when analyzing the rest of the poem.

Works Cited:
"wink, v.1." *OED Online*. Oxford UP, Dec 2016. Web.

“see” (l.1)

L1 Language:
The verb *to see* does not only mean that one is perceiving their surroundings through their eyes. It can also mean “to behold (visual objects) in imagination, or in a dream or vision” (*OED* 1e).

L2 Interpretation:
Since the speaker is able to see with his eyes closed, one can assume that he is able to see in his dreams. This sensation is not physical, but a mental one. The speaker is able to produce an imagined image of the speaker which he can view in his dream.

„When most I wink, then do mine eyes best see“ (l.1)

L? Interpretation

“unrespected” (l.2)

L1 Language:
The adjective *unrespected* is used to describe objects etc. which are “not held in respect or regard” (*OED* 2) or which are “unvalued” (Duncan-Jones 196), “ignored” (Booth 203) or “unnoticed” (Hammond 194)

L2 Interpretation:
The speaker describes how he *view[s] things unrespected* all day. He does not deem them to be as important or as worth of respect as the addressee. The speaker does not care about the things around him.

Works Cited:
Booth, Stephen. *Shakespeare’s Sonnets.* New Haven: Yale UP,1977. Print.
Duncan-Jones, Katherine. *Shakespeare’s Sonnets (The Arden Shakespeare. Third Series)*. London: Bloomsbury Methuen Drama, 2010. Print.
Hammond, Paul. *Shakespeare's Sonnets: an Original-Spelling Text*. Oxford: Oxford UP, 2012. Print.
"unrespected, adj." *OED Online*. Oxford UP, Dec 2016. Web.

“look on” (l.3)

L1 Language:
To *look on* means that one directs his sight “in observation or contemplation; esp. to watch without participating, to be a spectator or observer” (*OED* 1a).

L2 Interpretation:
The speaker watches the addressee in his dream. Also, one could argue that *to look on* might indicated that the speaker looks upon the addressee as if they were standing over him or watching him from above.

Works Cited:
"look, v." *OED Online*. Oxford UP, Dec 2016. Web.

“darkly bright” (l.4)

L1 Form:
The phrase *darkly bright* is an oxymoron since darkness is the opposite of brightness.

L2 Interpretation:
A *darkly bright* could refer to a color, or degree of brightness, which is darker than usual. If the speaker refers to their eyes in this passage, then one can assume that their eyes are not as bright as normal, but still bright after all. (To be continued...)

“bright in dark directed” (l.4)

L1 Form:
The phrase *bright in dark direct*ed is an oxymoron since darkness cannot be bright.

L2 Interpretation:
This oxymoron lets one assume that there is brightness in the darkness. This line suggests that the speaker’s eyes become brighter when looking into darkness. If the speaker’s eyes were darkly bright before, they become brighter when seeing darkness. The darkness that the speaker refers to could either be the darkness of night, the darkness of the addressee’s shadow or just the darkness of having his eyes closed and sleeping. (To be continued...)

- darkly bright and bright in dark als 1 Annotation
Add context: eyes emitting light

“directed” (l.4)

L1 Language:
The adjective *directed* is often a synonym for aimed, guided or addressed (*OED* 1).

L2 Interpretation
The speaker directs his bright eyes into the darkness. (To be continued..)

Works Cited:
"directed, adj." *OED Online*. Oxford UP, Dec 2016. Web.

Version 2 (V2)

“wink” (l.1)

L1 Language:
The verb *to wink* means “to close one’s eyes” but is now obsolete (*OED* 1a). *To wink* ~~It~~ can also be used as a synonym for “to blink” which describes the action of “open[ing] and shut[ting] one's eyes momentarily” (*OED* 2). ~~In Shakespeare’s time, the verb also meant~~Possible other meanings also are “to sleep”, “to slumber” or to “have the eyes closed in sleep” (*OED* 3).

Commented [AK1]: possible other meanings...

L2 Interpretation:
~~The speaker indicates~~A possible interpretation is that ~~he~~ the speaker is able to see the most clearly when ~~he~~ they are ~~is~~ asleep or have their ~~s his~~ eyes closed. This, however, is a paradox since one cannot physically see with one’s eyes closed. The reader assumes that the speaker is asleep and dreaming.
A second interpretation is also possible if one assumes that *to wink* was used as a synonym for “to blink”. One could suggest that the speaker is able to see better the more often ~~he~~ they blink~~s~~. This could be compared to looking into the sun or a bright light, and being able to see better when blinking rapidly. This interpretation, however, becomes less likely ~~when analyzing the rest of the poem~~in the context of dreaming.~~.~~

Works Cited:
"wink, v.1." *OED Online*. Oxford UP, Dec 2016. Web.

“see” (l.1)

L1 Language:
The verb *to see* does not only mean that one is perceiving their surroundings through their eyes; according to the *OED*, it can also mean “to behold (visual objects) in imagination, or in a dream or vision” (1e).

L2 Interpretation:
Since the speaker is able to see with eyes closed, one can assume that ~~he~~ they are~~is~~ able to see in ~~his~~ their dreams. This experience is not a physical, but mental one. The speaker views an image of the addressee in their dreams. ~~The speaker is able to produce an imagined image of the addressee which he can view in his dream.~~

Commented [AK2]: better wording of whole sentence

Works Cited:
"see, v." *OED Online*. Oxford UP, Dec 2016. Web.

„When most I wink, then do mine eyes best see“ (l.1)

L3 Interpretation

“unrespected” (l.2)

L1 Language:
The adjective *unrespected* is used to describe something that is “not held in respect or regard” (*OED* 2), “unvalued” (Duncan-Jones 196), “ignored” (Booth 203), or “unnoticed” (Hammond 194).

L2 Interpretation:
The speaker describes how ~~he~~ they *view~~[s]~~ things unrespected* all day. They deem the addressee to be more important and worthy of respect. ~~He does not deem them to be as important or as worthy of respect as the addressee.~~

Commented [AK3]: change it, put addressee first?

Works Cited:
Booth, Stephen. *Shakespeare’s Sonnets*. New Haven: Yale UP,1977. Print.
Duncan-Jones, Katherine. *Shakespeare’s Sonnets (The Arden Shakespeare. Third Series)*. London: Bloomsbury Methuen Drama, 2010. Print.
Hammond, Paul. *Shakespeare's Sonnets: an Original-Spelling Text*. Oxford: Oxford UP, 2012. Print.
"unrespected, adj." *OED Online*. Oxford UP, Dec 2016. Web.

“look on” (l.3)

L1 Language:
To *look on* means that one directs his sight “in observation or contemplation; esp. to watch without participating, to be a spectator or observer” (*OED* 1a).

L2 Interpretation:
The speaker watches the addressee in ~~his~~ their dream. Also, one could argue that *to look on* might indicated that the speaker looks upon the addressee as if they were standing over ~~him~~ them or watching ~~him~~ them from above.

Works Cited:
"look, v." *OED Online*. Oxford UP, Dec 2016. Web.

“darkly bright” (l.4)

L1 Form:
The phrase *darkly bright* is an oxymoron since darkness is the opposite of brightness.

L2 Interpretation:
A *darkly bright* could refer to a color, or degree of brightness, which is darker than usual. If the speaker refers to their eyes in this passage, then one can assume that their eyes are not as bright as normal, but still bright after all. (To be continued...)

"bright in dark directed" (l.4)

L1 Form:
The phrase *bright in dark direct*ed is an oxymoron since darkness cannot be bright.

L2 Interpretation:
This oxymoron lets one assume that there is brightness in the darkness. This line suggests that the speaker's eyes become brighter when looking into darkness. If the speaker's eyes were darkly bright before, they become brighter when seeing darkness. The darkness that the speaker refers to could either be the darkness of night, the darkness of the addressee's shadow or just the darkness of having his eyes closed and sleeping. (To be continued...)

- darkly bright and bright in dark als 1 Annotation
- int. eyes emitting

"directed" (l.4)

L1 Language:
The adjective *directed* is often a synonym for aimed, guided or addressed (*OED* 1).

L2 Interpretation
The speaker directs his bright eyes into the darkness. (To be continued..)

Works Cited:
"directed, adj." *OED Online*. Oxford UP, Dec 2016. Web.

Version 3 (V3)

“most I wink” (l.1)

L1 Language:

The verb *to wink* means “to close one’s eyes”; a meaning that is now obsolete (*OED* 1a). *To wink* ~~It~~ can also be used as a synonym for “to blink” which describes the action of “open[ing] and shut[ting] one's eyes momentarily” (*OED* 2). ~~In Shakespeare’s time, the verb also meant~~Possible other meanings also are “to sleep”, “to slumber” or to “have the eyes closed in sleep” (*OED* 3).

Commented [AK1]: possible other meanings...

L2 Interpretation:

~~The speaker indicates~~A possible interpretation is that ~~he~~ the speaker is able to see the most clearly when ~~he~~ s/he is ~~is~~ asleep or has her/his ~~s his~~ eyes closed. This, however, is a paradox since one cannot physically see with one’s eyes closed. The reader may assume that the speaker of the poem is asleep and dreaming. Booth suggest that *wink* in this context means to shut one’s eyes or to sleep (Booth 203).

A second interpretation would be possible considering that *to wink* was used as a synonym for “to blink”. One could suggest that the speaker is able to see better when blinking more often~~s~~. This could be compared to looking into the sun or a bright light, and being able to see better when blinking rapidly.

The explicit mentioning of sleeping and dreaming in line 3 of the poem (~~“Insert quote here”~~, “But when I sleep, in dreams they look on thee”, line 3) suggests the use of the word *to wink* as having the eyes closed in sleep. The word *most* in this phrase indicates that the speaker is able to see best when s/he sleeps deeply. Evans paraphrases the passage as: “when I sleep most deeply” (Evans 144).

Works Cited:
Booth, Stephen. *Shakespeare’s Sonnets*. New Haven: Yale UP,1977. Print.
Evans, G. Blakemore. *The Sonnets*. New York: Cambridge UP, 2006. Print.

"wink, v.1." *OED Online*. Oxford UP, Dec 2016. Web.

“see” (l.1)

L1 Language:

The verb *to see* does not only mean that one is perceiving their surroundings through their eyes.~~:~~ A~~a~~ccording to the *OED*, it can also mean “to behold (visual objects) in imagination, or in a dream or vision” (1e). Therefore, the semantic meaning of *to see* goes beyond the eyes’ physical ability to look.

L2 Context

In very early modern times, vision and the act of seeing were believed to work in different ways, as to what we know to be true now. It was believed that one could not only see while being awake and conscious but also while being asleep.
Campbell argues that seeing in these sleeping visions was "considered far deeper and 'truer'" (Campbell 34). This phenomenon goes back to the idea of the inner eye. [Hyperlink]

L32 Interpretation:
The speaker claims to be able to see best in their dreams. This is due to the ~~idea~~ belief of the inner eye. ~~when having his their eyes closed. Here, seeing goes beyond the physical act of looking. The speaker implies that s/he is able to see the addressee in their dreams.~~ The object that the speaker sees, is the addressee of the poem. This is revealed in line 3: "in dreams they [the eyes] look on thee". The image of the ~~addressee~~addressee is therefore projected ~~upon~~ before the inner eye of the ~~speaker~~speaker.

~~Since the speaker is able to see with eyes closed, one can assume that he s/he is/is able to see in his her/his dreams.~~ This experience is not a physical, but mental one. In their dream~~,s, t~~The speaker views an image of the addressee ~~in their dreams.~~ ~~This is based on the idea of the inner eye. + Source/Explanation (in Context?)~~ ~~The speaker is able to produce an imagined image of the addressee which he can view in his dreams.~~

Works Cited:
"see, v." *OED Online*. Oxford UP, Dec 2016. Web.

~~Line 1~~

~~„When most I wink, then do mine eyes best see" (l.1)~~

~~L3 Interpretation~~

"unrespected" (l.2)

L1 Language:
The adjective *unrespected* describes something that is "not held in respect or regard" (*OED* 2)~~.~~ Other annotations of *unrespected* in sonnet 43 paraphrase the term as ~~is . Other editions of Shakespeare's Sonnet 43 define *unrespected* as~~ "unvalued" (Duncan-Jones 196), "ignored" (Booth 203), or "unnoticed" (Hammond 194).

Commented [KN2]: Try to approach this interpretation from a different angle by first introducing the cultural perception of the "inner eye" that allowed one to be able to see in their dreams. Then you can go on to explaining what this means for the poem (i.e. the speaker sees things before his inner eye when he' sleeping / dreaming) You need sources that talk about the meaning of the inner eye and the cultural phenomenon in early modern thought.

Commented [AK3]: better wording of whole sentence

Commented [H4]: In Vanities of the Eye, Clark talks about the paradox of blind men seeing better, and cites Robert Heath: "'when the body is wholly depriv'd of sight, the eyes of the soul then see best'" (22). Of course the speaker of the sonnets is not blind, but the deprivation of sight is achieved by 'when I most wink' → Sounds like a sort of paraphrase of line 1?

L2 Interpretation:

The speaker describes how ~~he s/he~~they *view[s]* *things unrespected* all day. These things, seem to be less important to the speaker than the addressee.

The line can be interpreted in two different ways, depending on ~~the chosen paraphrase.~~the ~~paraphrase of choice.~~ chosen paraphrase.

First, *unrespected* can be substituted with

~~S/Theyhe deems the addressee to be more important and worthy of respect than these things.~~

~~Booth argues that *unrespected* could be substituted by~~ "ignored"~~,~~ ~~unheeded (with overtones of 'not held in respect'[...])"~~(Booth 203). ~~without loss of meaning (Booth 203).~~ This would mean that the speaker observes their surroundings, but deems ~~these~~ the things ~~surrounding them~~ to be unimportant and actively choses to ignore them.

Evans supports this reading, paraphrasing *unrespected* as ~~Evans's approach is similar to Booth's; he paraphrases unrespected as~~ "not worthy of respect~~, unvalued~~" but also as "unregard, not carefully observed" (Evans 144). This would ~~also~~ indicate that the speaker is aware of his surroundings, even ~~though s/he is~~while not paying much attention to it, but not valuing the things they see.

Second, *unrespected* could be substituted with "unnoticed" (Hammond 194). This reading would indicate that ~~. However, s/he, but does not value the things they see around her/himthem.~~

~~Hammond, on the other hand, argues that~~ the speaker does not even observe or notice the things around ~~her/him~~them. ~~He chooses "unnoticed" in his annotation to describe the meaning of *unrespected* (Hammond 194).~~

~~He does not deem them to be as important or as worthy of respect as the addressee.~~

Commented [AK5]: change it, put addressee first?

Works Cited:

Booth, Stephen. *Shakespeare's Sonnets*. New Haven: Yale UP,1977. Print.

Duncan-Jones, Katherine. *Shakespeare's Sonnets (The Arden Shakespeare. Third Series)*. London: Bloomsbury Methuen Drama, 2010. Print.

Evans, G. Blakemore. *The Sonnets*. New York: Cambridge UP, 2006. Print.

Hammond, Paul. *Shakespeare's Sonnets: an Original-Spelling Text*. Oxford: Oxford UP, 2012. Print.

"unrespected, adj." *OED Online*. Oxford UP, Dec 2016. Web.

"look on" (l.3)

L1 Language:

To *look on* means that one directs ~~her/his~~their sight "in observation or contemplation; esp. to watch without participating, to be a spectator or observer" (*OED* 1a).

L2 Interpretation:
The speaker is able to see the addressee in his dream ("they look on thee", line 3). The speaker is able to see a projected image of the addressee before their inner eye. One could argue that *to look on* might indicate that the speaker looks down upon the addressee as if standing over them or watching them from above. This interpretation would also tie in with the definition where the speaker would now be the observer.
Also, the idea of observation comes up again later on in the poem [Hyperlink Theatre]

Works Cited:
"look, v." *OED Online*. Oxford UP, Dec 2016. Web.

~~quote 1aa~~
~~4aa~~

~~**"darkly bright" (l.4)**~~

~~**L1 Form:**~~
~~The phrase *darkly bright* is an oxymoron since darkness is the opposite of brightness.~~

~~**L2 Interpretation:**~~
~~A *darkly bright* could refer to a color, or degree of brightness, which is darker than usual. If the speaker refers to their eyes in this passage, then one can assume that their eyes are not as bright as normal, but still bright after all. (To be continued...)~~

~~**"bright in dark directed"** (l.4)~~

~~**L1 Form:**~~
~~The phrase *bright in dark directe*d is an oxymoron since darkness cannot be bright.~~

~~**L2 Interpretation:**~~
~~This oxymoron lets one assume that there is brightness in the darkness. This line suggests that the speaker's eyes become brighter when looking into darkness. If the speaker's eyes were darkly bright before, they become brighter when seeing darkness. The darkness that the speaker refers to could either be the darkness of night, the darkness of the addressee's shadow or just the darkness of having his eyes closed and sleeping. (To be continued...)~~

~~- darkly bright and bright in dark als 1 Annotation~~
~~- int. eyes emitting~~

“directed” (l.4)

L1 Language:
The adjective *directed* is often a synonym for aimed, guided or addressed (*OED* 1).

L2 Interpretation
The speaker directs his bright eyes into the darkness. (To be continued..)

Works Cited:
"directed, adj." *OED Online*. Oxford UP, Dec 2016. Web.

Version 4 (V4)

“most I wink” (l.1)

L1 Language:
The verb *to wink* means “to close one’s eyes”, a meaning that is now obsolete (*OED* 1a). *To wink* It can also be used as a synonym for “to blink” which describes the action of “open[ing] and shut[ting] one's eyes momentarily” (*OED* 2). ~~In Shakespeare’s time, the verb also meant~~Possible other meanings also are “to sleep”, “to slumber” or to “have the eyes closed in sleep” (*OED* 3).

Commented [AK1]: possible other meanings...

L2 Interpretation:
~~The speaker indicates~~A possible interpretation is that ~~he~~ the speaker is able to see the most clearly when ~~he~~ s/he is ~~is~~ asleep or has her/his ~~s his~~ eyes closed. This, however, is a paradox since one cannot physically see with one’s eyes closed. The fictional reader may assume that the speaker of the poem is asleep and dreaming. Booth suggest that *wink* in this context means to shut one’s eyes or to sleep (Booth 203).
A second interpretation would be possible considering that *to wink* was used as a synonym for “to blink”. One could suggest that the speaker is able to see better the more often ~~he~~ they blink~~s~~. This could be compared to looking into the sun or a bright light, and being able to see better when blinking rapidly. The explicit mentioning of sleeping and dreaming in line 3 of the poem (~~“Insert quote here”,~~ “But when I sleep, in dreams they look on thee”, line 3) suggests the use of the word to wink as having the eyes closed in sleep.
The word *most* in this phrase indicates that the speaker is able to see best when he sleeps deeply. Evans paraphrases the passage as: “when I sleep most deeply” (Evans 144).

Works Cited:
Booth, Stephen. *Shakespeare’s Sonnets*. New Haven: Yale UP,1977. Print.
Evans, G. Blakemore. *The Sonnets*. New York: Cambridge UP, 2006. Print.

"wink, v.1." *OED Online*. Oxford UP, Dec 2016. Web.

“see” (l.1)

L1 Language:
The verb *to see* does not only mean that one is perceiving their surroundings through their eyes. ~~:~~ A~~a~~ccording to the *OED*, it can also mean “to behold (visual objects) in imagination, or in a dream or vision” (1e).

L2 Interpretation:
Since the speaker is able to see with eyes closed, one can assume that ~~he~~ s/he is~~is~~ able to see in ~~his~~ her/his dreams. This experience is not a physical, but mental one. The speaker views an

image of the addressee in their dreams. This is based on the idea of the inner eye. ~~The speaker is able to produce an imagined image of the addressee which he can view in his dream.~~

Commented [KN2]: Try to approach this interpretation from a different angle by first introducing the cultural perception of the "inner eye" that allowed one to be able to see in their dreams. Then you can go on to explaining what this means for the poem (i.e. the speaker sees things before his inner eye when he' sleeping / dreaming) You need sources that talk about the meaning of the inner eye and the cultural phenomenon in early modern thought.

Commented [AK3]: better wording of whole sentence

Works Cited:
"see, v." *OED Online*. Oxford UP, Dec 2016. Web.

~~**„When most I wink, then do mine eyes best see" (l.1)**~~

~~L3 Interpretation~~

"unrespected" (l.2)

L1 Language:

The adjective *unrespected* describes something that is "not held in respect or regard" (*OED* 2), is ~~. Other editions of Shakespeare's Sonnet 43 define *unrespected* as~~ "unvalued" (Duncan-Jones 196), "ignored" (Booth 203), or "unnoticed" (Hammond 194).

L2 Interpretation:

The speaker describes how ~~he~~ s/he *view[s] things unrespected* all day. S/he deems the addressee to be more important and worthy of respect than these things.
Booth argues that *unrespected* could be substituted by "ignored, unheeded (with overtones of 'not held in respect'[...])" without loss of meaning (Booth 203). This would mean that the speaker deems these things to be unimportant and choses to ignore them. Evans's approach is similar to Booth's: he paraphrases *unrespected* as "not worthy of respect, unvalued" but also as "unregard, not carefully observed" (Evans 144). This would also indicate that the speaker is aware of his surroundings, though not pay much attention to it, but does not value the things around her/him.
Hammond, on the other hand, argues that the speaker does not even notice the things around her/him. He chooses "unnoticed" in his annotation to describe the meaning of *unrespected* (Hammond 194).~~He does not deem them to be as important or as worthy of respect as the addressee.~~

Commented [AK4]: change it, put addressee first?

Works Cited:
Booth, Stephen. *Shakespeare's Sonnets.* New Haven: Yale UP,1977. Print.
Duncan-Jones, Katherine. *Shakespeare's Sonnets (The Arden Shakespeare. Third Series)*. London: Bloomsbury Methuen Drama, 2010. Print.
Evans, G. Blakemore. *The Sonnets.* New York: Cambridge UP, 2006. Print.

Hammond, Paul. *Shakespeare's Sonnets: an Original-Spelling Text*. Oxford: Oxford UP, 2012. Print.
"unrespected, adj." *OED Online*. Oxford UP, Dec 2016. Web.

“look on” (l.3)

L1 Language:
To *look on* means that one directs his sight “in observation or contemplation; esp. to watch without participating, to be a spectator or observer” (*OED* 1a).

L2 Interpretation:
The speaker is able to see the addressee in his dreams, when in a deep sleep. S/he watches the addressee in ~~his~~ her/his dream (“they look on thee”, line 3). ~~The speaker watches the addressee in his dream.~~ The speaker is not able to interact with the addressee, since it is a dream which is why *look* on was chosen instead of looking at etc. Also, one could argue that *to look on* might indicated that the speaker looks upon the addressee as if they were standing over ~~him~~ them or watching ~~him~~ them from above.

Works Cited:
"look, v." *OED Online*. Oxford UP, Dec 2016. Web.

~~**“darkly bright” (l.4)**~~

~~**L1 Form:**~~
~~The phrase *darkly bright* is an oxymoron since darkness is the opposite of brightness.~~

~~**L2 Interpretation:**~~
~~A *darkly bright* could refer to a color, or degree of brightness, which is darker than usual. If the speaker refers to their eyes in this passage, then one can assume that their eyes are not as bright as normal, but still bright after all. (To be continued...)~~

~~**“bright in dark directed”** (l.4)~~

~~**L1 Form:**~~
~~The phrase *bright in dark directed* is an oxymoron since darkness cannot be bright.~~

~~**L2 Interpretation:**~~
~~This oxymoron lets one assume that there is brightness in the darkness. This line suggests that the speaker’s eyes become brighter when looking into darkness. If the speaker’s eyes were darkly bright before, they become brighter when seeing darkness. The darkness that the~~

speaker refers to could either be the darkness of night, the darkness of the addressee's shadow or just the darkness of having his eyes closed and sleeping. (To be continued...)

- darkly bright and bright in dark als 1 Annotation
- int. eyes emitting

"directed" (l.4)

L1 Language:
The adjective *directed* is often a synonym for aimed, guided or addressed (*OED* 1).

L2 Interpretation
The speaker directs his bright eyes into the darkness. (To be continued..)

Works Cited:
"directed, adj." *OED Online*. Oxford UP, Dec 2016. Web.

Version 5 (V5)

“most I wink” (l.1)

L1 Language:
The verb *to wink* means “to close one’s eyes”, a meaning that is now obsolete (*OED* 1a). *To wink* It can also be used as a synonym for “to blink” which describes the action of “open[ing] and shut[ting] one's eyes momentarily” (*OED* 2). ~~In Shakespeare’s time, the verb also meant~~Possible other meanings also are “to sleep”, “to slumber” or to “have the eyes closed in sleep” (*OED* 3).

Commented [AK1]: possible other meanings...

L2 Interpretation:
~~The speaker indicates~~A possible interpretation is that ~~he~~ the speaker is able to see the most clearly when ~~he~~ s/he is ~~is~~ asleep or has her/his ~~s his~~ eyes closed. This, however, is a paradox since one cannot physically see with one’s eyes closed. The fictional reader may assume that the speaker of the poem is asleep and dreaming. Booth suggest that *wink* in this context means to shut one’s eyes or to sleep (Booth 203).
A second interpretation would be possible considering that *to wink* was used as a synonym for “to blink”. One could suggest that the speaker is able to see better the more often ~~he~~ they blink~~s~~. This could be compared to looking into the sun or a bright light, and being able to see better when blinking rapidly. The explicit mentioning of sleeping and dreaming in line 3 of the poem (~~“Insert quote here”,~~ “But when I sleep, in dreams they look on thee”, line 3) suggests the use of the word to wink as having the eyes closed in sleep.
The word *most* in this phrase indicates that the speaker is able to see best when he sleeps deeply. Evans paraphrases the passage as: “when I sleep most deeply” (Evans 144).

Works Cited:
Booth, Stephen. *Shakespeare’s Sonnets*. New Haven: Yale UP,1977. Print.
Evans, G. Blakemore. *The Sonnets*. New York: Cambridge UP, 2006. Print.

"wink, v.1." *OED Online*. Oxford UP, Dec 2016. Web.

“see” (l.1)

L1 Language:
The verb *to see* does not only mean that one is perceiving their surroundings through their eyes. ~~:~~ A~~a~~ccording to the *OED*, it can also mean “to behold (visual objects) in imagination, or in a dream or vision” (1e).

L2 Interpretation:
Since the speaker is able to see with eyes closed, one can assume that ~~he~~ s/he is~~is~~ able to see in ~~his~~ her/his dreams. This experience is not a physical, but mental one. The speaker views an

image of the addressee in their dreams. This is based on the idea of the inner eye. ~~The speaker is able to produce an imagined image of the addressee which he can view in his dream.~~

Works Cited:
"see, v." *OED Online*. Oxford UP, Dec 2016. Web.

Line 1

~~**„When most I wink, then do mine eyes best see" (l.1)**~~

~~L3 Interpretation~~

"unrespected" (l.2)

L1 Language:

The adjective *unrespected* describes something that is "not held in respect or regard" (*OED* 2), is ~~. Other editions of Shakespeare's Sonnet 43 define *unrespected* as~~ "unvalued" (Duncan-Jones 196), "ignored" (Booth 203), or "unnoticed" (Hammond 194).

L2 Interpretation:

The speaker describes how ~~he~~ s/he *view[s] things unrespected* all day. S/he deems the addressee to be more important and worthy of respect than these things.
Booth argues that *unrespected* could be substituted by "ignored, unheeded (with overtones of 'not held in respect'[...])" without loss of meaning (Booth 203). This would mean that the speaker deems these things to be unimportant and choses to ignore them. Evans's approach is similar to Booth's; he paraphrases *unrespected* as "not worthy of respect, unvalued" but also as "unregard, not carefully observed" (Evans 144). This would also indicate that the speaker is aware of his surroundings, though not pay much attention to it, but does not value the things around her/him.
Hammond, on the other hand, argues that the speaker does not even notice the things around her/him. He chooses "unnoticed" in his annotation to describe the meaning of *unrespected* (Hammond 194).~~He does not deem them to be as important or as worthy of respect as the addressee.~~

Works Cited:
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Commented [H4]: In Vanities of the Eye, Clark talks about the paradox of blind men seeing better, and cites Robert Heath: "'when the body is wholly depriv'd of sight, the eyes of the soul then see best'" (22). Of course the speaker of the sonnets is not blind, but the deprivation of sight is achieved by 'when I most wink' → Sounds like a sort of paraphrase of line 1?

Commented [AK5]: change it, put addressee first?

Hammond, Paul. *Shakespeare's Sonnets: an Original-Spelling Text*. Oxford: Oxford UP, 2012. Print.
"unrespected, adj." *OED Online*. Oxford UP, Dec 2016. Web.

“look on” (l.3)

L1 Language:
To *look on* means that one directs his sight “in observation or contemplation; esp. to watch without participating, to be a spectator or observer” (*OED* 1a).

L2 Interpretation:
The speaker is able to see the addressee in his dreams, when in a deep sleep. S/he watches the addressee in ~~his~~ her/his dream (“they look on thee”, line 3). ~~The speaker watches the addressee in his dream.~~ The speaker is not able to interact with the addressee, since it is a dream which is why *look* on was chosen instead of looking at etc. Also, one could argue that *to look on* might indicated that the speaker looks upon the addressee as if they were standing over ~~him~~ them or watching ~~him~~ them from above.

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Works Cited:
"look, v." *OED Online*. Oxford UP, Dec 2016. Web.

~~**“darkly bright” (l.4)**~~

~~**L1 Form:**~~
~~The phrase *darkly bright* is an oxymoron since darkness is the opposite of brightness.~~

~~**L2 Interpretation:**~~
~~A *darkly bright* could refer to a color, or degree of brightness, which is darker than usual. If the speaker refers to their eyes in this passage, then one can assume that their eyes are not as bright as normal, but still bright after all. (To be continued...)~~

~~**“bright in dark directed”** (l.4)~~

~~**L1 Form:**~~
~~The phrase *bright in dark directed* is an oxymoron since darkness cannot be bright.~~

~~**L2 Interpretation:**~~
~~This oxymoron lets one assume that there is brightness in the darkness. This line suggests that the speaker’s eyes become brighter when looking into darkness. If the speaker’s eyes were darkly bright before, they become brighter when seeing darkness. The darkness that the~~

speaker refers to could either be the darkness of night, the darkness of the addressee's shadow or just the darkness of having his eyes closed and sleeping. (To be continued...)

- darkly bright and bright in dark als 1 Annotation
- int. eyes emitting

"directed" (l.4)

L1 Language:
The adjective *directed* is often a synonym for aimed, guided or addressed (*OED* 1).

L2 Interpretation
The speaker directs his bright eyes into the darkness. (To be continued..)

Works Cited:
"directed, adj." *OED Online*. Oxford UP, Dec 2016. Web.

Version 6 (V6)

“most I wink” (l.1)

L1 Language:

The verb *to wink* means “to close one’s eyes”; a meaning that is now obsolete (*OED* 1a). *To wink* ~~It~~ can also be used as a synonym for “to blink” which describes the action of “open[ing] and shut[ting] one's eyes momentarily” (*OED* 2). ~~In Shakespeare’s time, the verb also means~~Possible other meanings also are “to sleep”, “to slumber” or to “have the eyes closed in sleep” (*OED* 3).

L2 Interpretation:

~~The speaker indicates~~A possible interpretation is that ~~he~~ the speaker is able to see the most clearly when ~~he~~ s/he is ~~is~~ asleep or has her/his ~~s his~~ eyes closed. This, however, is a paradox since one cannot physically see with one’s eyes closed. The fictional reader may assume that the speaker of the poem is asleep and dreaming. Booth suggest that *wink* in this context means to shut one’s eyes or to sleep (Booth 203).

A second interpretation would be possible considering that *to wink* was used as a synonym for “to blink”. One could suggest that the speaker is able to see better the more often ~~he~~ they blink~~s~~. This could be compared to looking into the sun or a bright light, and being able to see better when blinking rapidly. The explicit mentioning of sleeping and dreaming in line 3 of the poem (~~“Insert quote here”~~,“But when I sleep, in dreams they look on thee”, line 3) suggests the use of the word to wink as having the eyes closed in sleep. The word *most* in this phrase indicates that the speaker is able to see best when s/he sleeps deeply. Evans paraphrases the passage as: “when I sleep most deeply” (Evans 144).

Works Cited:

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"wink, v.1." *OED Online*. Oxford UP, Dec 2016. Web.

“see” (l.1)

L1 Language:

The verb *to see* does not only mean that one is perceiving their surroundings through their eyes. ~~:~~ A~~a~~ccording to the *OED*, it can also mean “to behold (visual objects) in imagination, or in a dream or vision” (1e).

L2 Interpretation:

Since the speaker is able to see with eyes closed, one can assume that ~~he~~s/he is~~s~~ able to see in ~~his~~ her/his dreams. This experience is not a physical, but mental one. The speaker views an image of the addressee in their dreams. This is based on the idea of the inner eye. +

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Source/Explanation (in Context?) ~~The speaker is able to produce an imagined image of the addressee which he can view in his dream.~~

Commented [AK3]: better wording of whole sentence

Works Cited:
"see, v." *OED Online*. Oxford UP, Dec 2016. Web.

Line 1

Commented [H4]: In Vanities of the Eye, Clark talks about the paradox of blind men seeing better, and cites Robert Heath: "'when the body is wholly depriv'd of sight, the eyes of the soul then see best'" (22). Of course the speaker of the sonnets is not blind, but the deprivation of sight is achieved by 'when I most wink' → Sounds like a sort of paraphrase of line 1?

~~**„When most I wink, then do mine eyes best see" (l.1)**~~

~~L3 Interpretation~~

"unrespected" (l.2)

L1 Language:

The adjective *unrespected* describes something that is "not held in respect or regard" (*OED* 2), is ~~. Other editions of Shakespeare's Sonnet 43 define *unrespected* as~~ "unvalued" (Duncan-Jones 196), "ignored" (Booth 203), or "unnoticed" (Hammond 194).

L2 Interpretation:

The speaker describes how ~~he~~ s/he *view~~ed~~ things unrespected* all day. S/he deems the addressee to be more important and worthy of respect than these things.
Booth argues that *unrespected* could be substituted by "ignored, unheeded (with overtones of 'not held in respect'[...])" without loss of meaning (Booth 203). This would mean that the speaker deems these things to be unimportant and choses to ignore them. Evans's approach is similar to Booth's; he paraphrases *unrespected* as "not worthy of respect, unvalued" but also as "unregard, not carefully observed" (Evans 144). This would also indicate that the speaker is aware of his surroundings, even though s/he is not paying much attention. However, s/he~~, but~~ does not value the things they see around ~~her/him~~them.
Hammond, on the other hand, argues that the speaker does not even observe or notice the things around her/him. He chooses "unnoticed" in his annotation to describe the meaning of *unrespected* (Hammond 194).~~He does not deem them to be as important or as worthy of respect as the addressee.~~

Commented [AK5]: change it, put addressee first?

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Duncan-Jones, Katherine. *Shakespeare's Sonnets (The Arden Shakespeare. Third Series)*. London: Bloomsbury Methuen Drama, 2010. Print.
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Hammond, Paul. *Shakespeare's Sonnets: an Original-Spelling Text*. Oxford: Oxford UP, 2012. Print.
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“look on” (l.3)

L1 Language:
To *look on* means that one directs his sight “in observation or contemplation; esp. to watch without participating, to be a spectator or observer” (*OED* 1a).

L2 Interpretation:
The speaker is able to see the addressee in his dreams, when in a deep sleep. S/he watches the addressee in ~~his~~ her/his dream (“they look on thee”, line 3). ~~The speaker watches the addressee in his dream.~~ The speaker is not able to interact with the addressee, since it is a dream which is why *look on* was chosen instead of looking at etc. Also, one could argue that *to look on* might indicated that the speaker looks upon the addressee as if they were standing over ~~him~~ them or watching ~~him~~ them from above.

Works Cited:
"look, v." *OED Online*. Oxford UP, Dec 2016. Web.

~~**“darkly bright” (l.4)**~~

~~**L1 Form:**~~
~~The phrase *darkly bright* is an oxymoron since darkness is the opposite of brightness.~~

~~**L2 Interpretation:**~~
~~A *darkly bright* could refer to a color, or degree of brightness, which is darker than usual. If the speaker refers to their eyes in this passage, then one can assume that their eyes are not as bright as normal, but still bright after all. (To be continued...)~~

~~**“bright in dark directed”** (l.4)~~

~~**L1 Form:**~~
~~The phrase *bright in dark directed* is an oxymoron since darkness cannot be bright.~~

L2 Interpretation:
This oxymoron lets one assume that there is brightness in the darkness. This line suggests that the speaker's eyes become brighter when looking into darkness. If the speaker's eyes were darkly bright before, they become brighter when seeing darkness. The darkness that the speaker refers to could either be the darkness of night, the darkness of the addressee's shadow or just the darkness of having his eyes closed and sleeping. (To be continued...)

- darkly bright and bright in dark als 1 Annotation
- int. eyes emitting

"directed" (l.4)

L1 Language:
The adjective *directed* is often a synonym for aimed, guided or addressed (*OED* 1).

L2 Interpretation
The speaker directs his bright eyes into the darkness. (To be continued..)

Works Cited:
"directed, adj." *OED Online*. Oxford UP, Dec 2016. Web.

Version 7 (V7)

“most I wink” (l.1)

L1 Language:
The verb *to wink* means “to close one’s eyes”; a meaning that is now obsolete (*OED* 1a). *To wink* ~~It~~ can also be used as a synonym for “to blink” which describes the action of “open[ing] and shut[ting] one's eyes momentarily” (*OED* 2). ~~In Shakespeare’s time, the verb also means~~Possible other meanings also are “to sleep”, “to slumber” or to “have the eyes closed in sleep” (*OED* 3).

L2 Interpretation:
~~The speaker indicates~~A possible interpretation is that ~~he~~ the speaker is able to see the most clearly when ~~he~~ s/he is ~~is~~ asleep or has her/his ~~s his~~ eyes closed. This, however, is a paradox since one cannot physically see with one’s eyes closed. The fictional reader may assume that the speaker of the poem is asleep and dreaming. Booth suggest that *wink* in this context means to shut one’s eyes or to sleep (Booth 203).
A second interpretation would be possible considering that *to wink* was used as a synonym for “to blink”. One could suggest that the speaker is able to see better the more often ~~he~~ they blink~~s~~. This could be compared to looking into the sun or a bright light, and being able to see better when blinking rapidly. The explicit mentioning of sleeping and dreaming in line 3 of the poem (~~“Insert quote here”~~, “But when I sleep, in dreams they look on thee”, line 3) suggests the use of the word to wink as having the eyes closed in sleep. The word *most* in this phrase indicates that the speaker is able to see best when s/he sleeps deeply. Evans paraphrases the passage as: “when I sleep most deeply” (Evans 144).

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“see” (l.1)

L1 Language:
The verb *to see* does not only mean that one is perceiving their surroundings through their eyes. ~~:~~ A~~a~~ccording to the *OED*, it can also mean “to behold (visual objects) in imagination, or in a dream or vision” (1e).

L2 Context~~Interpretation~~:
Since the speaker is able to see with eyes closed, one can assume that ~~he~~ s/he is~~s~~ able to see in ~~his~~ her/his dreams. This experience is not a physical, but mental one. The speaker views an image of the addressee in their dreams. This is based on the idea of the inner eye. +

Commented [AK1]: possible other meanings...

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Commented [KN2]: Try to approach this interpretation from a different angle by first introducing the cultural concept / perception of the “inner eye” that allowed one to be able to see in their dreams. Then you can go on to explaining what this means for the poem in an L3 INTERPReTATION (i.e. the speaker sees things before his inner eye when he’ sleeping / dreaming) You need sources that talk about the meaning of the inner eye and the cultural phenomenon in early modern thought.

Source/Explanation (in Context?) ~~The speaker is able to produce an imagined image of the addressee which he can view in his dream.~~

Works Cited:
"see, v." *OED Online*. Oxford UP, Dec 2016. Web.

Line 1

~~**„When most I wink, then do mine eyes best see" (l.1)**~~

~~L3 Interpretation~~

"unrespected" (l.2)

L1 Language:
The adjective 'unrespected' describes something that is "not held in respect or regard" (*OED* 2), is ~~. Other editions of Shakespeare's Sonnet 43 define *unrespected* as~~ "unvalued" (Duncan-Jones 196), "ignored" (Booth 203), or "unnoticed" (Hammond 194).

L2 Interpretation:
In line 2 of the poem, ~~T~~the speaker describes how ~~he~~ s/he "view[s]~~[s]~~ things unrespected" all day. It is thereby implied that, in the eyes of the speaker, ~~S/he deems~~ the addressee is ~~to be~~ more important and worthy of respect than ~~these things~~his/her surroundings.
Scholars have detected different nuances within the semantic range of 'unrespected' in this line. For example,
Booth argues that *unrespected* could be substituted by "ignored, unheeded (with overtones of 'not held in respect'[...])" without loss of meaning (Booth 203). This would mean that the speaker deems these things to be unimportant and choses to ignore them. Evans's approach is similar to Booth's, as ~~;~~ he paraphrases *unrespected* as "not worthy of respect, unvalued", but also as "unregard[ed], not carefully observed" (Evans 144). This would also indicate that the speaker is aware of his/her surroundings, even though s/he is not paying much attention. However, s/he~~, but~~ does not value the things they see around ~~her/him~~them.
Hammond, on the other hand, argues that the speaker does not even observe or notice the things around him~~er~~/her~~im~~. Instead, h~~H~~e chooses "unnoticed" in his annotation to describe the meaning of *unrespected* here (Hammond 194). ~~He does not deem them to be as important or as worthy of respect as the addressee.~~

Works Cited:

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Commented [MF5]: Booth & Evans (a)
Hammond & Evans (b)
Explain the two options
1.Unvalued
2.Unregarded unnoticed
1= speaker is aware of his surroundings but consciously decides that they are not worthy of his attention (compared to the addressee?)
2= speaker views things but does not 'see' them, because his thoughts are devoted to the addressee that his surroundings (all day) go unnoticed.

Commented [AK6]: change it, put addressee first?

Booth, Stephen. *Shakespeare's Sonnets*. New Haven: Yale UP, 1977. Print.

Duncan-Jones, Katherine. *Shakespeare's Sonnets (The Arden Shakespeare. Third Series)*. London: Bloomsbury Methuen Drama, 2010. Print.

Evans, G. Blakemore. *The Sonnets*. New York: Cambridge UP, 2006. Print.

Hammond, Paul. *Shakespeare's Sonnets: An Original-Spelling Text*. Oxford: Oxford UP, 2012. Print.

"unrespected, adj." *OED Online*. Oxford UP, Dec 2016. Web. 5 July 2017.

"look on" (l.3)

L1 Language:
To 'look on' means that one directs his/her sight "in observation or contemplation; esp. to watch without participating, to be a spectator or observer" (*OED* 1a).

L2 Interpretation:
Line 3 ("But when I sleep, in dreams [my eyes] look on thee,") of the sonnet suggests that the speaker is able to see the addressee in his/her dreams, almost as though the addressee was actually present.

Commented [MF7]: Perhaps bring in the notion of the theater and the inner eye, i.e. the speaker being part of the audience (e.g. a spectator or observer). Add hyperlink to show annotation.

Works Cited:
"look, v." *OED Online*. Oxford UP, Dec 2016. Web. 5 July 2017.

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“darkly bright” (l.4)

L1 Form:
The phrase *darkly bright* is an oxymoron since darkness is the opposite of brightness.

L2 Interpretation:
A *darkly bright* could refer to a color, or degree of brightness, which is darker than usual. If the speaker refers to their eyes in this passage, then one can assume that their eyes are not as bright as normal, but still bright after all. (To be continued...)

“bright in dark directed” (l.4)

L1 Form:
The phrase *bright in dark directed* is an oxymoron since darkness cannot be bright.

L2 Interpretation:
This oxymoron lets one assume that there is brightness in the darkness. This line suggests that the speaker’s eyes become brighter when looking into darkness. If the speaker’s eyes were darkly bright before, they become brighter when seeing darkness. The darkness that the speaker refers to could either be the darkness of night, the darkness of the addressee’s shadow or just the darkness of having his eyes closed and sleeping. (To be continued...)

- darkly bright and bright in dark als 1 Annotation
- int. eyes emitting

“directed” (l.4)

L1 Language:
The adjective *directed* is often a synonym for aimed, guided or addressed (*OED* 1).

L2 Interpretation
The speaker directs his bright eyes into the darkness. (To be continued..)

Works Cited:
"directed, adj." *OED Online*. Oxford UP, Dec 2016. Web.

Student B

Version 1 (V1)

“shadow” (l. 5)

L1 LANGUAGE:

Literally speaking, a shadow is an “image cast by a body intercepting light” (*OED* II). It can also refer to “an unreal appearance; a delusive semblance or image; a vain and unsubstantial object of pursuit” (*OED* 6a) or even “a spectral form, phantom” (*OED* 7) and may often include the notion of transience (*OED* 4c).
contrasted to substance [Plato]

“an actor or a play” (*OED* 6b) – often used by Shakespeare in this sense (cf. Arden).

“*fig.* with various notions: Gloom, unhappiness” (*OED* 1c).

“Real form, or essence, was something which only the spiritual eyes, or the eyes of the mind, could see” (shakespeares-sonnets.com)

Link between vision – imagination – dream (species) → Dreams as primarily visual: “The dream proper, in Aristotle’s definition in his treatise *De somniis*, was an image – ‘a presentation based on the movement of sense impressions, when such presentation occurs during sleep’. Dream sensations were caused by traces of the *species* left behind in the internal sense by the waking perceptions of the external ones, once the latter were no longer active; such ‘impressions’ were still, in other words, ‘objects of perception’ and, indeed, were perceived ‘with even greater impressiveness’”. (Stuart 301)

Dream shadow resulting from desire: “When some desirable object is not actually present to our senses, exerting its pull on us directly, our motivation to strive to obtain it is driven by our awareness of its (memory or fantasy) image.” [https://plato.stanford.edu/entries/mental-imagery/]

“shadows” (l. 5)

L1 LANGUAGE:

‘Shadows’ in plural refer to “the darkness of night” (*OED* 2a).

“shadow shadows” (l. 5)

FORM:

The rhetorical figure of ‘Polyptoton’ (Figure of Repetition): “Repeating a word, but in a different form. Using a cognate of a given word in close proximity.” [See also Shakespeare’s sonnet 135.]

[http://rhetoric.byu.edu/Figures/Groupings/of%20Repetition.htm]

“shadows doth make bright” (l. 5)

FORM:

Paradox → It is impossible for a shadow, typically associated with darkness, to brighten something up

“shadow’s form form happy show” (l. 6)

“shadow’s form”

the shape of the shadow or the original substantial body [Plato: substance vs. shadow]

“show”

L1. LANGUAGE:
The fact of being presented to view or displayed. (OED 1b)
Often with the idea that the reality behind is different (cf. 6, 7): In appearance only, ostensibly, seemingly. (OED 2b)
An unreal or illusory appearance (*of* something); an appearance with little or no reality behind it. (OED 6a)
In generalized sense: Empty appearance without reality. (OED 6b)
to make (a) show, to assume an appearance which is more or less deceptive; to make a pretence or feint, pretend. (OED 7b)
A phantasmal appearance; an apparition. (OED 11)
A spectacle elaborately prepared or arranged in order to entertain a number of spectators; a pageant, masque, procession, or similar display on a large scale. (OED 13a)
Applied to any kind of public display; e.g. an exhibition of pictures, a dramatic performance in a theatre (OED 15a).

FORM:

Polyptoton

Syntactical Ambiguity: ‘form(V) happy show(N)’ or ‘show(V) happy form(N)’?

CONTEXT:

Plato’s Republic – shadow of a shadow (Plato’s Allegory of the Cave/ Mimesis)

& Dreaming/ Acting

[Pindar: “Is man but the shadow of a dream (skias onar)?”]

INTERPRETATION:

Connection with the theatre

‘Scene’ etymologically related to ‘Shadow’ (from the greek σκηνή – σκιά)

“clear” (l.7)

L1 LANGUAGE:

Expressing the vividness or intensity of light: Brightly shining, bright, brilliant. (OED 1a)
Of the day, daylight, etc.: Fully light, bright; opposed to *dusk* or *twilight*. (OED 2a)
fig. Serene, cheerful; of unclouded countenance or spirit. (OED 2d)
A common epithet of women: Beautiful, beauteous, fair. (OED 4c)
Of the complexion, skin, etc.: Bright, fresh, and of pure colour; blooming (OED 4d)
Clearly seen, distinct, well-marked, sharp. (OED 6)
Manifest to the mind or judgement, evident, plain. (OED 9a)
Of moral purity, innocence. (OED IV)

“unseeing eyes” (l. 8)
not seeing/ blind
sleeping
not dreaming
not believing
not understanding

INTERTEXT:

See Sonnet 27

“shade shines (l. 8)

Paradox & Alliteration

INTRATEXT:

l. 5

Version 2 (V2)

“shadow” (l. 5)

L1 LANGUAGE:

Literally speaking, a shadow is an “image cast by a body intercepting light” (*OED* II). It can also refer to a hollow representation, “an unreal appearance; a delusive semblance […]; a vain and unsubstantial object of pursuit” (*OED* 6a), or even to “a spectral form, phantom” (*OED* 7) and may carry connotations of transience (*OED* 4c). In the seventeenth century, the term was also used to mean “an actor or a play” (*OED* 6b) and was often employed by Shakespeare in this sense: e.g. “Life’s but a walking shadow, a poor player” (Macbeth, 5.5.24) (cf. Katherine Duncan-Jones 196n5).

L2 CONTEXT:

Since Aristotle and all the way through to the early modern period, dreams were thought of as primarily visual (Stuart Clark 302) and were closely associated with the faculties of imagination and memory. It was believed that once the eye perceived an actual object, this produced a likeness of itself (what Aristotle called a ‘species’) and travelled in the form of a mental impression from the outer to the inner senses in order to be examined by the common sense, to be stored in memory and, eventually, to be retrieved by the imagination at will (Clark 15; William Rossky 50-51). Dreams were one of those products of imagination; they were defined as “vision[s] presented to the interior senses” (Joseph François Dupleix qtd. in Clark 302-303) and projected before the inner eye during sleep. Since antiquity, they were thought to be “caused by traces of the *species* left behind in the internal sense by the waking perceptions of the external ones, once the latter were no longer active; such ‘impressions’ were still, in other words, ‘objects of perception’ and, indeed, were perceived ‘with even greater impressiveness’” (Clark 301). The reproduced ‘species’ or ‘phantasm’ could also be referred to as a ‘shadow’ (Clark 15).

Dreams back then, as nowadays, were considered to partly disclose what occupied most the conscious and unconscious mind and thus frequently found their sources in tenacious passions and vigorous desire (Wickert 284).

Commented [CN1]: Probably move to Interpretation

[contrasted to substance [Plato]
The reproduced ‚species‘or ‚phantasm‘ – also referred to as ‘shadow’ (Clark 15) – often took the form of the beloved
“[…]der erste Schritt zu einer höheren Form der Liebe darin bestehe, dass die Seele das Bild der Geliebten im eigenen Inneren erzeugt und bei seiner Betrachtung, von der Fessel der Körperlichkeit gelöst, zur Erkenntnis aller irdischen Schönheit gelangt“ (Wickert 283) – Macrobius ‚insomnia‘ (284)]]

L3 INTERPRETATION:

[a bodiless mental/dream image]

“shadows” (l. 5)

L1 LANGUAGE:

Apart from the aforementioned meanings attached to ‘shadow’ [hyperlink], ‘shadows’ in plural notedly refer to “the darkness of night” (*OED* 2a).
~~[“*fig*. with various notions: Gloom, unhappiness” (*OED* 1c) contrasting “happy show” – But: first use 1855]~~

“shadow shadows” (l. 5)

FORM:

This is not only an ‘epizeuxis’ as the same word is emphatically repeated without anything in between, but also an ‘antistasis’ as the word changes meaning with its repetition (Booth 203). For the rhetorical figure of antistasis, see also sonnet 135.

[What is the difference between Polyptoton and Antistasis? Is Booth right?]

“thou whose shadow shadows doth make bright” (l. 5)

L1 FORM:

This is, at first sight, a paradoxical image as it is impossible for a shadow, typically associated with darkness, to brighten something up.

L2 ~~INTERTEXT~~CONTEXT:

The image recalls the radiant “shadow” (l. 10) from sonnet 27 “[w]hich like a jewel hung in ghastly night” (l.11) has the power to emit light and transform the darkness. The motif is also evoked in similar terms in *Romeo and Juliet,* where Juliet is admiringly described as one capable to even “teach the torches to burn bright. / It seems she hangs upon the cheek of night / Like a rich jewel in an Ethiop’s ear;” (ll.48-50). Yet this idea of the image of the beloved shedding light in the speaker’s darkness is not solely reserved to Shakespeare’s imagination, but seems to be part of a general tradition. For example, i~~I~~n Sidney’s Sonnet 38 from his ~~the~~ sequence *Astrophil and Stella*, “Stella’s image” (l. 6) perceived in the speaker’s dreams appears to be shining and in Spenser’s *Amoretti* 66, the speaker exclaims along the same lines: “For, now your light doth more itself dilate, / And, in my darkness, greater doth appear” (ll. 11-12)

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~~**L2 CONTEXT:**~~

~~[This idea of the image of the beloved shedding light in the dark seems to be part of a general tradition.~~
~~In Sidney’s Sonnet 38 from the sequence *Astrophil and Stella*, “Stella’s image” perceived in the speaker’s dreams appears to be shining.~~
~~Spenser’s Amoretti 66: “For, now your light doth more itself dilate, / And, in my darkness, greater doth appear” (ll. 11-12)~~
~~Romeo and Juliet:]~~

L3 INTERPRETATION:

[Blurred boundaries – no sharp distinction between light & darkness: “Die Antithese bright-dark fordert die Gedankenassoziation light-shadow heraus […]. Andererseits ist aber die Sachbezeichnung für diese Gestalt, die als Lichtquell in der Traumlandschaft erscheint, shadow. Aus dem doppelten Ansatz folgt nun die Möglichkeit, shadow nach Belieben auf der Licht- wie auf der Schattenseite der Antithese einzusetzen, so dass der erste Vers des zweiten Quartettes shadow mit shadow kontrastieren kann […]“ (Wickert 282) – It becomes possible to place shadow ad libitum at both sides of the antithesis light and darkness.]

“shadow’s form form happy show” (l. 6)

“shadow’s form”

L1 LANGUAGE:

form: a shape (OED 1a)
An image, representation, or likeness (of a body). (OED 2)
A body considered in respect to its outward shape and appearance; *esp.* that of a living being, a person. (OED 3)

L2 CONTEXT:

[Plato: substance vs. shadow]
The Platonic distinction between shadow and substance was quite common in Elizabethan times.
“Real form, or essence, was something which only the spiritual eyes, or the eyes of the mind, could see” (shakespeares-sonnets.com)

L3 INTERPRETATION:

The ‘form’ here refers either to the shape of the actual shadow image appearing in the speaker’s dream or back to the original substantial body of the addressee of which the shadow is but a reflection

“show”

L1. LANGUAGE:
The fact of being presented to view or displayed. (OED 1b)
Often with the idea that the reality behind is different (cf. 6, 7): In appearance only, ostensibly, seemingly. (OED 2b)
An unreal or illusory appearance (*of* something); an appearance with little or no reality behind it. (OED 6a)
In generalized sense: Empty appearance without reality. (OED 6b)
to make (a) show, to assume an appearance which is more or less deceptive; to make a pretence or feint, pretend. (OED 7b)
A phantasmal appearance; an apparition. (OED 11)
A spectacle elaborately prepared or arranged in order to entertain a number of spectators; a pageant, masque, procession, or similar display on a large scale. (OED 13a)
Applied to any kind of public display; e.g. an exhibition of pictures, a dramatic performance in a theatre (OED 15a).

FORM:

Antistasis (?)

Syntactical Ambiguity: ‘form(V) happy show(N)’ or ‘show(V) happy form(N)’?

CONTEXT:

Plato’s Republic – shadow of a shadow (Plato’s Allegory of the Cave/ Mimesis)

& Dreaming/ Acting

~~[Pindar: “Is man but the shadow of a dream (skias onar)?”]~~

INTERPRETATION:

Connection with the theatre

‘Scene’ etymologically related to ‘Shadow’ (from the greek σκηνή – σκιά)

“To the clear day with thy much clearer light” (l.7)

“clear”

L1 FORM:

[clear – clearer relationship – climactic structure & antistasis (?)]

L1 LANGUAGE:

Expressing the vividness or intensity of light: Brightly shining, bright, brilliant. (OED 1a)
Of the day, daylight, etc.: Fully light, bright; opposed to *dusk* or *twilight*. (OED 2a)
fig. Serene, cheerful; of unclouded countenance or spirit. (OED 2d)
A common epithet of women: Beautiful, beauteous, fair. (OED 4c)
Of the complexion, skin, etc.: Bright, fresh, and of pure colour; blooming (OED 4d)
Clearly seen, distinct, well-marked, sharp. (OED 6)
Manifest to the mind or judgement, evident, plain. (OED 9a)
Of moral purity, innocence. (OED IV)

Version 3 (V3)

“shadow” (l. 5)

L1 LANGUAGE:

Literally speaking, a shadow is an “image cast by a body intercepting light” (*OED* II). It can also refer to a hollow representation, “an unreal appearance; a delusive semblance […]; a vain and unsubstantial object of pursuit” (*OED* 6a), or to “a spectral form, phantom” (*OED* 7) ~~and may carry connotations of transience (*OED* 4c)~~. In the seventeenth century, the term was also used to mean “an actor or a play” (*OED* 6b) and was often employed by Shakespeare in this sense: e.g. “Life’s but a walking shadow, a poor player” (Macbeth, 5.5.24) (cf. Katherine Duncan-Jones 196n5).

L2 CONTEXT:

Since Aristotle and all the way through to the early modern period, dreams were thought of as primarily visual (Stuart Clark 302) and were closely associated with the faculties of imagination and memory. It was believed that once the eye perceived an actual object, this produced a likeness of itself (what Aristotle called a ‘species’) and travelled in the form of a mental impression from the outer to the inner senses in order to be examined by the common sense, to be stored in memory and, eventually, to be retrieved by the imagination at will (Clark 15; William Rossky 50-51). Dreams were one of those products of imagination; they were defined as “vision[s] presented to the interior senses” (Joseph François Dupleix qtd. in Clark 302-303) and projected before the inner eye during sleep. Since antiquity, they were thought to be “caused by traces of the *species* left behind in the internal sense by the waking perceptions of the external ones, once the latter were no longer active; such ‘impressions’ were still, in other words, ‘objects of perception’ and, indeed, were perceived ‘with even greater impressiveness’” (Clark 301). The reproduced ‘species’ or ‘phantasm’ could also be referred to as a ‘shadow’ (Clark 15).

Dreams back then, as nowadays, were considered to partly disclose what occupied most the conscious and unconscious mind and thus frequently found their sources in tenacious passions and vigorous desire (Wickert 284).

[contrasted to substance [Plato]
The reproduced ‚species‘or ‚phantasm‘ – also referred to as ‘shadow’ (Clark 15) – often took the form of the beloved
“[…]der erste Schritt zu einer höheren Form der Liebe darin bestehe, dass die Seele das Bild der Geliebten im eigenen Inneren erzeugt und bei seiner Betrachtung, von der Fessel der Körperlichkeit gelöst, zur Erkenntnis aller irdischen Schönheit gelangt“ (Wickert 283) – Macrobius , insomnia‘ (284)]]

L3 INTERPRETATION:

[a bodiless mental/dream image]

“shadows” (l. 5)

Commented [AK1]: an introductory sentence before or after these meanings?

Commented [AK2]: be more specific

Commented [CN3]: Probably move to Interpretation

L1 LANGUAGE:

Apart from the aforementioned meanings attached to ‘shadow’ [hyperlink], ‘shadows’ in plural notedly refer to “the darkness of night” (*OED* 2a).
~~[“*fig*. with various notions: Gloom, unhappiness” (*OED* 1c) contrasting “happy show” – But: first use 1855]~~

“shadow shadows” (l. 5)

FORM:

This is not only an ‘epizeuxis’ as the same word is emphatically repeated without anything in between, but also an ‘antistasis’ as the word changes meaning with its repetition (Booth 203). For the rhetorical figure of antistasis, see also sonnet 135.

[What is the difference between Polyptoton and Antistasis? Is Booth right?]

“thou whose shadow shadows doth make bright” (l. 5)

L1 FORM:

This is, at first sight, a paradoxical image as it is impossible for a shadow, typically associated with darkness, to brighten something up.

L2 ~~INTERTEXT~~CONTEXT:

The image recalls the radiant “shadow” (l. 10) from sonnet 27 “[w]hich like a jewel hung in ghastly night” (l.11) has the power to emit light and transform the darkness. The motif is also evoked in similar terms in *Romeo and Juliet,* where Juliet is admiringly described as one capable to even “teach the torches to burn bright. / It seems she hangs upon the cheek of night / Like a rich jewel in an Ethiop’s ear;” (ll.48-50). Yet this idea of the image of the beloved shedding light in the speaker’s darkness is not solely reserved to Shakespeare’s imagination, but seems to be part of a general tradition. For example, i~~I~~n Sidney’s Sonnet 38 from his ~~the~~ sequence *Astrophil and Stella*, “Stella’s image” (l. 6) perceived in the speaker’s dreams appears to be shining and in Spenser’s *Amoretti* 66, the speaker exclaims along the same lines: “For, now your light doth more itself dilate, / And, in my darkness, greater doth appear” (ll. 11-12)

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~~**L2 CONTEXT:**~~

~~[This idea of the image of the beloved shedding light in the dark seems to be part of a general tradition.~~
~~In Sidney’s Sonnet 38 from the sequence *Astrophil and Stella*, “Stella’s image” perceived in the speaker’s dreams appears to be shining.~~
~~Spenser’s Amoretti 66: “For, now your light doth more itself dilate, / And, in my darkness, greater doth appear” (ll. 11-12)~~
~~Romeo and Juliet:]~~

L3 INTERPRETATION:

[Blurred boundaries – no sharp distinction between light & darkness: “Die Antithese bright-dark fordert die Gedankenassoziation light-shadow heraus […]. Andererseits ist aber die Sachbezeichnung für diese Gestalt, die als Lichtquell in der Traumlandschaft erscheint, shadow. Aus dem doppelten Ansatz folgt nun die Möglichkeit, shadow nach Belieben auf der Licht- wie auf der Schattenseite der Antithese einzusetzen, so dass der erste Vers des zweiten Quartettes shadow mit shadow kontrastieren kann […]“ (Wickert 282) – It becomes possible to place shadow ad libitum at both sides of the antithesis light and darkness.]

“shadow’s form form happy show” (l. 6)

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L2 CONTEXT:

[Plato: substance vs. shadow]
The Platonic distinction between shadow and substance was quite common in Elizabethan times.
“Real form, or essence, was something which only the spiritual eyes, or the eyes of the mind, could see” (shakespeares-sonnets.com)

L3 INTERPRETATION:

The ‘form’ here refers either to the shape of the actual shadow image appearing in the speaker’s dream or back to the original substantial body of the addressee of which the shadow is but a reflection

“show”

L1. LANGUAGE:
The fact of being presented to view or displayed. (OED 1b)
Often with the idea that the reality behind is different (cf. 6, 7): In appearance only, ostensibly, seemingly. (OED 2b)
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FORM:

Antistasis (?)

Syntactical Ambiguity: ‘form(V) happy show(N)’ or ‘show(V) happy form(N)’?

CONTEXT:

Plato’s Republic – shadow of a shadow (Plato’s Allegory of the Cave/ Mimesis)

& Dreaming/ Acting

~~[Pindar: “Is man but the shadow of a dream (skias onar)?”]~~

INTERPRETATION:

Connection with the theatre

‘Scene’ etymologically related to ‘Shadow’ (from the greek σκηνή – σκιά)

“To the clear day with thy much clearer light” (l.7)

“clear”

L1 FORM:

[clear – clearer relationship – climactic structure & antistasis (?)]

L1 LANGUAGE:

Expressing the vividness or intensity of light: Brightly shining, bright, brilliant. (OED 1a)
Of the day, daylight, etc.: Fully light, bright; opposed to *dusk* or *twilight*. (OED 2a)
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Clearly seen, distinct, well-marked, sharp. (OED 6)
Manifest to the mind or judgement, evident, plain. (OED 9a)
Of moral purity, innocence. (OED IV)

Version 4 (V4)

“shadow” (l. 5)

L1 LANGUAGE:

Literally speaking, a shadow is an “image cast by a body intercepting light” (*OED* II). It can also refer to a hollow representation, “an unreal appearance; a delusive semblance […]; a vain and unsubstantial object of pursuit” (*OED* 6a), or to “a spectral form, phantom” (*OED* 7) ~~and may carry connotations of transience (*OED* 4c)~~. In the seventeenth century, the term was also used to mean “an actor or a play” (*OED* 6b) and was often employed by Shakespeare in this sense: e.g. “Life’s but a walking shadow, a poor player” (Macbeth, 5.5.24) (cf. Katherine Duncan-Jones 196n5).

L2 CONTEXT:

Since Aristotle and all the way through to the early modern period, dreams were thought of as primarily visual (Stuart Clark 302) and were closely associated with the faculties of imagination and memory. It was believed that once the eye perceived an actual object, this produced a likeness of itself – (~~w~~what Aristotle called a ‘species’.) ~~and~~Subsequently, the species travelled in the form of a mental impression from the outer to the inner senses in order to be examined by the common sense, to be stored in memory and, eventually, to be retrieved by the imagination at will (Clark 15; William Rossky 50-51). Dreams were one of those products of imagination; they were defined as “vision[s] presented to the interior senses” (Joseph François Dupleix qtd. in Clark 302-303) and projected before the inner eye during sleep. Since antiquity, they were thought to be “caused by traces of the *species* left behind in the internal sense by the waking perceptions of the external ones, once the latter were no longer active; such ‘impressions’ were still, in other words, ‘objects of perception’ and, indeed, were perceived ‘with even greater impressiveness’” (Clark 301). The reproduced ‘species’ or ‘phantasm’ could also be referred to as a ‘shadow’ (Clark 15).

Dreams back then, as nowadays, were considered to partly disclose what occupied most the conscious and unconscious mind and thus frequently found their sources in tenacious passions and vigorous desire (Wickert 284).

[contrasted to substance [Plato]
The reproduced ‚species‘or ‚phantasm‘ – also referred to as ‘shadow’ (Clark 15) – often took the form of the beloved
“[…]der erste Schritt zu einer höheren Form der Liebe darin bestehe, dass die Seele das Bild der Geliebten im eigenen Inneren erzeugt und bei seiner Betrachtung, von der Fessel der Körperlichkeit gelöst, zur Erkenntnis aller irdischen Schönheit gelangt“ (Wickert 283) – Macrobius , insomnia‘ (284)]]

L3 INTERPRETATION:

[a bodiless mental/dream image]

“shadows” (l. 5)

Commented [AK1]: an introductory sentence before or after these meanings?

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L1 LANGUAGE:

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~~[“*fig.* with various notions: Gloom, unhappiness” (*OED* 1c) contrasting “happy show” But: first use 1855]~~

“shadow shadows” (l. 5)

FORM:

This is not only an ‘epizeuxis’ as the same word is emphatically repeated without anything in between, but also an ‘antistasis’ as the word changes meaning with its repetition (Booth 203). For the rhetorical figure of antistasis, see also sonnet 135.

[What is the difference between Polyptoton and Antistasis? Is Booth right?]

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L1 FORM:

This is, at first sight, a paradoxical image as it is impossible for a shadow, typically associated with darkness, to brighten something up.

L2 ~~INTERTEXT~~CONTEXT:

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~~**L2 CONTEXT:**~~

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~~Romeo and Juliet:]~~

L3 INTERPRETATION:

[Blurred boundaries – no sharp distinction between light & darkness
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"shadow's form form happy show" (l. 6)

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[Plato: substance vs. shadow]
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"Real form, or essence, was something which only the spiritual eyes, or the eyes of the mind, could see" (shakespeares-sonnets.com)

L3 INTERPRETATION:

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Field Code Changed
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FORM:

Antistasis (?)

Syntactical Ambiguity: 'form(V) happy show(N)' or 'show(V) happy form(N)'?

CONTEXT:

Plato's Republic – shadow of a shadow (Plato's Allegory of the Cave/ Mimesis)

& Dreaming/ Acting

~~[Pindar: "Is man but the shadow of a dream (skias onar)?"]~~

INTERPRETATION:

Connection with the theatre

'Scene' etymologically related to 'Shadow' (from the greek σκηνή – σκιά)

"To the clear day with thy much clearer light" (l.7)

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Clearly seen, distinct, well-marked, sharp. (OED 6)
Manifest to the mind or judgement, evident, plain. (OED 9a)
Of moral purity, innocence. (OED IV)

Version 5 (V5)

“shadow” (l. 5)

L1 LANGUAGE:

Literally speaking, a shadow is an “image cast by a body intercepting light” (*OED* II). It can also refer to a hollow representation, “an unreal appearance; a delusive semblance […]; a vain and unsubstantial object of pursuit” (*OED* 6a), or to “a spectral form, phantom” (*OED* 7) ~~and may carry connotations of transience (*OED* 4c)~~. In the seventeenth century, the term was also used to mean “an actor or a play” (*OED* 6b) and was often employed by Shakespeare in this sense: e.g. “Life’s but a walking shadow, a poor player” (Macbeth, 5.5.24) (cf. Katherine Duncan-Jones 196n5).

L2 CONTEXT:

Since Aristotle and all the way through to the early modern period, dreams were thought of as primarily visual (Stuart Clark 302) and were closely associated with the faculties of imagination and memory. It was believed that once the eye perceived an actual object, this produced a likeness of itself – (what Aristotle called a ‘species’.) ~~and~~Subsequently, the species travelled in the form of a mental impression from the outer to the inner senses in order to be examined by the common sense, to be stored in memory and, eventually, to be retrieved by the imagination at will (Clark 15; William Rossky 50-51). Dreams were one of those products of imagination; they were defined as “vision[s] presented to the interior senses” (Joseph François Dupleix qtd. in Clark 302-303) and projected before the inner eye during sleep. Since antiquity, they were thought to be “ “caused by traces of the *species* left behind in the internal sense by the waking perceptions of the external ones, once the latter were no longer active~~:~~. ~~S~~such ‘impressions’ were still, in other words, ‘objects of perception’ and, indeed, were perceived ‘with even greater impressiveness’” (Clark 301). The reproduced ‘species’ or ‘phantasm’ could also be referred to as a ‘shadow’ (Clark 15).

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L3 INTERPRETATION:

[a bodiless mental/dream image]

“shadows” (l. 5)

Commented [AK1]: an introductory sentence before or after these meanings?

Commented [KN2]: Make your point about dreams being “objects of perception” earlier in the annotation and cut the penultimate sentence.

Commented [AK3]: be more specific

L1 LANGUAGE:

~~Apart from~~Contrary to the aforementioned meanings attached to 'shadow' [hyperlink to L1 LANGUAGE: "shadow" (l. 5)], the word 'shadows' in plural ~~notedly~~ notably refers to "the darkness of night" (*OED* 2a).
~~["*fig.* with various notions: Gloom, unhappiness" (*OED* 1c) contrasting "happy show" – But: first use 1855]~~

"shadow shadows" (l. 5)

FORM:

This is not only an 'epizeuxis' as the same word is emphatically repeated without anything in between, but also an 'antistasis' as the word changes meaning with its repetition (Booth 203). For the rhetorical figure of antistasis, see also sonnet 135.

[What is the difference between Polyptoton and Antistasis? Is Booth right?]

"thou whose shadow shadows doth make bright" (l. 5)

L1 FORM:

This is, at first sight, a paradoxical image as it is impossible for a shadow, typically associated with darkness, to illuminate~~brighten~~ something ~~up~~.

L2 ~~INTERTEXT~~CONTEXT:

The image recalls the radiant "shadow" (l. 10) from sonnet 27 which, ~~"~~"[w]hich like a jewel hung in ghastly night" (l. 11), has the power to emit light and transform the darkness. The motif is also evoked in similar terms in *Romeo and Juliet*, where Juliet is ~~admiringly~~ described as one capable to even "teach the torches to burn bright. / It seems she hangs upon the cheek of night / Like a rich jewel in an Ethiop's ear;" (ll. 48-50). Yet this idea of the image of the beloved shedding light in the speaker's darkness is not solely reserved to Shakespeare's imagination, but seems to be part of a general tradition. For example, i~~I~~n Sidney's Sonnet 38 from his ~~the~~ sequence *Astrophil and Stella*, "Stella's image" (l. 6) perceived in the speaker's dreams appears to be shining. Further, i~~ and i~~n ~~S~~penser's *Amoretti* 66, the speaker exclaims along the same lines: "For, now your light doth more itself dilate, / And, in my darkness, greater doth appear" (ll. 11-12).

~~**L2 CONTEXT:**~~

~~[This idea of the image of the beloved shedding light in the dark seems to be part of a general tradition.~~

~~In Sidney's Sonnet 38 from the sequence *Astrophil and Stella*, "Stella's image" perceived in the speaker's dreams appears to be shining.~~
~~Spenser's Amoretti 66: "For, now your light doth more itself dilate, / And, in my darkness, greater doth appear" (ll. 11-12)~~
~~Romeo and Juliet:]~~

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Commented [KN5]: More like Antanaclasis (repeating a word whose meaning changes in the second instance) vs. Polyptoton (repeating a word in a different form or word class). Include in your annotation that Booth argues his case for epizeuxis and antistasis, both of which we disagree with.

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Commented [KN7]: At one sentence (however, at second glance…) and add [hyperlink].

Commented [KN8]: Clarify what this number refers to

L3 INTERPRETATION:

[Blurred boundaries – no sharp distinction between light & darkness
It becomes possible to place shadow ad libitum at both sides of the antithesis light and darkness: "Die Antithese bright-dark fordert die Gedankenassoziation light-shadow heraus […]. Andererseits ist aber die Sachbezeichnung für diese Gestalt, die als Lichtquell in der Traumlandschaft erscheint, shadow. Aus dem doppelten Ansatz folgt nun die Möglichkeit, shadow nach Belieben auf der Licht- wie auf der Schattenseite der Antithese einzusetzen, so dass der erste Vers des zweiten Quartettes shadow mit shadow kontrastieren kann […]" (Wickert 282)]

"shadow's form form happy show" (l. 6)

"shadow's form"

L1 LANGUAGE:

form: a shape (OED 1a)
An image, representation, or likeness (of a body). (OED 2)
A body considered in respect to its outward shape and appearance; *esp.* that of a living being, a person. (OED 3)

L2 CONTEXT:

[Plato: substance vs. shadow]
The Platonic distinction between shadow and substance was quite common in Elizabethan times.
"Real form, or essence, was something which only the spiritual eyes, or the eyes of the mind, could see" (shakespeares-sonnets.com)

L3 INTERPRETATION:

The 'form' here refers either to the shape of the actual shadow image appearing in the speaker's dream or back to the original substantial body of the addressee of which the shadow is but a reflection

"show"

L1. LANGUAGE:
The fact of being presented to view or displayed. (OED 1b)
Often with the idea that the reality behind is different (cf. 6, 7): In appearance only, ostensibly, seemingly. (OED 2b)
An unreal or illusory appearance (*of* something); an appearance with little or no reality behind it. (OED 6a)
In generalized sense: Empty appearance without reality. (OED 6b)
to make (a) show, to assume an appearance which is more or less deceptive; to make a pretence or feint, pretend. (OED 7b)
A phantasmal appearance; an apparition. (OED 11)

Field Code Changed
Field Code Changed

A spectacle elaborately prepared or arranged in order to entertain a number of spectators; a pageant, masque, procession, or similar display on a large scale. (OED 13a)
Applied to any kind of public display; e.g. an exhibition of pictures, a dramatic performance in a theatre (OED 15a).

FORM:

Antistasis (?)

Syntactical Ambiguity: 'form(V) happy show(N)' or 'show(V) happy form(N)'?

CONTEXT:

Plato's Republic – shadow of a shadow (Plato's Allegory of the Cave/ Mimesis)

& Dreaming/ Acting

~~[Pindar: "Is man but the shadow of a dream (skias onar)?"]~~

INTERPRETATION:

Connection with the theatre

'Scene' etymologically related to 'Shadow' (from the greek σκηνή – σκιά)

"To the clear day with thy much clearer light" (l.7)

"clear"

L1 FORM:

[clear – clearer relationship – climactic structure & antistasis (?)]

L1 LANGUAGE:

Expressing the vividness or intensity of light: Brightly shining, bright, brilliant. (OED 1a)
Of the day, daylight, etc.: Fully light, bright; opposed to *dusk* or *twilight*. (OED 2a)
fig. Serene, cheerful; of unclouded countenance or spirit. (OED 2d)
A common epithet of women: Beautiful, beauteous, fair. (OED 4c)
Of the complexion, skin, etc.: Bright, fresh, and of pure colour; blooming (OED 4d)
Clearly seen, distinct, well-marked, sharp. (OED 6)
Manifest to the mind or judgement, evident, plain. (OED 9a)
Of moral purity, innocence. (OED IV)

Version 6 (V6)

“shadow” (l. 5)

L1 LANGUAGE:

Literally speaking, a shadow is an “image cast by a body intercepting light” (*OED* II). It can also refer to a hollow representation, “an unreal appearance; a delusive semblance […]; a vain and unsubstantial object of pursuit” (*OED* 6a), or to “a spectral form, phantom” (*OED* 7). In the seventeenth century, the term was also used to mean “an actor or a play” (*OED* 6b) and was often employed by Shakespeare in this sense: e.g. “Life’s but a walking shadow, a poor player” (Macbeth, 5.5.24) (cf. Katherine Duncan-Jones 196n5).

L2 CONTEXT:

Since Aristotle and all the way through to the early modern period, dreams were thought of as primarily visual (Stuart Clark 302) and were closely associated with the faculties of imagination and memory. It was believed that once the eye perceived an actual object, this produced a likeness of itself – what Aristotle called a ‘species’. Subsequently, the species travelled in the form of a mental impression from the outer to the inner senses in order to be examined by the common sense, to be stored in memory and, eventually, to be retrieved by the imagination at will (Clark 15; William Rossky 50-51). Dreams were one of those products of imagination; they were defined as “vision[s] presented to the interior senses” (Joseph François Dupleix qtd. in Clark 302-303) and projected before the inner eye during sleep. Since antiquity, they were thought to be “caused by traces of the *species* left behind in the internal senses by the waking perceptions of the external ones, once the latter were no longer active”. ~~Such ‘impressions’ were still, in other words, ‘objects of perception’ and, indeed, were perceived ‘with even greater impressiveness’”~~ (Clark 301). The reproduced ‘species’ or ‘phantasm’ could also be referred to as a ‘shadow’ (Clark 15).

Dreams back then, as nowadays, were considered to partly disclose what occupied most the conscious and unconscious mind and thus frequently found their sources in tenacious passions and vigorous desire (Wickert 284).

[contrasted to substance [Plato]
The reproduced ‚species‘or ‚phantasm‘ – also referred to as ‘shadow’ (Clark 15) – often took the form of the beloved
“[…]der erste Schritt zu einer höheren Form der Liebe darin bestehe, dass die Seele das Bild der Geliebten im eigenen Inneren erzeugt und bei seiner Betrachtung, von der Fessel der Körperlichkeit gelöst, zur Erkenntnis aller irdischen Schönheit gelangt“ (Wickert 283) – Macrobius ‚insomnia‘ (284)]

L3 INTERPRETATION:

[a bodiless mental/dream image]

“shadows” (l. 5)

L1 LANGUAGE:

Commented [AK1]: an introductory sentence before or after these meanings?

Commented [ML2]: Can this meaning be related back to the sonnet?

Commented [ML3]: Very good, one could create a link from the annotation about „see“ (l 1) to this annotation.

Commented [KN4]: Make your point about dreams being “objects of perception” earlier in the annotation and cut the penultimate sentence.

Commented [ML5]: I’d say: „Shakespeare’s age“

Commented [AK6]: be more specific

Commented [CN7]: Probably move to Interpretation

Commented [ML8]: I would keep it in „context“, if we can be sure that this was a common assumption during Shakespeare’s time.

+ Add quotation marks (if this is a quote from Wickert rather than a paraphrase)

Commented [ML9]: This paragraph sounds very interesting (esp. in the context of Son. 43). (Maybe move to L3 – Context)

Contrary to the ~~aforementioned~~ other meanings attached to 'shadow' [hyperlink to L1 LANGUAGE: "shadow" (1. 5)], the word 'shadows' in plural refers to "the darkness of night" (*OED* 2a).

"shadow shadows" (l. 5)

L1 FORM:

This is not only an 'epizeuxis' as the same word is emphatically repeated without anything in between, but also an 'antistasis' as the word changes meaning with its repetition (Booth 203). For the rhetorical figure of antistasis, see also sonnet 135.

[What is the difference between Polyptoton and Antistasis? Is Booth right?]

"make bright" (l. 5)

L1 LANGUAGE:

The obvious meaning of the phrase 'make bright' is 'to illuminate', 'to light something up'. Nevertheless, it can also be understood figuratively to mean 'to cheer someone up' (cf. "bright, n." *OED* 7a) or as an archaism to mean 'to make beautiful or fair' (cf. *OED* 3).

L1 INTRATEXT:

This is the third repetition of 'bright' in the sonnet. In the previous line, the adjective is repeated twice when referring to the eyes of the speaker: "And darkly bright, are bright in dark directed" (l. 4) [Hyperlink]. In line 5, the adjective is repeated once more, yet, this time, combined with an active verb ("make bright") and referring to the addressee's shadow.

L2 INTERPRETATION:

[Consider adding this annotation to the one below?]

"thou whose shadow shadows doth make bright" (l. 5)

L1 FORM:

This is, at first sight, a paradoxical image as it is impossible for a shadow, typically associated with darkness, to illuminate something.

L2 INTERTEXT:

Considering the fact that, apart from its obvious meaning, the phrase "make bright" might also imply that the addressee's shadow has a beautifying impact on "the darkness of [the] night" ("shadow, n." *OED* 2a), line 5 brings to mind Shakespeare's sonnet 27. In 27, the shadow of the addressee is not only bright "like a jewel" (l. 11) but it has also the ability to "[make] black night beauteous" (l. 12) much like in sonnet 43.

Commented [ML10]: I'd rather say „meaning mentioned in the annotation for „shadow" [link]", because readers do not read the annotations linearly as in a print book and we cannot be sure that they read the aforementioned definition-

Commented [ML11]: Word repeated 3 times (I agree with the group, Booth is wrong here)

Commented [ML12]: Again, I agree with the group: Anistasis means the word is repeated in the opposite sense, which is not the case here.

Your suggestions (polyptoton and antanaclasis) are much more convincing

Commented [KN13]: More like Antanaclasis (repeating a word whose meaning changes in the second instance) vs. Polyptoton (repeating a word in a different form or word class). Include in your annotation that Booth argues his case for epizeuxis and antistasis, both of which we disagree with.

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Commented [KN15]: At one sentence (however, at second glance…) and add [hyperlink].

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L2 CONTEXT:

The image recalls the radiant "shadow" (l. 10) from sonnet 27 which, "like a jewel hung in ghastly night" (l. 11), has the power to emit light and transform the darkness. The motif is also evoked in similar terms in *Romeo and Juliet,* where Juliet is described as one capable to even "teach the torches to burn bright. / It seems she hangs upon the cheek of night / Like a rich jewel in an Ethiop's ear;" (ll. 48-50). Yet this idea of the image of the beloved shedding light in the speaker's darkness is not solely reserved to Shakespeare's imagination, but seems to be part of a general tradition. For example, in Sidney's ~~S~~sonnet 38 from his sequence *Astrophil and Stella*, "Stella's image" (l. 6) perceived in the speaker's dreams appears to be shining. Further, in Spenser's *Amoretti*, sonnet 66, the speaker exclaims along the same lines: "For, now your light doth more itself dilate, / And, in my darkness, greater doth appear" (ll. 11-12).

Commented [KN16]: Clarify what this number refers to

L3 INTERPRETATION:

[Blurred boundaries – no sharp distinction between light & darkness
It becomes possible to place shadow ad libitum at both sides of the antithesis light and darkness: "Die Antithese bright-dark fordert die Gedankenassoziation light-shadow heraus […]. Andererseits ist aber die Sachbezeichnung für diese Gestalt, die als Lichtquell in der Traumlandschaft erscheint, shadow. Aus dem doppelten Ansatz folgt nun die Möglichkeit, shadow nach Belieben auf der Licht- wie auf der Schattenseite der Antithese einzusetzen, so dass der erste Vers des zweiten Quartettes shadow mit shadow kontrastieren kann […]" (Wickert 282)]

Commented [ML17]: Good interpretation, but you should explain it in more detail.

"shadow's form form happy show" (l. 6)

"shadow's form"

L1 LANGUAGE:

'Form' may generally refer to the visible shape of something (*OED* 1a), or, more specifically, to a bodily frame ~~a human "body "~~"considered in respect to its outward shape and appearance" (*OED* 3). In the seventeenth century, the term could also be used to refer not to the actual body but to "an image, representation, or likeness" thereof (*OED* †2).

What is also probably relevant in this context is the philosophical definition of form
Aristotle & Plato
In scholastic philosophy and especially in Plato, a form is the "essential determinant principle of a thing" (*OED* 4a).
"beauty, comeliness" (*OED* †1e)
~~form: a shape (OED 1a)~~
~~An image, representation, or likeness (of a body). (OED 2)~~
~~A body considered in respect to its outward shape and appearance; *esp.* that of a living being, a person. (OED 3)~~

Commented [ML18]: Is this necessary?

L2 CONTEXT:

[Plato: substance vs. shadow]
The Platonic distinction between shadow and substance was quite common in Elizabethan times.
"Real form, or essence, was something which only the spiritual eyes, or the eyes of the mind, could see" (shakespeares-sonnets.com)

L3 INTERPRETATION:

The 'form' here refers either to the shape of the actual shadow image appearing in the speaker's dream or back to the original substantial body of the addressee of which the shadow is but a reflection

"show"

L1. LANGUAGE:
The fact of being presented to view or displayed. (OED 1b)
Often with the idea that the reality behind is different (cf. 6, 7): In appearance only, ostensibly, seemingly. (OED 2b)
An unreal or illusory appearance (*of* something); an appearance with little or no reality behind it. (OED 6a)
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to make (a) show, to assume an appearance which is more or less deceptive; to make a pretence or feint, pretend. (OED 7b)
A phantasmal appearance; an apparition. (OED 11)
A spectacle elaborately prepared or arranged in order to entertain a number of spectators; a pageant, masque, procession, or similar display on a large scale. (OED 13a)
Applied to any kind of public display; e.g. an exhibition of pictures, a dramatic performance in a theatre (OED 15a).

FORM:

~~Antistasis (?)~~

Syntactical Ambiguity: 'form(V) happy show(N)' or 'show(V) happy form(N)'?

CONTEXT:

Plato's Republic – shadow of a shadow (Plato's Allegory of the Cave/ Mimesis)

& Dreaming/ Acting

Robert Fludd → memory and theatre comparison (Alt 78-80)

"In choosing a theatre – apparently a real theatre – as his mnemonic space, Fludd follows a principle articulated by Host, for whom "those men who with their shape, gesture, and actions in public spectacles, comedies, tragedies, and theatres we see freely represent others" – that is, actors – provide a model for constructing mnemonic images. As an actor represents something other than himself, Host reasons, so a mnemonic image recalls something other than its own physical substance." (Wilder 53f)

Commented [ML19]: But in this line (and the following) the speaker described how he sees the addressee with his real eyes, doesn't he?

Commented [ML20]: Try to find a more reliable source

Commented [ML21]: This line of the sonnet is quite complex:

I'm really not sure, but I'd say „shadow's form" can mean :
(1) the form that causes the shadow (i.e. the real body)
(2) the form of the shadow (i.e. shadow in the literal sense)
(3) the form of the mental representation/dream (shadow in a metaphorical sense)

the context „clear day" suggests that the speaker means the sight of the real addressee (or of his shadow in the literal sense)

Commented [ML22]: I'm not sure but maybe this should go to „Interpretation", as it does not become obvious from the sonnet that the speaker criticises the addressee for being ‚fake'

(But I would certainly include this reading, as it add depth to the sonnet → At first glance, the speaker is praising the addressee, but he could also covertly criticise him.)

Commented [ML23]: I'd say geminatio (and maybe antanaclasis)

Commented [ML24]: Very good point. Maybe you could elaborate a little bit on it (e.g. paraphrase the line according to both possibilities)

Commented [ML25]: Maybe „Interpretation" would be better, because the connection to the sonnet is not obvious.

"For the purposes of the memory arts, theatre is defined by its ability to make the internal external. Describing Camillo's theatre to Erasmus, Viglius Zuichemus writes that Camillo "called it a theatre *because it can be seen* with the eyes of the body" – that is, Camillo's memory theatre is a "theatre" not so much because it resembles the structures in which plays were performed as because it literalizes the Greek root of the word "theatre," which mean "seeing." Through the use of physical objects, real or imagined, this "memory theatre" places the mind on display. As Zuichemus puts it,

> all the things that the human mind conceives but that cannot be seen with the eyes of the body can… be expressed with some bodily signs, so that everyone can see directly with his own eyes all that which otherwise is submerged in the depths of the human mind.

For Zuichemus, the conceptual link between Camillo's "theatre" and theatrical performance has to do only with the visual nature of such performances: both theatrical performance and memory theatres "can be seen." The use of theatres as memory *loci* implies not just that theatres and memory *loci* are both visual media, but that theatres (and, for Fludd and Willis, specifically the private and perhaps the public theatres of London) do what *loci* do: the make the mind visible. Theatre is thus a version of the "extended mind," a "cognitive environment" in which physical objects give shape to and even constitute the mind itself" (Wilder 56-57)

INTERPRETATION:

Connection with the theatre

'Scene' etymologically related to 'Shadow' (from the greek σκηνή – σκιά)

"To the clear day with thy much clearer light" (l.7)

"clear"

L1 FORM:

[clear – clearer relationship – climactic structure &-polyptoton~~antistasis (?)~~]

Commented [ML26]: An antistasis is the repitetion of a word in the opposite sense. I do not think this is the case here.

L1 LANGUAGE:

Expressing the vividness or intensity of light: Brightly shining, bright, brilliant. (OED 1a)
Of the day, daylight, etc.: Fully light, bright; opposed to *dusk* or *twilight*. (OED 2a)
fig. Serene, cheerful; of unclouded countenance or spirit. (OED 2d)
A common epithet of women: Beautiful, beauteous, fair. (OED 4c)
~~Of the complexion, skin, etc.: Bright, fresh, and of pure colour; blooming (OED 4d)~~
Clearly seen, distinct, well-marked, sharp. (OED 6)
Manifest to the mind or judgement, evident, plain. (OED 9a)
Of moral purity, innocence. (OED IV)

L2 INTERPRETATION:

Same adjective referring to different nouns → establishing a relationship between the light of the day and to the metaphorical light of the addressee.

Does the climactic construct suggest a structure: clear (day) – clearer (reality) – the clearest (shadow/dream image/ideal)?

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Version 7 (V7)

“shadow” (l. 5)

L1 LANGUAGE:

The term ‘shadow’ in this sonnet cannot be reduced to one single meaning. Literally speaking, a shadow is an “image cast by a body intercepting light” (*OED* II). It can also refer to a hollow representation, “an unreal appearance; a delusive semblance […]; a vain and unsubstantial object of pursuit” (*OED* 6a), or to “a spectral form, phantom” (*OED* 7). In the seventeenth century, the term was also used to mean “an actor or a play” (*OED* 6b) and was often employed by Shakespeare in this sense: e.g. “Life’s but a walking shadow, a poor player” (Macbeth, 5.5.24) (cf. Katherine Duncan-Jones 196n5).

L2 CONTEXT:

Since Aristotle and all the way through to the early modern period, dreams were thought of as primarily visual (Stuart Clark 302) and were closely associated with the faculties of imagination and memory. It was believed that once the eye perceived an actual object, this produced a likeness of itself – what Aristotle called a ‘species’. Subsequently, the species travelled in the form of a mental impression from the outer to the inner senses in order to be examined by the common sense, to be stored in memory and, eventually, to be retrieved by the imagination at will (Clark 15; William Rossky 50-51). Dreams were one of those products of imagination; they were defined as “vision[s] presented to the interior senses” (Joseph François Dupleix qtd. in Clark 302-303) and projected before the inner eye during sleep. Since antiquity, they were thought to be “caused by traces of the *species* left behind in the internal senses by the waking perceptions of the external ones, once the latter were no longer active”. ~~Such ‘impressions’ were still, in other words, ‘objects of perception’ and, indeed, were perceived ‘with even greater impressiveness’”~~ (Clark 301). The reproduced ‘species’ or ‘phantasm’ could also be referred to as a ‘shadow’ (Clark 15).

Dreams ~~back then, as nowadays,~~ were thus often considered to ~~partly disclose~~disclose what most occupied the ~~what occupied most the conscious and unconscious mind~~mind and to provide an insight into the dreamer’s innermost desires. According to Castiglione’s *The Book of t~~thus frequently found their sources in tenacious passions and vigorous desire (Wickert 284)~~he Courtier*, dreaming about a beloved was “the first step towards a higher form of love” (Wickert 283).

[contrasted to substance [Plato]
The reproduced ‚species‘or ‚phantasm‘ – also referred to as ‘shadow’ (Clark 15) – often took the form of the beloved
“[…]der erste Schritt zu einer höheren Form der Liebe darin bestehe, dass die Seele das Bild der Geliebten im eigenen Inneren erzeugt und bei seiner Betrachtung, von der Fessel der Körperlichkeit gelöst, zur Erkenntnis aller irdischen Schönheit gelangt“ (Wickert 283) ~~Macrobius ‚insomnia‘ (284)~~]

L3 INTERPRETATION:

Within the context of eyes emitting light evoked in l. 4 [Hyperlink], the term ‘shadow’ can be understood literally as the image cast by the addressee’s body when exposed to the speaker’s

Commented [AK1]: an introductory sentence before or after these meanings?

Commented [ML2]: Can this meaning be related back to the sonnet?

Commented [ML3]: Very good, one could create a link from the annotation about „see“ (l 1) to this annotation.

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+ Add quotation marks (if this is a quote from Wickert rather than a paraphrase)

Commented [ML9]: This paragraph sounds very interesting (esp. in the context of Son. 43). (Maybe move to L3 – Context)

radiant gaze. Yet the conceit is much more complex than that. Taking place in the realm of dreams, the shadow is also the incorporeal mental image of the addressee produced before the speaker's inner eye; it is "an unreal appearance; a delusive semblance […]; a vain and unsubstantial object of pursuit" (*OED* 6a). On the stage of dramatic dream action, the shadow is a theatrical persona

in the dreadful darkness of "dead night" (l. 11) - phantom[Hyperlink]
~~[a bodiless mental/dream image]~~

"shadows" (l. 5)

L1 LANGUAGE:

~~Contrary to~~Apart from the ~~aforementioned~~ other meanings and connotations attached to 'shadow' [hyperlink to L1 LANGUAGE: "shadow" (1. 5)], the word 'shadows', when in plural, also refers to "the darkness of night" (*OED* 2a).

"shadow shadows" (l. 5)

L1 FORM:

The emphatic repetition "shadow shadows" in this line is an example of both a polyptoton and an antanaclasis. A polyptoton (Gr. for "word in many cases") is a form-related figure of repetition where the repeated word varies in terms of word class or inflection ("P~~p~~olyptoton", *Princeton* 1086) - Antanaclasis (Gr. for 'reflection') ~~is closely related to the device of polyptoton and is therefore used interchangeably at times. It~~ is a semantic-related figure of repetition where the repeated word "shift[s] in meaning" ("~~p~~Polyptoton", *Princeton* 1086) ~~(Princeton 1086)~~

L2 FORM:

The rhetorical figures of polyptoton and antanaclasis ~~are overlapping~~overlap in this line. The repetition "shadow shadows" (l. 5) is a polyptoton in that the two ~~one~~ otherwise identical nouns differ in grammatical number ~~, as the affix '-s' introduces the plural form of the same word.~~ However, on a semantic level, ~~those two nouns~~ they are far from being identical, and this is where antanaclasis ~~comes into play~~becomes relevant. Although 'shadow' and 'shadows' share much in their connotations, they actually refer to two different things: the shadow of the addressee as opposed to the shadows (or darkness) that the addressee makes bright. Polyptoton and antanaclasis are closely related figures and, ~~at times when~~whenever a word is repeated in a different form and with a different meaning, they are very much used interchangeably ("P~~p~~olyptoton", *Princeton* 1086). According to *Princeton Encyclopedia of Poetry and Poetics*, Shakespeare was quite fond of such playful devices, as they "[increased] patterning without wearying the ear", and cites lines 4-7 of s~~s~~onnet 43 as an illustrative example of his deliberate and diligent use thereof ("~~p~~Polyptoton" 1086).

~~Polyptoton was a figure that Shakespeare was much fond of[~~
~~This is not only an 'epizeuxis' as the same word is emphatically repeated without anything in between, but also an 'antistasis' as the word changes meaning with its repetition (Booth 203).~~
~~For the rhetorical figure of antistasis, see also sonnet 135.~~

Commented [ML10]: I'd rather say „meaning mentioned in the annotation for „shadow" [link]", because readers do not read the annotations linearly as in a print book and we cannot be sure that they read the aforementioned definition-

Commented [MF11]: Add Works Cited after every level!!!

Commented [MF12]: Look up if there needs to be a comma here.

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Commented [MF13]: According to the…?

Commented [MF14]: This ist he title of the sonnet. Do we have to put it in quotation marks [or italics]?

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Your suggestions (polyptoton and antanaclasis) are much more convincing

~~[What is the difference between Polyptoton and Antistasis? Is Booth right?]~~**"make bright" (l. 5)**

Consider adding this annotation to the one below?]

"Then thou whose shadow shadows doth make bright," (l. 5)

L1 FORM:

This is, at first sight, a paradoxical image as it is impossible for a shadow, typically associated with darkness, to illuminate something. Considering, however, the multiplicity of semantic layers inherent to the term "shadow" (l. 5) [Hyperlink] as well as to the phrase~~ing~~ "make bright" (l. 5) [Hyperlink], the line gains in complexity and is not ~~longer~~ to be read solely as a paradoxon [Hyperlink to Interpretation?].

L1 LANGUAGE:

The obvious meaning of the phrase "make bright" (l. 5) is 'to illuminate' ~~, 'to light something up'~~. Nevertheless, it can also be understood figuratively to mean 'to cheer someone up' (cf. "bright, n." *OED* 7a), or, as an archaism, to mean 'to make beautiful or fair' (cf. *OED* 3).

L1 INTRATEXT:

This is the third repetition of the word 'bright' in the sonnet. In the previous line, the adjective is repeated twice when referring to the eyes of the speaker: "[a]~~A~~nd darkly bright, are bright in dark directed" (l. 4) [Hyperlink]. In line 5, ~~the adjective~~'bright' is repeated once more, however~~yet~~, this time, combined with an active verb ("make bright") and -referring to the addressee's shadow.

L2 INTERTEXT:

Considering ~~the fact~~ that ~~, apart from its obvious meaning,~~ the phrase "make bright" might also imply that the addressee's shadow has a beautifying impact on "the darkness of [the] night" ("shadow, n." *OED* 2a) [Hyperlink to L1 LANGUAGE], one might argue that line 5 ~~brings to mind~~is reminiscent of Shakespeare's sonnet 27. In 27, the shadow of the addressee is not only bright "like a jewel" (l. 11) but it also has ~~also~~ the ability to "[make] black night beauteous" (l. 12), much like in sonnet 43.

L2 CONTEXT:

The image recalls the radiant "shadow" (l. 10) from sonnet 27 which, "like a jewel hung in ghastly night" (l. 11), has the power to emit light and transform the darkness. The motif is also evoked in similar terms in *Romeo and Juliet,* where Juliet is described as one capable to even "teach the torches to burn bright. / It seems she hangs upon the cheek of night / Like a rich jewel in an Ethiop's ear;" (ll. 48-50). Yet this idea of the image of the beloved shedding light in the speaker's darkness is not solely reserved to Shakespeare's imagination, but seems to be part of a general tradition. For example, in Sidney's ~~S~~sonnet 38 from his sequence *Astrophil and Stella*, "Stella's image" (l. 6) perceived in the speaker's dreams appears to be shining. Further, in

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Spenser's *Amoretti*, sonnet 66, the speaker exclaims along the same lines: "For, now your light doth more itself dilate, / And, in my darkness, greater doth appear" (ll. 11-12).

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L3 INTERPRETATION:

[Blurred boundaries – no sharp distinction between light & darkness
It becomes possible to place shadow ad libitum at both sides of the antithesis light and darkness: "Die Antithese bright-dark fordert die Gedankenassoziation light-shadow heraus […]. Andererseits ist aber die Sachbezeichnung für diese Gestalt, die als Lichtquell in der Traumlandschaft erscheint, shadow. Aus dem doppelten Ansatz folgt nun die Möglichkeit, shadow nach Belieben auf der Licht- wie auf der Schattenseite der Antithese einzusetzen, so dass der erste Vers des zweiten Quartettes shadow mit shadow kontrastieren kann […]" (Wickert 282)]

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"shadow's form form happy show" (l. 6)

"shadow's form"

L1 LANGUAGE:

'Form' may generally refer to the visible shape of something (*OED* 1a), or, more specifically, to a bodily frame ~~a human "body~~ "considered in respect to its outward shape and appearance" (*OED* 3). In the seventeenth century, the term could also be used to refer not only to ~~the actual~~a material body but to "an image, representation, or likeness" thereof (*OED* †2).

What is also probably relevant in this context is the philosophical definition of form
Aristotle & Plato
In scholastic philosophy and especially in Plato, a form is the "essential determinant principle of a thing" (*OED* 4a).
"beauty, comeliness" (*OED* †1e)
~~form: a shape (OED 1a)~~
~~An image, representation, or likeness (of a body). (OED 2)~~
~~A body considered in respect to its outward shape and appearance; *esp.* that of a living being, a person. (OED 3)~~

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L2 CONTEXT:

[Plato: substance vs. shadow]
The Platonic distinction between shadow and substance was quite common in Elizabethan times.
"Real form, or essence, was something which only the spiritual eyes, or the eyes of the mind, could see" (shakespeares-sonnets.com)

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L3 INTERPRETATION:

The ‘form’ here refers either to the shape of the actual shadow image appearing in the speaker’s dream or back to the original substantial body of the addressee of which the shadow is but a reflection

“show”

L1. LANGUAGE:
The fact of being presented to view or displayed. (OED 1b)
Often with the idea that the reality behind is different (cf. 6, 7): In appearance only, ostensibly, seemingly. (OED 2b)
An unreal or illusory appearance (*of* something); an appearance with little or no reality behind it. (OED 6a)
In generalized sense: Empty appearance without reality. (OED 6b)
to make (a) show, to assume an appearance which is more or less deceptive; to make a pretence or feint, pretend. (OED 7b)
A phantasmal appearance; an apparition. (OED 11)
A spectacle elaborately prepared or arranged in order to entertain a number of spectators; a pageant, masque, procession, or similar display on a large scale. (OED 13a)
Applied to any kind of public display; e.g. an exhibition of pictures, a dramatic performance in a theatre (OED 15a).

FORM:

~~Antistasis (?)~~

Syntactical Ambiguity: ‘form(V) happy show(N)’ or ‘show(V) happy form(N)’?

CONTEXT:

Plato’s Republic – shadow of a shadow (Plato’s Allegory of the Cave/ Mimesis)

& Dreaming/ Acting

Robert Fludd → memory and theatre comparison (Alt 78-80)

“In choosing a theatre – apparently a real theatre – as his mnemonic space, Fludd follows a principle articulated by Host, for whom “those men who with their shape, gesture, and actions in public spectacles, comedies, tragedies, and theatres we see freely represent others” – that is, actors – provide a model for constructing mnemonic images. As an actor represents something other than himself, Host reasons, so a mnemonic image recalls something other than its own physical substance.” (Wilder 53f)

“For the purposes of the memory arts, theatre is defined by its ability to make the internal external. Describing Camillo’s theatre to Erasmus, Viglius Zuichemus writes that Camillo “called it a theatre *because it can be seen* with the eyes of the body” – that is, Camillo’s memory theatre is a “theatre” not so much because it resembles the structures in which plays were performed as because it literalizes the Greek root of the word “theatre,” which mean “seeing.” Through the use of physical objects, real or imagined, this “memory theatre” places the mind on display. As Zuichemus puts it,

> all the things that the human mind conceives but that cannot be seen with the eyes of the body can… be expressed with some bodily signs, so that everyone can see directly

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I’m really not sure, but I’d say „shadow’s form“ can mean :
(1) the form that causes the shadow (i.e. the real body)
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(3) the form of the mental representation/dream (shadow in a metaphorical sense)

the context „clear day“ suggests that the speaker means the sight of the real addressee (or of his shadow in the literal sense)

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(But I would certainly include this reading, as it add depth to the sonnet → At first glance, the speaker is praising the addressee, but he could also covertly criticise him.)

Commented [ML32]: I’d say geminatio (and maybe antanaclasis)

Commented [ML33]: Very good point. Maybe you could elaborate a little bit on it (e.g. paraphrase the line according to both possibilities)

Commented [ML34]: Maybe „Interpretation“ would be better, because the connection to the sonnet is not obvious.

with his own eyes all that which otherwise is submerged in the depths of the human mind.

For Zuichemus, the conceptual link between Camillo's "theatre" and theatrical performance has to do only with the visual nature of such performances: both theatrical performance and memory theatres "can be seen." The use of theatres as memory *loci* implies not just that theatres and memory *loci* are both visual media, but that theatres (and, for Fludd and Willis, specifically the private and perhaps the public theatres of London) do what *loci* do: the make the mind visible. Theatre is thus a version of the "extended mind," a "cognitive environment" in which physical objects give shape to and even constitute the mind itself" (Wilder 56-57)

INTERPRETATION:

Connection with the theatre

'Scene' etymologically related to 'Shadow' (from the greek σκηνή – σκιά)

"To the clear day with thy much clearer light" (l.7)

"clear"

L1 FORM:

[clear – clearer relationship – climactic structure &-polyptoton~~antistasis (?)~~]

Commented [ML35]: An antistasis is the repitetion of a word in the opposite sense. I do not think this is the case here.

L1 LANGUAGE:

Expressing the vividness or intensity of light: Brightly shining, bright, brilliant. (OED 1a)
Of the day, daylight, etc.: Fully light, bright; opposed to *dusk* or *twilight*. (OED 2a)
fig. Serene, cheerful; of unclouded countenance or spirit. (OED 2d)
A common epithet of women: Beautiful, beauteous, fair. (OED 4c)
~~Of the complexion, skin, etc.: Bright, fresh, and of pure colour; blooming (OED 4d)~~
Clearly seen, distinct, well-marked, sharp. (OED 6)
Manifest to the mind or judgement, evident, plain. (OED 9a)
Of moral purity, innocence. (OED IV)

L2 INTERPRETATION:

Same adjective referring to different nouns → establishing a relationship between the light of the day and to the metaphorical light of the addressee.
Does the climactic construct suggest a structure: clear (day) – clearer (reality) – the clearest (shadow/dream image/ideal)?

Formatted: English (United States)

Version 8 (V8)

“shadow” (l. 5)

L1 LANGUAGE:

The term ‘shadow’ in this sonnet cannot be reduced to one single meaning. Literally speaking, a shadow is an “image cast by a body intercepting light” (*OED* II). It can also refer to a hollow representation, “an unreal appearance; a delusive semblance […]; a vain and unsubstantial object of pursuit” (*OED* 6a), or to “a spectral form, [a] phantom” (*OED* 7). In the seventeenth century, ~~the term was also used to mean~~‘shadow’ was also another term for “an actor or a play” (*OED* 6b) and it was often employed by Shakespeare in this sense: e.g. “Life’s but a walking shadow, a poor player” (*Macbeth*~~,~~ 5.5.24 qtd. in~~) (cf.~~ Katherine Duncan-Jones 196n5).

Works Cited:

“shadow, n.”. *OED Online*. Oxford University Press, June 2017. Web. Accessed July 2017.

Duncan-Jones, Katherine (ed.). *Shakespeare’s Sonnets*. The Arden Shakespeare, Third Series. London and New York: Bloomsbury, 1997. Print.

L2 CONTEXT:

Since Aristotle and all the way through to the early modern period, dreams were thought of as primarily visual (Stuart Clark 302) and were closely associated with the faculties of imagination and memory. It was believed that once the eye perceived an actual object, this produced a likeness of itself – what Aristotle called a ‘species’. Subsequently, the species travelled in the form of a mental impression from the outer to the inner senses in order to be examined by the common sense, to be stored in memory and, eventually, to be retrieved by the imagination at will (Clark 15; William Rossky 50-51). Dreams were one of those products of imagination; they were defined as “vision[s] presented to the interior senses” (Joseph François Dupleix qtd. in Clark 302-303) and projected before the inner eye ~~–~~during sleep. Since antiquity, they were thought to be “caused by traces of the *species* left behind in the internal senses by the waking perceptions of the external ones, once the latter were no longer active”~~. Such ‘impressions’ were still, in other words, ‘objects of perception’ and, indeed, were perceived ‘with even greater impressiveness’”~~ (Clark 301). The reproduced ‘species’ or ‘phantasm’ could also be referred to as a ‘shadow’ (Clark 15).

Dreams ~~back then, as nowadays,~~ were thus often considered to ~~partly disclose~~disclose what most occupied the ~~what occupied most the conscious and unconscious mind~~mind and to provide an insight into the dreamer’s innermost desires. According to Castiglione’s *The Book of t~~thus frequently found their sources in tenacious passions and vigorous desire (Wickert 284)~~he Courtier*, dreaming about a beloved was “the first step towards a higher form of love” (Wickert 283)~~.~~

[contrasted to substance [Plato]

The reproduced ‚species‘or ‚phantasm‘ – also referred to as ‘shadow’ (Clark 15) – often took the form of the beloved

“[…]der erste Schritt zu einer höheren Form der Liebe darin bestehe, dass die Seele das Bild der Geliebten im eigenen Inneren erzeugt und bei seiner Betrachtung, von der Fessel der

Commented [AK1]: an introductory sentence before or after these meanings?

Commented [ML2]: Can this meaning be related back to the sonnet?

Commented [MF3]: Add Works Cited after every level!!!

Commented [ML4]: Very good, one could create a link from the annotation about „see“ (l 1) to this annotation.

Commented [KN5]: Make your point about dreams being “objects of perception” earlier in the annotation and cut the penultimate sentence.

Commented [ML6]: I’d say: „Shakespeare’s age“

Commented [AK7]: be more specific

Commented [CN8]: Probably move to Interpretation

Commented [ML9]: I would keep it in „context“, if we can be sure that this was a common assumption during Shakespeare’s time.

+ Add quotation marks (if this is a quote from Wickert rather than a paraphrase)

Commented [ML10]: This paragraph sounds very interesting (esp. in the context of Son. 43). (Maybe move to L3 – Context)

Körperlichkeit gelöst, zur Erkenntnis aller irdischen Schönheit gelangt“ (Wickert 283) – ~~Macrobius ‚insomnia‘ (284)~~]

Works Cited:

L3 INTERPRETATION:

Within the context of eyes emitting light evoked in l. 4 [Hyperlink], the term ‘shadow’ can be understood literally as the image cast by the addressee’s body when exposed to the speaker’s radiant gaze. Yet the conceit is much more complex than that. Taking place in the realm of dreams, the shadow is also the incorporeal mental image of the addressee produced before the speaker’s inner eye; it is “an unreal appearance; a delusive semblance […]; a vain and unsubstantial object of pursuit” (*OED* 6a). On the stage of dramatic dream action, the shadow is a theatrical persona

in the dreadful darkness of “dead night” (l. 11) - phantom[Hyperlink]

Works Cited:

“shadows” (l. 5)

L1 LANGUAGE:

~~Contrary to~~Apart from the ~~aforementioned~~ other meanings and connotations attached to ‘shadow’ [hyperlink to L1 LANGUAGE: “shadow” (1. 5)], the word ‘shadows’, when in plural, also refers to “the darkness of night” (*OED* 2a).

Works Cited:

“shadow, n.”. *OED Online*. Oxford University Press, June 2017. Web. Accessed July 2017.

“shadow shadows” (l. 5)

L1 FORM:

The emphatic repetition “shadow shadows” in this line is an example of both a polyptoton and an antanaclasis. A polyptoton (Gr. for “word in many cases”) is a form-related figure of repetition where the repeated word varies in terms of word class or inflection (“~~P~~polyptoton”, *Princeton* 1086). ~~-~~ Antanaclasis (Gr. for ‘reflection’) ~~is closely related to the device of polyptoton and is therefore used interchangeably at times. It~~ is a semantic-related figure of repetition where the repeated word “shift[s] in meaning” (“~~p~~Polyptoton”, *Princeton* 1086)~~(Princeton 1086)~~

Works Cited:

~~The~~ Princeton Encyclopedia of Poetry and Poetics

L2 FORM:

Commented [ML11]: I’d rather say „meaning mentioned in the annotation for „shadow“ [link]“, because readers do not read the annotations linearly as in a print book and we cannot be sure that they read the aforementioned definition-

Commented [MF12]: Add Works Cited after every level!!!

Commented [MF13]: Add Works Cited after every level!!!

Commented [MF14]: Look up if there needs to be a comma here.

The rhetorical figures of polyptoton and antanaclasis ~~are overlapping~~overlap in this line. The repetition "shadow shadows" (l. 5) is a polyptoton in that the two ~~ese~~ otherwise identical nouns differ in grammatical number ~~, as the affix '-s' introduces the plural form of the same word.~~ However, on a semantic level, ~~those two nouns~~they are far from being identical, and this is where antanaclasis ~~comes into play~~becomes relevant. Although 'shadow' and 'shadows' share much in their connotations, they actually refer to two different things: the shadow of the addressee as opposed to the shadows (or darkness) that the addressee makes bright. Polyptoton and antanaclasis are closely related figures and, ~~at times when~~whenever a word is repeated in a different form and with a different meaning, they are very much used interchangeably ("P~~p~~olyptoton", *Princeton* 1086). According to *The Princeton Encyclopedia of Poetry and Poetics*, Shakespeare was quite fond of such playful devices, as they "[increased] patterning without wearying the ear", and cites lines 4–7 of s~~s~~onnet 43 as an illustrative example of his deliberate and diligent use thereof ("~~p~~Polyptoton" 1086).

Works Cited:

~~The~~
Princeton Encyclopedia of Poetry and Poetics

~~Polyptoton was a figure that Shakespeare was much fond of[~~
~~This is not only an 'epizeuxis' as the same word is emphatically repeated without anything in between, but also an 'antistasis' as the word changes meaning with its repetition (Booth 203). For the rhetorical figure of antistasis, see also sonnet 135.~~

~~[What is the difference between Polyptoton and Antistasis? Is Booth right?]~~**"make bright" (l. 5)**

Consider adding this annotation to the one below?]

"Then thou whose shadow shadows doth make bright," (l. 5)

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~~**"shadow's form form happy show" (l. 6)**~~

"shadow's form" (l. 6)

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[Plato: substance vs. shadow]
The Platonic distinction between shadow and substance was quite common in Elizabethan times.
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L3 INTERPRETATION:

The 'form' here refers either to the shape of the actual shadow image appearing in the speaker's dream or back to the original substantial body of the addressee of which the shadow is but a reflection

"form happy show" (l. 6)

L1 FORM:

The phrase "form happy show" can be read as syntactically ambiguous, even if not transparently so. According to standard English grammar, the subject of a sentence ("thy shadow's form" (l. 6) in this case) has to be principally succeeded by a verb: 'form(v.) happy(adj.) show(n.)'. In poetic forms, however, the rules of syntax – being not as rigid – could allow for the possibility of inversion: 'form(n.) happy(adj.) show (v.)' in the sense of 'show happy form'.

Commented [MF30]: Add Works Cited after every level!!!

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Repetition of 'form' - doubling

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The fact of being presented to view or displayed. (OED 1b)
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A phantasmal appearance; an apparition. (OED 11)
A spectacle elaborately prepared or arranged in order to entertain a number of spectators; a pageant, masque, procession, or similar display on a large scale. (OED 13a)
Applied to any kind of public display; e.g. an exhibition of pictures, a dramatic performance in a theatre (OED 15a).

~~**FORM:**~~

~~Antistasis (?)~~

~~Syntactical Ambiguity: 'form(V) happy show(N)' or 'show(V) happy form(N)'?~~

CONTEXT:

Plato's Republic – shadow of a shadow (Plato's Allegory of the Cave/ Mimesis)

& Dreaming/ Acting

Robert Fludd → memory and theatre comparison (Alt 78-80)

"In choosing a theatre – apparently a real theatre – as his mnemonic space, Fludd follows a principle articulated by Host, for whom "those men who with their shape, gesture, and actions in public spectacles, comedies, tragedies, and theatres we see freely represent others" – that is, actors – provide a model for constructing mnemonic images. As an actor represents something other than himself, Host reasons, so a mnemonic image recalls something other than its own physical substance." (Wilder 53f)

"For the purposes of the memory arts, theatre is defined by its ability to make the internal external. Describing Camillo's theatre to Erasmus, Viglius Zuichemus writes that Camillo "called it a theatre *because it can be seen* with the eyes of the body" – that is, Camillo's memory theatre is a "theatre" not so much because it resembles the structures in which plays were performed as because it literalizes the Greek root of the word "theatre," which mean "seeing." Through the use of physical objects, real or imagined, this "memory theatre" places the mind on display. As Zuichemus puts it,

> all the things that the human mind conceives but that cannot be seen with the eyes of the body can… be expressed with some bodily signs, so that everyone can see directly with his own eyes all that which otherwise is submerged in the depths of the human mind.

For Zuichemus, the conceptual link between Camillo's "theatre" and theatrical performance has to do only with the visual nature of such performances: both theatrical performance and

Commented [ML36]: I'm not sure but maybe this should go to „Interpretation", as it does not become obvious from the sonnet that the speaker criticises the addressee for being ‚fake'

(But I would certainly include this reading, as it add depth to the sonnet → At first glance, the speaker is praising the addressee, but he could also covertly criticise him.)

Commented [ML37]: I'd say geminatio (and maybe antanaclasis)

Commented [ML38]: Very good point. Maybe you could elaborate a little bit on it (e.g. paraphrase the line according to both possibilities)

Commented [ML39]: Maybe „Interpretation" would be better, because the connection to the sonnet is not obvious.

memory theatres "can be seen." The use of theatres as memory *loci* implies not just that theatres and memory *loci* are both visual media, but that theatres (and, for Fludd and Willis, specifically the private and perhaps the public theatres of London) do what *loci* do: the make the mind visible. Theatre is thus a version of the "extended mind," a "cognitive environment" in which physical objects give shape to and even constitute the mind itself" (Wilder 56-57)

INTERPRETATION:

Connection with the theatre

'Scene' etymologically related to 'Shadow' (from the greek σκηνή – σκιά)

"To the clear day with thy much clearer light" (l. 7)

~~"clear"~~

L1 FORM:

The repetition of the adjective 'clear' in its comparative form 'clearer' in this line is again an example of a polyptoton as the repeated word varies in terms of inflection ("Polyptoton", *Princeton* 1086).
~~[clear – clearer relationship – climactic structure & polyptotonantistasis (?)]~~
Works Cited:

The Princeton Encyclopedia of Poetry and Poetics

L1 LANGUAGE:

The expression "clear day" (l. 7) is an archaic idiom meaning a "fully light, bright" day, as "opposed to *dusk* or *twilight*" (*OED* 2a). In combination with 'light', the adjective 'clear' similarly underlines "the vividness or intensity" of the light's brightness (*OED* 1a). When opposed to a blurry, "imperfect" (l. 10) shadow (ll. 5, 6, 10), the "much clearer light" (l. 7) could also mean more "sharp", distinctly delineated (*OED* 6), or even "more perfect, more complete" (Booth 204n7; cf. *OED* 17). In the context of this sonnet, the second instance of 'clear' could additionally stand for "cheerful" (*OED* 2d) – which would link back to "form *happy* show" (l. 6) [Hyperlink]; "beautiful" (*OED* 4c) – which would link back to one plausible interpretation of "make bright" (l. 5) [Hyperlink]; and "innocent" (*OED* 15a) – which could maybe allude to a moral dimension otherwise not openly addressed.

Works Cited:

"clear, adj., adv., and n.". *OED Online*. Oxford University Press, June 2017. Web. Accessed July 2017.
~~**Expressing the vividness or intensity of light: Brightly shining, bright, brilliant. (*OED* 1a)**~~
~~**Of the day, daylight, etc.: Fully light, bright; opposed to *dusk* or *twilight*. (*OED* 2a)**~~
~~***fig.* Serene, cheerful; of unclouded countenance or spirit. (*OED* 2d)**~~
~~**A common epithet of women: Beautiful, beauteous, fair. (*OED* 4c)**~~
~~**Of the complexion, skin, etc.: Bright, fresh, and of pure colour; blooming (OED 4d)**~~
~~**Clearly seen, distinct, well-marked, sharp. (*OED* 6)**~~
~~**Manifest to the mind or judgement, evident, plain. (*OED* 9a)**~~

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~~**Of moral purity, innocence. (*OED* IV)**~~

L2 INTERPRETATION:

The use of the s~~S~~ame adjective ('clear') referring to different nouns within the same line → establishes~~ing~~ a relationship between the light of the day and to the metaphorical light of the addressee. The comparative construct seems to suggest that the light emanated from the addressee is even brighter than the light of a perfect, cloudless day

Does the climactic construct suggest a structure: clear (day) – clearer (reality) – the clearest (shadow/dream image/ideal)?

clearer than the day or clearer than the dream image

~~[climactic structure]~~

Sidney, Arcadia: "Thy [i.e. Phoebus's = the sun's] beames I like, but her cleare rayes I love" (qtd. in Evans 144n7)

[NO 800.120 p.177]

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Student C

Version 1 (V1)

“darkly bright” (l.4)

L1 Language
For ‘darkly’, the OED suggests the meaning of “in the dark; in secrecy, secretly” (Def. 1.), with line 4 of this sonnet as the first example for it.

L1 Form:
The phrase *darkly bright* is an oxymoron since darkness is the opposite of brightness.

L2 Interpretation:
Darkly bright could refer to a color, or degree of brightness, which is darker than usual. The oxymoron makes it impossible to determine whether the eyes are dark, but sparkling, or bright, but their look darkened or blurred for some reason. Bearing in mind the suggested meaning of ‘darkly’, the phrase can also be read in the sense that the eyes can see (brightly) in the dark. This description of the eyes is puzzling for readers and bestows an enigmatic quality to the eyes. ~~. If the speaker refers to their eyes in this passage, then one can assume that their eyes are not as bright as normal, but still bright after all. (To be continued...)~~

Commented [ML1]: Darkly can also mean „in the dark“
"darkly, adv." Def. 1. *OED Online*. Oxford University Press, March 2017. Web. 18 March 2017.
Then, it could mean that the eyes see in the dark as if it was bright daylight

“bright in dark directed” (l.4)

Commented [ML2]: It would be interesting to have an intertext-annotation about the repetition of the bright/dark oxymoron in this line. → how are these two parts of the line connected?

L1 Form:
The phrase *bright in dark direct*ed is an oxymoron since darkness cannot be bright. It is the second oxymoron of the same type in this line [Link to L1 Form annotation “darky bright”]

L2 Interpretation:
This oxymoron lets one assume that there is brightness in the darkness. This line suggests that the speaker’s eyes become brighter when looking into darkness. If the speaker’s eyes were darkly bright before, they become brighter when seeing darkness. The darkness that the speaker refers to could either be the darkness of night, the darkness of the addressee’s shadow or just the darkness of having his eyes closed and sleeping. (To be continued...)

This second oxymoron stresses the blurring of light and darkness: The eyes unite both, and *bright in dark directed* emphasizes the idea that there is something bright to be found in the darkness. Yet it is unclear which darkness the speaker is talking about: It could be the darkness of the night, as this is the time when people go to sleep and close their eyes. Given that ‘But’ in line 3 introduces a shift away from ‘day’ (line 2), the night-reading would make sense. However, it is equally possible that the speaker refers to the darkness perceived upon closing one’s eyes: Instead of seeing nothing (or only blackness), the closing of the eyes allows the

speaker to see something brightly and clearly. As the eyes are 'directed', it can be assumed that the image he sees is not random, but perceived deliberately.
Repath paraphrases it as "alertly directed in the darkness" (100), indicating the dynamic towards the dark and a certain purpose to do so: Whenever the eyes of the poet are closed, the desired image would appear brightly in his imagination.

~~- darkly bright and bright in dark als 1 Annotation~~
- int. eyes emitting

~~**"directed"** (l.4)~~

Commented [ML3]: Is this annotation neccesary? I.e. do we assume readers not to know this word?

~~**L1 Language:**~~
~~The adjective *directed* is often a synonym for aimed, guided or addressed (*OED* 1).~~

~~**L2 Interpretation**~~
~~The speaker directs his bright eyes into the darkness. (To be continued..)~~

~~Works Cited:~~
~~"directed, adj." *OED Online*. Oxford UP, Dec 2016. Web.~~

"And darkly bright, are bright in dark directed" (l. 4, whole line)

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L1 Form

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Whereas the adjective 'bright' is repeated in this line, the use of 'darkly' and 'dark' indicates a polyptoton. The Princeton Encyclopedia of Poetry and Poetics describes it as a "word in many cases" (1086), which means that it "repeat[s] a word or words by varying their word class" (1086). In a classification of varieties of repetition, it defines the polyptoton as "same word, different form, same meaning" (1086) and lists 43.4-7 as an example for an "intentional" and frequent use of this figure.

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Booth (203) provides a detailed list of figures to be found in this sonnet, with line 4 containing most of them. These include an "antithesis: […] *bright, dark* (4)", a "diacope (repetition of a word with one or a few words in between); *bright, are bright* (4)", the already mentioned polyptoton consisting of 'darkly' and 'dark', an "antimetabole (inversion of the order of repeated words): *darkly bright, are bright in dark* (4)" and what he calls "rhetorically unclassified word plays".

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L2 Context

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Booth points out that "in the Renaissance eyes were generally thought of as giving off light" (203). → Clark

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Version 2 (V2)

“darkly bright” (l.4)

L1 Language
For ‘darkly’, the OED suggests the meaning of “in the dark; in secrecy, secretly” (Def. 1.), with line 4 of this sonnet as the first example for it.

Works cited:
“darkly, adv.” Def. 1 OED Online. Oxford University Press, March 2017. Web. 25 March 2017.

L1 Form:
The phrase *darkly bright* is an oxymoron since darkness is the opposite of brightness.

L2 Interpretation:
Darkly bright could refer to a color, or degree of brightness, which is darker than usual. The oxymoron makes it impossible to determine whether the eyes are dark, but sparkling, or bright, but their look darkened or blurred for some reason. Bearing in mind the suggested meaning of ‘darkly’, the phrase can also be read in the sense that the eyes can see (brightly) in the dark. This description of the eyes is puzzling for readers and bestows an enigmatic quality to the eyes. ~~. If the speaker refers to their eyes in this passage, then one can assume that their eyes are not as bright as normal, but still bright after all. (To be continued...)~~

→ Hammond (194) **The annotation on ‘bright’, defining it as ‘shining’, however, is not helpful at all:** Which of the two does it refer to? And how does this help readers understand this paradoxical line? Seems like there was a need to give some more explanation for this line, yet this attempt comes across as futile)

“bright in dark directed” (l.4)

L1 Form:
The phrase *bright in dark direct*ed is an oxymoron since darkness cannot be bright. It is the second oxymoron of the same type in this line [Link to L1 Form annotation “darky bright”]

L2 Interpretation:
~~This oxymoron lets one assume that there is brightness in the darkness. This line suggests that the speaker’s eyes become brighter when looking into darkness. If the speaker’s eyes were darkly bright before, they become brighter when seeing darkness. The darkness that the speaker refers to could either be the darkness of night, the darkness of the addressee’s shadow or just the darkness of having his eyes closed and sleeping. (To be continued...)~~

This oxymoron stresses the blurring of light and darkness: The eyes unite both, and *bright in dark directed* emphasizes the idea that there is something bright to be found in the darkness.

Commented [ML1]: Darkly can also mean „in the dark“

"darkly, adv." Def. 1. *OED Online*. Oxford University Press, March 2017. Web. 18 March 2017.

Then, it could mean that the eyes see in the dark as if it was bright daylight

Commented [ML2]: It would be interesting to have an intertext-annotation about the repetition of the bright/dark oxymoron in this line. → how are these two parts of the line connected?

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Yet it is unclear which darkness the speaker is talking about: It could be the darkness of the night, as this is the time when people go to sleep and close their eyes. Given that 'But' in line 3 introduces a shift away from 'day' (line 2), the night-reading would make sense. However, it is equally possible that the speaker refers to the darkness perceived upon closing one's eyes: Instead of seeing nothing (or only blackness), the closing of the eyes allows the speaker to see something brightly and clearly. As the eyes are 'directed', it can be assumed that the image he sees is not random, but perceived deliberately.

Ingram paraphrases it as "alertly directed in the darkness" (100), indicating the dynamic towards the dark and a certain purpose to do so: Whenever the eyes of the poet are closed, the desired image would appear brightly in his imagination. However, Ingram's following remark on this line "[h]ere the adverb [bright] balances 'darkly'" (100) is to be criticized: Describing the effect of *bright* as a 'balance' is too weak, as it also creates tension and bewilderment instead of merely reestablishing harmony.

~~- darkly bright and bright in dark als 1 Annotation~~

- int. eyes emitting

~~"directed" (l.4)~~

Commented [ML3]: Is this annotation neccesary? I.e. do we assume readers not to know this word?

~~**L1 Language:**~~

~~The adjective *directed* is often a synonym for aimed, guided or addressed (*OED* 1).~~

~~**L2 Interpretation**~~

~~The speaker directs his bright eyes into the darkness. (To be continued..)~~

~~Works Cited:~~

~~"directed, adj." *OED Online*. Oxford UP, Dec 2016. Web.~~

l. 4 "And darkly bright, are bright in dark directed" (whole line)

L1 Form

Whereas the adjective 'bright' is repeated in this line, the use of 'darkly' and 'dark' indicates a polyptoton. The Princeton Encyclopedia of Poetry and Poetics describes it as a "word in many cases" (1086), which means that it "repeat[s] a word or words by varying their word class" (1086). In a classification of varieties of repetition, it defines the polyptoton as "same word, different form, same meaning" (1086) and lists 43.4-7 as an example for an "intentional" and frequent use of this figure.

Booth (203) provides a detailed list of figures to be found in this sonnet, with line 4 containing most of them. These include an "antithesis: […] *bright, dark* (4)", a "diacope (repetition of a word with one or a few words in between): *bright, are bright* (4)", the already mentioned polyptoton consisting of 'darkly' and 'dark', an "antimetabole (inversion of the order of repeated words): *darkly bright, are bright in dark* (4)" and what he calls "rhetorically unclassified word plays".

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L2 Context: Theories of vision and the role of the eyes

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Booth straightforwardly explains that "in the Renaissance eyes were generally thought of as giving off light" (203) to help make sense of this line. Hammond gives slightly more detail to this by pointing out that "Renaissance theories of vision held either that the eyes send out rays which connect with the object seen, or that the object sends out rays which connect with the eyes" (194). Both remarks are a hint that theories of vision are vital for a better understanding of the intentionally puzzling line.

In *Vanities of the Eye* (2007), Stuart Clark provides a detailed discussion of the historical development of theories about vision and the eyes.

In chapter 1, going back to Greek antiquity, Clark names Aristotle and Plato as two of the main examples for the ancient hierarchy of the senses which gave the eyes a special preference over the other sense organs (9). This ocularcentrism included an extramission theory of vision, meaning that the process of seeing things was imagined as the result of the "projective power of the soul to […] produce objects of vision" (17). According to this Greek idea, "perceptions were 'encoded' as *phantasmata*, 'representations'" (11), which "could [then] be 'seen' by the 'eye' of the mind. and resulted in a "mental picture" (11).

Centuries later, a shift from extra- to intromission theories became dominant: "[I]ntromission itself [was] largely preferred in optical theory after the thirteenth century" (20). Clark describes intromission as being based on "the projective power of objects to emit their own likenesses and then have them propagated through a medium and replicated in the faculties of sense" (17). A crucial element of this approach was the "doctrine of *species*" (15), which "radiated out from […] objects into […] the aire, transmitting images […] to the eye" (15). In this theoretical framework, the eyes are not active emitters of light or projections. Instead, "objects act *on* passive recipients, leaving impressions in their senses and intellects which translate into conceptual images" (15), and the eyes are "reduced to […] a passive receiver" (20).

According to Clark's accounts, the sixteenth and seventeenth century then made the most decisive shift towards the dominance intromission theories. Yet simultaneously, during the late Renaissance, "new importance and attention [were] given to the human imagination" (39). The previously common idea of the eyes being merely recipients of images projected by objects became increasingly challenged, and scholars and writers discussed the issue of "the extent to which sight is a constructed medium and the eye not the innocent, objective reporter of the world but its creator and interpreter" (39). In this tension between objective and subjective influences in the process of perception, imagination "became the single mediator between the corporeal soul and the corporeal human body" (43), acknowledging both the real world that could be seen and the influence of the human mind on these perceptions. As Clark puts it, "[imagination] was, indeed, the 'eye' of the mind, in the sense that, in an ocularcentristic psychology, the rational powers were deemed to 'see' the external world only via its agency" (46).

With this acknowledgement of the subjective element in the perception of things in the world also came doubts about their reliability, and "serious anxieties about [imagination's] capacity to mislead and deceive" (45f.) Chapter 2 of Vanities of the Eyes discusses how theories of vision were also crucial for contemporary studies of mental illnesses such as delusions, of the condition of melancholy.

Clark's detailed overview of ideas and books published at the time illustrates that there were controversial discussions during Shakespeare's time about the implications and connotations of theories of the eye.

Works cited:

Booth, Stephen. *Shakespeare's Sonnets*. New Haven: Yale UP, 1977.

Clark, Stuart. *Vanities of the Eye*. Oxford: Oxford UP, 2007.

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L3 Interpretation

The oxymoron playing with bright and dark causes a blurring of darkness and light: it is no longer possible to make a clear distinction what is bright, dimmed or dark. However, this does not create a gloomy or threatening atmosphere. Moreover, it is only one of several instances in which the boundaries of light and dark, and day and night, are confounded [link to other annotations? i.e. l. 2-3, 7-8, 10-11, 13-14]. Innes argues that sonnet 43 "tries to make the conflation of night and day into something positive" (165): The speaker is not a victim of darkness, but actively provokes it and shapes his own perception in order to be able to see the image he desires. While doing so, he states a clear preference of mental images over those which are seen in the real world during the day. Hunter goes even further in attributing positivity to this line by pointing out that it is "not merely a piece of wordplay but also a triumphant dance of words expressing a lover's delight" (158).

Works cited:

Innes, Paul. *Shakespeare and the English Renaissance Sonnet*. Basingstoke: Macmillan, 1997.

Hunter, G.K. "The Dramatic Technique in Shakespeare's Sonnets". *Essays in Criticism*, vol. 3, no. 2, 1953, pp. 152-164. *Oxford Academic Journals*, doi: 10.1093/eic/III.2.152. Accessed 30 March 2017.

L3 Question

The speaker needs to exclude all other visual impressions so that he can see the mental image of the addressee. However, the brightness of the image of the beloved does not expel the darkness. Instead, both dark and bright elements remain in the sonnet. Bearing in mind the contemporary ideas about the importance of eyesight and visual perception on the mental condition, the speaker's eyes which are 'in dark directed' can be seen as a hint towards the eyes of those who suffer from melancholy, whose eyes are believed to look into blackness (cf. Clark 59). According to Clark, there was an awareness of the impact of the mind on the process of creating images (cf. 60). Whereas the brightly-shining images of the beloved are a proof of this positive influence and the happiness they bring, at the same time, the dark elements can illustrate melancholy and scepticism in the speaker. Does sonnet 43 then portray both the joy of the imagination and the suffering caused by the knowledge that this image is not real? The eyes are directed in darkness, and although this darkness is associated with a 'happy show' (6), some doubts remain as to whether it is to be interpreted as exclusively positive, given that there could still be a subtext of melancholy underlying this praise of the bright imagery.

Works cited:

Clark, Stuart. *Vanities of the Eye*. Oxford: Oxford UP, 2007.

l. 8 "shade"

L1 Language

In this context, shade is what the OED describes as "[a]n unsubstantial image of something real […]" (Def. II.5.b). Here, the *shade* is the image of the real person of the beloved. However, the same OED definition also indicates that this image has the qualities of "an unreal appearance; something that has only a fleeting existence, or that has become reduced almost to nothing".

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L2 Intratextuality
contrast shade <-> shadow?
(shade = 'weaker', i.e. a place in the shade can still be brighter than what we associate with shadows: absence/blockage of light (vs. shade: no full exposure to light, but not dark yet)

→ to be continued

l. 8 "to unseeing eyes thy shade shines so"

L1 Form
This phrase contains several indicators of contradiction. First of all, the capacity of the eyes to see is negated by unseeing, and yet the iambic pentameter stresses *-see-* in *unseeing*, and *eyes*. Furthermore, the *shade* that *shines* is an oxymoron, as shade normally implies the absence of light and therefore cannot shine.
Another element to be noted is the emphasis on 'shade shines' by the alliteration repeating the initial /ʃ/ sound. Although it is not stressed in the iambic pentameter pattern, this sound repetition draws readers' attention to *shines*.

L2 Interpretation
'Unseeing eyes' which perceive someone's shade are contradictory upon first sight. However, as paradox as this expression might seem, it makes sense in the logic of the sonnet and especially in connection to line 1: The 'unseeing eyes' are the ones that *wink* (1). The prerequisite for perceiving the *shade* of the beloved is this shift from seeing normally to blindness: By closing them, the speaker's eyes become *unseeing*, and only then can the image of the beloved *shine* in his imagination – this is how he 'best sees' (1).

Despite the emphasis on *see*ing and shining, the phrase contains an indication that the image seen by the poet is not perfect. The connotation of a *shade* in this sense is that it is an image of something in the world, but an unreal and fleeting one [link to annotation L1 Language "shade"]. Although it *shines*, the *shade* of the beloved is not the same as the real person and can therefore not be an ideal substitute for the absence of the latter. On the other hand, there is brightness assigned to this image (*shines*) and the syntactic unit of lines 6-8 suggests that looking at it would make the poet *happy* (6).

Considering these aspects, this phrase in the middle part of the sonnet seems to oscillate between positive and negative, with sight and brightness on one, and blindness and darker qualities on the other end. This in-between stage is also pointed out by Vendler in her illustration of how the sonnet "gets darker" (223): The unseeing eyes are a first indicator of a deteriorating eyesight, as the eyes change from being *see*ing (1) to *unseeing* (8) and, finally, to *sightless* (12).

Version 3 (V3)

“darkly bright” (l.4)

L1 Language
For ‘darkly’, the OED suggests the meaning of “in the dark; in secrecy, secretly” (Def. 1.), with line 4 of this sonnet as the first example for it.

Works cited:
“darkly, adv.” Def. 1 OED Online. Oxford University Press, March 2017. Web. 25 March 2017.

L1 Form:
The phrase *darkly bright* is an oxymoron since darkness is the opposite of brightness.

L2 Interpretation:
Darkly bright could refer to a color, or degree of brightness, which is darker than usual. The oxymoron makes it impossible to determine whether the eyes are dark, but sparkling, or bright, but their look darkened or blurred for some reason. Bearing in mind the suggested meaning of ‘darkly’, the phrase can also be read in the sense that the eyes can see (brightly) in the dark. This description of the eyes is puzzling for readers and bestows an enigmatic quality to the eyes. ~~. If the speaker refers to their eyes in this passage, then one can assume that their eyes are not as bright as normal, but still bright after all. (To be continued...)~~

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"darkly, adv." Def. 1. *OED Online*. Oxford University Press, March 2017. Web. 18 March 2017.

Then, it could mean that the eyes see in the dark as if it was bright daylight

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“bright in dark directed” (l.4)

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L1 Form:
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L2 Interpretation:
~~This oxymoron lets one assume that there is brightness in the darkness. This line suggests that the speaker’s eyes become brighter when looking into darkness. If the speaker’s eyes were darkly bright before, they become brighter when seeing darkness. The darkness that the speaker refers to could either be the darkness of night, the darkness of the addressee’s shadow or just the darkness of having his eyes closed and sleeping. (To be continued...)~~

This oxymoron stresses the blurring of light and darkness: The eyes unite both, and *bright in dark directed* emphasizes the idea that there is something bright to be found in the darkness. Yet it is unclear which darkness the speaker is talking about: It could be the darkness of the night, as this is the time when people go to sleep and close their eyes. Given that ‘But’ in line 3 introduces a shift away from ‘day’ (line 2), the night-reading would make sense. However, it

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is equally possible that the speaker refers to the darkness perceived upon closing one's eyes: Instead of seeing nothing (or only blackness), the closing of the eyes allows the speaker to see something brightly and clearly. As the eyes are 'directed', it can be assumed that the image he sees is not random, but perceived deliberately.

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~~- darkly bright and bright in dark als 1 Annotation~~

- int. eyes emitting

~~"**directed**" (l.4)~~

Commented [ML3]: Is this annotation neccesary? I.e. do we assume readers not to know this word?

~~**L1 Language:**~~

~~The adjective *directed* is often a synonym for aimed, guided or addressed (*OED* 1).~~

~~**L2 Interpretation**~~

~~The speaker directs his bright eyes into the darkness. (To be continued..)~~

~~Works Cited:~~

~~"directed, adj." *OED Online*. Oxford UP, Dec 2016. Web.~~

l. 4 "And darkly bright, are bright in dark directed" (whole line)

L1 Form

Whereas the adjective 'bright' is repeated in this line, the use of 'darkly' and 'dark' indicates a polyptoton. The Princeton Encyclopedia of Poetry and Poetics describes it as a "word in many cases" (1086), which means that it "repeat[s] a word or words by varying their word class" (1086). In a classification of varieties of repetition, it defines the polyptoton as "same word, different form, same meaning" (1086) and lists 43.4-7 as an example for an "intentional" and frequent use of this figure.

Booth (203) provides a detailed list of figures to be found in this sonnet, with line 4 containing most of them. These include an "antithesis: […] *bright, dark* (4)", a "diacope (repetition of a word with one or a few words in between): *bright, are bright* (4)", the already mentioned polyptoton consisting of 'darkly' and 'dark', an "antimetabole (inversion of the order of repeated words): *darkly bright, are bright in dark* (4)" and what he calls "rhetorically unclassified word plays".

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L2 Context: Theories of vision and the role of the eyes

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Booth straightforwardly explains that "in the Renaissance eyes were generally thought of as giving off light" (203) to help make sense of this line. Hammond gives slightly more detail to this by pointing out that "Renaissance theories of vision held either that the eyes send out rays

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which connect with the object seen, or that the object sends out rays which connect with the eyes" (194). Both remarks are a hint that theories of vision are vital for a better understanding of the intentionally puzzling line.

In *Vanities of the Eye* (2007), Stuart Clark provides a detailed discussion of the historical development of theories about vision and the eyes.

In chapter 1, going back to Greek antiquity, Clark names Aristotle and Plato as two of the main examples for the ancient hierarchy of the senses which gave the eyes a special preference over the other sense organs (9). This ocularcentrism included an extramission theory of vision, meaning that the process of seeing things was imagined as the result of the "projective power of the soul to […] produce objects of vision" (17). According to this Greek idea, "perceptions were 'encoded' as *phantasmata*, 'representations'" (11), which "could [then] be 'seen' by the 'eye' of the mind. and resulted in a "mental picture" (11).

Centuries later, a shift from extra- to intromission theories became dominant: "[I]ntromission itself [was] largely preferred in optical theory after the thirteenth century" (20). Clark describes intromission as being based on "the projective power of objects to emit their own likenesses and then have them propagated through a medium and replicated in the faculties of sense" (17). A crucial element of this approach was the "doctrine of *species*" (15), which "radiated out from […] objects into […] the aire, transmitting images […] to the eye" (15). In this theoretical framework, the eyes are not active emitters of light or projections. Instead, "objects act *on* passive recipients, leaving impressions in their senses and intellects which translate into conceptual images" (15), and the eyes are "reduced to […] a passive receiver" (20).

According to Clark's accounts, the sixteenth and seventeenth century then made the most decisive shift towards the dominance intromission theories. Yet simultaneously, during the late Renaissance, "new importance and attention [were] given to the human imagination" (39). The previously common idea of the eyes being merely recipients of images projected by objects became increasingly challenged, and scholars and writers discussed the issue of "the extent to which sight is a constructed medium and the eye not the innocent, objective reporter of the world but its creator and interpreter" (39). In this tension between objective and subjective influences in the process of perception, imagination "became the single mediator between the corporeal soul and the corporeal human body" (43), acknowledging both the real world that could be seen and the influence of the human mind on these perceptions. As Clark puts it, "[imagination] was, indeed, the 'eye' of the mind, in the sense that, in an ocularcentristic psychology, the rational powers were deemed to 'see' the external world only via its agency" (46).

With this acknowledgement of the subjective element in the perception of things in the world also came doubts about their reliability, and "serious anxieties about [imagination's] capacity to mislead and deceive" (45f.) Chapter 2 of Vanities of the Eyes discusses how theories of vision were also crucial for contemporary studies of mental illnesses such as delusions, of the condition of melancholy.

Clark's detailed overview of ideas and books published at the time illustrates that there were controversial discussions during Shakespeare's time about the implications and connotations of theories of the eye.

Works cited:

Booth, Stephen. *Shakespeare's Sonnets*. New Haven: Yale UP, 1977.

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L3 Interpretation

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The oxymoron playing with bright and dark causes a blurring of darkness and light: it is no longer possible to make a clear distinction what is bright, dimmed or dark. However, this does not create a gloomy or threatening atmosphere. Moreover, it is only one of several instances in which the boundaries of light and dark, and day and night, are confounded [link to other annotations? i.e. l. 2-3, 7-8, 10-11, 13-14]. Innes argues that sonnet 43 "tries to make the conflation of night and day into something positive" (165): The speaker is not a victim of darkness, but actively provokes it and shapes his own perception in order to be able to see the image he desires. While doing so, he states a clear preference of mental images over those which are seen in the real world during the day. Hunter goes even further in attributing positivity to this line by pointing out that it is "not merely a piece of wordplay but also a triumphant dance of words expressing a lover's delight" (158).

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Innes, Paul. *Shakespeare and the English Renaissance Sonnet*. Basingstoke: Macmillan, 1997.
Hunter, G.K. "The Dramatic Technique in Shakespeare's Sonnets". *Essays in Criticism*, vol. 3, no. 2, 1953, pp. 152-164. *Oxford Academic Journals*, doi: 10.1093/eic/III.2.152. Accessed 30 March 2017.

L3 Question

The speaker needs to exclude all other visual impressions so that he can see the mental image of the addressee. However, the brightness of the image of the beloved does not expel the darkness. Instead, both dark and bright elements remain in the sonnet. Bearing in mind the contemporary ideas about the importance of eyesight and visual perception on the mental condition, the speaker's eyes which are 'in dark directed' can be seen as a hint towards the eyes of those who suffer from melancholy, whose eyes are believed to look into blackness (cf. Clark 59). According to Clark, there was an awareness of the impact of the mind on the process of creating images (cf. 60). Whereas the brightly-shining images of the beloved are a proof of this positive influence and the happiness they bring, at the same time, the dark elements can illustrate melancholy and scepticism in the speaker. Does sonnet 43 then portray both the joy of the imagination and the suffering caused by the knowledge that this image is not real? The eyes are directed in darkness, and although this darkness is associated with a 'happy show' (6), some doubts remain as to whether it is to be interpreted as exclusively positive, given that there could still be a subtext of melancholy underlying this praise of the bright imagery.

Works cited:

Clark, Stuart. *Vanities of the Eye*. Oxford: Oxford UP, 2007.

l. 8 "shade"

L1 Language

In this context, shade is what the OED describes as "[a]n unsubstantial image of something real […]" (Def. II.5.b). Here, the *shade* is the image of the beloved. However, the same OED definition also indicates that this image has the qualities of "an unreal appearance; something that has only a fleeting existence, or that has become reduced almost to nothing".

L2 Intratextuality

Though unsubstantial and associated with darkness, it can be argued that a shade is not as dark as a shadow (l.5,6). In this respect, there is a tendency towards brightness with the change from shadows (l. 5,6) to shades (l. 8, 11) which then culminates in 'bright days' (14).

l. 8 "to unseeing eyes thy shade shines so"

L1 Form

This phrase contains several indicators of contradiction. First of all, the capacity of the eyes to see is negated by unseeing, and yet the iambic pentameter stresses -*see*- in *unseeing*, and *eyes*. Furthermore, the *shade* that *shines* is an oxymoron, as shade normally implies the absence of light and therefore cannot shine.

Another element to be noted is the emphasis on 'shade shines' by the alliteration repeating the initial /ʃ/ sound. Although it is not stressed in the iambic pentameter pattern, this sound repetition draws readers' attention to *shines*.

L2 Language

In addition to the general tendency from shadow to shade and, finally, bright daylight mentioned in [**"shade" L2 Intratextuality**], Vendler points out that mane of "these lines are "bright directed": they all brighten as they end" (224). In this line, there is a progression from the absolute darkness of 'unseeing eyes' to the less darker *shade* which (brightly) *shines*.

L2 Interpretation

'Unseeing eyes' which perceive someone's shade are contradictory upon first sight. However, as paradox as this expression might seem, it makes sense in the logic of the sonnet and especially in connection to line 1: The 'unseeing eyes' are the ones that *wink* (1). The prerequisite for perceiving the *shade* of the beloved is this shift from seeing normally to blindness: By closing them, the speaker's eyes become *unseeing*, and only then can the image of the beloved *shine* in his imagination – this is how he 'best sees' (1).

Despite the emphasis on *see*ing and shining, the phrase contains an indication that the image seen by the poet is not perfect. The connotation of a *shade* in this sense is that it is an image of something in the world, but an unreal and fleeting one [link to annotation L1 Language "shade"]. Although it *shines*, the *shade* of the beloved is not the same as the real person and can therefore not be an ideal substitute for the absence of the latter. On the other hand, there is brightness assigned to this image (*shines*) and the syntactic unit of lines 6-8 suggests that looking at it would make the poet *happy* (6).

Considering these aspects, this phrase in the middle part of the sonnet seems to oscillate between positive and negative, with sight and brightness on one, and blindness and darker qualities on the other end. This in-between stage is also pointed out by Vendler in her illustration of how the sonnet "gets darker" (223): The unseeing eyes are a first indicator of a deteriorating eyesight, as the eyes change from being *see*ing (1) to *unseeing* (8) and, finally, to *sightless* (12).

However, the lines themselves tend to get brighter [link annotation **L2 Language**] towards their end, which again results in a blurring of darkness and light which makes it hard for readers to decide which one of them is the predominant one.

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Version 4 (V4)

“darkly bright” (l.4)

~~L1 Language~~
For ‘darkly’, the OED suggests the meaning of “in the dark; in secrecy, secretly” (~~*Def. OED* 1.~~), with line 4 of this sonnet ~~as~~being offered as the first example of this usage ~~for it~~.

~~Works cited:~~

~~“darkly, adv.” *Def. 1 OED Online*~~. Oxford U~~niversity~~ P~~ress~~, March 2017. Web. 25 March 2017.

L1 Form:
The phrase *darkly bright* is one of two consecutive~~an~~ oxymor~~aon~~ in this line since darkness is the opposite of brightness. [Link to L1 Form annotation “bright in dark directed”]

L2 Interpretation:
Darkly bright in line 4 of the poem refers to the color or degree of brightness speaker’s eyes~~could refer to a color, or degree of brightness. , which is darker than usual.~~ The oxymoron makes it impossible to determine whether the eyes are dark~~,~~ ~~but~~yet sparkling, or bright~~,~~ yet~~but their look~~ darkened or blurred. ~~for some reason.~~ Bearing in mind the suggested meaning of ‘darkly’, the phrase can also be read in the sense that the eyes can see (brightly) in the dark. This description ~~of the eyes is puzzling for readers and~~ bestows an enigmatic quality to the eyes of the speaker.
~~. If the speaker refers to their eyes in this passage, then one can assume that their eyes are not as bright as normal, but still bright after all. (To be continued...)~~

“bright in dark directed” (l.4)

L1 Form:
The phrase *bright in dark directed* is an oxymoron since darkness cannot be bright. It is the second oxymoron in this line, playing on the same oppositions ~~of the same type~~ in the form of darkness versus brightness~~in this line~~. [Link to L1 Form annotation “darky bright”]

L2 Interpretation:
~~This oxymoron lets one assume that there is brightness in the darkness. This line suggests that the speaker’s eyes become brighter when looking into darkness. If the speaker’s eyes were darkly bright before, they become brighter when seeing darkness. The darkness that the speaker refers to could either be the darkness of night, the darkness of the addressee’s shadow or just the darkness of having his eyes closed and sleeping. (To be continued...)~~

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Commented [ML2]: Darkly can also mean „in the dark“

"darkly, adv." Def. 1. *OED Online*. Oxford University Press, March 2017. Web. 18 March 2017.

Then, it could mean that the eyes see in the dark as if it was bright daylight

Commented [MF3]: This is an awkward way to say this. But we don’t have any better ideas.

Commented [MF4]: The lover’s eyes could be interpreted as emitting rays of light. Look up “extramission theory” vs. “intromission theory”

Wikipedia says:
Emission theory or **extramission theory** (variants: extromission, extromittism) is the proposal that visual perception is accomplished by rays of light emitted by the eyes. This theory has been replaced by **intromission theory**, which states that visual perception comes from something representative of the object (later established to be rays of light reflected from it) entering the eyes.

Can you find out whether the extramission theory was still believed in in the Early Modern period? Then you could argue for this interpretation of darkly bright eyes emitting light in the dream of the speaker. This interpretation might work even better for the second part of line 4 ([…] bright in dark directed”

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Commented [ML5]: It would be interesting to have an intertext-annotation about the repetition of the bright/dark oxymoron in this line. → how are these two parts of the line connected?

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Commented [MF6]: The whole line might be an example of a antimetabole.

See https://literarydevices.net/antimetabole/ for further info. (but do not use this as a source, but the Princeton Encyclopedia)

Theis oxymoron *bright in dark directed* stresses the blurring of light and darkness:. TThe eyes unite both, and *bright in dark directed* emphasizes the idea that there is something bright to be found in this the darkness. Yet, it is unclear what kind ofhich darkness the speaker is talking about: It could be the darkness of the night, as this is the time when people go to sleep and close their eyes. Given that 'But' in line 3 introduces a shift away from 'day' (line 2), the night-reading would make sense. However, it is equally possible that the speaker refers to the darkness perceived upon closing one's eyes:. Instead of seeing nothing (or only blackness), the closing of the eyes allows the speaker to see something brightly and clearly. As the eyes are 'directed', it can be assumed that the image he sees is not random, but perceived deliberately.

Ingram paraphrases it as "alertly directed in the darkness" (100), indicating the dynamic towards the dark and a certain purpose to do so: Whenever the eyes of the poet are closed, the desired image would appear brightly in his imagination. However, Ingram's following remark on this line "[h]ere the adverb [bright] balances 'darkly'" (100) is to be criticized: Describing the effect of *bright* as a 'balance' is too weak, as it also creates tension and bewilderment instead of merely reestablishing harmony.

~~- darkly bright and bright in dark als 1 Annotation~~

- int. eyes emitting

~~"directed" (l.4)~~

~~**L1 Language:**~~

~~The adjective *directed* is often a synonym for aimed, guided or addressed (*OED* 1).~~

~~**L2 Interpretation**~~

~~The speaker directs his bright eyes into the darkness. (To be continued..)~~

~~Works Cited:~~

~~"directed, adj." *OED Online*. Oxford UP, Dec 2016. Web.~~

l. 4 "And darkly bright, are bright in dark directed" (whole line)

L1 Form

Whereas the adjective 'bright' is repeated in this line, the use of 'darkly' and 'dark' indicates a polyptoton. The Princeton Encyclopedia of Poetry and Poetics describes it as a "word in many cases" (1086), which means that it "repeat[s] a word or words by varying their word class" (1086). In a classification of varieties of repetition, it defines the polyptoton as "same word, different form, same meaning" (1086) and lists 43.4-7 as an example for an "intentional" and frequent use of this figure.

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Commented [MF7]: We thought you should first interpret only "bright in dark directed", before you go on to interpreting the expression in the context of the whole line. So maybe just devote a sentence or two to interpretating bright in dark directed?

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repeated words): *darkly bright, are bright in dark* (4)" and what he calls "rhetorically unclassified word plays".

L2 Context: Theories of vision and the role of the eyes

Booth straightforwardly explains that "in the Renaissance eyes were generally thought of as giving off light" (203) to help make sense of this line. Hammond gives slightly more detail to this by pointing out that "Renaissance theories of vision held either that the eyes send out rays which connect with the object seen, or that the object sends out rays which connect with the eyes" (194). Both remarks are a hint that theories of vision are vital for a better understanding of the intentionally puzzling line.

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Works cited:
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L3 Interpretation

The oxymoron playing with bright and dark causes a blurring of darkness and light: it is no longer possible to make a clear distinction what is bright, dimmed or dark. However, this does not create a gloomy or threatening atmosphere. Moreover, it is only one of several instances in which the boundaries of light and dark, and day and night, are confounded [link to other annotations? i.e. l. 2-3, 7-8, 10-11, 13-14]. Innes argues that sonnet 43 "tries to make the conflation of night and day into something positive" (165): The speaker is not a victim of darkness, but actively provokes it and shapes his own perception in order to be able to see the image he desires. While doing so, he states a clear preference of mental images over those which are seen in the real world during the day. Hunter goes even further in attributing positivity to this line by pointing out that it is "not merely a piece of wordplay but also a triumphant dance of words expressing a lover's delight" (158).

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L3 Question

The speaker needs to exclude all other visual impressions so that he can see the mental image of the addressee. However, the brightness of the image of the beloved does not expel the darkness. Instead, both dark and bright elements remain in the sonnet. Bearing in mind the contemporary ideas about the importance of eyesight and visual perception on the mental condition, the speaker's eyes which are 'in dark directed' can be seen as a hint towards the eyes of those who suffer from melancholy, whose eyes are believed to look into blackness (cf. Clark 59). According to Clark, there was an awareness of the impact of the mind on the process of creating images (cf. 60). Whereas the brightly-shining images of the beloved are a proof of this positive influence and the happiness they bring, at the same time, the dark elements can illustrate melancholy and scepticism in the speaker. Does sonnet 43 then portray both the joy of the imagination and the suffering caused by the knowledge that this image is not real? The eyes are directed in darkness, and although this darkness is associated with a 'happy show' (6), some doubts remain as to whether it is to be interpreted as exclusively positive, given that there could still be a subtext of melancholy underlying this praise of the bright imagery.

Works cited:
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l. 8 "shade"

L1 Language

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L2 Intratextuality

Though unsubstantial and associated with darkness, it can be argued that a shade is not as dark as a shadow (l.5,6). In this respect, there is a tendency towards brightness with the change from shadows (l. 5,6) to shades (l. 8, 11) which then culminates in 'bright days' (14).

l. 8 "to unseeing eyes thy shade shines so"

L1 Form

This phrase contains several indicators of contradiction. First of all, the capacity of the eyes to see is negated by unseeing, and yet the iambic pentameter stresses *-see-* in *unseeing*, and *eyes*. Furthermore, the *shade* that *shines* is an oxymoron, as shade normally implies the absence of light and therefore cannot shine.

Another element to be noted is the emphasis on 'shade shines' by the alliteration repeating the initial /ʃ/ sound. Although it is not stressed in the iambic pentameter pattern, this sound repetition draws readers' attention to *shines*.

L2 Language

In addition to the general tendency from shadow to shade and, finally, bright daylight mentioned in [**"shade" L2 Intratextuality**], Vendler points out that mane of "these lines are "bright directed": they all brighten as they end" (224). In this line, there is a progression from the absolute darkness of 'unseeing eyes' to the less darker *shade* which (brightly) *shines*.

L2 Interpretation

'Unseeing eyes' which perceive someone's shade are contradictory upon first sight. However, as paradox as this expression might seem, it makes sense in the logic of the sonnet and especially in connection to line 1: The 'unseeing eyes' are the ones that *wink* (1). The prerequisite for perceiving the *shade* of the beloved is this shift from seeing normally to blindness: By closing them, the speaker's eyes become *unseeing*, and only then can the image of the beloved *shine* in his imagination – this is how he 'best sees' (1).

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Considering these aspects, this phrase in the middle part of the sonnet seems to oscillate between positive and negative, with sight and brightness on one, and blindness and darker qualities on the other end. This in-between stage is also pointed out by Vendler in her illustration of how the sonnet "gets darker" (223): The unseeing eyes are a first indicator of a deteriorating eyesight, as the eyes change from being *see*ing (1) to *unseeing* (8) and, finally, to *sightless* (12).

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Version 5 (V5)

“darkly bright” (l.4)

L1 Language

For ‘darkly’, the OED suggests the meaning of “in the dark; in secrecy, secretly” (*Def. OED* 1.), with line 4 of this sonnet asbeing offered as the first example of this usage for it.

Works cited:

“darkly, adv.” *Def. 1 OED Online*. Oxford University Press, March 2017. Web. 25 March 2017.

L1 Form:

The phrase *darkly bright* is one of two consecutivean oxymoraon in this line since darkness is the opposite of brightness. [Link to L1 Form annotation “bright in dark directed”]

L2 Interpretation:

Darkly bright in line 4 of the poem refers to the color or degree of brightness speaker’s eyescould refer to a color, or degree of brightness. , which is darker than usual. The oxymoron makes it impossible to determine whether the eyes are dark, butyet sparkling, or bright, yetbut their look darkened or blurred. for some reason. Bearing in mind the suggested meaning of ‘darkly’, the phrase can also be read in the sense that the eyes can see (brightly) in the dark. This description of the eyes is puzzling for readers and bestows an enigmatic quality to the eyes of the speaker.

. If the speaker refers to their eyes in this passage, then one can assume that their eyes are not as bright as normal, but still bright after all. (To be continued...)

Intro-/extramission: According to Clark, extramission was already around in the early medieval period, whereas intomission theory became dominant by the sixteenth century (17), later even claims that it was “largely preferred in optical theory after the thirteenth century (20).

However,we could argue that in Clark, extramission theories were dated back to Platonic/Neoplatonic times (cf. 24; Augustine) and could thus have been interesting during the Renaissance period – could we assume that the discourse about vision was popular enough during Shakespeare’s time to presuppose that his readers were familiar with the theories? This would probably read as a far-fetched justification for extramission theory (?)

“bright in dark directed” (l.4)

L1 Form:

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Then, it could mean that the eyes see in the dark as if it was bright daylight

Commented [MF3]: This is an awkward way to say this. But we don’t have any better ideas.

Commented [MF4]: The lover’s eyes could be interpreted as emitting rays of light. Look up “extramission theory” vs. “intromission theory”

Wikipedia says:
Emission theory or **extramission theory** (variants: extromission, extromittism) is the proposal that visual perception is accomplished by rays of light emitted by the eyes. This theory has been replaced by **intromission theory**, which states that visual perception comes from something representative of the object (later established to be rays of light reflected from it) entering the eyes.

Can you find out whether the extramission theory was still believed in in the Early Modern period? Then you could argue for this interpretation of darkly bright eyes emitting light in the dream of the speaker. This interpretation might work even better for the second part of line 4 ([…] bright in dark directed”

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The phrase *bright in dark directed* is an oxymoron since darkness cannot be bright. It is the second oxymoron in this line, playing on the same oppositions ~~of the same type~~ in the form of darkness versus brightness~~in this line~~. [Link to L1 Form annotation "darky bright"] Booth also mentioned the antimetabole, cf. annotation L1 Form for the whole line.

L2 Interpretation:

~~This oxymoron lets one assume that there is brightness in the darkness. This line suggests that the speaker's eyes become brighter when looking into darkness. If the speaker's eyes were darkly bright before, they become brighter when seeing darkness. The darkness that the speaker refers to could either be the darkness of night, the darkness of the addressee's shadow or just the darkness of having his eyes closed and sleeping. (To be continued...)~~

The~~is~~ oxymoron *bright in dark directed* stresses the blurring of light and darkness~~:~~. T~~T~~he eyes unite both, and *bright in dark directed* emphasizes the idea that there is something bright to be found in this ~~the~~ darkness. Yet, it is unclear what kind of~~hich~~ darkness the speaker is talking about~~:~~ It could be the darkness of the night, as this is the time when people go to sleep and close their eyes. Given that 'But' in line 3 introduces a shift away from 'day' (line 2), the night-reading would make sense. However, it is equally possible that the speaker refers to the darkness perceived upon closing one's eyes~~:~~. Instead of seeing nothing (or only blackness), the closing of the eyes allows the speaker to see something brightly and clearly. As the eyes are 'directed', it can be assumed that the image he sees is not random, but perceived deliberately.

Alternatively: emphasis on the brightness looking into surrounding darkness?

Ingram paraphrases ~~it~~the phrase as "alertly directed in the darkness" (100), indicating the dynamic towards the dark and a certain purpose to do so: Whenever the eyes of the poet are closed, the desired image would appear brightly in his imagination. However, Ingram's following remark on this line "[h]ere the adverb [bright] balances 'darkly'" (100) is to be criticized: Describing the effect of *bright* as a 'balance' is too weak, as it also creates tension and bewilderment instead of merely reestablishing harmony.

~~- darkly bright and bright in dark als 1 Annotation~~

- int. eyes emitting

~~"**directed**" (l.4)~~

~~**L1 Language:**~~

~~The adjective *directed* is often a synonym for aimed, guided or addressed (*OED* 1).~~

~~**L2 Interpretation**~~

~~The speaker directs his bright eyes into the darkness. (To be continued..)~~

~~Works Cited:~~

~~"directed, adj." *OED Online*. Oxford UP, Dec 2016. Web.~~

l. 4 "And darkly bright, are bright in dark directed" (whole line)

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See https://literarydevices.net/antimetabole/ for further info. (but do not use this as a source, but the Princeton Encyclopedia)

Commented [MF7]: We thought you should first interpret only "bright in dark directed", before you go on to interpreting the expression in the context of the whole line. So maybe just devote a sentence or two to interpretating bright in dark directed?

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Commented [ML9]: Is this annotation neccesary? I.e. do we assume readers not to know this word?

L1 Form

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Whereas the adjective 'bright' is repeated in this line, the use of 'darkly' and 'dark' indicates a polyptoton. The Princeton Encyclopedia of Poetry and Poetics describes it as a "word in many cases" (1086), which means that it "repeat[s] a word or words by varying their word class" (1086). In a classification of varieties of repetition, it defines the polyptoton as "same word, different form, same meaning" (1086) and lists 43.4-7 as an example for an "intentional" and frequent use of this figure.

Booth (203) provides a detailed list of figures to be found in this sonnet, with line 4 containing most of them. These include an "antithesis: […] *bright, dark* (4)", a "diacope (repetition of a word with one or a few words in between); *bright, are bright* (4)", the already mentioned polyptoton consisting of 'darkly' and 'dark', an "antimetabole (inversion of the order of repeated words): *darkly bright, are bright in dark* (4)" and what he calls "rhetorically unclassified word plays".

L2 Context: Theories of vision and the role of the eyes

Booth straightforwardly explains that "in the Renaissance eyes were generally thought of as giving off light" (203) to help make sense of this line. Hammond gives slightly more detail to this by pointing out that "Renaissance theories of vision held either that the eyes send out rays which connect with the object seen, or that the object sends out rays which connect with the eyes" (194). Both remarks are a hint that theories of vision are vital for a better understanding of the intentionally puzzling line.

In *Vanities of the Eye* (2007), Stuart Clark provides a detailed discussion of the historical development of theories about vision and the eyes.

In chapter 1, going back to Greek antiquity, Clark names Aristotle and Plato as two of the main examples for the ancient hierarchy of the senses which gave the eyes a special preference over the other sense organs (9). This ocularcentrism included an extramission theory of vision, meaning that the process of seeing things was imagined as the result of the "projective power of the soul to […] produce objects of vision" (17). According to this Greek idea, "perceptions were 'encoded' as *phantasmata*, 'representations'" (11), which "could [then] be 'seen' by the 'eye' of the mind. and resulted in a "mental picture" (11).

Centuries later, a shift from extra- to intromission theories became dominant: "[I]ntromission itself [was] largely preferred in optical theory after the thirteenth century" (20). Clark describes intromission as being based on "the projective power of objects to emit their own likenesses and then have them propagated through a medium and replicated in the faculties of sense" (17). A crucial element of this approach was the "doctrine of *species*" (15), which "radiated out from […] objects into […] the aire, transmitting images […] to the eye" (15). In this theoretical framework, the eyes are not active emitters of light or projections. Instead, "objects act *on* passive recipients, leaving impressions in their senses and intellects which translate into conceptual images" (15), and the eyes are "reduced to […] a passive receiver" (20).

According to Clark's accounts, the sixteenth and seventeenth century then made the most decisive shift towards the dominance intromission theories. Yet simultaneously, during the late Renaissance, "new importance and attention [were] given to the human imagination" (39). The previously common idea of the eyes being merely recipients of images projected by objects became increasingly challenged, and scholars and writers discussed the issue of "the extent to which sight is a constructed medium and the eye not the innocent, objective reporter of the world but its creator and interpreter" (39). In this tension between objective and subjective influences in the process of perception, imagination "became the single mediator between the

corporeal soul and the corporeal human body" (43), acknowledging both the real world that could be seen and the influence of the human mind on these perceptions. As Clark puts it, "[imagination] was, indeed, the 'eye' of the mind, in the sense that, in an ocularcentristic psychology, the rational powers were deemed to 'see' the external world only via its agency" (46).

With this acknowledgement of the subjective element in the perception of things in the world also came doubts about their reliability, and "serious anxieties about [imagination's] capacity to mislead and deceive" (45f.) Chapter 2 of Vanities of the Eyes discusses how theories of vision were also crucial for contemporary studies of mental illnesses such as delusions, of the condition of melancholy.

Clark's detailed overview of ideas and books published at the time illustrates that there were controversial discussions during Shakespeare's time about the implications and connotations of theories of the eye.

Works cited:

Booth, Stephen. *Shakespeare's Sonnets*. New Haven: Yale UP, 1977.

Clark, Stuart. *Vanities of the Eye*. Oxford: Oxford UP, 2007.

L3 Interpretation

The oxymoron playing with bright and dark causes a blurring of darkness and light: it is no longer possible to make a clear distinction what is bright, dimmed or dark. However, this does not create a gloomy or threatening atmosphere. Moreover, it is only one of several instances in which the boundaries of light and dark, and day and night, are confounded [link to other annotations? i.e. l. 2-3, 7-8, 10-11, 13-14]. Innes argues that sonnet 43 "tries to make the conflation of night and day into something positive" (165): The speaker is not a victim of darkness, but actively provokes it and shapes his own perception in order to be able to see the image he desires. While doing so, he states a clear preference of mental images over those which are seen in the real world during the day. Hunter goes even further in attributing positivity to this line by pointing out that it is "not merely a piece of wordplay but also a triumphant dance of words expressing a lover's delight" (158).

Works cited:

Innes, Paul. *Shakespeare and the English Renaissance Sonnet*. Basingstoke: Macmillan, 1997.

Hunter, G.K. "The Dramatic Technique in Shakespeare's Sonnets". *Essays in Criticism*, vol. 3, no. 2, 1953, pp. 152-164. *Oxford Academic Journals*, doi: 10.1093/eic/III.2.152. Accessed 30 March 2017.

L3 Question

The speaker needs to exclude all other visual impressions so that he can see the mental image of the addressee. However, the brightness of the image of the beloved does not expel the darkness. Instead, both dark and bright elements remain in the sonnet. Bearing in mind the contemporary ideas about the importance of eyesight and visual perception on the mental condition, the speaker's eyes which are 'in dark directed' can be seen as a hint towards the eyes of those who suffer from melancholy, whose eyes are believed to look into blackness (cf. Clark 59). According to Clark, there was an awareness of the impact of the mind on the process of creating images (cf. 60). Whereas the brightly-shining images of the beloved are a proof of this positive influence and the happiness they bring, at the same time, the dark elements can illustrate melancholy and scepticism in the speaker. Does sonnet 43 then portray both the joy of the imagination and the suffering caused by the knowledge that this image is not real? The

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eyes are directed in darkness, and although this darkness is associated with a 'happy show' (6), some doubts remain as to whether it is to be interpreted as exclusively positive, given that there could still be a subtext of melancholy underlying this praise of the bright imagery.

Works cited:
Clark, Stuart. *Vanities of the Eye*. Oxford: Oxford UP, 2007.

l. 8 "shade"

L1 Language
In this context, shade is what the OED describes as "[a]n unsubstantial image of something real […]" (Def. II.5.b). Here, the *shade* is the image of the beloved. However, the same OED definition also indicates that this image has the qualities of "an unreal appearance; something that has only a fleeting existence, or that has become reduced almost to nothing".

L2 Intratextuality

Though unsubstantial and associated with darkness, it can be argued that a shade is not as dark as a shadow (l.5,6). In this respect, there is a tendency towards brightness with the change from shadows (l. 5,6) to shades (l. 8, 11) which then culminates in 'bright days' (14).

l. 8 "to unseeing eyes thy shade shines so"

L1 Form
This phrase contains several indicators of contradiction. First of all, the capacity of the eyes to see is negated by unseeing, and yet the iambic pentameter stresses *-see-* in *unseeing*, and *eyes*. Furthermore, the *shade* that *shines* is an oxymoron, as shade normally implies the absence of light and therefore cannot shine.
Another element to be noted is the emphasis on 'shade shines' by the alliteration repeating the initial /ʃ/ sound. Although it is not stressed in the iambic pentameter pattern, this sound repetition draws readers' attention to *shines*.

L2 Language
In addition to the general tendency from shadow to shade and, finally, bright daylight mentioned in [**"shade" L2 Intratextuality**], Vendler points out that mane of "these lines are "bright directed": they all brighten as they end" (224). In this line, there is a progression from the absolute darkness of 'unseeing eyes' to the less darker *shade* which (brightly) *shines*.

L2 Interpretation
'Unseeing eyes' which perceive someone's shade are contradictory upon first sight. However, as paradox as this expression might seem, it makes sense in the logic of the sonnet and especially in connection to line 1: The 'unseeing eyes' are the ones that *wink* (1). The prerequisite for perceiving the *shade* of the beloved is this shift from seeing normally to blindness: By closing them, the speaker's eyes become *unseeing*, and only then can the image of the beloved *shine* in his imagination – this is how he 'best sees' (1).

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Despite the emphasis on *see*ing and shining, the phrase contains an indication that the image seen by the poet is not perfect. The connotation of a *shade* in this sense is that it is an image of something in the world, but an unreal and fleeting one [link to annotation L1 Language "shade"]. Although it *shines*, the *shade* of the beloved is not the same as the real person and can therefore not be an ideal substitute for the absence of the latter. On the other hand, there is brightness assigned to this image (*shines*) and the syntactic unit of lines 6-8 suggests that looking at it would make the poet *happy* (6).

Considering these aspects, this phrase in the middle part of the sonnet seems to oscillate between positive and negative, with sight and brightness on one, and blindness and darker qualities on the other end. This in-between stage is also pointed out by Vendler in her illustration of how the sonnet "gets darker" (223): The unseeing eyes are a first indicator of a deteriorating eyesight, as the eyes change from being *see*ing (1) to *unseeing* (8) and, finally, to *sightless* (12).

However, the lines themselves tend to get brighter [link annotation **L2 Language**] towards their end, which again results in a blurring of darkness and light which makes it hard for readers to decide which one of them is the predominant one.

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Version 6 (V6)

“darkly bright” (l.4)

L1 Language

For ‘darkly’, the OED suggests the meaning of “in the dark; in secrecy, secretly” (~~*Def. OED* 1.~~), with line 4 of this sonnet ~~as~~being offered as the first example of this usage ~~for it~~.

Works cited:

“darkly, adv.” ~~*Def. 1 OED Online*~~. Oxford ~~University~~P ~~Press~~, March 2017. Web. 25 March 2017.

L1 Form:

The phrase *darkly bright* is one of two consecutive~~an~~ oxymor~~aon~~ in this line since darkness is the opposite of brightness. [Link to L1 Form annotation “bright in dark directed”]

L2 Interpretation:

Darkly bright in line 4 of the poem refers to the color or degree of brightness speaker’s eyes~~could refer to a color, or degree of brightness. , which is darker than usual.~~ The oxymoron makes it impossible to determine whether the eyes are dark~~,~~ ~~but~~yet sparkling, or bright~~,~~ yet~~but their look~~ darkened or blurred. ~~for some reason.~~ Bearing in mind the suggested meaning of ‘darkly’, the phrase can also be read in the sense that the eyes can see (brightly) in the dark. This description ~~of the eyes is puzzling for readers and~~ bestows an enigmatic quality to the eyes of the speaker.

~~. If the speaker refers to their eyes in this passage, then one can assume that their eyes are not as bright as normal, but still bright after all. (To be continued...)~~

Intro-/extramission: According to Clark, extramission was already around in the early medieval period, whereas intomission theory became dominant by the sixteenth century (17), later even claims that it was “largely preferred in optical theory after the thirteenth century (20).

However,we could argue that in Clark, extramission theories were dated back to Platonic/Neoplatonic times (cf. 24; Augustine) and could thus have been interesting during the Renaissance period – could we assume that the discourse about vision was popular enough during Shakespeare’s time to presuppose that his readers were familiar with the theories? This would probably read as a far-fetched justification for extramission theory (?)

“bright in dark directed” (l.4)

L1 Form:

Commented [MF1]: See comment below on antimetabole.

Commented [ML2]: Darkly can also mean „in the dark“

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Then, it could mean that the eyes see in the dark as if it was bright daylight

Commented [MF3]: This is an awkward way to say this. But we don’t have any better ideas.

Commented [MF4]: The lover’s eyes could be interpreted as emitting rays of light. Look up “extramission theory” vs. “intromission theory”

Work both Booth’s and the Arden Shakespeare’s annotations on extramission theory into your annotation here.

Wikipedia says:
Emission theory or **extramission theory** (variants: extromission, extromittism) is the proposal that visual perception is accomplished by rays of light emitted by the eyes. This theory has been replaced by **intromission theory**, which states that visual perception comes from something representative of the object (later established to be rays of light reflected from it) entering the eyes.

Can you find out whether the extramission theory was still believed in in the Early Modern period? Then you could argue for this interpretation of darkly bright eyes emitting light in the dream of the speaker. This interpretation might work even better for the second part of line 4 ([…] bright in dark directed”

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~~This oxymoron lets one assume that there is brightness in the darkness. This line suggests that the speaker's eyes become brighter when looking into darkness. If the speaker's eyes were darkly bright before, they become brighter when seeing darkness. The darkness that the speaker refers to could either be the darkness of night, the darkness of the addressee's shadow or just the darkness of having his eyes closed and sleeping. (To be continued...)~~

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Alternatively: emphasis on the brightness looking into surrounding darkness?

Ingram paraphrases ~~it~~the phrase as "alertly directed in the darkness" (100), indicating the dynamic towards the dark and a certain purpose to do so: Whenever the eyes of the poet are closed, the desired image would appear brightly in his imagination. However, Ingram's following remark on this line "[h]ere the adverb [bright] balances 'darkly'" (100) is to be criticized: d~~D~~escribing the effect of 'bright' ~~-~~as a ~~'~~balance~~'~~ is too weak, as it also creates tension and bewilderment instead of merely reestablishing harmony.

~~- darkly bright and bright in dark als 1 Annotation~~

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~~**L1 Language:**~~

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l. 4 “And darkly bright, are bright in dark directed” (whole line)

L1 Form

Whereas the adjective ‘bright’ is repeated in this line, the use of ‘darkly’ and ‘dark’ indicates a polyptoton. *The Princeton Encyclopedia of Poetry and Poetics* describes this stylistic device~~it~~ as a “word in many cases” (1086), which means that it “repeat[s] a word or words by varying their word class” (1086). In a classification of varieties of repetition, it defines the polyptoton as “same word, different form, same meaning” (1086) and lists 43.4-7 as an example for an “intentional” and frequent use of this figure.

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L2 Context: Theories of vision and the role of the eyes

Booth straightforwardly explains that “in the Renaissance eyes were generally thought of as giving off light” (203) to help make sense of this line. Hammond gives slightly more detail to this by pointing out that “Renaissance theories of vision held either that the eyes send out rays which connect with the object seen, or that the object sends out rays which connect with the eyes” (194). Both remarks are a hint that theories of vision are vital for a better understanding of the intentionally puzzling line.

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In chapter 1, going back to Greek antiquity, Clark names Aristotle and Plato as two of the main examples for the ancient hierarchy of the senses which gave the eyes a special preference over the other sense organs (9). This ocularcentrism included an extramission theory of vision, meaning that the process of seeing things was imagined as the result of the “projective power of the soul to […] produce objects of vision” (17). According to this Greek idea, “perceptions were ‘encoded’ as *phantasmata*, ‘representations’” (11), which “could [then] be ‘seen’ by the ‘eye’ of the mind~~.~~ and resulted in a “mental picture” (11).

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According to Clark’s accounts, the sixteenth and seventeenth century then made the most decisive shift towards ~~thea~~ dominance of intromission theories. Yet simultaneously, during the late Renaissance, “new importance and attention [were] given to the human imagination” (39). The previously common idea of the eyes being merely recipients of images projected by objects became increasingly challenged, and scholars and writers discussed the issue of “the extent to

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Commented [MF13]: Write an introductory sentence that ties it back to the context annotation. Add full names of scholars.

Works cited:

Innes, Paul. *Shakespeare and the English Renaissance Sonnet*. Basingstoke: Macmillan, 1997.

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positive influence and the happiness they bring, at the same time, the dark elements can illustrate melancholy and scepticism in the speaker. Does sonnet 43 then portray both the joy of the imagination and the suffering caused by the knowledge that this image is not real? The eyes are directed in darkness, and although this darkness is associated with a 'happy show' (6), some doubts remain as to whether it is to be interpreted as exclusively positive, given that there could still be a subtext of melancholy underlying this praise of the bright imagery.

Commented [MF14]: Fix repetitions;

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l. 8 "shade"

L1 Language
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Commented [MF15]: Add hyperlinks to other shade/shadow annotations, add a sentence and merge them

L2 Intratextuality

Though unsubstantial and associated with darkness, it can be argued that a shade is not as dark as a shadow (l.5,6). In this respect, there is a tendency towards brightness with the change from shadows (l. 5,6) to shades (l. 8, 11) which then culminates in 'bright days' (14).

Commented [MF16]: Is this intratext or interpretation? Compare with Vendler's interpretation (light/dark), and link to the other annotation (semantic field of sight – progression)

l. 8 "to unseeing eyes thy shade shines so"

L1 Form
This phrase contains several indicators of contradiction. First of all, the capacity of the eyes to see is negated by unseeing, and yet the iambic pentameter stresses *-see-* in *unseeing*, and *eyes*. Furthermore, the *shade* that *shines* is an oxymoron, as shade normally implies the absence of light and therefore cannot shine.
Another element to be noted is the emphasis on 'shade shines' by the alliteration repeating the initial /ʃ/ sound. Although it is not stressed in the iambic pentameter pattern, this sound repetition draws readers' attention to *shines*.

L2 Language
In addition to the general tendency from shadow to shade and, finally, bright daylight mentioned in [**"shade" L2 Intratextuality**], Vendler points out that manye of "these lines are "bright directed": they all brighten as they end" (224). In this line, there is a progression from the absolute darkness of 'unseeing eyes' to the less darker *shade* which (brightly) *shines*.

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L2 Interpretation
'Unseeing eyes' which perceive someone's shade are contradictory upon first sight. However, as paradox as this expression might seem, it makes sense in the logic of the sonnet and especially in connection to line 1: t~~T~~he 'unseeing eyes' are the ones that *wink* (1). The

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prerequisite for perceiving the *shade* of the beloved is this shift from seeing normally to blindness~~:~~: by~~B~~by closing them, the speaker's eyes become *unseeing*, and only then can the image of the beloved *shine* in his imagination – this is how s/he 'best sees' (1).

Despite the emphasis on *see*ing and shining, the phrase contains an indication that the image seen by the poet is not perfect. The connotation of a *shade* in this sense is that it is an image of something in the world, but an unreal and fleeting one [link to annotation L1 Language "shade"]. Although it *shines*, the *shade* of the beloved is not the same as the real person and can therefore not be an ideal substitute for the absence of the latter. On the other hand, there is brightness assigned to this image (*shines*) and the syntactic unit of lines 6-8 suggests that looking at it would make the poet *happy* (6).

Considering these aspects, this phrase in the middle part of the sonnet seems to oscillate between positive and negative, with sight and brightness on one, and blindness and darker qualities on the other end. This in-between stage is also pointed out by Vendler in her illustration of how the sonnet "gets darker" (223): t~~T~~he unseeing eyes are a first indicator of a deteriorating eyesight, as the eyes change from being *see*ing (1) to *unseeing* (8) and, finally, to *sightless* (12).

However, the lines themselves tend to get brighter [link annotation **L2 Language**] towards their end, which again results in a blurring of darkness and light which makes it hard for readers to decide which one of them is the predominant one.

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Commented [MF17]: Some elements seem to become brighter, others darker – could that indicate that the speaker himself sometimes leans towards sadness, sometimes towards happiness (illustrates the in-between state of emotions), maybe link to L3 question annotation?
Make transitions between thoughts/paragraphs smoother

Version 7 (V7)

“darkly bright” (l.4)

L1 Language

For ‘darkly’, the OED suggests the meaning of “in the dark; in secrecy, secretly” (~~*Def. OED* 1.~~), with line 4 of this sonnet ~~as~~being offered as the first example of this usage ~~for it~~.

Works cited:

“darkly, adv.” ~~*Def. 1 OED Online*~~. Oxford ~~University~~P ~~Press~~, March 2017. Web. 25 March 2017.

L1 Form:

The phrase ‘darkly bright’ ~~is~~ works ~~one of two consecutive~~an oxymoron ~~in this line~~an antithesis since it is what the Princeton Encyclopedia of Poetry and Poetics describes as a “juxtaposition of contraries” (58), describing the eyes as both ~~darkness is the opposite of brightness~~dark and bright.~~.~~ [Link to L1 Form annotation “bright in dark directed”]

Works cited:

Greene, Roland, et al. *The Princeton Encyclopedia of Poetry and Poetics*. Princeton University Press, 2012.

L2 Interpretation:

‘Darkly bright’ in line 4 of the poem refers to the color or degree of brightness speaker’s eyes~~could refer to a color, or degree of brightness~~. ~~, which is darker than usual.~~ The oxymoron makes it impossible to determine whether the eyes are dark~~, but~~yet sparkling, or bright~~, yet but their look~~ darkened or blurred. ~~for some reason.~~ Bearing in mind the suggested meaning of ‘darkly’, the phrase can also be read in the sense that the eyes can see (brightly) in the dark. This description ~~of the eyes is puzzling for readers and~~ bestows an enigmatic quality to the eyes of the speaker.

~~. If the speaker refers to their eyes in this passage, then one can assume that their eyes are not as bright as normal, but still bright after all. (To be continued...)~~

According to Stuart Clark in *Vanities of the Eye*, the close relationship between eyes and light can be dated back to Platonic times and has influenced writers and readers over centuries. For more context on theories of vision, cf. [link to l.4 L2 Context].

Works cited:

Clark, Stuart. *Vanities of the Eye*. Oxford: Oxford UP, 2007.

“bright in dark directed” (l.4)

Commented [MF1]: See comment below on antimetabole.

Commented [ML2]: Darkly can also mean „in the dark“

"darkly, adv." Def. 1. *OED Online*. Oxford University Press, March 2017. Web. 18 March 2017.

Then, it could mean that the eyes see in the dark as if it was bright daylight

Commented [MF3]: This is an awkward way to say this. But we don’t have any better ideas.

Commented [MF4]: The lover’s eyes could be interpreted as emitting rays of light. Look up “extramission theory” vs. “intromission theory”

Work both Booth’s and the Arden Shakespeare’s annotations on extramission theory into your annotation here.

Wikipedia says:
Emission theory or **extramission theory** (variants: extromission, extromittism) is the proposal that visual perception is accomplished by rays of light emitted by the eyes. This theory has been replaced by **intromission theory**, which states that visual perception comes from something representative of the object (later established to be rays of light reflected from it) entering the eyes.

Can you find out whether the extramission theory was still believed in in the Early Modern period? Then you could argue for this interpretation of darkly bright eyes emitting light in the dream of the speaker. This interpretation might work even better for the second part of line 4 ([…] bright in dark directed”

Commented [ML5]: It would be interesting to have an intertext-annotation about the repetition of the bright/dark oxymoron in this line. → how are these two parts of the line connected?

L1 Form:

The phrase 'bright in dark directed' is an oxymoron since darkness cannot be bright and the expression plays on this opposition. ~~It is the second oxymoron in this line, playing on the same oppositions of the same type in the form of darkness versus brightnessin this line.~~ [Link to L1 Form annotation "~~"~~darkly bright""].

Booth mentions the antimetabole it creates with "darkly bright" in this line, cf. annotation L1 Form ~~for the whole line~~for further information on the whole line.

Works cited:

Booth, Stephen. *Shakespeare's Sonnets*. New Haven: Yale UP, 1977.

L2 Interpretation:

~~This oxymoron lets one assume that there is brightness in the darkness. This line suggests that the speaker's eyes become brighter when looking into darkness. If the speaker's eyes were darkly bright before, they become brighter when seeing darkness. The darkness that the speaker refers to could either be the darkness of night, the darkness of the addressee's shadow or just the darkness of having his eyes closed and sleeping. (To be continued...)~~

The~~is~~ oxymoron "~~"~~bright in dark directed"~~"~~ stresses the blurring of light and darkness~~.~~. T~~T~~he eyes unite both, and "~~"~~bright in dark directed"~~"~~ emphasizes the idea that there is something bright to be found in this ~~the~~ darkness. Yet, it is unclear what kind of ~~hich~~ darkness the speaker is talking about~~:~~. It could be the darkness of the night, as this is the time when people go to sleep and close their eyes. Given that 'But' in line 3 introduces a shift away from 'day' (line 2), the night-reading would make sense. However, it is equally possible that the speaker refers to the darkness perceived upon closing one's eyes~~:~~. Instead of seeing nothing (or only blackness), the closing of the eyes allows the speaker to see something brightly and clearly. As the eyes are 'directed', it can be assumed that the image he sees is not random, but perceived deliberately.

Ingram paraphrases ~~it~~the phrase as "alertly directed in the darkness" (100), indicating the dynamic towards the dark and a certain purpose to do so: Whenever the eyes of the poet are closed, the desired image would appear brightly in his imagination. However, Ingram's following remark on this line "[h]ere the adverb [bright] balances 'darkly'" (100) is to be criticized: d~~D~~escribing the effect of 'bright' ~~-~~as a ~~'~~balance~~'~~ is too weak, as it also creates tension and bewilderment instead of merely reestablishing harmony. The speaker is neither in a place of darkness nor of light. Describing this in-between state as a 'balance' would neglect the tension created by the semantics and rhetorical figures of the poem: They all indicate that the speaker is torn between positive and negative emotions.

Works cited:

Ingram, W. G., and Theodore Redpath (eds.). *Shakespeares sonnets*. University of London Press, 1964.

~~darkly bright and bright in dark als 1 Annotation~~

Commented [MF6]: The whole line might be an example of a antimetabole.

See https://literarydevices.net/antimetabole/ for further info. (but do not use this as a source, but the Princeton Encyclopedia)

Commented [MF7]: We thought you should first interpret only "bright in dark directed", before you go on to interpreting the expression in the context of the whole line. So maybe just devote a sentence or two to interpretating bright in dark directed?

Commented [MF8]: We thought that the line is about the blurring of light and darkness but the emphasis lies on the brightness of the eyes, as they are (darkly) bright eyes looking into (more) surrounding darkness?!

~~- int. eyes emitting~~

~~**"directed"** (l.4)~~

~~**L1 Language:**~~
~~The adjective *directed* is often a synonym for aimed, guided or addressed (*OED* 1).~~

~~**L2 Interpretation**~~
~~The speaker directs his bright eyes into the darkness. (To be continued..)~~

~~Works Cited:~~
~~"directed, adj." *OED Online*. Oxford UP, Dec 2016. Web.~~

l. 4 "And darkly bright, are bright in dark directed" (whole line)

L1 Form

Whereas the adjective 'bright' is repeated in this line, the use of 'darkly' and 'dark' indicates a polyptoton. *The Princeton Encyclopedia of Poetry and Poetics* describes this stylistic device~~it~~ as a "word in many cases" (1086), which means that it "repeat[s] a word or words by varying their word class" (1086). In a classification of varieties of repetition, it defines the polyptoton as "same word, different form, same meaning" (1086) and lists 43.4-7 as an example for an "intentional" and frequent use of this figure.
Booth (203) provides a detailed list of figures to be found in this sonnet, with line 4 containing most of them. These include an "antithesis: […] *bright, dark* (4)" and a~~, a~~ "diacope (repetition of a word with one or a few words in between): *bright, are bright* (4)".~~,~~ ~~the~~Furthermore, he lists the already mentioned polyptoton consisting of 'darkly' and 'dark' as well as~~, an~~the "antimetabole (inversion of the order of repeated words): *darkly bright, are bright in dark* (4)" resulting from these elements.~~and what he calls "rhetorically unclassified word plays".~~

Works cited:
Booth, Stephen. *Shakespeare's Sonnets*. New Haven: Yale UP, 1977.
Greene, Roland, et al. *The Princeton Encyclopedia of Poetry and Poetics*. Princeton University Press, 2012.

L2 Context: Theories of vision and the role of the eyes

Booth straightforwardly explains that "in the Renaissance eyes were generally thought of as giving off light" (203) to help make sense of this line. Duncan-Jones' annotation on this line includes the movement of light in both ways, as "[e]yes were thought of as emitting light, as well as receiving it" (196). ~~-~~Hammond gives slightly more detail to this by pointing out that "Renaissance theories of vision held either that the eyes send out rays which connect with the object seen, or that the object sends out rays which connect with the eyes" (194). Both remarks are a hint that theories of vision are vital for a better understanding of the intentionally puzzling line.
In *Vanities of the Eye* (2007), Stuart Clark provides a detailed discussion of the historical development of theories about vision and the eyes and points out that there were controversial

Commented [MF9]: Pick this up for you annotation, but elaborate a little more, especially on your last thought here about why you disagree with bright being a balance for dark here.

Commented [ML10]: Is this annotation neccesary? I.e. do we assume readers not to know this word?

Commented [MF11]: Try to make two or three sentences out of this, so it flows better and your reader has more chance to process these thoughts.

Commented [MF12]: Add the Arden annotation to this as well!

discussions during Shakespeare's time about the implications and connotations of theories of the eye. -

In chapter 1, going back to Greek antiquity, Clark names Aristotle and Plato as two of the main examples for the ancient hierarchy of the senses which gave the eyes a special preference over the other sense organs (9). This ocularcentrism included an extramission theory of vision, meaning that the process of seeing things was imagined as the result of the "projective power of the soul to […] produce objects of vision" (17). According to this Greek idea, "perceptions were 'encoded' as *phantasmata*, 'representations'" (11), which "could [then] be 'seen' by the 'eye' of the mind~~.~~ and resulted in a "mental picture" (11).

Centuries later, a shift from extra- to intromission theories became dominant: "[I]ntromission itself [was] largely preferred in optical theory after the thirteenth century" (20). Clark describes intromission as being based on "the projective power of objects to emit their own likenesses and then have them propagated through a medium and replicated in the faculties of sense" (17). A crucial element of this approach was the "doctrine of *species*" (15), which "radiated out from […] objects into […] the aire, transmitting images […] to the eye" (15). In this theoretical framework, the eyes are not active emitters of light or projections. Instead, "objects act *on* passive recipients, leaving impressions in their senses and intellects which translate into conceptual images" (15, emphasis in original), and the eyes are "reduced to […] a passive receiver" (20).

According to Clark's accounts, the sixteenth and seventeenth century then made the most decisive shift towards ~~thea~~ dominance of intromission theories. Yet simultaneously, during the late Renaissance, "new importance and attention [were] given to the human imagination" (39). The previously common idea of the eyes being merely recipients of images projected by objects became increasingly challenged, and scholars and writers discussed the issue of "the extent to which sight is a constructed medium and the eye not the innocent, objective reporter of the world but its creator and interpreter" (39). In this tension between objective and subjective influences in the process of perception, imagination "became the single mediator between the corporeal soul and the corporeal human body" (43), acknowledging both the real world that could be seen and the influence of the human mind on these perceptions. As Clark puts it, "[imagination] was, indeed, the 'eye' of the mind, in the sense that, in an ocularcentric~~stic~~ psychology, the rational powers were deemed to 'see' the external world only via its agency" (46).

With this acknowledgement of the subjective element in the perception of things in the world also came doubts about their reliability, and "serious anxieties about [imagination's] capacity to mislead and deceive" (45f.) Chapter 2 of *Vanities of the Eye*~~s~~ discusses how theories of vision were also crucial for contemporary studies of mental illnesses such as delusions, of the condition of melancholy.

~~Clark's detailed overview of ideas and books published at the time illustrates that there were controversial discussions during Shakespeare's time about the implications and connotations of theories of the eye.~~

Works cited:

Booth, Stephen. *Shakespeare's Sonnets*. New Haven: Yale UP, 1977.

Clark, Stuart. *Vanities of the Eye*. Oxford: Oxford UP, 2007.

Duncan-Jones, Katherin (ed.). *Shakespeare's Sonnets*. The Arden Shakespeare, Third Series. London and New York, Bloomsbury: 1997.

Hammond, Paul (ed.). *Shakespeares sonnets: an original-Spelling text*. Oxford University Press, 2012.

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L3 Interpretation

Given the importance of ocularcentrism in the context of literary history, the elements of visual perception in the poem are not merely ornamental or signs of rhetoric playfulness. On the contrary, they are strong indicators for the speaker's psychological and emotional state.

The ~~oxymoron~~antimetabole playing with bright and dark causes a blurring of darkness and light: it is no longer possible to make a clear distinction between what is bright, dimmed or dark. However, this does not create a gloomy or threatening atmosphere. Moreover, it is only one of several instances in which the boundaries of light and dark, and day and night, are confounded ~~[link to other annotations,? i.e. l. 2-3, 7-8, 10-11, 13-14]~~. Paul Innes argues that sonnet 43 "tries to make the conflation of night and day into something positive" (165): The speaker is not a victim of darkness, but actively provokes it and shapes his own perception in order to be able to see the image he desires. While doing so, he states a clear preference of mental images over those which are seen in the real world during the day. Hunter goes even further in attributing positivity to this line by pointing out that it is "not merely a piece of wordplay but also a triumphant dance of words expressing a lover's delight" (158).

Commented [MF13]: Write an introductory sentence that ties it back to the context annotation. Add full names of scholars.

Works cited:

Innes, Paul. *Shakespeare and the English Renaissance Sonnet*. Basingstoke: Macmillan, 1997.

Hunter, G.K. "The Dramatic Technique in Shakespeare's Sonnets". *Essays in Criticism*, vol. 3, no. 2, 1953, pp. 152-164. *Oxford Academic Journals*, doi: 10.1093/eic/III.2.152. Accessed 30 March 2017.

L3 Question

The speaker needs to exclude all other visual impressions so that he can see the mental image of the addressee. However, the brightness of ~~the image of the beloved~~this image does not expel the darkness. Instead, both dark and bright elements remain in the sonnet. Bearing in mind the contemporary ideas about the importance of eyesight and visual perception on the mental condition, the speaker's eyes which are 'in dark directed' can be seen as a hint towards the eyes of those who suffer from melancholy, whose eyes are believed to look into blackness (cf. Clark 59). According to Clark, there was an awareness of the impact of the mind on the process of creating images (cf. 60). Whereas the brightly-shining images of the beloved are a proof of this positive influence and the happiness they bring, at the same time, the dark elements can illustrate ~~melancholy~~woe, pensiveness ~~and~~or scepticism in the speaker. Does sonnet 43 then portray both the joy of the imagination and the suffering caused by the knowledge that this image is not real? The eyes are directed in darkness, and although this ~~darkness~~ is associated with a 'happy show' (6), some doubts remain as to whether it is to be interpreted as exclusively positive, given that there could still be a subtext of melancholy underlying this praise of the bright imagery.

Commented [MF14]: Fix repetitions;

Works cited:

Clark, Stuart. *Vanities of the Eye*. Oxford: Oxford UP, 2007.

l. 8 "shade"

L1 Language

In this context, shade is what the OED describes as "[a]n unsubstantial image of something real […]" (Def. II.5.b). Here, the "shade" is the image of the beloved. However, the same OED definition also indicates that this image has the qualities of "an unreal appearance;

Commented [MF15]: Add hyperlinks to other shade/shadow annotations, add a sentence and merge them

something that has only a fleeting existence, or that has become reduced almost to nothing".
'Shade[s]' and 'shadow[s]' repeatedly occur in the poem and contribute to the permanent play on bright and dark elements, cf.
[link to annotation l. 5 (shadow shadows), l. 8 (shade shines), l. 11 (fair imperfect shade)]

Works cited:
"shade, n." *OED Online*. Oxford UP, March 2017. Web. 7 November 2017.

L2 Intratextuality/erpretation

Though unsubstantial and associated with darkness, it can be argued that a shade is not as dark as a shadow (l.5,6). In this respect, there is a tendency towards brightness with the change from shadows (l. 5,6) to shades (l. 8, 11) which then culminates in 'bright days' (14). Vendler also points out that lines 1-10 "all brighten as they end" (224), followed by the "only two lines in the body of the poem" (224) in which this dynamic works the other way around. She attributes both "desire and frustration" (225) to the couplet, and argues that after this downward progression, the sonnet ends with "the up-driven push of desire" (225) in the couplet.

Works cited:
Vendler, Helen. *The Art of Shakespeares sonnets*. Belknap Press, 1999.

l. 8 "to unseeing eyes thy shade shines so"

L1 Form
This phrase contains several indicators of contradiction. First of all, the capacity of the eyes to see is negated by unseeing, and yet the iambic pentameter stresses -*see*- in 'unseeing', and 'eyes'. Furthermore, the 'shade' that 'shines' is an oxymoron, as shade normally implies the absence of light and therefore cannot shine.
Another element to be noted is the emphasis on 'shade shines' by the alliteration repeating the initial /ʃ/ sound. Although it is not stressed in the iambic pentameter pattern, this sound repetition draws readers' attention to 'shines'.

L2 Language
In addition to the general tendency from shadow to shade and, finally, bright daylight mentioned in [**"shade" L2 Intratextuality**], Vendler points out that manye of "these lines are "bright directed": they all brighten as they end" (224). In this line, there is a progression from the absolute darkness of 'unseeing eyes' to the less darker *shade* which (brightly) *shines*.

L2 Interpretation
'Unseeing eyes' which perceive someone's shade are contradictory upon first sight. However, as paradox as this expression might seem, it makes sense in the logic of the sonnet and especially in connection to line 1: tThe 'unseeing eyes' are the ones that 'wink' (1). The prerequisite for perceiving the 'shade' of the beloved is this shift from seeing normally to blindness:: byBy closing them, the speaker's eyes become 'unseeing', and only then can the image of the beloved 'shine' in his imagination – this is how s/he 'best sees' (1).

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Commented [MF16]: Is this intratext or interpretation? Compare with Vendler's interpretation (light/dark, and link to the other annotation (semantic field of sight – progression)

~~Despite~~Although the phrase includes this paradox of seeing and not seeing as well as ~~the~~an emphasis on seeing and shining, ~~the phrase~~it also ~~contains an indication~~indicates that the image seen by the poet is not perfect. The connotation of a 'shade' in this sense is that it is an image of something in the world, but an unreal and fleeting one [link to annotation L1 Language "shade"]. Although it 'shines', the 'shade' of the beloved is not the same as the real person and can therefore not be an ideal substitute for the absence of the latter. On the other hand, there is brightness assigned to this image ('shines') and the syntactic unit of lines 6-8 suggests that looking at it would make the poet 'happy' (6).

Considering these aspects, this phrase in the middle part of the sonnet seems to oscillate between positive and negative, with sight and brightness on one, and blindness and darker qualities on the other end. As some elements become brighter whereas other become darker, it could be argued that this part of the poem indicates the alternation of the speaker's feelings: They sometimes have a tendency towards sadness, sometimes towards happiness. This in-between stage is also pointed out by Vendler in her illustration of how the sonnet "gets darker" (223): t~~T~~he unseeing eyes are a first indicator of a deteriorating eyesight, as the eyes change from being 'see'ing (1) to 'unseeing' (8) and, finally, to 'sightless' (12).

However, the lines themselves tend to get brighter [link annotation **L2 Language**] towards their end, which again results in a blurring of darkness and light which makes it hard for readers to decide which one of them is the predominant one. This can be seen as a continuation of l.4, which has already raised the question of which one of the two emotions appears more strongly [link to annotation l.4 L3 Question].

Works cited:

Vendler, Helen. *The Art of Shakespeares sonnets*. Belknap Press, 1999.

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Commented [MF17]: Some elements seem to become brighter, others darker – could that indicate that the speaker himself sometimes leans towards sadness, sometimes towards happiness (illustrates the in-between state of emotions), maybe link to L3 question annotation?
Make transitions between thoughts/paragraphs smoother

Student D

Version 1 (V1)

l.11 When in dead night thy fair imperfect shade

dead night
L1: LANGUAGE
In the given context the adjective 'dead' can describe 'night' as a period of day 'without animation, vigour, or activity; ~~inactive,~~ quiet, dull; lifeless' (OED A.III) or 'the time of intensest stillness, darkness, cold, etc' (OED n. B2). The OED already gives the latter interpretation to the expression 'dead of night'.

L2: INTERPRETATION
The phrase 'd~~D~~ead night' can refer to a still and quiet nighttime, which can moreover be associated with "death and lifeless phantoms" [Duncan-Jones, p.196] within the semantic field of shadows (ll.5,6,11) in the poem.

~~thy fair~~ imperfect shade
L1: LANGUAGE
The adjective 'imperfect' is defined by the OED as "wanting some quality or attribute necessary to full efficiency, normal condition, or ideal character' or '~~; not coming up to the standard; not all that it should be;~~ defective, faulty" [OED 2]. 'vicious, evil' [OED 3]

L1: INTRATEXTUALITY
'Shade n.' can have the same definition as in l.5, i.e. "an unreal appearance; a delusive semblance or image; a vain and unsubstantial object of pursuit" (*OED* 6a) or even with possible play on 'ghost' in the context of 'dead night' (l.11) and nocturnal visions [Evans, p. 144; Booth, p. 205], which is also aligned with 'a spectre, phantom' in OED [6b]

Plato's Cave (?)
~~refer either to 'an unsubstantial image of something real' [OED 5b] or 'shadow' with possible play on 'ghost' in the context of 'dead night' (l.11) and nocturnal visions [Evans, p. 144; Booth, p. 205], which is also aligned with 'a spectre, phantom' in OED [6b]~~

L2: INTERPRETATION
We suggest two possible interpretations of the ~~given~~ phrase: the first interpretation is built upon the language definitions [L1] ~~of the word 'shade'~~; the second interpretation is given in the context of sequence with the failings of the friend (e.g. Sonnet 33), which might refer to the same Addressee.

1. In dreams one cannot always see things as detailed as they are. When saying 'imperfect shade' the Speaker means the dream image 'which is deficient, less-than-whole because unreal' [Paterson, p.130], 'as only the shadow of the reality' [Evans, p. 144], i.e. imperfect (blurred, incomplete) representation of Addressee's appearance/form in the Speaker's dream (not a physical actuality)~~:~~.
2. It can also refer to a~~A~~ recollection of the allusions to the young man's moral defects in 33-5~~–~~ and can be interpreted as~~permits a subsidiary oxymoron:~~ 'the image of you, beautiful despite your moral imperfection' [Duncan-Jones, p. 196].

~~2.~~

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Works cited:
Booth, Stephen ed. (1977). *Shakespeare's Sonnets*. New Haven and London: Yale University Press.
Duncan-Jones, Katherine, ed. (2010) [1st ed. 1997]. *Shakespeare's Sonnets.* The Arden Shakespeare, Third Series (Rev. ed.). London: Bloomsbury
Evans, G. Blakemore, ed. (1996). *The Sonnets.* The New Cambridge Shakespeare. Cambridge: Cambridge University Press.
Paterson, Don (2010). *Reading Shakespeare's Sonnets: A New Commentary by Don Paterson.* London: Faber & Faber

'Dead, adj.,n'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>
'Imperfect adj'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>
'Shade, n'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

l.12 Through heavy sleep on sightless eyes doth stay?

L1: LANGUAGE
The phrase ‚hHeavy ~~sleep'~~ adj. The word is associated with deep sleep, where and the adjective ‚heavy' can stand formean 'slow, sluggish, dull' [Schmidt, 5] and 'weary, drowsy, sleepy' (Schmidt, 6).
The word ‚sSightless' adj. means , unable to see; destitute of the power of sight' or can refer to; ~~blindness~~ ~~[OED 1a]~~

L2: INTRATEXTUALITY
= 'unseeing eyes' (l.8)

L2: INTERPRETATION
The line 12 can be interpreted as following: ~~it~~ you (your 'imperfect shade') remain~~s~~ in my deep sleep even though my eyes are unable to see (possibly either owing to the darkness or because the Speaker is asleep).

Works cited:
Schmidt, Alexander ed. (1902).Shakespeare Lexicon and Quotation Dictionary: A Complete Dictionary of All the English Words, Phrases, and Constructions in the Works of the Poet. Berlin: Georg Reimer.
'Heavy, adj'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>
'Sightless, adj'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

l.13 All days are nights to see till I see thee,
L1: INTERPRETATION
All days are like nights, dark and dismal to the sight ('to see'), until I see (the real) you [Evans, p.144]
~~**L2: FORM**~~
~~Oxymoron? Days are night~~
~~Internal rhymes?~~

Works cited:
Evans, G. Blakemore, ed. (1996). *The Sonnets.* The New Cambridge Shakespeare. Cambridge: Cambridge University Press.

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~~Ingram W.G., Redpath, Theodore eds. (1964). *Shakespeare's Sonnets*. London~~

l.14 And nights bright days when dreams do show thee me.
do show thee me
~~L1: INTERPRETATION~~
~~show you to me~~

L1: INTERPRETATION
~~L2: FORM~~
The sense here must be "show thee to me," but the rhythm (accent on *me)* and the idiom ordinarily dictate "show me to thee" [Booth, p.205] Duncan-Jones also suggests that possible need for a rhyme prompted this syntactical ambiguity (‘shoe me to you’ and ‘show you to me’), which has the odd effect of leaving the final stress on *me* rather than *thee* [Duncan-Jones, p. 196].

And nights bright days when dreams do show thee me
L1: INTERPRETATION
The whole line can be translated as ‚t~~T~~he nights seem like bright days when I see you in my dreams’. However, the dream acts as an agent/performer, thus, the couplet can be interpreted as "I do not see thee, not yet; my eyes do not see thee either; I am dependent on dreams to show you to me." [Vendler, p.224]

L2: FORM l.13 & l.14
The expressions ‚days are nights’ and ‚nights bright days’ are antitheses.

L2: INTRATEXTUALITY
The last two line reiterate the contrast between brightness and darkness (ll.4), shadow and form (ll.5,6), shining shades (l.8), thus, underpining the whole impression of paradox between dreams/deaths and light/life.

~~L2: FORM~~
~~Paradox/Oxymoron: nights are bright days?~~
~~Personification of dreams?~~

Works cited:
Booth, Stephen ed. (1977). *Shakespeare's Sonnets*. New Haven and London: Yale University Press.
Duncan-Jones, Katherine, ed. (2010) [1st ed. 1997]. Shakespeare's Sonnets. The Arden Shakespeare, Third Series (Rev. ed.). London: Bloomsbury
Vendler, Helen (1997). The Art of Shakespeare’s Sonnets. The Belknap Press of Harvard Univeristy Press. London, England
~~Evans, G. Blakemore, ed. (1996). *The Sonnets*. The New Cambridge Shakespeare. Cambridge: Cambridge University Press.~~

Version 2 (V2)

l.11 When in dead night thy fair imperfect shade

dead night

L1: LANGUAGE

~~In the given context the adjective 'dead' can describe 'night' as a period of day 'without animation, vigour, or activity; quiet, dull; lifeless' (OED A.III) or 'the time of intensest stillness, darkness, cold, etc' (OED n. B2). The OED already gives the latter interpretation to the expression 'dead of night'.~~ Duncan-Jones associates 'dead night' (='nighttime') with death and lifeless phantoms (196). However, we tilt toward the idea that ~~In the given context~~ the adjective 'dead' ~~can~~ describes 'night' as a period of day 'without animation, vigour, or activity; quiet, dull; lifeless' (OED A.III), i.e. ~~or~~ 'the time of intensest stillness, darkness, cold, etc' (OED n. B2).

The OED ~~already~~ gives the latter interpretation to the expression 'dead of night', bringing an example from ~~.~~ Shakespeare's *Rape of Lucrece*, 162: "Now stole upon the time the dead of night".

L2: INTERPRETATION

The phrase 'dead night' can refer to a still and quiet nighttime, which can moreover be associated with "death and lifeless phantoms" (Duncan-Jones, p.196) within the semantic field of shadows (ll.5,6,11) ~~in the poem~~, whereas, shadows are often interpreted as 'ghosts' (Evans, Booth).

imperfect shade

L1: FORM

The word 'shade' is repeated in the poem with the same root but with different endings in ll. 5,6,8, which is the case of polyptoton.

L1: LANGUAGE

The adjective 'imperfect' ~~is defined by the OED~~can be defined as "wanting some quality or attribute necessary to full efficiency, normal condition, or ideal character' or 'defective, faulty" (OED 2), especially in the context of **'clear' and 'clearer' visions in line 7.**

'Shade n.' can have the same definition as 'shadow' in l.5: "an unreal appearance; a delusive semblance or image; a vain and unsubstantial object of pursuit" (*OED* 6a).

Moreover, with possible play on 'ghost' in the context of 'dead night' (l.11) and nocturnal visions (Evans, p. 144; Booth, p. 205), the word can have the meaning of 'a spectre, phantom' (OED 6b).

L2: INTERPRETATION

There might be several~~two~~ possible interpretations ~~of the phrase~~: the first ~~interpretation~~ idea is built upon the ~~—~~paradoxical representation of 'fair' yet 'imperfect' image of the addressee~~language definition L1~~; the ~~second interpretation~~other is given in the context of sequence with the failings of the friend (e.g. Sonnet 33), which might refer to the same Addressee.

1. In dreams one cannot always see things as detailed as they are. When saying 'imperfect shade' the ~~s~~Speaker means the dream image 'which is deficient, less-than-whole because unreal' (Paterson ~~, p.~~130), 'as only the shadow of the reality' (Evans ~~, p.~~144). Thus, it is~~, i.e.~~ imperfect (blurred, incomplete) representation of the a~~A~~ddressee's ~~appearance~~image in the ~~s~~Speaker's dream (not a physical actuality);

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2. Representation is imperfect because it is without substence (Hammond ' because not substantial like the Boy's body'), i.e. it is just an image, which differs from the original, the original surpasses the add
3. It can also refer to a recollection of the allusions to the young man's moral defects in 33-5 and can be interpreted as 'the image of you, beautiful despite your moral imperfection' (Duncan-Jones 196).

~~1.~~

~~recollection of the allusions to the young man's moral defects in 33-5 'the image of you, beautiful despite your moral imperfection' Duncan-Jones, p. 196~~

Works cited:

Booth, Stephen ed. ~~(1977).~~ *Shakespeare's Sonnets*. New Haven and London: Yale University Press. 1977

Duncan-Jones, Katherine, ed. ~~(2010) [1st ed. 1997].~~ *Shakespeare's Sonnets*. The Arden Shakespeare, Third Series (Rev. ed.). London: Bloomsbury. 2010 (1st ed. 1997).

Evans, G. Blakemore, ed. ~~(1996).~~ *The Sonnets*. The New Cambridge Shakespeare. Cambridge: Cambridge University Press. 1996

Paterson, Don. ~~(2010).~~ *Reading Shakespeare's Sonnets: A New Commentary by Don Paterson*. London: Faber & Faber. 2010

'Dead, adj.,n'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

'Imperfect adj'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

'Shade, n'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

l.12 Through heavy sleep on sightless eyes doth stay?

L1: LANGUAGE

The phrase ‚h~~H~~eavy sleep' ~~adj. The word~~ is associated with deep sleep, where ~~and~~ the adjective ‚heavy' can stand for~~mean~~ 'slow, sluggish, dull' ~~[~~(Schmidt, 5~~]~~) and ‚'weary, drowsy, sleepy' (Schmidt, 6).

The word ‚s~~S~~ightless' ~~adj.~~ means ‚~~-~~unable to see; destitute of the power of sight' or can refer to~~;~~ blindness ~~[~~(OED 1a~~]~~).

~~***Stay v., to remain, to linger***~~

L2: INTRATEXTUALITY

In the combination with 'unseeing eyes' in l.8 **'the poem, in short, gets darker as the seeing eyes become unseeing and then sightless, and as the shade darkens from shin[ing] brightness to impeifect[ion}' (Vendler 223).**

L2: INTERTEXTUALITY

In the Sonnet 27 'Presents thy shadow to my sightless view' (l.10). Considering that the circumstances of the sonnet 43 are similar to the sonnets 27 and 28 - night experiences and rueful feelings in separation from the addressee.

L3~~2~~: INTERPRETATION

The line 12 can be interpreted as following: I can see ~~it~~ you (your 'imperfect shade') ~~remains~~ when I am~~in~~ deeply sleeping even though my eyes are unable to see (possibly either owing to the darkness or because the Speaker is asleep).

Works cited:

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Schmidt, Alexander ed. (1902). Shakespeare Lexicon and Quotation Dictionary: A Complete Dictionary of All the English Words, Phrases, and Constructions in the Works of the Poet. Berlin: Georg Reimer. 1902
'Heavy, adj'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>
'Sightless, adj'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

l.13 All days are nights to see till I see thee,
L1: INTERPRETATION
This line can be interpreted as „aAll days are like nights, dark and dismal to the sight ('to see'), until I see (the real) you [(Evans, p.144])
L1: FORM
diacope (repetition of a word with one or a few words in between) see till I see
L2: FORM
Oxymoron? Days are night
Internal rhymes?

Works cited:
Evans, G. Blakemore, ed. (1996). *The Sonnets.* The New Cambridge Shakespeare. Cambridge: Cambridge University Press.
Ingram W.G., Redpath, Theodore eds. (1964). *Shakespeare's Sonnets.* London

l.14 And nights bright days when dreams do show thee me.

L1. FORM
Chiasmus???

do show thee me
L1: INTERPRETATION
show you to me

L1: INTERPRETATION
L2: FORM
The sense here must be "show thee to me," but the rhythm (accent on *me)* and the idiom ordinarily dictate "show me to thee" [(Booth, p.205]) Duncan-Jones also suggests that possible need for a rhyme prompted this syntactical ambiguity ('showe me to you' and 'show you to me'), which has the odd effect of leaving the final stress on *me* rather than *thee* [(Duncan-Jones, p. 196]).

Thee/me

And nights bright days when dreams do show thee me
L1: INTERPRETATION
The whole line can be paraphrased as ,tThe nights seem like bright days when I see you in my dreams'. However, the dream acts as an agent, thus, the phrase can be interpreted as "I am dependent on dreams to show you to me." (Vendler, p.224)
Show me to you – include also

L2: FORM l.13 & l.14

The expressions ‚days are nights' and ‚nights bright days' are antitheses. Syntactical parallelism. The whole poem is considered to be a work of 'elaborate wordplay' (Vendler 39). **Compare the similar play on the ideas of sleep, sight, night, day, light, dark in Sonnet 27; see also 6 I. Booth comments: 'The recurring themes of this sonnet - things that are the opposite of what they would normally be expected to be, and the distinction between images or shadows of objects and the objects themselves - are played out stylistically in an intense display of antithesis and a range of rhetorical devices of repetition that make the language of the poem suggest mirror images.' (Booth 203)**

L2: INTRATEXTUALITY

The last two lines reiterate the contrast between brightness and darkness (ll.4), shadow and form (ll.5,6), shining shades (l.8), thus, underpining the whole impression of paradox between dreams/reality and light/darkness

A crude sketch of the relations of day and night in the poem reveals that we are talking about a real day (in which the beloved is absent and there is nothing worth looking at), versus a hypothetical ideal day (in which the beloved would be present in the flesh), versus a real night (in which the beloved is present only in dreams). Compared with the empty real day, the real night of vivid dreams is desirable (Vendler 223)

~~**L2: FORM**~~

~~Paradox/Oxymoron: nights are bright days?~~

~~Personification of dreams?~~

The power of dream is still affirmed, but its radical imperfection as a substitute for real presence is admitted. Absence is still the fact, during the day and even during the night. What then can the couplet now say? The couplet offers a frank longing for presence: "All days are nights to see till I see thee." I see thee is the kernel sentence for presence. It has hitherto been ingeniously repressed by the displacement of agency from the personal pronoun onto the speaker's eyes: "Mine eyes best see; they view; they look on thee; [they] are directed; thy shade shines to eyes; mine eyes would be made blessed by looking on thee; thy shade doth stay on sightless eyes." The second line of the couplet finally admits the lack of all agency in the self, including its (putatively hitherto active) eyes: "And nights [are] bright days when dreams do show thee me." Truth has arrived with avengeance: "I do not see thee, not yet; my eyes do not see thee either; I am dependent on dreams to show you to me." (Vendler 224)

Works cited:

Booth, Stephen ed. (1977). *Shakespeare's Sonnets*. New Haven and London: Yale University Press.

Duncan-Jones, Katherine, ed. (2010) [(1st ed. 1997)]. Shakespeare's Sonnets. The Arden Shakespeare, Third Series (Rev. ed.). London: Bloomsbury

Vendler, Helen (1997). The Art of Shakespeare's Sonnets. The Belknap Press of Harvard Univeristy Press. London, England

Evans, G. Blakemore, ed. (1996). *The Sonnets*. The New Cambridge Shakespeare. Cambridge: Cambridge University Press.

Version 3 (V3)

l.11 When in dead night thy fair imperfect shade

dead night

L1: LANGUAGE

~~In the given context the adjective 'dead' can describe 'night' as a period of day 'without animation, vigour, or activity; quiet, dull; lifeless' (OED A.III) or 'the time of intensest stillness, darkness, cold, etc' (OED n. B2).~~ ~~The OED already gives the latter interpretation to the expression 'dead of night'.~~ Duncan-Jones associates *dead night* (= nighttime) with death and lifeless phantoms (2010, 196). However, we tilt toward the idea that ~~In the given context~~ the adjective 'dead' ~~can~~ describes 'night' as a period of day "~~'~~without animation, vigour, or activity; quiet, dull; lifeless"~~'~~ (OED A.III), i.e. ~~or~~ "~~'~~the time of intensest stillness, darkness, cold, etc" ~~'~~(OED n. B2).

The OED ~~already~~ gives the latter interpretation to the expression 'dead of night', bringing an example from ~~.~~ Shakespeare's *Rape of Lucrece*, 162: "Now stole upon the time the dead of night".

L2: INTERPRETATION

The phrase 'dead night' can refer to a still and quiet nighttime, which can moreover be associated with "death and lifeless phantoms" (Duncan-Jones, p.196) within the semantic field of shadows (ll.5,6,11) ~~in the poem~~, whereas, shadows are often interpreted as 'ghosts' (Evans, Booth).

imperfect shade

L1: FORM

The word 'shade' is repeated in the poem with the same root but with different endings in ll. 5,6,8, which is the case of polyptoton.

L1: LANGUAGE

The adjective 'imperfect' ~~is defined by the OED~~can be defined as "wanting some quality or attribute necessary to full efficiency, normal condition, or ideal character' or 'defective, faulty" (OED 2), especially in the context of 'clear' and 'clearer' visions in line 7.

~~'~~*Shade* ~~*n.*~~' can have the same definition as *shadow* in l.5: "an unreal appearance; a delusive semblance or image; a vain and unsubstantial object of pursuit" (*OED* 6a), especially contrasted with substence, i.e. actual object that drops the shadow.

Moreover, with possible play on 'ghost' in the context of 'dead night' (l.11) and nocturnal visions (Evans 1996, 144; Booth 1977, 205), the word can have the meaning of 'a spectre, phantom' (OED 6b).

L2: INTERPRETATION

There might be several~~two~~ possible interpretations ~~of the phrase~~: the first ~~interpretation~~ idea is built upon the ~~—~~paradoxical representation of 'fair' yet 'imperfect' image of the addressee~~language definition L1~~; the ~~second interpretation~~other is given in the context of sequence with the failings of the friend (e.g. Sonnet 33), which might refer to the same Addressee.

1. In dreams one cannot always see things as detailed as they are. When saying 'imperfect shade' the ~~s~~Speaker means the dream image 'which is deficient, less-than-whole because unreal' (Paterson ~~, p.~~130), 'as only the shadow of the reality' (Evans ~~, p.~~ 144). Thus, it is~~,~~

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~~i.e.~~ imperfect (blurred, incomplete) representation of the a~~A~~ddressee's ~~appearance~~image in the s~~S~~peaker's dream (not a physical actuality);

2. Representation is imperfect because it is without substence (Hammond 'because not substantial like the Boy's body'), i.e. it is just an image, which differs from the original, the original surpasses the add;
3. It can also refer to a recollection of the allusions to the young man's moral defects in 33-5 and can be interpreted as 'the image of you, beautiful despite your moral imperfection' (Duncan-Jones 196).

~~1.~~

~~recollection of the allusions to the young man's moral defects in 33 5 'the image of you, beautiful despite your moral imperfection' Duncan Jones, p. 196~~

Works cited:

Booth, Stephen ed. ~~(1977).~~ *Shakespeare's Sonnets*. New Haven and London: Yale University Press. 1977

Duncan-Jones, Katherine, ed. ~~(2010) [1st ed. 1997].~~ *Shakespeare's Sonnets.* The Arden Shakespeare, Third Series (Rev. ed.). London: Bloomsbury. 2010 (1st ed. 1997).

Evans, G. Blakemore, ed. ~~(1996).~~ *The Sonnets.* The New Cambridge Shakespeare. Cambridge: Cambridge University Press. 1996

Paterson, Don. ~~(2010).~~ *Reading Shakespeare's Sonnets: A New Commentary by Don Paterson.* London: Faber & Faber. 2010

'Dead, adj.,n'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

'Imperfect adj'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

'Shade, n'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

l.12 Through heavy sleep on sightless eyes doth stay?

L1: LANGUAGE

The phrase ‚h~~H~~eavy sleep' ~~adj. The word~~ is associated with deep sleep, where ~~and~~ the adjective ‚heavy' can stand for~~mean~~ 'slow, sluggish, dull' ~~[~~(Schmidt, 5~~]~~) and 'weary, drowsy, sleepy' (Schmidt, 6).

The word ‚s~~S~~ightless' ~~adj.~~ means ‚~~-~~unable to see; destitute of the power of sight' or can refer to~~;~~ blindness ~~[~~(OED 1a~~]~~)

~~*Stay v., to remain, to linger*~~

L2: INTRATEXTUALITY

In the combination with 'unseeing eyes' in l.8 'the poem, in short, gets darker as the seeing eyes become unseeing and then sightless, and as the shade darkens from shin[ing] brightness to impeifect[ion}' (Vendler 223).

L2: INTERTEXTUALITY

In Sonnet 27 'Presents thy shadow to my sightless view' (l.10). Moreover, the circumstances of Sonnet 43 are similar to Sonnets 27 and 28 - night experiences and rueful feelings in separation from the addressee.

L3~~2~~: INTERPRETATION

~~The~~L ~~l~~ine 12 ~~can be interpreted as following:~~ describes that the speaker can see ~~it~~ the addressee (at least his~~your~~ 'imperfect shade') ~~remains~~even though ~~-~~ being~~in~~ deeply ~~sleep~~ asleep when~~even though my~~ his eyes are actually unable to see (~~possibly~~ either owing to the darkness or because the s~~S~~peaker is asleep).

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Works cited:

Schmidt, Alexander ed. (1902). *Shakespeare Lexicon and Quotation Dictionary: A Complete Dictionary of All the English Words, Phrases, and Constructions in the Works of the Poet.* Berlin: Georg Reimer, 1902. Print

'Heavy, adj'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

'Sightless, adj'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

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l.13 All days are nights to see till I see thee,

L1: FORM

In this line we meet a diacope - repetition of a word with one or a few words in between - *see till I see*, which creates an effect of internal rhyming. The poet continues picturing opposed images (*days are nights*) – anthisesis

L2: INTERPRETATION

The poet reckons that all days are like nights to him, ~~dark and dismal to the sight ('to see'),~~ until he sees (the real) addresse, not only his „shade" ~~you~~. The days are compared to the nights probably to show that they have become dark and dismal to the sight, because only the addressee can light it up with his beauty (*fair shade*). Especially even if in the dreams he brights shine.

A crude sketch of the relations of day and night in the poem reveals that we are talking about a real day (in which the beloved is absent and there is nothing worth looking at), versus a hypothetical ideal day (in which the beloved would be present in the flesh), versus a real night (in which the beloved is present only in dreams). Compared with the empty real day, the real night of vivid dreams is desirable (Vendler 223) ~~[Evans, p.144]~~

~~**L2: FORM**~~

~~Oxymoron? Days are night~~

~~Internal rhymes?~~

~~Works cited:~~

~~Evans, G. Blakemore, ed. (1996). *The Sonnets*. The New Cambridge Shakespeare. Cambridge: Cambridge University Press.~~

~~Ingram W.G., Redpath, Theodore eds. (1964). *Shakespeare's Sonnets*. London~~

l.14 And nights bright days when dreams do show thee me.

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~~***do show thee me***~~

~~**L1: INTERPRETATION**~~

~~show you to me~~

L1: FORM

The main dispute in this line is caused by the word ordering of *do show thee me*. ~~L2: FORM~~

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The sense here must be "show thee to me," but the rhythm (accent on *me)* and the idiom ordinarily dictate "show me to thee" [(Booth, p.205)] Duncan-Jones also suggests that possible need for a rhyme prompted this syntactical ambiguity ('showe me to you' and 'show you to me'), which has the odd effect of leaving the final stress on *me* rather than *thee* [(Duncan-Jones, p. 196)].

L2: INTERPRETATION

~~Thee/me~~

~~***And nights bright days when dreams do show thee me***~~
~~**L1: INTERPRETATION**~~
The line suggests that ~~t~~The nights seem like bright days when the speaker~~I~~ sees the addressee ~~you~~ when~~in my~~ dreamings~~.~~. However, the dream acts as an agent, thus, the phrase can be interpreted as "I am dependent on dreams to show you to me." (Vendler, p.224)
~~Show me to you – include also~~

L3: FORM l.13 & l.14
The last two lines reiterate the contrast between brightness and darkness (ll.4), shadow and form (ll.5,6), shining shades (l.8), thus, underpining the whole impression of paradox between dreams/reality and light/darkness.
The whole poem is considered to be a work of 'elaborate wordplay' (Vendler 39): play on the ideas of sleep, sight, night, day, light, dark. They are emphasized by using the words of the same roots, repeating the similar words in different meaning and playing on the opposite images and concepts. Booth comments: 'The recurring themes of this sonnet - things that are the opposite of what they would normally be expected to be, and the distinction between images or shadows of objects and the objects themselves - are played out stylistically in an intense display of antithesis and a range of rhetorical devices of repetition that make the language of the poem suggest mirror images.' (Booth 203)

~~**L2: FORM**~~
~~**Paradox/Oxymoron: nights are bright days?**~~
~~**Personification of dreams?**~~**L3: INTERPRETATION**

The power of dream is still affirmed, but its radical imperfection as a substitute for real presence is admitted. Absence is still the fact, during the day and even during the night. What then can the couplet now say? The couplet offers a frank longing for presence: "All days are nights to see till I see thee." I see thee is the kernel sentence for presence. It has hitherto been ingeniously repressed by the displacement of agency from the personal pronoun onto the speaker's eyes: "Mine eyes best see; they view; they look on thee; [they] are directed; thy shade shines to eyes; mine eyes would be made blessed by looking on thee; thy shade doth stay on sightless eyes."
The second line of the couplet finally admits the lack of all agency in the self, including its (putatively hitherto active) eyes: "And nights [are] bright days when dreams do show thee me." Truth has arrived with avengeance: "I do not see thee, not yet; my eyes do not see thee either; I am dependent on dreams to show you to me." (Vendler 224)

Works cited:
Booth, Stephen ed. (1977). *Shakespeare's Sonnets*. New Haven and London: Yale University Press.
Duncan-Jones, Katherine, ed. (2010) ~~[~~(1st ed. 1997~~]~~). Shakespeare's Sonnets. The Arden Shakespeare, Third Series (Rev. ed.). London: Bloomsbury
Vendler, Helen (1997). The Art of Shakespeare's Sonnets. The Belknap Press of Harvard Univeristy Press. London, England
~~Evans, G. Blakemore, ed. (1996). *The Sonnets*. The New Cambridge Shakespeare. Cambridge: Cambridge University Press.~~

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Version 4 (V4)

l.11 When in dead night thy fair imperfect shade

dead night
L1: LANGUAGE

~~In the given context the adjective 'dead' can describe 'night' as a period of day 'without animation, vigour, or activity; quiet, dull; lifeless' (OED A.III) or 'the time of intensest stillness, darkness, cold, etc' (OED n. B2). The OED already gives the latter interpretation to the expression 'dead of night'.~~ According ~~Duncan-Jones associates *dead night* (= nighttime) with death and lifeless phantoms (2010, 196). However, we tilt toward the idea that~~ In the given context the adjective to the OED, -'dead'- ~~can~~ describes -'night'- as a period of day "without animation, vigour, or activity; quiet, dull; lifeless"- (~~OED~~ A.III). Therefore, the expression 'Dead night' can refer to~~, i.e. or~~ a ""~~the~~ time of intensest stillness, darkness, cold, etc" -(~~OED~~ n. B2).
The OED ~~already~~ gives an example from Shakespeare's *Rape of Lucrece* (162), where this expression is used ~~the latter~~ in the same sense ~~interpretation to the expression 'dead of night', bringing an example from . Shakespeare's *Rape of Lucrece*, 162~~: "[n]~~N~~ow stole upon the time the dead of night,"-

L2: INTERPRETATION
The phrase 'dead night' can refer to a still and quiet nighttime, which can moreover be associated with "death and lifeless phantoms" (Duncan-Jones, p.196) within the semantic field of shadows (ll.5,6,11) ~~in the poem, w~~hereas, shadows are often interpreted as ‚ghosts' (Evans, Booth).

imperfect shade
L1: FORM
The word 'shade' is repeated in the poem with the same root but with different endings in ll. 5, 6, 8, which creates ~~is the case of~~ a ~~polyptoton~~ stretching across these four lines.

L1: LANGUAGE
The adjective 'imperfect' ~~is defined by the OED~~can be defined as "wanting some quality or attribute necessary to full efficiency, normal condition, or ideal character' or 'defective, faulty" (OED 2), especially in the context of 'clear' and 'clearer' visions in line 7.

~~'~~*Shade* ~~n.~~' can have the same definition as *shadow* in l.5: "an unreal appearance; a delusive semblance or image; a vain and unsubstantial object of pursuit" (*OED* 6a), especially contrasted with substa~~e~~nce, i.e. actual object that drops the shadow.
Moreover, with a possible play on 'ghost' in the context of 'dead night' (l.11) and nocturnal visions (Evans 1996, 144; Booth 1977, 205), one might argue that ~~the words~~shade has~~can have~~ the meaning of 'a spectre, [or]~~,~~ phantom' (OED 6b).

L2: INTERPRETATION
There ~~might~~are ~~be~~ several~~two~~ possible interpretations of what the phrase 'imperfect shade' could mean here ~~of the phrase~~: the first two ~~interpretation idea is~~ are built upon the ~~–~~paradoxical representation of a 'fair', yet 'imperfect', image of the addressee~~language definition L1~~. However, ~~; t~~the ~~second interpretation~~other~~third~~ interpretation is given in the context of a sequence with the failings of the friend (e.g. Sonnet 33), which might refer to the same Addressee~~;~~.

Commented [MF1]: Try to elaborate some on what these different editors say about the meaning of the phrase. In a second step, try to take it back to the original text and give your thoughts on the interpretation of the line (maybe even say who of those three editors your interpretation agrees with / disagrees with)

Commented [MF2]: Shade is a different „morpheme" of shadow

Commented [MF3]: Add a L2 Interpret?

Commented [MF4]: Paraphrase some of these meanings. You don't have to give all of possible definitions, some of them are synonymous.

Commented [MF5]: Add Hyperlink to L2 Interpretation on 'dead night'.

Commented [MF6]: Make this reference clearer, I don't understand it 😉

1. In dreams, one cannot always see things as detailed as one might being awakethey are. When saying 'imperfect shade' the sSpeaker means the dream image 'which is deficient, [and] less-than-whole because unreal' (Paterson , p.130). , 'as only the shadow of the reality' (Evans , p. 144). Thus, it is, i.e. an imperfect – in the sense of (blurred or, incomplete) – representation of the aAddressee's appearanceimage in the sSpeaker's dream, and (not a physical actuality);
2. Representation is imperfect because it is without substaence (Hammond 'because not substantial like the Boy's body'), i.e. it is just an image, which differs from the original, the original surpasses the addressee add:
3. It can also refer to a recollection of the allusions to the young man's moral defects in 33-5 and can be interpreted as 'the image of you, beautiful despite your moral imperfection' (Duncan-Jones 196).

1.

recollection of the allusions to the young man's moral defects in 33-5 'the image of you, beautiful despite your moral imperfection' Duncan-Jones, p. 196

Works cited:

Booth, Stephen ed. (1977). *Shakespeare's Sonnets*. New Haven and London: Yale University Press. 1977

Duncan-Jones, Katherine, ed. (2010) [1st ed. 1997]. *Shakespeare's Sonnets.* The Arden Shakespeare, Third Series (Rev. ed.). London: Bloomsbury. 2010 (1st ed. 1997).

Evans, G. Blakemore, ed. (1996). *The Sonnets.* The New Cambridge Shakespeare. Cambridge: Cambridge University Press. 1996

Paterson, Don. (2010). *Reading Shakespeare's Sonnets: A New Commentary by Don Paterson.* London: Faber & Faber. 2010

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'Imperfect adj'. OED Online. Oxford University Press. Web. 13 Dec 2016. <http://www.oed.com>

'Shade, n'. OED Online. Oxford University Press. Web. 13 Dec 2016. <http://www.oed.com>

l.12 Through heavy sleep on sightless eyes doth stay?

L1: LANGUAGE

The phrase ‚hHeavy sleep' adj. The word is associated with deep sleep, where and the adjective ‚heavy' can stand formean 'slow, sluggish, dull' [(Schmidt, 5]) and 'weary, drowsy, sleepy' (Schmidt, 6).

The word ‚sSightless' adj. means ‚unable to see; destitute of the power of sight' or can refer to; blindness [(OED 1a])

Stay v., to remain, to linger

L2: INTRATEXTUALITY

In the combination with 'unseeing eyes' in l.8 'the poem, in short, gets darker as the seeing eyes become unseeing and then sightless, and as the shade darkens from shin[ing] brightness to impeifect[ion]' (Vendler 223).

L2: INTERTEXTUALITY

In Sonnet 27 'Presents thy shadow to my sightless view' (l.10). Moreover, the circumstances of Sonnet 43 are similar to Sonnets 27 and 28 - night experiences and rueful feelings in separation from the addressee.

L32: INTERPRETATION

TheL line 12 can be interpreted as following: describes that the speaker can see it the addressee (at least hisyour 'imperfect shade') remainseven though being deeply sleep asleep wheneven

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Commented [MF8]: Write background annotation for the Sonnet explaining why the addressee here seems to be a young man (as opposed to the dark lady, etc.).

Commented [MF9]: Hyperlink to background annotation on ‚the young man'

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~~though my~~ his eyes are actually unable to see (~~possibly~~ either owing to the darkness or because the s~~S~~peaker is asleep).

Works cited:

Schmidt, Alexander ed~~. (1902)~~. *Shakespeare Lexicon and Quotation Dictionary: A Complete Dictionary of All the English Words, Phrases, and Constructions in the Works of the Poet.* Berlin: Georg Reimer~~.~~ 1902. Print

'Heavy, adj'. OED Online. Oxford University Press. Web. 13 Dec 2016. <http://www.oed.com>

'Sightless, adj'. OED Online. Oxford University Press. Web. 13 Dec 2016. <http://www.oed.com>

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Field Code Changed

l.13 All days are nights to see till I see thee,

L1: FORM

In this line we meet a diacope - repetition of a word with one or a few words in between - *see till I see*, which creates an effect of internal rhyming. The poet continues picturing opposed images (*days are nights*) – anthisesis

L2~~1~~: INTERPRETATION

The poet reckons that a~~A~~ll days are like nights to him~~,~~ ~~dark and dismal to the sight ('to see'),~~ until he~~I~~ see~~s~~ ~~(~~the real~~)~~ addresse, not only his „shade"~~you~~. The days are compared to the nights probably to show that they have become dark and dismal to the sight, because only the addressee can light it up with his beauty (*fair shade*). Especially even if in the dreams he brights shine.

A crude sketch of the relations of day and night in the poem reveals that we are talking about a real day (in which the beloved is absent and there is nothing worth looking at), versus a hypothetical ideal day (in which the beloved would be present in the flesh), versus a real night (in which the beloved is present only in dreams). Compared with the empty real day, the real night of vivid dreams is desirable (Vendler 223) ~~[Evans, p.144]~~

~~**L2: FORM**~~

~~Oxymoron? Days are night~~

~~Internal rhymes?~~

~~Works cited:~~

~~Evans, G. Blakemore, ed. (1996). *The Sonnets*. The New Cambridge Shakespeare. Cambridge: Cambridge University Press.~~

~~Ingram W.G., Redpath, Theodore eds. (1964). *Shakespeare's Sonnets*. London~~

l.14 And nights bright days when dreams do show thee me.

~~***do show thee me***~~

~~**L1: INTERPRETATION**~~

~~show you to me~~

L1: FORM

The main dispute in this line is caused by the word ordering of *do show thee me*. ~~L2: FORM~~

The sense here must be "show thee to me," but the rhythm (accent on *me)* and the idiom ordinarily dictate "show me to thee" ~~[~~(Booth, p.205~~]~~) Duncan-Jones also suggests that possible need for a rhyme prompted this syntactical ambiguity ('sho~~w~~e me to you' and 'show you to me'), which has the odd effect of leaving the final stress on *me* rather than *thee* ~~[~~(Duncan-Jones, p. 196~~]~~).

L2: INTERPRETATION
~~Thee/me~~

~~***And nights bright days when dreams do show thee me***~~
L1: INTERPRETATION
The line suggests that t~~T~~he nights seem like bright days when the speaker~~I~~ sees the addressee ~~you when in my~~ dreamings~~.~~. However, the dream acts as an agent, thus, the phrase can be interpreted as "I am dependent on dreams to show you to me." (Vendler, p.224)
~~Show me to you – include also~~

L3: FORM l.13 & l.14
The last two lines reiterate the contrast between brightness and darkness (ll.4), shadow and form (ll.5,6), shining shades (l.8), thus, underpining the whole impression of paradox between dreams/reality and light/darkness.
The whole poem is considered to be a work of 'elaborate wordplay' (Vendler 39): play on the ideas of sleep, sight, night, day, light, dark. They are emphasized by using the words of the same roots, repeating the similar words in different meaning and playing on the opposite images and concepts. Booth comments: 'The recurring themes of this sonnet - things that are the opposite of what they would normally be expected to be, and the distinction between images or shadows of objects and the objects themselves - are played out stylistically in an intense display of antithesis and a range of rhetorical devices of repetition that make the language of the poem suggest mirror images.' (Booth 203)

~~**L2: FORM**~~
~~**Paradox/Oxymoron: nights are bright days?**~~
~~**Personification of dreams?**~~**L3: INTERPRETATION**

The power of dream is still affirmed, but its radical imperfection as a substitute for real presence is admitted. Absence is still the fact, during the day and even during the night. What then can the couplet now say? The couplet offers a frank longing for presence: "All days are nights to see till I see thee." I see thee is the kernel sentence for presence. It has hitherto been ingeniously repressed by the displacement of agency from the personal pronoun onto the speaker's eyes: "Mine eyes best see; they view; they look on thee; [they] are directed; thy shade shines to eyes; mine eyes would be made blessed by looking on thee; thy shade doth stay on sightless eyes."
The second line of the couplet finally admits the lack of all agency in the self, including its (putatively hitherto active) eyes: "And nights [are] bright days when dreams do show thee me." Truth has arrived with avengeance: "I do not see thee, not yet; my eyes do not see thee either; I am dependent on dreams to show you to me." (Vendler 224)

Works cited:

Booth, Stephen ed. (1977). *Shakespeare's Sonnets*. New Haven and London: Yale University Press.
Duncan-Jones, Katherine, ed. (2010) ~~[~~(1st ed. 1997~~]~~). Shakespeare's Sonnets. The Arden Shakespeare, Third Series (Rev. ed.). London: Bloomsbury
Vendler, Helen (1997). The Art of Shakespeare's Sonnets. The Belknap Press of Harvard Univeristy Press. London, England
~~Evans, G. Blakemore, ed. (1996). *The Sonnets.* The New Cambridge Shakespeare. Cambridge: Cambridge University Press.~~

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Version 5 (V5)

l.11 When in dead night thy fair imperfect shade

~~***dead night***~~
L1: LANGUAGE

~~In the given context the adjective 'dead' can describe 'night' as a period of day 'without animation, vigour, or activity; quiet, dull; lifeless' (OED A.III) or 'the time of intensest stillness, darkness, cold, etc' (OED n. B2). The OED already gives the latter interpretation to the expression 'dead of night'.~~ According ~~Duncan Jones associates *dead night* (= nighttime) with death and lifeless phantoms (2010, 196). However, we tilt toward the idea that In the given context the adjectiveto~~ the OED, ~~'*dea*d'~~ ~~can~~ describes ~~'~~night~~'~~ as a period of day ~~'~~without animation, vigour, or activity; quiet, dull; lifeless~~'~~ ~~((OED~~ A.III). Therefore, the expression ~~'d~~Dead night' can refer to~~, i.e. or~~ a ~~'"'the~~ time of intensest stillness, darkness, cold, etc~~"~~ ~~'(OED~~ n. B2).
The OED ~~already~~ gives an example from Shakespeare's *Rape of Lucrece* (162), where this expression is used ~~the latter~~ in the same sense~~ interpretation to the expression 'dead of night', bringing an example from . Shakespeare's *Rape of Lucrece*, 162~~. "[n]Now stole upon the time the dead of night,"~~

L2: INTERPRETATION
The phrase ~~'~~*dead night*~~'~~ can refer to a still and quiet nighttime~~, which can~~. M~~m~~oreover, 'dead night' can elicit nocturnal visions and ghostly images~~be associated with "death and lifeless phantoms" Duncan-Jones, p.196~~ within the semantic field of shadows (ll.5,6,11~~) in the poem~~). The editors (Evans 1996, 144; Booth 1977, 205) agree that a meaning of shade as a "ghost" may well impinge on a reader's understanding triggered by images of dead night. Thus, we can agree with Duncan-Jones's (196) interpretation of *dead night* as a "nighttime, which is associated with death and lifeless phantoms". ~~-~~

imperfect shade
L1: FORM
The word 'shade' is repeated in the poem with the same root but with different flexion in ll. 5, 6, 8, which creates ~~is the case of a~~ ~~-~~polyptoton stretching across these four lines.

L1: LANGUAGE
The adjective 'imperfect' ~~is defined by the OED~~can be defined as "wanting some quality or attribute necessary to […] ~~full efficiency, normal condition, or~~ ideal character' or something "defective and~~,~~ faulty" (OED 2), especially opposed to the earlier 'clear' and 'clearer' (l.7) visions of the addressee in the poem.

~~'~~*Shade* ~~*n.*'~~ can have the same definition as *shadow* in l.5: "an unreal appearance; a delusive semblance or image; a vain and unsubstantial object of pursuit" (*OED* 6a), especially contrasted with substa~~e~~nce, i.e. actual object that drops the shadow.
Moreover, with a possible play on 'ghost' one might argue that ~~the word~~shade has~~ean have~~ the meaning of 'a spectre, [or]~~,~~ phantom' (OED 6b).

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Commented [MF2]: Paraphrase some of these meanings. You don't have to give all of possible definitions, some of them are synonymous.

Commented [MF3]: Add Hyperlink to L2 Interpretation on 'dead night'.

L2: INTERPRETATION

There ~~might~~are ~~be~~ several~~two~~ possible interpretations of what the phrase 'imperfect shade' could mean here ~~of the phrase~~: the first two ~~interpretation idea is~~ are built upon the ~~–~~paradoxical representation of a 'fair', yet 'imperfect', image of the addressee~~language definition l.1~~. However, ~~;~~ the ~~second interpretationother~~third interpretation is given in the context of a sequence with the failings of the friend (e.g. Sonnet 33), which might refer to the same Addressee:~~.~~

1. In dreams, one cannot always see things as detailed as one might being awake~~they are~~. When saying 'imperfect shade' the ~~s~~Speaker means the dream image 'which is deficient, [and] less-than-whole because unreal' (Paterson ~~, p.~~ 130). ~~;~~ 'as only the shadow of the reality' (Evans ~~, p.~~ 144). ~~Thus, it is i.e.~~ an imperfect ~~–~~ in the sense of ~~(~~blurred or ~~–~~ incomplete ~~)~~ representation of the ~~a~~Addressee's ~~appearance~~image in the ~~s~~Speaker's dream, and ~~(~~not a physical actuality~~)~~.
2. Representation is imperfect because it is without substa~~e~~nce (Hammond "because not substantial like the Boy's body", Vendler "its radical imperfection as a substitute for real presence is admitted"), i.e. it is just an image, which differs from the original, the original surpasses the addressee ~~add~~:
3. It can also refer to a recollection of the allusions to the young man's moral defects in 33-5 and can be interpreted as 'the image of you, beautiful despite your moral imperfection' (Duncan-Jones 196).

~~1.~~

~~recollection of the allusions to the young man's moral defects in 33-5 'the image of you, beautiful despite your moral imperfection' Duncan-Jones, p. 196~~

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'Shade, n'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

l.12 Through heavy sleep on sightless eyes doth stay?

L1: LANGUAGE

The phrase ‚h~~H~~eavy sleep' ~~adj. The word~~ is associated with deep sleep, where ~~and~~ the adjective ‚heavy' can stand for~~mean~~ 'slow, sluggish, dull' ~~[~~(Schmidt, 5~~]~~) and 'weary, drowsy, sleepy' (Schmidt, 6).

The word ‚s~~S~~ightless' ~~adj.~~ means ‚~~-~~unable to see; destitute of the power of sight' or can refer to~~;~~ blindness ~~[~~(OED 1a~~]~~)

~~***Stay v., to remain, to linger***~~

L2: INTRATEXTUALITY

In the combination with 'unseeing eyes' in l.8 'the poem, in short, gets darker as the seeing eyes become unseeing and then sightless, and as the shade darkens from shin[ing] brightness to impeifect[ion]' (Vendler 223).

Commented [MF4]: Make this reference clearer, I don't understand it 😉

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Commented [MF6]: Write background annotation for the Sonnet explaining why the addressee here seems to be a young man (as opposed to the dark lady, etc.).

Commented [MF7]: Hyperlink to background annotation on ‚the young man'

L2: INTERTEXTUALITY
In Sonnet 27 'Presents thy shadow to my sightless view' (l.10). Moreover, the circumstances of Sonnet 43 are similar to Sonnets 27 and 28 - night experiences and rueful feelings in separation from the addressee.

L32: INTERPRETATION
~~The~~L ~~l~~ine 12 ~~can be interpreted as following:~~ describes that the speaker can see ~~it~~ the addressee (at least his~~your~~ 'imperfect shade') ~~remains~~even though ~~,~~ being~~in~~ deeply ~~sleep~~ asleep when~~even though my~~ his eyes are actually unable to see (~~possibly~~ either owing to the darkness or because the s~~S~~peaker is asleep).

Works cited:
Schmidt, Alexander ed~~. (1902)~~. *Shakespeare Lexicon and Quotation Dictionary: A Complete Dictionary of All the English Words, Phrases, and Constructions in the Works of the Poet.* Berlin: Georg Reimer~~,~~ 1902. Print
'Heavy, adj'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>
'Sightless, adj'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

l.13 All days are nights to see till I see thee,
L1: FORM
In this line we meet a diacope - repetition of a word with one or a few words in between - *see till I see*, which creates an effect of internal rhyming. The poet continues picturing opposed images (*days are nights*) – anthisesis

L21: INTERPRETATION
The poet reckons that a~~A~~ll days are like nights to him~~;~~ ~~dark and dismal to the sight ('to see'),~~ until he~~I~~ see~~s~~ ~~(~~the real~~)~~ addresse, not only his „shade"~~you~~. The days are compared to the nights probably to show that they have become dark and dismal to the sight, because only the addressee can light it up with his beauty (*fair shade*). Especially even if in the dreams he shines bright.
A crude sketch of the relations of day and night in the poem reveals that we are talking about a real day (in which the beloved is absent and there is nothing worth looking at), versus a hypothetical ideal day (in which the beloved would be present in the flesh), versus a real night (in which the beloved is present only in dreams). Compared with the empty real day, the real night of vivid dreams is desirable (Vendler 223) ~~[Evans, p.144]~~

~~**L2: FORM**~~
~~Oxymoron? Days are night~~
~~Internal rhymes?~~

~~Works cited:~~
~~Evans, G. Blakemore, ed. (1996). *The Sonnets*. The New Cambridge Shakespeare. Cambridge: Cambridge University Press.~~
~~Ingram W.G., Redpath, Theodore eds. (1964). *Shakespeare's Sonnets*. London~~

l.14 And nights bright days when dreams do show thee me.

~~***do show thee me***~~
~~**L1: INTERPRETATION**~~

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~~show you to me~~

L1: FORM

The main dispute in this line is caused by the word ordering of *do show thee me*. ~~L2: FORM~~

The sense here must be "show thee to me," but the rhythm (accent on *me)* and the idiom ordinarily dictate "show me to thee" [(Booth, p.205)] Duncan-Jones also suggests that possible need for a rhyme prompted this syntactical ambiguity ('showe~~e~~ me to you' and 'show you to me'), which has the odd effect of leaving the final stress on *me* rather than *thee* [(Duncan-Jones, p. 196)].

L2: INTERPRETATION

~~Thee/me~~

~~***And nights bright days when dreams do show thee me***~~

~~**L1: INTERPRETATION**~~

The line suggests that t~~T~~he nights seem like bright days when the speaker~~I~~ sees the addressee ~~you~~ when~~in my~~ dreamings. However, the dream acts as an agent, thus, the phrase can be interpreted as "I am dependent on dreams to show you to me." (Vendler, p.224)

~~Show me to you – include also~~

L3: FORM l.13 & l.14

The last two lines reiterate the contrast between brightness and darkness (ll.4), shadow and form (ll.5,6), shining shades (l.8), thus, underpining the whole impression of paradox between dreams/reality and light/darkness.

The whole poem is considered to be a work of 'elaborate wordplay' (Vendler 39): play on the ideas of sleep, sight, night, day, light, dark. They are emphasized by using the words of the same roots, repeating the similar words in different meaning and playing on the opposite images and concepts. Booth comments: 'The recurring themes of this sonnet - things that are the opposite of what they would normally be expected to be, and the distinction between images or shadows of objects and the objects themselves - are played out stylistically in an intense display of antithesis and a range of rhetorical devices of repetition that make the language of the poem suggest mirror images.' (Booth 203)

~~**L2: FORM**~~

~~**Paradox/Oxymoron: nights are bright days?**~~

~~**Personification of dreams?**~~

Works cited:

Booth, Stephen ed. (1977). *Shakespeare's Sonnets*. New Haven and London: Yale University Press.

Duncan-Jones, Katherine, ed. (2010) [(1st ed. 1997)]. Shakespeare's Sonnets. The Arden Shakespeare, Third Series (Rev. ed.). London: Bloomsbury

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Version 6 (V6)

l.11 When in dead night thy fair imperfect shade

~~***dead night***~~
L1: LANGUAGE

~~In the given context the adjective 'dead' can describe 'night' as a period of day 'without animation, vigour, or activity; quiet, dull; lifeless' (OED A.III) or 'the time of intensest stillness, darkness, cold, etc' (OED n. B2). The OED already gives the latter interpretation to the expression 'dead of night'.~~ According ~~Duncan Jones associates *dead night* (= nighttime) with death and lifeless phantoms (2010, 196). However, we tilt toward the idea that In the given context the adjective~~to the *OED*, ~~'~~dead~~'~~ ~~can~~ describes ~~'~~night~~'~~ as a period of day ~~"'~~without animation, vigour, or activity; quiet, dull; lifeless~~"~~ ~~((OED~~ A.III). Therefore, the expression ~~'~~dead night' can refer to~~, i.e. or~~ a ~~"'~~the time of intensest stillness, darkness, cold, etc~~"~~ ~~(OED~~ n. B2).
The *OED* ~~already~~ gives an example from Shakespeare's *Rape of Lucrece* (162), where this expression is used ~~the latter~~ in the same sense~~ interpretation to the expression 'dead of night', bringing an example from . Shakespeare's *Rape of Lucrece*, 162~~. "[n]Now stole upon the time the dead of night,"~~

L2: INTERPRETATION
The phrase ~~'~~*dead night*~~'~~ can refer to a still and quiet night time~~, which can~~. M~~m~~oreover, 'dead night' can elicit nocturnal visions and ghostly images~~be associated with "death and lifeless phantoms" Duncan-Jones, p.196~~ within the semantic field of shadows (ll.5,6,11~~) in the poem~~). The editors (Evans 1996, 144; Booth 1977, 205) agree that a meaning of shade as a "ghost" may well impinge on a reader's understanding triggered by images of dead night. Thus, we can agree with Duncan-Jones's (196) interpretation of *dead night* as a "nighttime, which is associated with death and lifeless phantoms". ~~-~~

imperfect shade
L1: FORM
The word 'shade' is repeated in the poem with the same root but with different flexion in ll. 5, 6, 8, which creates ~~is the case of a~~ polyptoton stretching across these four lines.

L1: LANGUAGE
The adjective 'imperfect' ~~is defined by the OED~~can be defined as "wanting some quality or attribute necessary to […] ~~full efficiency, normal condition, or~~ ideal character' or something "defective and~~,~~ faulty" (OED 2), especially opposed to the earlier 'clear' and 'clearer' (l.7) visions of the addressee in the poem.

~~'~~*Shade* ~~n.~~' can have the same definition as *shadow* in l.5: "an unreal appearance; a delusive semblance or image; a vain and unsubstantial object of pursuit" (*OED* 6a), especially contrasted with substa~~e~~nce, i.e. actual object that drops the shadow.
Moreover, with a possible play on 'ghost' one might argue that ~~the word~~shade has~~ean have~~ the meaning of 'a spectre, [or]~~,~~ phantom' (OED 6b).

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Commented [MF2]: Paraphrase some of these meanings. You don't have to give all of possible definitions, some of them are synonymous.

Commented [MF3]: Add Hyperlink to L2 Interpretation on 'dead night'.

L2: INTERPRETATION

There ~~might~~are ~~be~~ several~~two~~ possible interpretations of what the phrase 'imperfect shade' could mean here ~~of the phrase~~: the first two ~~interpretation idea is~~ are built upon the ~~–~~paradoxical representation of a 'fair', yet 'imperfect', image of the addressee~~language definition l.1~~. However, ~~;~~ the ~~second interpretation~~other~~third~~ interpretation is given in the context of a sequence with the failings of the friend (e.g. Sonnet 33), which might refer to the same Addressee:~~.~~

1. In dreams, one cannot always see things as detailed as one might being awake~~they are~~. When saying 'imperfect shade' the ~~s~~Speaker means the dream image 'which is deficient, [and] less-than-whole because unreal' (Paterson ~~, p.~~ 130). ~~;~~ 'as only the shadow of the reality' (Evans ~~, p.~~ 144). ~~Thus, it is, i.e.~~ an imperfect – in the sense of ~~(~~blurred or incomplete ~~)~~ representation of the ~~a~~Addressee's ~~appearance~~image in the ~~s~~Speaker's dream, and ~~(~~not a physical actuality~~)~~.
2. Representation is imperfect because it is without substaence (Hammond "because not substantial like the Boy's body", Vendler "its radical imperfection as a substitute for real presence is admitted"), i.e. it is just an image, which differs from the original, the original surpasses the addressee ~~add~~:
3. It can also refer to a recollection of the allusions to the young man's moral defects in 33-5 and can be interpreted as 'the image of you, beautiful despite your moral imperfection' (Duncan-Jones 196).

~~1.~~

~~recollection of the allusions to the young man's moral defects in 33-5 'the image of you, beautiful despite your moral imperfection' Duncan-Jones, p. 196~~

Works cited:

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'Shade, n'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

l.12 Through heavy sleep on sightless eyes doth stay?

heavy sleep

L1: LANGUAGE

The phrase '~~,~~hHeavy sleep' ~~adj. The word~~ is associated with deep sleep, ~~where and~~ the adjective '~~,~~heavy' can ~~stand for mean~~ 'slow, sluggish, dull' ~~(~~Schmidt~~.~~ 5~~)~~ and 'weary, drowsy, sleepy' (Schmidt, 6).

sightless

L1: LANGUAGE

The word '~~,~~sSightless' ~~adj. means~~ ~~,~~ "unable to see; destitute of the power of sight"~~.~~ or can refer

Commented [MF4]: Make this reference clearer, I don't understand it 😉

Commented [MF5]: Make a new sentence out of this.

Commented [MF6]: Write background annotation for the Sonnet explaining why the addressee here seems to be a young man (as opposed to the dark lady, etc.).

Commented [MF7]: Hyperlink to background annotation on ‚the young man'

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[o:] blindness [(*OED* 1a)].
~~*Stay v., to remain, to linger*~~

L2: INTRATEXTUALITY
In ~~the~~ combination with ~~'~~unseeing eyes' in l.8, Vendler argues that~~-~~ "~~"~~the poem, in short, gets darker as the seeing eyes become unseeing and then sightless, and as the shade darkens from shin[ing] brightness to imper~~i~~fect[ion]~~)~~"~~?~~ (~~Vendler~~ 223).

Works Cited

L2: INTERTEXTUALITY
In Sonnet 27 'Presents thy shadow to my sightless view' (l.10). Moreover, the circumstances of Sonnet 43 are similar to Sonnets 27 and 28 - night experiences and rueful feelings in separation from the addressee.

L3~~2~~: INTERPRETATION
In ~~The~~L ~~l~~ine 12 of the sonnet ~~can be interpreted as following: describes that~~ the speaker ~~can~~ is able to ~~see~~look at ~~it~~ the addressee (at least his/her~~your~~ 'imperfect ~~s~~shade'), ~~remains~~even ~~though~~ despite being~~in~~ in deep~~ly sleep a~~ sleep [Hyperlink to Wink] and, thus, physically 'sightless' ~~when~~even ~~though my his eyes are actually unable to see (possibly either owing to the darkness or because the sSpeaker is asleep)~~.

Works cited:
Schmidt, Alexander ed~~. (1902)~~. *Shakespeare Lexicon and Quotation Dictionary: A Complete Dictionary of All the English Words, Phrases, and Constructions in the Works of the Poet.* Berlin: Georg Reimer,~~.~~ 1902. Print
'Heavy, adj'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>
'Sightless, adj'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

l.13 All days are nights to see till I see thee,
L1: FORM
In this line we meet a diacope - repetition of a word with one or a few words in between - *see till I see*, which creates an effect of internal rhyming. The poet continues picturing opposed images (*days are nights*) – anthisesis

L2~~1~~: INTERPRETATION
The poet reckons that a~~A~~ll days are like nights to him~~, dark and dismal to the sight ('to see'),~~ until he~~I~~ see~~s~~ (~~the real~~) addresse, not only his „shade"~~you~~. The days are compared to the nights probably to show that they have become dark and dismal to the sight, because only the addressee can light it up with his beauty (*fair shade*). Especially even if in the dreams he shines bright.
A crude sketch of the relations of day and night in the poem reveals that we are talking about a real day (in which the beloved is absent and there is nothing worth looking at), versus a hypothetical ideal day (in which the beloved would be present in the flesh), versus a real night (in which the beloved is present only in dreams). Compared with the empty real day, the real night of vivid dreams is desirable (Vendler 223) ~~[Evans, p.144]~~.

~~**L2: FORM**~~
~~Oxymoron? Days are night~~
~~Internal rhymes?~~

~~Works cited:~~

Commented [MF8]: Add your own comment.

Commented [MF9]: Full sentence. Good thought.

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~~Evans, G. Blakemore, ed. (1996). *The Sonnets*. The New Cambridge Shakespeare. Cambridge: Cambridge University Press.~~
~~Ingram W.G., Redpath, Theodore eds. (1964). *Shakespeare's Sonnets*. London~~

l.14 And nights bright days when dreams do show thee me.

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~~***do show thee me***~~
~~**L1: INTERPRETATION**~~
~~show you to me~~

L1: FORM
The main dispute in this line is caused by the word ordering of *do show thee me*. ~~L2: FORM~~
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The sense here must be "show thee to me," but the rhythm (accent on *me)* and the idiom ordinarily dictate "show me to thee" ~~[~~(Booth, p.205~~]~~) Duncan-Jones also suggests that possible need for a rhyme prompted this syntactical ambiguity ('showe~~-~~ me to you' and 'show you to me'), which has the odd effect of leaving the final stress on *me* rather than *thee* ~~[~~(Duncan-Jones, p. 196~~]~~).

L2: INTERPRETATION
~~Thee/me~~

~~***And nights bright days when dreams do show thee me***~~
~~**L1: INTERPRETATION**~~
The line suggests that t~~T~~he nights seem like bright days when the speaker~~I~~ sees the addressee ~~you~~ when~~in my~~ dreamings. However, the dream acts as an agent, thus, the phrase can be interpreted as "I am dependent on dreams to show you to me." (Vendler, p.224)
~~Show me to you – include also~~

L3: FORM l.13 & l.14
The last two lines reiterate the contrast between brightness and darkness (ll.4), shadow and form (ll.5,6), shining shades (l.8), thus, underpining the whole impression of paradox between dreams/reality and light/darkness.
The whole poem is considered to be a work of 'elaborate wordplay' (Vendler 39): play on the ideas of sleep, sight, night, day, light, dark. They are emphasized by using the words of the same roots, repeating the similar words in different meaning and playing on the opposite images and concepts. Booth comments: 'The recurring themes of this sonnet - things that are the opposite of what they would normally be expected to be, and the distinction between images or shadows of objects and the objects themselves - are played out stylistically in an intense display of antithesis and a range of rhetorical devices of repetition that make the language of the poem suggest mirror images.' (Booth 203)

~~**L2: FORM**~~
~~**Paradox/Oxymoron: nights are bright days?**~~
~~**Personification of dreams?**~~

Works cited:
Booth, Stephen ed. (1977). *Shakespeare's Sonnets*. New Haven and London: Yale University Press.

Duncan-Jones, Katherine, ed. (2010) [(1st ed. 1997]). Shakespeare's Sonnets. The Arden Shakespeare, Third Series (Rev. ed.). London: Bloomsbury
Vendler, Helen (1997). The Art of Shakespeare's Sonnets. The Belknap Press of Harvard Univeristy Press. London, England
Evans, G. Blakemore, ed. (1996). *The Sonnets.* The New Cambridge Shakespeare. Cambridge: Cambridge University Press.

Version 7 (V7)

l.11 When in dead night thy fair imperfect shade

~~*dead night*~~
L1: LANGUAGE

~~In the given context the adjective 'dead' can describe 'night' as a period of day 'without animation, vigour, or activity; quiet, dull; lifeless' (OED A.III) or 'the time of intensest stillness, darkness, cold, etc' (OED n. B2). The OED already gives the latter interpretation to the expression 'dead of night'.~~ According ~~Duncan-Jones associates *dead night* (= nighttime) with death and lifeless phantoms (2010, 196). However, we tilt toward the idea that~~ In the given context the adjective to the *OED*, '~~'~~dead'~~d'~~ ~~can~~ describes ~~'~~night~~'~~ as a period of day ~~'~~without animation, vigour, or activity; quiet, dull; lifeless~~'~~ ~~((OED~~ A.III). Therefore, the expression '~~d~~Dead night' can refer to ~~i.e. or~~ a ~~'~~'the time of intensest stillness, darkness, cold, etc~~'~~ ~~(OED~~ n. B2).
The *OED* ~~already~~ gives an example from Shakespeare's *Rape of Lucrece* (162), where this expression is used ~~the latter~~ in the same sense ~~interpretation to the expression 'dead of night', bringing an example from . Shakespeare's *Rape of Lucrece*, 162~~: "[n]~~N~~ow stole upon the time the dead of night," ~

L2: INTERPRETATION
The phrase ~~'~~*dead night*~~'~~ can refer to a still and quiet night time~~, which can~~. M~~m~~oreover, 'dead night' can elicit nocturnal visions and ghostly images~~be associated with "death and lifeless phantoms" Duncan-Jones, p.196~~ within the semantic field of shadows (ll.5,6,11~~) in the poem~~). The editors (Evans 1996, 144; Booth 1977, 205) agree that a meaning of shade as a "ghost" may well impinge on a reader's understanding triggered by images of dead night. Thus, we can agree with Duncan-Jones's (196) interpretation of *dead night* as a "nighttime, which is associated with death and lifeless phantoms". ~

Commented [MF1]: Try to elaborate some on what these different editors say about the meaning of the phrase. In a second step, try to take it back to the original text and give your thoughts on the interpretation of the line (maybe even say who of those three editors your interpretation agrees with / disagrees with)

imperfect shade
L1: FORM
The word "shade" is repeated in the poem with the same root but with different flexion in ll. 5, 6, 8, which creates ~~is the case of~~ a ~~-~~polyptoton stretching across these four lines.

L1: LANGUAGE
The adjective 'imperfect' ~~is defined by the OED~~can be defined as "wanting some quality or attribute necessary to […] ~~full efficiency, normal condition, or~~ ideal character' or something "defective and~~,~~ faulty" (OED 2), especially opposed to the earlier 'clear' and 'clearer' (l.7) visions of the addressee in the poem.

Commented [MF2]: Paraphrase some of these meanings. You don't have to give all of possible definitions, some of them are synonymous.

~~'~~*Shade*~~ n.'~~ can have the same definition as *shadow* in l.5: "an unreal appearance; a delusive semblance or image; a vain and unsubstantial object of pursuit" (*OED* 6a), especially contrasted with substa~~e~~nce, i.e. actual object that drops the shadow.
Moreover, with a possible play on 'ghost' one might argue that ~~the word~~shade has~~can have~~ the meaning of 'a spectre~~,~~ [or]~~;~~ phantom' (OED 6b).

Commented [MF3]: Add Hyperlink to L2 Interpretation on 'dead night'.

L2: INTERPRETATION
There ~~might~~are ~~be~~ several~~two~~ possible interpretations of what the phrase 'imperfect shade' could

mean here ~~of the phrase~~: the first two ~~interpretation idea is~~ are built upon the ~~-~~paradoxical representation of a 'fair', yet 'imperfect', image of the addressee~~language definition L1~~. However, ~~;~~ t~~T~~he ~~second interpretation~~other~~th~~third interpretation is given in the context of a sequence with the failings of the friend (e.g. Sonnet 33), which might refer to the same Addressee:~~,~~

1. In dreams, one cannot always see things as detailed as one might being awake~~they are~~. When saying 'imperfect shade' the ~~s~~Speaker means the dream image 'which is deficient, [and] less-than-whole because unreal' (Paterson ~~, p.~~ 130), ~~,~~ 'as only the shadow of the reality' (Evans ~~, p.~~ 144). Thus, it is ~~is~~ an imperfect – in the sense of ~~(~~blurred or incomplete~~)~~ representation of the ~~a~~Addressee's ~~appearance~~image in the ~~s~~Speaker's dream, and ~~(~~not a physical actuality~~)~~.
2. Representation is imperfect because it is without substaence (Hammond "because not substantial like the Boy's body", Vendler "its radical imperfection as a substitute for real presence is admitted"), i.e. it is just an image, which differs from the original, the original surpasses the addressee ~~add:~~
3. It can also refer to a recollection of the allusions to the young man's moral defects in 33-5 and can be interpreted as 'the image of you, beautiful despite your moral imperfection' (Duncan-Jones 196).

~~1.~~

~~recollection of the allusions to the young man's moral defects in 33-5 'the image of you, beautiful despite your moral imperfection' Duncan-Jones, p. 196~~

Works cited:

Booth, Stephen ed. ~~(1977).~~ *Shakespeare's Sonnets*. New Haven and London: Yale University Press. 1977

Duncan-Jones, Katherine, ed. ~~(2010) [1st ed. 1997].~~ *Shakespeare's Sonnets.* The Arden Shakespeare, Third Series (Rev. ed.). London: Bloomsbury. 2010 (1st ed. 1997).

Evans, G. Blakemore, ed. ~~(1996).~~ *The Sonnets.* The New Cambridge Shakespeare. Cambridge: Cambridge University Press. 1996

Paterson, Don. ~~(2010).~~ *Reading Shakespeare's Sonnets: A New Commentary by Don Paterson.* London: Faber & Faber. 2010

'Dead, adj.,n'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

'Imperfect adj'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

'Shade, n'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

l.12 Through heavy sleep on sightless eyes doth stay?

heavy sleep

L1: LANGUAGE

The phrase '~~,~~H~~h~~eavy sleep' ~~adj. The word~~ is associated with deep sleep, ~~where and~~ the adjective '~~,~~heavy' can ~~stand for~~mean 'slow, sluggish, dull' ~~(~~Schmidt~~,~~ 5~~)~~ and 'weary, drowsy, sleepy' (Schmidt~~,~~ 6).

sightless

L1: LANGUAGE

The word '~~,~~ ~~S~~ightless ~~adj. means~~, "~~-~~unable to see; destitute of the power of sight"~~,~~ or can refer to~~:~~ blindness ~~(~~*OED* 1a~~)~~.

~~*Stay v., to remain, to linger*~~

L2: INTRATEXTUALITY

Commented [MF4]: Make this reference clearer, I don't understand it ☺

Commented [MF5]: Make a new sentence out of this.

Commented [MF6]: Write background annotation for the Sonnet explaining why the addressee here seems to be a young man (as opposed to the dark lady, etc.).

Commented [MF7]: Hyperlink to background annotation on ‚the young man'

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In ~~the~~ combination with ~~'~~unseeing eyes' in l.8, Vendler argues that~~-~~ ~~"~~the poem, in short, gets darker as the seeing eyes become unseeing and then sightless, and as the shade darkens from shin[ing] brightness to imper~~i~~fect[ion]~~]~~~~"~~: (~~Vendler~~ 223).

Works Cited

L2: INTERTEXTUALITY

In Sonnet 27 'Presents thy shadow to my sightless view' (l.10). Moreover, the circumstances of Sonnet 43 are similar to Sonnets 27 and 28 - night experiences and rueful feelings in separation from the addressee.

L3~~2~~: INTERPRETATION

In ~~The~~L ~~l~~ine 12 of the sonnet ~~can be interpreted as following: describes that~~ the speaker ~~can~~ is able to ~~see~~look at ~~it~~ the addressee (at least his/her~~your~~ 'imperfect ~~s~~shade'), ~~remains~~even ~~though~~ despite being~~in~~ in deep~~ly sleep a~~ sleep [Hyperlink to Wink] and, thus, physically 'sightless' ~~whenever though my his eyes are actually unable to see (possibly either owing to the darkness or because the sSpeaker is asleep)~~.

Works cited:

Schmidt, Alexander ed~~. (1902)~~. *Shakespeare Lexicon and Quotation Dictionary: A Complete Dictionary of All the English Words, Phrases, and Constructions in the Works of the Poet.* Berlin: Georg Reimer~~,~~. 1902. Print

'Heavy, adj'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

'Sightless, adj'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

l.13 All days are nights to see till I see thee,

L1: FORM

In this line, one ~~we meet~~encounters a diacope, which is the~~—~~ repetition of a word with one or ~~a few~~several words in between: "[…] ~~—~~see till I see […]". This~~,~~ ~~which~~ creates an ~~effect of~~ internal rhyme~~ing~~, which stands next to a second internal rhyme within the same line in "see thee". The ~~poet~~ speaker continues picturing oppose~~d~~ing images (*days are nights*) – ant~~i~~thes~~i~~sis

L2~~1~~: INTERPRETATION

The poet reckons that a~~A~~ll days are like nights to him~~, dark and dismal to the sight ('to see'),~~ until he~~I~~ see~~s~~ ~~(~~the real~~)~~ addresse, not only his '~~,~~shade'~~"you~~. The days are compared to the nights probably to show that they have become dark and dismal to the sight, because only the addressee can light it up with his beauty (*fair shade*). Especially even if in the dreams he shines bright.

A crude sketch of the relations of day and night in the poem reveals that we are talking about a real day (in which the beloved is absent and there is nothing worth looking at), versus a hypothetical ideal day (in which the beloved would be present in the flesh), versus a real night (in which the beloved is present only in dreams). Compared with the empty real day, the real night of vivid dreams is desirable (Vendler 223) ~~[Evans, p.144]~~.

~~**L2: FORM**~~

~~Oxymoron? Days are night~~

~~Internal rhymes?~~

~~Works cited:~~

~~Evans, G. Blakemore, ed. (1996). *The Sonnets.* The New Cambridge Shakespeare. Cambridge: Cambridge University Press.~~

Commented [MF8]: Add your own comment.

Commented [MF9]: Full sentence. Good thought.

Commented [MF10]: Add your thoughts on the link between the three different sonnet here. Include an interpretation.

Commented [MF11]: Put this into its own annotation.

~~Ingram W.G., Redpath, Theodore eds. (1964). *Shakespeare's Sonnets*. London~~

l.14 And nights bright days when dreams do show thee me.

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~~***do show thee me***~~
~~**L1: INTERPRETATION**~~
~~show you to me~~

L1: FORM
The main dispute in this line is caused by the word ordering of *do show thee me*. ~~L2: FORM~~
The sense here must be "show thee to me," but the rhythm (accent on *me)* and the idiom ordinarily dictate "show me to thee" ~~[~~(Booth, p.205~~]~~) Duncan-Jones also suggests that possible need for a rhyme prompted this syntactical ambiguity ('show~~e~~ me to you' and 'show you to me'), which has the odd effect of leaving the final stress on *me* rather than *thee* ~~[~~(Duncan-Jones, p. 196~~]~~).

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L2: INTERPRETATION
~~Thee/me~~

~~***And nights bright days when dreams do show thee me***~~
~~**L1: INTERPRETATION**~~
The line suggests that t~~T~~he nights seem like bright days when the speaker~~I~~ sees the addressee ~~you when in my~~ dreamings. However, the dream acts as an agent, thus, the phrase can be interpreted as "I am dependent on dreams to show you to me." (Vendler, p.224)
~~Show me to you – include also~~

L3: FORM l.13 & l.14
The last two lines reiterate the contrast between brightness and darkness (ll.4), shadow and form (ll.5,6), shining shades (l.8), thus, underpining the whole impression of paradox between dreams/reality and light/darkness.
The whole poem is considered to be a work of 'elaborate wordplay' (Vendler 39): play on the ideas of sleep, sight, night, day, light, dark. They are emphasized by using the words of the same roots, repeating the similar words in different meaning and playing on the opposite images and concepts. Booth comments: 'The recurring themes of this sonnet - things that are the opposite of what they would normally be expected to be, and the distinction between images or shadows of objects and the objects themselves - are played out stylistically in an intense display of antithesis and a range of rhetorical devices of repetition that make the language of the poem suggest mirror images.' (Booth 203)

~~**L2: FORM**~~
~~**Paradox/Oxymoron: nights are bright days?**~~
~~**Personification of dreams?**~~

Works cited:
Booth, Stephen ed. (1977). *Shakespeare's Sonnets*. New Haven and London: Yale University Press.
Duncan-Jones, Katherine, ed. (2010) ~~[~~(1st ed. 1997~~]~~). Shakespeare's Sonnets. The Arden Shakespeare, Third Series (Rev. ed.). London: Bloomsbury

Vendler, Helen (1997). The Art of Shakespeare's Sonnets. The Belknap Press of Harvard Univeristy Press. London, England
Evans, G. Blakemore, ed. (1996). *The Sonnets.* The New Cambridge Shakespeare. Cambridge: Cambridge University Press.

Version 8 (V8)

l.11 When in dead night thy fair imperfect shade

dead night
~~dead night~~
L1: LANGUAGE

~~In the given context the adjective 'dead' can describe 'night' as a period of day 'without animation, vigour, or activity; quiet, dull; lifeless' (OED A.III) or 'the time of intensest stillness, darkness, cold, etc' (OED n. B2).~~ ~~The OED already gives the latter interpretation to the expression 'dead of night'.~~ According ~~Duncan-Jones associates *dead night* (= nighttime) with death and lifeless phantoms (2010, 196). However, we tilt toward the idea that In the given context the adjective~~to the *OED*, '~~'~~dead'~~d'~~' ~~can~~ describes ~~'~~night'~~'~~ as a period of day "~~'~~without animation, vigour, or activity; quiet, dull; lifeless"~~'~~ (~~(OED~~ A.III). Therefore, the expression 'd~~D~~ead night' can refer to~~, i.e. or~~ a "~~"'the~~ time of intensest stillness, darkness, cold, etc" ~~'~~ (~~OED~~ n. B2).
The *OED* ~~already~~ gives an example from Shakespeare's *Rape of Lucrece* (162), where this expression is used ~~the latter~~ in the same sense ~~interpretation to the expression 'dead of night', bringing an example from . Shakespeare's *Rape of Lucrece*, 162~~: "[n]~~N~~ow stole upon the time the dead of night."

Works cited:
'Dead, adj.,n'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>.

L2: INTERPRETATION
The phrase '~~'~~dead night'~~'~~ can refer to a still and quiet night time~~, which can~~. M~~m~~oreover, 'dead night' can elicit nocturnal visions and ghostly images~~be associated with "death and lifeless phantoms" Duncan-Jones, p.196~~ within the semantic field of shadows (ll.5,6,11~~) in the poem~~). The editors (Evans 144; Booth 205) agree that a meaning of shade as a 'ghost' may well impinge on a reader's understanding triggered by nocturnal images. Thus, we can agree with Duncan-Jones's interpretation of 'dead night' as a "nighttime, which is associated with death and lifeless phantoms" (196).

Works cited:
Booth, Stephen ed. *Shakespeare's Sonnets*. New Haven and London: Yale University Press. 1977
Duncan-Jones, Katherine, ed. *Shakespeare's Sonnets*. The Arden Shakespeare, Third Series (Rev. ed.). London: Bloomsbury. 2010 (1st ed. 1997).
Evans, G. Blakemore, ed. *The Sonnets*. The New Cambridge Shakespeare. Cambridge: Cambridge University Press. 1996~~.~~

imperfect ~~shade~~
L1: LANGUAGE
The adjective 'imperfect' can be defined as "wanting some quality or attribute necessary to […] ideal character' or something "defective and faulty" (OED 2), especially opposed to the earlier 'clear' and 'clearer' (l.7) visions of the addressee in the poem. ~~creates a stretching across these four lines~~

Commented [MF1]: Try to elaborate some on what these different editors say about the meaning of the phrase. In a second step, try to take it back to the original text and give your thoughts on the interpretation of the line (maybe even say who of those three editors your interpretation agrees with / disagrees with)

Commented [MF2]: Paraphrase some of these meanings. You don't have to give all of possible definitions, some of them are synonymous.

Works cited:
'Imperfect adj'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

shade
L1: FORM
The word 'shade' is repeated in the poem with the same root but with different flexions in ll. 5, 6, 8, which creates a polyptoton stretching across these four lines.

L1: LANGUAGE
The word '~~The adjective 'imperfect' is defined by the OED as "wanting some quality or attribute necessary to full efficiency, normal condition, or ideal characterdefective, faulty" OED 2~~
'~~s~~Shade' ~~*n.*'~~ can have the same definition as 'shadow' in l.5: "an unreal appearance; a delusive semblance or image; a vain and unsubstantial object of pursuit" (*OED* 6a), especially contrasted with substa~~e~~nce, i.e. actual object that drops the shadow. Moreover, with a possible play on 'ghost' [hyperlink to L1 shade] one might argue that ~~the word~~shade has~~can have~~ the meaning of "a spectre, [or]~~,~~ phantom" (OED 6b).

Works cited:
'Shade, n'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

L2: INTERTEXTUALITY
The poem is often interpreted in the context of a sequence with the failings of the Friend, which occurs in Sonnet 33. These two poems might refer to the same Addressee.

imperfect shade
L2: INTERPRETATION
~~are~~~~two possible interpretations of what the phrase 'imperfect shade' could mean here of the phrase: the first two interpretation is are built upon~~ T~~t~~he paradoxical representation of a 'fair', yet 'imperfect', image of the addressee~~language definition L1~~ implies the suggestion of seeing in a dream where~~. However, ; t~~~~the second interpretationthird interpretation~~ is given in the context of a Sonnet 33, ~~which might refer to the same Addressee;~~.
~~In dreams,~~ one cannot always see things as detailed as once ~~might~~ being awake~~they are~~. When saying 'imperfect shade' the s~~S~~peaker means the dream image 'which is deficient, [and] less-than-whole because unreal' (Paterson ~~, p.~~130). When dreaming one might perceive the images~~,~~ 'as only the shadow of the reality' (Evans ~~, p.~~ 144). Thus, it is~~, i.e.~~ an imperfect – in the sense of ~~(~~blurred or~~,~~ incomplete ~~)~~ – representation of the a~~A~~ddressee's ~~appearance~~image in the s~~S~~peaker's dream, and ~~(~~not a physical actuality~~)~~ a (Hammond "because not substantial like the Boy's body", Vendler "its radical imperfection as a substitute for real presence is admitted"). His imagination is reproducing a likeness of reality, what Aristotle would call a "species" (Stuart 15) or a "phantasm" (Stuart 11). ~~addressee~~
Considering possible intertextual connection with Sonnet 33 [hyperlink], another interpretation of the phrase can be suggested. Thus, 'imperfect shade' can also refer to a recollection of the allusions to the Young man's moral defects in 33-5 and, according to Duncan-Jones, can be interpreted as "the image of you, beautiful despite your moral imperfection" (196). ~~—~~This representation of 'imperfect shade' stands out from the previous interpretation, because it excludes the speaker's dreaming the image of the addressee.

~~recollection of the allusions to the young man's moral defects in 33-5 'the image of you,~~

Commented [MF3]: Make this reference clearer, I don't understand it 😉

Commented [MF4]: Make a new sentence out of this.

Commented [MF5]: Write background annotation for the Sonnet explaining why the addressee here seems to be a young man (as opposed to the dark lady, etc.).

Commented [MF6]: Hyperlink to background annotation on ,the young man'

~~beautiful despite your moral imperfection' Duncan-Jones, p. 196~~

Works cited:

Duncan-Jones, Katherine, ed. *Shakespeare's Sonnets.* The Arden Shakespeare, Third Series (Rev. ed.). London: Bloomsbury. 2010 (1st ed. 1997).

Evans, G. Blakemore, ed. *The Sonnets.* The New Cambridge Shakespeare. Cambridge: Cambridge University Press. 1996

Hammond, Paul ed. *Shakespeare's Sonnets.* Oxford University Press, 2012. Print

Paterson, Don. *Reading Shakespeare's Sonnets: A New Commentary by Don Paterson.* London: Faber & Faber. 2010

Stuart

Vendler, Helen (1997). *The Art of Shakespeare's Sonnets.* The Belknap Press of Harvard Univeristy Press. London, England

~~Works cited:~~

~~Booth, Stephen ed. (1977). *Shakespeare's Sonnets.* New Haven and London: Yale University Press.~~

~~Duncan-Jones, Katherine, ed. (2010) [1st ed. 1997]. *Shakespeare's Sonnets.* The Arden Shakespeare, Third Series (Rev. ed.). London: Bloomsbury~~

~~Evans, G. Blakemore, ed. (1996). *The Sonnets.* The New Cambridge Shakespeare. Cambridge: Cambridge University Press.~~

~~Paterson, Don (2010). *Reading Shakespeare's Sonnets: A New Commentary by Don Paterson.* London: Faber & Faber~~

~~*'Dead, adj.,n'.* OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>~~

~~*'Imperfect adj'.* OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>~~

~~*'Shade, n'.* OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>~~

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l.12 Through heavy sleep on sightless eyes doth stay?

heavy sleep

L1: LANGUAGE

The phrase '~~,h~~Heavy sleep' ~~adj. The word~~ is associated with deep sleep, ~~where and~~ the adjective '~~,~~heavy' can stand for~~mean~~ 'slow, sluggish, dull' ~~[~~(Schmidt~~,~~ 5~~]~~) and 'weary, drowsy, sleepy' (Schmidt~~,~~ 6).

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Works cited:

'Heavy, adj'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

sightless

L1: LANGUAGE

The word '~~,s~~Sightless' ~~adj.~~ means~~,~~ "~~-~~unable to see; destitute of the power of sight"~~-~~ or can refer to~~:~~ blindness ~~[~~(*OED* 1a~~]~~).

Works cited:

'Sightless, adj'. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>

~~***Stay v., to remain, to linger***~~

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~~, Vendler argues that"r]"~~

~~Works Cited~~

L2: INTERTEXTUALITY

A similar image occurs in Sonnet 27 "Presents thy shadow to my *sightless* view" (l. 10). The sonnets revolve around the haunting "shadow" during the night-time experiences, which evokes the rueful feelings in the absence of the addressee. Though in Sonnet 43 the eyes are "sightless" because the speaker is sleeping, in sonnet 27 the eyes seem to be blinded due to the darkness.

L32: INTERPRETATION

~~In~~ ~~The line 12 of the sonnet can be interpreted as following:~~ ~~describes that~~ The speaker ~~can~~ is able to ~~see~~look at ~~it~~ the addressee (at least his/her~~your~~ 'imperfect ~~s~~shade'), ~~remains~~~~even though~~ despite ~~being~~~~in~~ in deep~~ly sleep a~~ sleep [Hyperlink to Wink] and, thus, being physically 'sightless' ~~whenever though my his eyes are actually unable to see (possibly either owing to the darkness or because the sSpeaker is asleep)~~. Vendler argues that "the poem […] gets darker as the seeing eyes become unseeing and then sightless, and as the shade darkens from shin[ing] brightness to imperfect[ion]" (223). Indeed, throughout the poem the feeling of falling into deep sleep ('heavy sleep') is being created. The speaker is slowly falling asleep ('wink'); gradually, he/she starts seeing dreams about the addressee… [Hyperlink to Heike's shade-shadow]

Works cited:

Vendler, Helen (1997). *The Art of Shakespeare's Sonnets*. The Belknap Press of Harvard Univeristy Press. London, England

~~Works cited:~~

~~Schmidt, Alexander ed. (1902).*Shakespeare Lexicon and Quotation Dictionary: A Complete Dictionary of All the English Words, Phrases, and Constructions in the Works of the Poet.* Berlin: Georg Reimer.~~

~~*'Heavy, adj'*. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>~~

~~*'Sightless, adj'*. OED Online. Oxford University Press. Web. 13 Dec 2016. < http://www.oed.com>~~

l.13 All days are nights to see till I see thee,

days are night

L1: FORM

The speaker pictures the opposing images ('days are nights') which is the case of antithesis.

L2: INTERPRETATION

The poet reckons that all days are like nights to him until he sees the real addresse, not only his 'shade'. The days are compared to the nights probably to show that they have become dark and dismal to the sight, because only the addressee can light it up with his beauty (fair shade). Especially even if in the dreams he shines bright.

A crude sketch of the relations of day and night in the poem reveals that we are talking about a real day (in which the beloved is absent and there is nothing worth looking at), versus a hypothetical ideal day (in which the beloved would be present in the flesh), versus a real night (in which the beloved is present only in dreams). Compared with the empty real day, the real night of vivid dreams is desirable (Vendler 223)

Works cited:

Commented [MF7]: Full sentence. Good thought.

Commented [MF8]: Full sentence. Good thought.

Commented [MF9]: Add your thoughts on the link between the three different sonnet here. Include an interpretation.

Commented [MF10]: Add your own comment.

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Vendler, Helen (1997). *The Art of Shakespeare's Sonnets*. The Belknap Press of Harvard Univeristy Press. London, England

to see till I see thee
L1: FORM
In this line, one ~~we meet~~encounters a diacope, which is the~~—~~ repetition of a word with one or ~~a few~~several words in between: "[…] ~~—~~see till I see […]". This, ~~which~~ creates an ~~effect of~~ internal rhyme~~ing~~, which stands next to a second internal rhyme within the same line in "see thee" ~~speaker ingth~~

~~**L1: INTERPRETATION**~~
~~All days are like nights, dark and dismal to the sight ('to see'), until I see (the real) '~~'you ~~[Evans, p.144]~~
~~**L2: FORM**~~
~~Oxymoron? Days are night~~
~~Internal rhymes?~~

~~Works cited:~~
~~Evans, G. Blakemore, ed. (1996). *The Sonnets*. The New Cambridge Shakespeare. Cambridge: Cambridge University Press.~~
~~Ingram W.G., Redpath, Theodore eds. (1964). *Shakespeare's Sonnets*. London~~

l.14 And nights bright days when dreams do show thee me.

nights bright days
L1: LANGUAGE
The phrase 'bright day' refers to a day time, esp. "in terms of its clarity, purity, brightness, etc.; a light like that of day" (OED 21).

Works cited:
'Day, n'. OED Online. Oxford University Press. Web. 13 March 2017. < http://www.oed.com>

L1: FORM
The speaker continues picturing opposing images ('nights bright days) which is the case of antithesis.

do show thee me
~~***do show thee me***~~
~~**L1: INTERPRETATION**~~
~~show you to me~~

L1: FORM
The main dispute in this line is caused by the word ordering of 'do show thee me'. ~~L2: FORM~~
The sense here must be '~~"~~show thee to me',~~"~~ but the rhythm (accent on *me)* and the idiom ordinarily dictate '~~"~~show me to thee'~~"~~ ~~[~~(Booth, ~~p.~~205~~]~~) Duncan-Jones also suggests that possible need for a rhyme prompted this syntactical ambiguity ('show~~e~~ me to you' and 'show you to me'), which has the odd effect of leaving the final stress on *me* rather than *thee* ~~[~~(Duncan-Jones, ~~p.~~196~~]~~).

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Works cited:
Booth, Stephen ed. (1977). *Shakespeare's Sonnets*. New Haven and London: Yale University Press.
Duncan-Jones, Katherine, ed. (2010) (1st ed. 1997). Shakespeare's Sonnets. The Arden Shakespeare, Third Series (Rev. ed.). London: Bloomsbury

nights bright days when dreams do show thee me
L2: INTERPRETATION
~~Thee/me~~

~~***And nights bright days when dreams do show thee me***~~
~~**L1: INTERPRETATION**~~
The line juxtaposes the ~~The~~ nights ~~seem like~~and bright days to emphasize ~~when~~that ~~the speaker~~I sees the addressee ~~you~~ when~~in my~~ dreaming (in night) as clear as in a daytime (bright days)~~s~~. The dream acts as an agent, thus, the phrase can be interpreted as "I am dependent on dreams to show you to me." (Vendler, p.224)

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Works cited:
Vendler, Helen (1997). The Art of Shakespeare's Sonnets. The Belknap Press of Harvard Univeristy Press. London, England

All days are nights to see till I see thee,
And nights bright days when dreams do show thee me.
~~Show me to you – include also~~
L3: FORM l.13 & l.14
The last two lines reiterate the contrast between brightness and darkness (ll.4), shadow and form (ll.5,6), shining shades (l.8), thus, underpining the whole impression of paradox between dreams/reality and light/darkness.

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The whole poem is considered to be a work of 'elaborate wordplay' (Vendler 39): play on the ideas of sleep, sight, night, day, light, dark. They are emphasized by using the words of the same roots, repeating the similar words in different meaning and playing on the opposite images and concepts. Booth comments: 'The recurring themes of this sonnet - things that are the opposite of what they would normally be expected to be, and the distinction between images or shadows of objects and the objects themselves - are played out stylistically in an intense display of antithesis and a range of rhetorical devices of repetition that make the language of the poem suggest mirror images.' (Booth 203)

~~**L2: FORM**~~
~~**Paradox/Oxymoron: nights are bright days?**~~
~~**Personification of dreams?**~~

Works cited:
Booth, Stephen ed. (1977). *Shakespeare's Sonnets*. New Haven and London: Yale University Press.
~~Duncan-Jones, Katherine, ed. (2010) [1st ed. 1997]. Shakespeare's Sonnets. The Arden Shakespeare, Third Series (Rev. ed.). London: Bloomsbury~~ Vendler, Helen (1997). The Art of Shakespeare's Sonnets. The Belknap Press of Harvard Univeristy Press. London, England
~~Evans, G. Blakemore, ed. (1996). *The Sonnets*. The New Cambridge Shakespeare. Cambridge: Cambridge University Press.~~

Final

Table of Annotations:

Lines	Annotations	Levels and Categories	Annotators	Page
1	"most I wink"	L1 LANGUAGE L2 INTERPRETATION	Student A	149
1	"see"	L1 LANGUAGE L2 CONTEXT L3 INTERPRETATION	Student A	149
2	"unrespected"	L1 LANGUAGE L2 INTERPRETATION	Student A	150
3	"look on"	L1 LANGUAGE L2 INTERPRETATION	Student A	151
4	"darkly bright"	L1 LANGUAGE L1 FORM L2 INTERPRETATION	Student C	152
4	"bright in dark directed"	L1 FORM L2 INTERPRETATION	Student C	152
4	"And darkly bright, are bright in dark directed"	L1 FORM L2 CONTEXT L3 INTERPRETATION L3 QUESTION	Student C	153
5	"shadow"	L1 LANGUAGE L2 CONTEXT L3 INTERPRETATION	Student B	156
5	"shadows"	L1 LANGUAGE	Student B	158
5	"shadow shadows"	L1 FORM L2 FORM	Student B	158
5	"Then thou whose shadow shadows doth make bright"	L1 FORM L1 LANGUAGE L1 INTRATEXT L2 INTERTEXT L2 CONTEXT L3 INTERPRETATION	Student B	159
6	"thy shadow's form"	L1 LANGUAGE L2 CONTEXT L3 INTERPRETATION	Student B	161
6	"form happy show"	L1 FORM L1 LANGUAGE L2 CONTEXT L3 INTERPRETATION	Student B	163
7	"To the clear day with thy much clearer light"	L1 FORM L1 LANGUAGE L2 INTERPRETATION	Student B	165

8	"shade"	L1 LANGUAGE L2 INTERPRETATION	Student C	166
8	"to unseeing eyes thy shade shines so"	L1 FORM L2 INTERPRETATION	Student C	167
11	"in dead night"	L1 LANGUAGE L2 INTERPRETATION	Student D	168
11	"imperfect"	L1 LANGUAGE	Student D	169
11	"shade"	L1 FORM L1 LANGUAGE L2 INTERTEXTUALITY	Student D	169
11	"imperfect shade"	L2 INTERPRETATION	Student D	169
12	"heavy sleep"	L1 LANGUAGE	Student D	170
12	"sightless"	L1 LANGUAGE L2 INTERTEXTUALITY L3 INTERPRETATION	Student D	170
13	"days are nights"	L1 FORM L2 INTERPRETATION	Student D	171
13	"to see till I see thee"	L1 FORM	Student D	171
14	"nights bright days when dream do show thee me"	L1 LANGAUGE L1 FORM L2 INTERPRETATION L3 INTRATEXTUALITY	Student D	172

“most I wink” (l. 1)

L1 LANGUAGE:

The verb ‘to wink’ means “to close one’s eyes”; a meaning that is now obsolete (*OED* 1a). ‘To wink’ can also be used as a synonym for “to blink” which describes the action of “open[ing] and shut[ing] one’s eyes momentarily” (*OED* 2). Possible other meanings also are “to sleep”, “to slumber” or to “have the eyes closed in sleep” (*OED* 3).

Works Cited:

“wink, v.[1]”. *OED Online*. Oxford UP, Dec 2016.

L2 INTERPRETATION:

A possible interpretation is that ‘to wink’ was used as a synonym for “to blink” (*OED* 2). One could suggest that the speaker is able to see better when blinking more often. This could be compared to looking into the sun or a bright light, and being able to see better when blinking rapidly. Because of the explicit mentioning of sleeping and dreaming in line 3 of the poem (“But when I sleep, in dreams they look on thee”), a different interpretation would be more fitting.

The use of the word ‘to wink’ can also be interpreted as having the eyes closed in sleep which would suggest that the speaker is able to see the clearest when he is asleep or has his eyes closed. This, however, is a paradox since one cannot physically see with one’s eyes closed. The reader may assume that the speaker of the poem is asleep and dreaming which is also confirmed in line 3. The word ‘most’ in this phrase indicates that the speaker is able to see best when he sleeps deeply. Booth suggest that ‘wink’ in this context means to shut one’s eyes or to sleep (203). This reading is also corroborated by Evans who paraphrases the passage as: “when I sleep most deeply” (144).

Works Cited:

Booth, Stephen (ed.). *Shakespeare’s Sonnets.* Yale UP, 1977.

Evans, G. Blakemore (ed.). *The Sonnets.* The New Cambridge Shakespeare, Cambridge UP, 2006.

“see” (l. 1)

L1 LANGUAGE:

The verb ‘to see’ does not only mean that one is perceiving their surroundings through their eyes. According to the *OED*, it can also mean “to behold (visual objects) in imagination, or in

a dream or vision" (1e). Therefore, the semantic meaning of 'to see' goes beyond the eyes' mere physical abilities.

Works Cited:

"see, v.". *OED Online*. Oxford UP, Dec 2016.

L2 CONTEXT:

In the early modern period, people had a different notion of vision and the act of seeing than we have today. It was believed that one could not only physically see while being awake and conscious, but also while being asleep. Seeing a person in one's sleep was not seen as a dream, a creation of the subconscious mind, but as a real depiction of the other person. Campbell argues that seeing in these sleeping visions was "considered far deeper and 'truer'" (34). This phenomenon goes back to the idea of an inner eye [Hyperlink to L2 CONTEXT: "And darkly bright, are bright in dark directed" (l. 4)]. This idea is based on the understanding that what was once perceived by the physical eye would be memorised, and could be revisited via the inner eye.

Works Cited:

Campbell, Mary Baine. "The Inner Eye: Early Modern Dreaming and Disembodied Sight." *Dreams, Dreamers, and Visions,* edited by Ann Marie Plane and Leslie Tuttle, U of Pennsylvania P, 2013, pp. 34-48.

L2 INTERPRETATION:

The speaker claims to be able to see best in his dreams. This is due to the belief in an inner eye that enables to see objects even with one's eyes closed. The object that the speaker sees is the addressee of the poem. This is revealed in line 3: "in dreams they [the eyes] look on thee". The image of the addressee is therefore projected before the speaker's inner eye. This experience is not a physical, but a psychological one.

"unrespected" (l. 2)

L1 LANGUAGE:

The adjective 'unrespected' describes something that is "not held in respect or regard" (*OED* 2). Other annotations of 'unrespected' in previous editions paraphrase the term as "unvalued" (Duncan-Jones 196), "ignored" (Booth 203), or "unnoticed" (Hammond 194).

Works Cited:

Booth, Stephen (ed.). *Shakespeare's Sonnets.* Yale UP, 1977.

Duncan-Jones, Katherine (ed.). *Shakespeare's Sonnets.* The Arden Shakespeare, Third Series (Rev. ed.), Bloomsbury, 2010.

Hammond, Paul (ed.). *Shakespeare's Sonnets: an Original-Spelling Text*. Oxford UP, 2012.
"unrespected, adj.". *OED Online*. Oxford UP, Dec 2016.

L2 INTERPRETATION:

The speaker describes how he "view[s] things unrespected" (l. 2) all day. These things seem to be less important to the speaker than the sight of the addressee. The line can be interpreted in two different ways, depending on the paraphrase chosen. In the first interpretation, the reader is aware of his surroundings, in the second he is not.

First, 'unrespected' can be substituted with "ignored" (Booth 203), which would suggest that the speaker observes his surroundings, but deems the things to be unimportant and actively chooses to ignore them. Evans supports this reading, paraphrasing 'unrespected' as "not worthy of respect" but also as "unregarded, not carefully observed" (144).

Second, 'unrespected' could be substituted with "unnoticed" (Hammond 194). This reading would indicate that the speaker does not even observe or notice the things around him.

Works Cited:

Booth, Stephen (ed.). *Shakespeare's Sonnets*. Yale UP, 1977.
Evans, G. Blakemore (ed.). *The Sonnets.* The New Cambridge Shakespeare, Cambridge UP, 2006.
Hammond, Paul (ed.). *Shakespeare's Sonnets: an Original-Spelling Text*. Oxford UP, 2012.

"look on" (l. 3)

L1 LANGUAGE:

'To look on' means that one directs her/his sight "in observation or contemplation; esp. to watch without participating, to be a spectator or observer" (*OED* 1a).

Works Cited:

"look, v.". *OED Online*. Oxford UP, Dec 2016.

L2 INTERPRETATION:

The speaker is able to see the addressee in his dream ("they look on thee", line 3), i.e. to see a projected image of the addressee before his inner eye. This interpretation would also tie in with the definition provided on L1, according to which the speaker would be the observer. Furthermore, the idea of observation is taken up again later in the poem [Hyperlink to L2 CONTEXT: "form happy show" (l. 6)].

“darkly bright” (l. 4)

L1 LANGUAGE:

For ‘darkly’, the *OED* suggests the meaning of “in the dark; in secrecy, secretly” (*OED* 1), with line 4 of this sonnet being offered as the first example of this usage.

Works Cited:

“darkly, adv.” *OED Online*. Oxford UP, March 2017.

L1 FORM:

The phrase “darkly bright” is an oxymoron as it “yokes together two seemingly contradictory elements” – darkness and brightness [Hyperlink to L1 FORM: “bright in dark directed” (l. 4)] – in order to form a “condensed paradox” (Princeton 988).

Works Cited:

“Oxymoron”. *The Princeton Encyclopedia of Poetry and Poetics*. Ed. Roland Greene et al., Fourth Edition, Princeton UP, 2012, pp. 988-999.

L2 INTERPRETATION:

“[D]arkly bright” in line 4 of the poem refers to the color or degree of brightness of the speaker’s eyes. The oxymoron makes it impossible to determine whether the eyes are dark yet sparkling, or bright yet darkened or blurred. Bearing in mind the suggested meaning of ‘darkly’, the phrase can also be read in the sense that the eyes can see (brightly) in the dark. This description bestows an enigmatic quality to the speaker’s eyes. For more context on theories of vision, cf. [Hyperlink to L2 CONTEXT: “And darkly bright, are bright in dark directed” (l.4)].

Works Cited:

Clark, Stuart. *Vanities of the Eye: Vision in Early Modern European Culture*. Oxford UP, 2007.

“bright in dark directed” (l. 4)

L1 FORM:

The phrase “bright in dark directed“ (l. 4) works as an antithesis, since it is what *The Princeton Encyclopedia of Poetry and Poetics* describes as a “juxtaposition of contraries” (58) and it echoes the preceding oxymoron “darkly bright” in the same line [Hyperlink to L1 FORM: “darkly bright” (l. 4)]. (For further information on the whole line, cf. annotation L1

FORM: “And darkly bright, are bright in dark directed” (l. 4)).

Works Cited:

“Antithesis”. *The Princeton Encyclopedia of Poetry and Poetics*. Ed. Roland Greene et al., Fourth Edition, Princeton UP, 2012, pp. 58-59.

L2 INTERPRETATION:

The antithesis “bright in dark directed” (l. 4) stresses the blurring of light and darkness. The eyes unite both and the trope emphasises the idea that there is something bright to be found in this darkness. Yet, it is unclear what kind of darkness the speaker is talking about. It could be the darkness of the night, as this is the time when people go to sleep and close their eyes. Given that “But” in line 3 introduces a shift away from “day” (l. 2), the night-reading would make sense. However, it is equally possible that the speaker refers to the darkness perceived upon closing one’s eyes. Instead of seeing nothing (or only blackness), the closing of the eyes allows the speaker to see something brightly and clearly. As the eyes are “directed”, it can be assumed that the image he sees is not random, but evoked deliberately.

Ingram paraphrases the expression as “alertly directed in the darkness” (100), indicating the dynamic towards the dark and a certain purpose to do so: whenever the eyes of the speaker are closed, the desired image would appear brightly in his imagination. However, Ingram’s following remark on this line “[h]ere the adverb [bright] balances ‘darkly’” (100) is to be criticised: describing the effect of ‘bright’ as a balance is too weak, as it also creates tension and bewilderment instead of merely re-establishing harmony. The speaker is neither in a place of darkness nor of light. Describing this in-between state as a ‘balance’ would neglect the tension created by the semantics and rhetorical figures of the poem: they all indicate that the speaker is torn between positive and negative emotions [Hyperlink to L3 QUESTION: “And darkly bright, are bright in dark directed” (l. 4)].

Works Cited:

Ingram, W. G., and Theodore Redpath (eds.). *Shakespeare’s Sonnets*. U of London P, 1964.

“And darkly bright, are bright in dark directed” (l. 4)

L1 FORM:

Booth (203) provides a detailed list of figures to be found in this sonnet, with line 4 containing most of them. These include an “antithesis: […] *bright, dark* (4)” and a “diacope (repetition of a word with one or a few words in between); *bright, are bright* (4)”. Furthermore, he lists an “antimetabole (inversion of the order of repeated words): *darkly bright, are bright in dark* (4)”, as well as a polyptoton consisting of the variants “darkly” and “dark”. *The Princeton Encyclopedia of Poetry and Poetics* describes the polyptoton as a “word in many cases” (1086), which means that it “repeat[s] a word or words by varying their word class” (1086).

Works Cited:

Booth, Stephen (ed.). *Shakespeare's Sonnets*. Yale UP, 1977.

"Polyptoton". *The Princeton Encyclopedia of Poetry and Poetics*. Ed. Roland Greene et al., Fourth Edition, Princeton UP, 2012, pp. 1086-1087.

L2 CONTEXT:

Theories of vision and the role of the eyes

Booth explains that "in the Renaissance eyes were generally thought of as giving off light" (203). Duncan-Jones' annotation on this line mentions the notion that light moves in both ways, as "[e]yes were thought of as emitting light, as well as receiving it" (196). Hammond gives slightly more details on this by pointing out that "Renaissance theories of vision held either that the eyes send out rays which connect with the object seen, or that the object sends out rays which connect with the eyes" (194). All three remarks are hints that theories of vision are vital for a better understanding of the intentionally puzzling line.

In *Vanities of the Eye* (2007), Stuart Clark provides a detailed discussion of the historical development of theories about vision and the eyes and points out that there were controversial discussions during Shakespeare's time around this topic. In chapter 1, going back to Greek antiquity, Clark names Aristotle and Plato as two of the main sources for the ancient hierarchy of the senses, which gave the eyes a special preference over the other sense organs (9). This ocularcentrism included an extramission theory of vision, which means that the process of seeing things was imagined as the result of the "projective power of the soul to […] produce objects of vision" (17). According to this Greek idea, "perceptions were 'encoded' as *phantasmata*, 'representations'" (11), which "could [then] be 'seen' by the 'eye' of the mind and resulted in a "mental picture" (11).

Centuries later, a shift from extra- to intromission theories became dominant: "[I]ntromission itself [was] largely preferred in optical theory after the thirteenth century" (20). Clark describes intromission as being based on "the projective power of objects to emit their own likenesses and then have them propagated through a medium and replicated in the faculties of sense" (17). A crucial element of this approach was the "doctrine of *species*" (15), which "radiated out from […] objects into […] the aire, transmitting images […] to the eye" (15). In this theoretical framework, the eyes are not active emitters of light or projections. Instead, "objects act *on* passive recipients, leaving impressions in their senses and intellects which translate into conceptual images" (15, emphasis in original), and the eyes are "reduced to […] a passive receiver" (20).

According to Clark's accounts, the sixteenth and seventeenth century, then, made the most decisive shift towards a dominance of intromission theories. Yet, simultaneously, "new importance and attention [were] given to the human imagination" (39). The previously common idea of the eyes being merely recipients of images projected by objects was increasingly challenged, and scholars and writers discussed the issue of "the extent to which sight is a constructed medium and the eye not the innocent, objective reporter of the world but its creator and interpreter" (39). In this tension between objective and subjective influences in the process

of perception, imagination "became the single mediator between the corporeal soul and the corporeal human body" (43), acknowledging both the real world that could be seen and the influence of the human mind on these perceptions. As Clark puts it, "[imagination] was, indeed, the 'eye' of the mind, in the sense that, in an ocularcentric psychology, the rational powers were deemed to 'see' the external world only via its agency" (46).

This acknowledgement of the subjective element in the perception of things in the world also gave rise to doubts about the reliability of visual impressions, and "serious anxieties about [the imagination's] capacity to mislead and deceive" (45f.). Chapter 2 of *Vanities of the Eye* discusses how theories of vision were also crucial for contemporary studies of mental illnesses such as delusions, or the condition of melancholy [Hyperlink to L3 QUESTION: "And darkly bright, are bright in dark directed" (l. 4)].

Works Cited:

Booth, Stephen (ed.). *Shakespeare's Sonnets*. Yale UP, 1977.

Clark, Stuart. *Vanities of the Eye: Vision in Early Modern European Culture.* Oxford UP, 2007.

Duncan-Jones, Katherine (ed.). *Shakespeare's Sonnets*. The Arden Shakespeare, Third Series (Rev. ed.), Bloomsbury, 2010.

Hammond, Paul (ed.). *Shakespeare's Sonnets: an Original-Spelling Text*. Oxford UP, 2012.

L3 INTERPRETATION:

Given the importance of ocularcentrism in its historical context, the elements of visual perception in the poem are not merely ornamental or signs of rhetorical playfulness. On the contrary, they are strong indicators for the speaker's psychological and emotional state.

The antimetabole "And darkly bright, are bright in dark directed" (l. 4) is only one of several instances in this poem in which the boundaries of light and dark (or of day and night) are blurred: it is no longer possible to make a clear distinction between what is bright, dimmed or dark. However, this does not create a gloomy or threatening atmosphere. Innes argues that Sonnet 43 "tries to make the conflation of night and day into something positive" (165): The speaker is not a victim of darkness, but actively provokes it and shapes his own perception in order to be able to see the image he desires. While doing so, he states a clear preference of mental images over those which he sees in the real world during the day. Hunter goes even further in attributing positivity to this line by pointing out that it is "not merely a piece of wordplay but also a triumphant dance of words expressing a lover's delight" (158).

Works Cited:

Innes, Paul. *Shakespeare and the English Renaissance Sonnet*. Macmillan, 1997.

Hunter, G.K. "The Dramatic Technique in Shakespeare's Sonnets". *Essays in Criticism*, vol. 3, no. 2, 1953, pp. 152-164. *Oxford Academic Journals*, doi: 10.1093/eic/III.2.152.

L3 QUESTION:

The speaker needs to exclude all other visual impressions so that he can see the mental image of the addressee. However, the brightness of this image does not expel the darkness. Instead, both dark and bright elements remain in the sonnet. Bearing in mind the contemporary ideas about the importance of eyesight and visual perception on the mental condition, the speaker's eyes "in dark directed" (l. 4) can be seen as a reference to melancholy sufferers whose eyes were believed to look into blackness (cf. Clark 59) [Hyperlink to L2 CONTEXT: "And darkly bright, are bright in dark directed" (l. 4)]. According to Clark, there was an awareness of the impact of the mind on the process of creating images (cf. 60). Whereas the brightly-shining images of the beloved are a proof of this positive influence and the happiness they bring, at the same time, the dark elements can illustrate the speaker's woe, pensiveness or scepticism. Does Sonnet 43 then portray both the joy of the imagination and the suffering caused by the knowledge that this image is not real? [Hyperlink to L2 INTERPRETATION: "bright in dark directed" (l. 4)]. The eyes are directed in darkness, and although this is associated with a "happy show" (l. 6), some doubts remain as to whether it is to be interpreted as exclusively positive, given that there could still be a subtext of melancholy underlying this praise of bright imagery.

Works cited:

Clark, Stuart. *Vanities of the Eye: Vision in Early Modern European Culture*. Oxford UP, 2007.

"shadow" (l. 5)

L1 LANGUAGE:

The term 'shadow' in this sonnet cannot be reduced to one single meaning. Literally speaking, a shadow is an "image cast by a body intercepting light" (*OED* II). Metaphorically, it can refer to a hollow representation, "an unreal appearance; a delusive semblance […]; a vain and unsubstantial object of pursuit" (*OED* 6a), or to "a spectral form, [a] phantom" (*OED* 7). In the seventeenth century, 'shadow' was also another term for "an actor or a play" (*OED* 6b) and it was often employed by Shakespeare in this sense: see, for example, "Life's but a walking shadow, a poor player" (*Macbeth* V.v.24 qtd. in Duncan-Jones 196n5), or Puck's epilogue in *A Midsummer Night's Dream*: "If we shadows have offended,/ Think but this, and all is mended:/ That you have but slumbered here/ While these visions did appear" (V.i.413-416).

Works Cited:

Duncan-Jones, Katherine (ed.). *Shakespeare's Sonnets*. The Arden Shakespeare, Third Series (Rev. ed.), Bloomsbury, 2010.

"shadow, n.". *OED Online*. Oxford UP, June 2017.

Shakespeare, William. *A Midsummer Night's Dream*. Ed. Sukanta Chaudhuri, The Arden Shakespeare, Bloomsbury, 2017.

L2 CONTEXT:

Since Aristotle and all the way through to the early modern period, dreams were thought of as primarily visual (Clark 302) and were closely associated with the faculties of imagination and memory. It was believed that once the eye perceived an actual object, this produced a likeness of itself in the mind – what Aristotle called a 'species' [Hyperlink to L2 CONTEXT: "And darkly bright, are bright in dark directed" (l. 4)]. Subsequently, the species travelled in the form of a mental impression from the outer to the inner senses in order to be examined by common sense, to be stored in memory and, eventually, to be retrieved by the imagination at will (cf. Clark 15; Rossky 50-51). Dreams were one of those products of imagination; they were defined as "vision[s] presented to the interior senses" (Dupleix qtd. in Clark 302-303) and projected during sleep before the inner eye, similar to a theatrical performance [Hyperlink to L2 CONTEXT: "form happy show" (l. 6)]. Since antiquity, dreams were thought to be "caused by traces of the *species* left behind in the internal senses by the waking perceptions of the external ones, once the latter were no longer active" (Clark 301). The reproduced 'species' or 'phantasm' could also be referred to as a 'shadow' (Clark 15).

Dreams were often considered to disclose what most occupied the mind and to provide an insight into the dreamer's innermost desires. Dreaming about a beloved thus suggested an impassioned – often forlorn – fixation on the object of desire and was a common motif in early modern courtly poetry. It offered a paradoxical fulfilment of an otherwise unrequited love, as the painful absence of the loved one was compensated by the presence of the dream image (cf. Alt 117).

Works Cited:

Alt, Peter-André. *Der Schlaf der Vernunft: Literatur und Traum in der Kulturgeschichte der Neuzeit.* C.H. Beck, 2011.

Clark, Stuart. *Vanities of the Eye: Vision in Early Modern European Culture.* Oxford UP, 2007.

Rossky, William. "Imagination in the English Renaissance: Psychology and Poetic". *Studies in the Renaissance,* Vol. 5, The U of Chicago P on behalf of the Renaissance Society of America, 1950, pp. 49-73. *The University of Chicago Press Journals,* doi: 10.2307/2856974.

L3 INTERPRETATION:

As Wickert in her article "Das Schattenmotiv bei Shakespeare" asserts, the motif of the shadow was often used by Shakespeare and was favoured for its multi-layeredness and its ample associations (cf. 274) [Hyperlink to L2 CONTEXT: "Then thou whose shadow shadows doth make bright," (l. 5)]. In Sonnet 43, the shadow plays a central role and is directly evoked five times in different variations: "shadow" (l. 5), "shadows" (l. 5), "thy shadow's form" (l. 6), "thy shade" (l. 8), "thy fair imperfect shade" (l. 11).

Within the context of eyes emitting light, evoked in l. 4 [Hyperlink to L2 CONTEXT: "And darkly bright, are bright in dark directed" (l. 4)], the first reference to 'shadow' can be understood literally as the image cast by the addressee's body when exposed to the speaker's radiant gaze. Yet, the conceit is much more complex than that. Taking place in the realm of dreams, the shadow is also the incorporeal mental image of the addressee – the 'species' – produced before the speaker's inner eye; it is "an unreal appearance; a delusive semblance

[…]; a vain and unsubstantial object of pursuit" (*OED* 6a) compared to the real addressee. The shadow can therefore be understood as an actor impersonating the addressee on the stage of dramatic dream action which is created and directed by and for the speaker before his inner eye [Hyperlink to L2 CONTEXT: "form happy show" (l. 6)]. Furthermore, in the dreadful darkness of "dead night" (l. 11), the shadow might carry some uncanny implications and remind momentarily of ghosts or spirits [Hyperlink to L2 INTERPRETATION: "dead night" (l. 11)], even though this possibility is not pursued any further in this sonnet.

Works Cited:

"shadow, n.". *OED Online*. Oxford UP, June 2017. Accessed July 2017.

Wickert, Maria. "Das Schattenmotiv bei Shakespeare". *Anglia: Zeitschrift für englische Philologie,* N.F. 59=71, 1952/3, pp. 274-309. *DigiZeitschriften*.

"shadows" (l. 5)

L1 LANGUAGE:

Apart from the other meanings and connotations attached to 'shadow' [hyperlink to L1 LANGUAGE: "shadow" (1. 5)], the word 'shadows', when in plural, also explicitly refers to "the darkness of night" (*OED* 2a).

Works Cited:

"shadow, n.". *OED Online*. Oxford UP, June 2017.

"shadow shadows" (l. 5)

L1 FORM:

The emphatic repetition "shadow shadows" in this line is an example of both a polyptoton and an antanaclasis. A polyptoton (Gr. for "word in many cases") is a form-related figure of repetition where the repeated word varies in terms of word class or inflection ("Polyptoton" 1086). Antanaclasis (Gr. for 'reflection') is a semantic-related figure of repetition where the repeated word "shift[s] in meaning" ("Polyptoton" 1086).

Works Cited:

"Polyptoton". *The Princeton Encyclopedia of Poetry and Poetics*. Ed. Roland Greene et al., Fourth Edition, Princeton UP, 2012, pp. 1086-1087.

L2 FORM:

The two rhetorical figures, polyptoton and antanaclasis, overlap in this line. The repetition "shadow shadows" (l. 5) is a polyptoton in that the two, otherwise identical, nouns differ in grammatical number. However, on the level of their semantic meaning, the antanaclasis

becomes relevant. Although ‘shadow’ and ‘shadows’ share much in their connotations, they actually refer to two different things: the shadow of the addressee as opposed to the shadows (or darkness) that the addressee makes bright. Polyptoton and antanaclasis are closely related figures and, whenever a word is repeated in a different form and with a different meaning, they are often used interchangeably (“Polyptoton” 1086).

According to *The Princeton Encyclopedia of Poetry and Poetics*, Shakespeare was quite fond of such playful devices, as they “[increased] patterning without wearying the ear”, and lines 4-7 of Sonnet 43 are cited as an illustrative example of his deliberate and diligent use thereof (“Polyptoton” 1086).

Works Cited:

“Polyptoton”. *The Princeton Encyclopedia of Poetry and Poetics*. Ed. Roland Greene et al., Fourth Edition, Princeton UP, 2012, pp. 1086-1087.

“Then thou whose shadow shadows doth make bright,” (l. 5)

L1 FORM:

This is, at first sight, a paradoxical image as it is impossible for a shadow, typically associated with darkness, to illuminate something. Considering, however, the multiplicity of semantic layers inherent to the term “shadow” (l. 5) – a dark outline, a hollow representation, a ghostly image or an actor – [Hyperlink to L1 LANGUAGE: “shadow” (l. 5)] as well as to the phrase “ [to] make bright” (l. 5) – to illuminate, to cheer up or to make beautiful – [Hyperlink to L1 LANGUAGE: “Then thou whose shadow shadows doth make bright” (l. 5)], the line gains in complexity and is not to be read solely as a paradoxon.

L1 LANGUAGE:

The meaning one would immediately associate with the phrase “make bright” (l. 5) would be ‘to illuminate’ (cf. Duncan-Jones 196n5; Evans 144n5). Nevertheless, it can also be understood figuratively to mean ‘to cheer someone up’ (cf. “bright, adj. and n.” *OED* 7a), or, as an archaism, to mean ‘to make beautiful or fair’ (cf. *OED* 3).

Works Cited:

“bright, adj. and n.”. *OED Online*. Oxford UP, June 2017.

Duncan-Jones, Katherine (ed.). *Shakespeare’s Sonnets*. The Arden Shakespeare, Third Series (Rev. ed.), Bloomsbury, 2010.

Evans, G. Blakemore (ed.). *The Sonnets.* The New Cambridge Shakespeare, Cambridge UP, 2006.

L1 INTRATEXT:

This is the third occurrence of the word ‘bright’ in the sonnet. In the previous line, the adjective is repeated twice when referring to the eyes of the speaker: “[a]nd darkly bright, are

bright in dark directed" (l. 4). In line 5, 'bright' is repeated once more, this time however, combined with an active verb ("make bright") and referring to the addressee's shadow.

L2 INTERTEXT:

Considering that the phrase "make bright" might also imply that the addressee's shadow has a beautifying impact on "the darkness of [the] night" ("shadow, n." *OED* 2a) [Hyperlink to L1 LANGUAGE: "Then thou whose shadow shadows doth make bright," (l. 5**)**], one might argue that line 5 is reminiscent of Shakespeare's Sonnet 27. In 27, the shadow of the addressee is not only bright "like a jewel" (l. 11), but it also has the ability to "[make] black night beauteous" (l. 12), much like in Sonnet 43. The only difference seems to be that the speaker in Sonnet 27 is still awake - his wandering thoughts "keep [his] drooping eyelids open wide" (l. 7) - while the speaker in Sonnet 43 is asleep and dreaming of the addressee.

The image further recalls the radiant 'shadow' (l. 10) from Sonnet 27 which, "like a jewel hung in ghastly night" (l. 11), has the power to emit light and transform darkness. The motif is also evoked in similar terms in *Romeo and Juliet,* where Juliet is described as someone who is capable of even "teach[ing] the torches to burn bright. / It seems she hangs upon the cheek of night / Like a rich jewel in an Ethiop's ear;" (I.V.43-45) and elaborated further in the balcony scene:

> "But soft, what light through yonder window breaks?
> It is the east, and Juliet is the sun.
> [...]
> Two of the fairest stars in all the heaven,
> Having some business, do entreat her eyes
> To twinkle in their spheres till they return.
> What if her eyes were there, they in her head?
> The brightness of her cheek would shame those stars
> As daylight doth a lamp. Her eyes in heaven
> Would through the airy region stream so bright
> That birds would sing and think it were not night" (II.ii.2-22).

Yet, this idea of the image of the beloved shedding light onto the speaker's darkness is not solely reserved to Shakespeare's imagination, but seems to be part of a general tradition. For example, in Sidney's Sonnet 38 from his sequence *Astrophil and Stella*, "Stella's image" (l. 6; p. 149) perceived in the speaker's dreams appears to be shining (after all, 'Stella' in Latin means 'star'). Further, in Spenser's *Amoretti*, Sonnet 66, the speaker exclaims along the same lines: "For now your light doth more it selfe dilate, / And in my darknesse greater doth appeare" (ll. 11-12; p. 614).

Works Cited:

"shadow, n.". *OED Online*. Oxford UP, June 2017.

Shakespeare, William. *Romeo and Juliet.* Ed. René Weis. The Arden Shakespeare, Third Series, Bloomsbury, 2012.

Sidney, Sir Philip. "Sonnet 38". *Sir Philip Sidney's* An Apology for Poetry *and* Astrophil and Stella*: Texts and Contexts*. Ed. Peter C. Herman and Glen Allen, College Publishing, 2001. pp. 149-150.

Spenser, Edmund. "Sonnet 66". *A Norton Critical Edition: Edmund Spenser's Poetry*. Third Edition, Ed. Hugh Maclean and Anne Lake Prescott, W. W. Norton & Company, 1968, pp. 613-614.

L3 INTERPRETATION:

This multi-layered phrase is a brilliant token of how Shakespeare managed to play with different nuances and evoke different images that allowed for different interpretations without necessarily cancelling each other.

At first sight, this is a paradoxical statement, as a shadow, being itself a dark outline, cannot possibly illuminate anything. Nevertheless, the motif of the radiant shadow of the beloved, emanating light into the speaker's inner darkness, seems to have been part of the contemporary love imagery and rhetoric [Hyperlink to L2 CONTEXT: "Then thou whose shadow shadows doth make bright," (l. 5**)**]. In the reversed hierarchical relationship common to love sonnets of the time, the wooer fashions himself as dependent and subordinate to the object of pursuit, and the addressee is attributed with the power to bring light into the speaker's life. 'To make bright' may very well be understood metaphorically as in 'to enliven' and 'make one happier', or even 'to make more beautiful' [Hyperlink to L1 LANGUAGE: "Then thou whose shadow shadows doth make bright," (l. 5**)**].

The choice of consecutively repeating the same word "shadow shadows" (l. 5) while essentially referring to two disparate images (the radiant 'shadow' of the addressee as opposed to the 'shadows' of the night and the gloominess of the speaker) blurs even more the boundaries between light and darkness in this sonnet. Paradoxically, "it becomes possible to place shadow ad libitum at both sides of the anthithesis" (Wickert 282, my translation).

Works Cited:

Wickert, Maria. "Das Schattenmotiv bei Shakespeare". *Anglia: Zeitschrift für englische Philologie,* N.F. 59=71, 1952/3, pp. 274-309. *DigiZeitschriften*.

"thy shadow's form" (l. 6)

L1 LANGUAGE:

'Form' may generally refer to the visible shape of something (*OED* 1a), or, more specifically, to a bodily frame "considered in respect to its outward shape and appearance" (*OED* 3). In the seventeenth century, the term could also be used to refer not only to a material body, but also to "an image, representation, or likeness" thereof (*OED* †2). In Platonic philosophy, a form is the ideal state of a thing or a concept (cf. Bruce n.pag.; *OED* 4a).

Works Cited:

Bruce, Ian. "Plato's Theory of Forms". *ccs.neu.edu*, Northeastern University - College of Computer and Information Science, 1998.

"form, n.". *OED Online*. Oxford UP, June 2017.

L2 CONTEXT:

The distinction between shadow and form was quite popular in the Renaissance as Platonic thought was re-discovered and re-interpreted at the time. Plato's theory of forms, evoked in a number of his works, assumes that there is a world or a dimension beyond human reality that contains "the ideal or archetypal forms of all things and concepts" (Bruce n.pag.). In Book 7 of *The Republic*, Plato elaborates on this idea and comes up with an allegory known as 'the allegory of the cave'. According to this conception, human beings are inhabiting a cave and what they perceive as their immediate reality is just a shadow of the outside world reflected on the illuminated walls of their confined abode. The cave represents the world of senses and the outside represents the world of forms. It is only through "true knowledge" achieved by philosophical contemplation that one can "[perceive] the forms directly, with [one's] mind's eye" (Bruce n.pag.).

In Neoplatonic thought, the notion of contemplation is broadened to include the intense contemplation of sensible things, such as a "person of rare beauty", which would then lead the way up to the world of forms (Jones 10). Under these premises, imagining or dreaming about a beloved constituted "the first step towards a higher form of love" (Wickert 283, my translation).

Works Cited:

Bruce, Ian. "Plato's Theory of Forms". *ccs.neu.edu*, Northeastern University - College of Computer and Information Science, 1998.

Jones, Thomas O. *The Influence of Marsilio Ficino (1433-1494) on Elizabethan Literature: Christopher Marlowe and William Shakespeare*. Vol. 1, Edwin Mellen P, 2013. *eBook Collection*.

Wickert, Maria. "Das Schattenmotiv bei Shakespeare". *Anglia: Zeitschrift für englische Philologie,* N.F. 59=71, 1952/3, pp. 274-309. *DigiZeitschriften*.

L3 INTERPRETATION:

'Form' in this phrase is ambiguous. On the one hand, it could refer either to the shape of the addressee's actual shadow in the literal sense, or to the outline of the shadow image appearing in the speaker's dream. On the other hand, 'form' could refer to the original substantial body of the addressee of which the shadow is but a reflection.

The latter interpretation is favoured both by Evans ("your real, physical shape ('form') which produces this mental image ('shadow')" (144n6)) and by Booth ("the model for the image, the reality of which the shadow is an image, body, self" (204n6)). Similarly, Catherine Duncan-Jones paraphrases "thy shadow's form" (l. 6) as "the substance behind your imagined image" (196n6), yet 'substance' itself is an ambiguous term. Substance could either refer to the physical "material of which a body is formed" (*OED* 7a), as Booth and Evans suggest, or it could refer to the immaterial "essence of a thing" (*OED* 6b) that could be associated with the Platonic form.

Duncan-Jones, perhaps undeliberately, identifies this inherent ambiguity of the word 'form' that becomes even more complicated when combined with the ambiguous 'shadow'. While the context of the "clear day" (l. 7) suggests that "thy shadow's form" (l. 5) most

probably refers to the addressee's real bodily presence, the Neoplatonic context still implies that this presence could be compared to a Platonic ideal.

Works Cited:

Booth, Stephen (ed.). *Shakespeare's Sonnets*. Yale UP, 1977.

Duncan-Jones, Katherine (ed.). *Shakespeare's Sonnets*. The Arden Shakespeare, Third Series (Rev. ed.), Bloomsbury, 2010.

Evans, G. Blakemore (ed.). *The Sonnets.* The New Cambridge Shakespeare, Cambridge UP, 2006.

"form happy show" (l. 6)

L1 FORM:

The phrase "form happy show" can be read as syntactically ambiguous. According to standard English grammar, the subject of a sentence ("thy shadow's form" (l. 6) in this case) has to be principally succeeded by a verb: 'form (v.) happy (adj.) show (n.)'. In poetic forms, however, the rules of syntax – being not as rigid – could allow for the possibility of a structural inversion: 'form (n.) happy (adj.) show (v.)' in the sense of 'show (a) happy form'.

Regardless of whether this is an inversion or not, the placement of 'form' is deliberate as it results in an aesthetic doubling with "shadow's form" (l. 6). Following conventional syntactical rules, the repetition would be another instance of a 'polyptoton' [Hyperlink to L2 FORM: "shadow shadows" (l. 5)] as the same word would vary in word class (noun vs. verb).

L1 LANGUAGE:

The term 'show', either as a verb or a noun, refers to "[t]he action or an act of displaying, exhibiting, or presenting something" (*OED* "show,n.[1]" 1a). It is often associated with public 'spectacle' and "theatrical performance[s]" (*OED* "show, n.[1]" 15b,c; cf. *OED* "show, v." 4b) and, sometimes, it can imply superficiality and intentional deceit: "[a] false, misleading, or illusory appearance ***of*** a quality, emotion, etc.; a semblance" (*OED* "show, n.[1]" 3b; cf. Booth 204n6). Another, by now obsolete, meaning that might prove relevant to the interpretation of the sonnet would be that of "[a] phantom, a vision, an apparition" (*OED* "show, n.[1]" †22). As an example of this use, the *OED* cites Shakespeare's *Cymbeline*: "As I slept, me thought Great Iupiter vpon his Eagle back'd Appear'd to me, with other sprightly shewes Of mine owne Kindred" (**V.**vi.429 qtd. in *OED* "show, n.[1]" 22).

Works Cited:

"show, n.[1]". *OED Online*. Oxford UP, June 2017.

"show, v.". *OED Online*. Oxford UP, June 2017.

L2 CONTEXT:

Since the Middle Ages, it was common to think of the human mind in spatial and architectural terms. The Italian philosopher Giulio Camillo, in his work *L'Idea del Teatro*, was the first to establish a connection between the mental space occupied by memory and the theatre. Shakespeare's contemporaries Robert Fludd and John Willis adopted Camillo's model and were probably inspired by actual "public theatres of early modern London" (Wilder 1). In fact, Frances Yates, in *The Art of Memory*, goes as far as to argue that the Globe Theatre may have served as a model for Fludd's memory theatre (Wilder 15; Alt 78-79). According to this model, images of memory, imagination and dreams are acted out on a stage before the inner eye:

> "Describing Camillo's theatre to Erasmus, Viglius Zuichemus writes that Camillo "called it a theatre *because it can be seen* with the eyes of the body" – that is, Camillo's memory theatre is a "theatre" not so much because it resembles the structures in which plays were performed as because it literalizes the Greek root of the word "theatre," which mean "seeing." Through the use of physical objects, real or imagined, this "memory theatre" places the mind on display" (Wilder 56).

Thus, in this inner performance, the one remembering, imagining or dreaming is, paradoxically, at once the audience and the actor, the seer and the seen (cf. Bauer and Zirker 8).

Works Cited:

Alt, Peter-André. *Der Schlaf der Vernunft: Literatur und Traum in der Kulturgeschichte der Neuzeit.* C.H. Beck, 2011.

Bauer, Matthias and Angelika Zirker. "Shakespeare und die Bilder der Vorstellung: 'The soul's imaginary sight' im 27. Sonett." *Diesseits des "Laokoon": Funktionen literarischer Intermedialität in der Frühen Neuzeit,* Hg. Jörg Robert und Wolf Gerhard Schmidt. In press.

Wilder, Lina Perkins. *Shakespeare's Memory Theatre: Recollection, Properties and Character*. Cambridge UP, 2010.

L3 INTERPRETATION:

Both Duncan-Jones and Evans keep the interpretation of this phrase quite simple: "create a joyful spectacle" (Duncan-Jones 196n6) and "produce a (comparatively) felicitous ('happy') appearance" (Evans 144n6). Booth's interpretation is indeed similar ("create a joyous spectacle, be a pleasing sight" (204n6)), even though he does briefly inform his readers of the possible negative undertones of 'show'.

A show may, at times, imply a mere external display and illusion instead of sincerity and reality. Although there is no evidence in the sonnet that the speaker could be criticising the addressee for being dishonest, the choice of 'show' might momentarily strike a dissonant chord in this otherwise glorifying tribute to the beloved. This uncertainty is enhanced by the potential syntactical ambiguity of the phrase "form happy show" (l. 6) [Hyperlink to L1 FORM: "form happy show" (l. 6)] which manages to somewhat blur the boundaries between "the illusoriness of show and the reality of form" (Cormack 253).

Combined with ‘shadow’ which used to be a word for ‘actor’ at the time [Hyperlink to L1 LANGUAGE: “shadow” (l. 5)], the connection of ‘show’ with the theatre is plausible. The image of the addressee invoked in the speaker’s dreams, is presented like an actor on a mental stage. In the context of “the clear day” (l. 7), the addressee seems to maintain his role as a performer and one has the impression that the world of dreams penetrates reality.

Finally, an interesting possibility is that ‘show’ is meant in the sense of ‘ghost’ [Hyperlink to L1 LANGUAGE: “form happy show” (l. 6), as it reminds of the uncanny, yet unspoken, subtext of shadow [Hyperlink to L3 INTERPRETATION: “shadow” (l. 5)].

Works Cited:

Booth, Stephen (ed.). *Shakespeare’s Sonnets*. Yale UP, 1977.

Cormack, Bradin. “Tender Distance: Latinity and Desire in Shakespeare’s Sonnets”. *A Companion to Shakespeare’s Sonnets*, Ed. Michael Schoenfeldt. Malden, Blackwell Publishing, 2007, pp. 242-260.

Duncan-Jones, Katherine (ed.). *Shakespeare’s Sonnets*. The Arden Shakespeare, Third Series (Rev. ed.), Bloomsbury, 2010.

Evans, G. Blakemore (ed.). *The Sonnets.* The New Cambridge Shakespeare, Cambridge UP, 2006.

“To the clear day with thy much clearer light” (l. 7)

L1 FORM:

The repetition of the adjective ‘clear’ in its comparative form ‘clearer’ in this line is again an example of a polyptoton, as the repeated word varies in terms of inflection (“Polyptoton”1086).

Works Cited:

“Polyptoton”. *The Princeton Encyclopedia of Poetry and Poetics*. Ed. Roland Greene et al., Fourth Edition, Princeton UP, 2012, pp. 1086-1087.

L1 LANGUAGE:

The expression “clear day” (l. 7) is an archaic idiom meaning a “fully light, bright” day as “opposed to ***dusk*** or ***twilight***” (*OED* 2a).

Works Cited:

“clear, adj., adv., and n.”. *OED Online*. Oxford UP, June 2017.

L2 INTERPRETATION:

In combination with ‘light’, the adjective ‘clear’ underlines “the vividness or intensity” of the light’s brightness (*OED* 1a). When opposed to a blurry, “imperfect” (l. 10) shadow (ll. 5, 6, 10), the “much clearer light” (l. 7) could also mean more “sharp”, distinctly delineated (*OED*

6), or even “more perfect, more complete” (Booth 204n7; cf. *OED* 17). In the context of this sonnet, the second instance of ‘clear’ could additionally stand for “cheerful” (*OED* 2d) – which would link back to “form *happy* show” (l. 6); “beautiful” (*OED* 4c) – which would link back to one plausible interpretation of “make bright” (l. 5) [Hyperlink to L1 LANGUAGE: “Then thou whose shadow shadows doth make bright” (l. 5)]; and “innocent” (*OED* 15a) – which could maybe allude to a moral dimension otherwise not openly addressed.

Works Cited:

Booth, Stephen (ed.). *Shakespeare’s Sonnets*. Yale UP, 1977.

“clear, adj., adv., and n.”. *OED Online*. Oxford UP, June 2017.

L3 INTERPRETATION:

The unequivocal brightness of “the clear day” and the “much clearer light” (l. 7) of the addressee in this line are set in sharp contrast to the ambiguous interplay of darkness and light in the preceding lines of the sonnet. It is clearly no longer night and we are no longer in the realm of dreams. This means that the “clear day” (l. 7) refers to reality and the “much clearer light” (l. 7) refers to the real addressee.

The structure of this clause is ambiguous as far as the comparative is concerned. On the one hand, the use of the same adjective (clear-clearer) seems to underline the relationship between the light of the day and the metaphorical light of the beloved and to encourage a comparison between the two (see, for example, this line from Sidney’s *Arcadia*: “Thy [i.e. Phoebus’s = the sun’s] beames I like, but her cleare rayes I love” (qtd. in Evans 144n7)). On the other hand, a more likely comparison would be between the dream image and its pendant in real life.

The addressee’s “shadow” (l. 5) in the speaker’s dreams has the ability to illuminate the darkness [Hyperlink to L1 LANGUAGE: “Then thou whose shadow shadows doth make bright,” (l. 5)]. In reality, then, the addressee’s light must be much brighter and much sharper, or metaphorically, much more cheerful, beautiful or innocent than the dream image. A ‘clearer light,’ in the sense of “more perfect, more complete” (Booth 204n7), could refer to the Platonic form in the sense of an ideal archetype [Hyperlink to L3 INTERPRETATION: “thy shadow’s form” (l. 6)].

Works Cited:

Booth, Stephen (ed.). *Shakespeare’s Sonnets*. Yale UP, 1977.

Evans, G. Blakemore (ed.). *The Sonnets.* The New Cambridge Shakespeare, Cambridge UP, 2006.

“shade” (l. 8)

L1 LANGUAGE:

In this context, shade is what the *OED* describes as “[a]n unsubstantial image of something real […]” (Def. II.5.b). Here, the ‘shade’ is the image of the beloved. However, the same

OED definition also indicates that this image has the qualities of "an unreal appearance; something that has only a fleeting existence, or that has become reduced almost to nothing". 'Shade[s]' and 'shadow[s]' repeatedly occur in the poem and contribute to the permanent play on bright and dark elements (cf. l. 5 "shadow shadows", l. 8 "shade shines" and l. 11 "fair imperfect shade").

Works Cited:

"shade, n.". *OED Online*. Oxford UP, March 2017.

L2 INTERPRETATION:

Though unsubstantial and associated with darkness, it can be argued that a shade is not as dark as a shadow (ll. 5, 6). In this respect, there is a tendency towards brightness with the change from shadows (ll. 5, 6) to shades (ll. 8, 11) which then culminates in "bright days" (l. 14).

Vendler also points out that lines 1-10 "all brighten as they end" (224), followed by the "only two lines in the body of the poem" (224) in which this dynamic works the other way around. She attributes both "desire and frustration" (225) to the couplet, and argues that after this downward progression, the sonnet ends with "the up-driven push of desire" (225) in the couplet.

Works Cited:

Vendler, Helen. *The Art of Shakespeare's Sonnets*. Belknap P, 1997.

"to unseeing eyes thy shade shines so" (l. 8)

L1 FORM:

This phrase contains several indicators of contradiction. First of all, the capacity of the eyes to see is negated by the adjective "unseeing", and yet the iambic pentameter in this line stresses -*see*- in "unseeing", and "eyes". Furthermore, the "shade" that "shines" is an oxymoron, as shade normally implies the absence of light and therefore cannot shine.

Another element to be noted is the emphasis on "shade shines" by the alliteration repeating the initial /ʃ/ sound. Although it is not stressed in the iambic pentameter pattern, this sound repetition draws the readers' attention to "shines".

L2 INTERPRETATION:

"Unseeing eyes" (l. 8) which perceive someone's shade are contradictory upon first sight. However, as paradoxical as this expression might seem, it makes sense in the logic of the sonnet and especially in connection to line 1: the "unseeing eyes" are the ones that "wink" (l. 1) [Hyperlink to L2 INTERPRETATION: "most I wink" (l. 1)]. The prerequisite for perceiving the 'shade' of the beloved is this shift from seeing normally to blindness: by closing them, the

speaker's eyes become 'unseeing', and only then can the image of the beloved 'shine' in his imagination – this is how he "best see[s[]" (l. 1).

Although the phrase includes this paradox of seeing and not seeing as well as an emphasis on seeing and shining, it also indicates that the image seen by the poet is not perfect. The connotation of a 'shade' in this sense is that it is an image of something in the world, but an unreal and fleeting one [Hyperlink to L1 LANGUAGE: "shade" (l. 8)]. Although it 'shines', the 'shade' of the beloved is not the same as the real person and can therefore not be an ideal substitute for the absence of the latter [Hyperlink to L3 INTERPRETATION: "imperfect shade" (l. 11)]. On the other hand, there is brightness assigned to this image ("shines" (l. 8)) and the syntactic unit of lines 6-8 suggests that looking at it would make the poet "happy" (l. 6).

Considering these aspects, this phrase in the middle part of the sonnet seems to oscillate between positive and negative, with sight and brightness on one, and blindness and darker qualities on the other end. As some elements become brighter whereas other become darker, it could be argued that this part of the poem indicates the alternation of the speaker's feelings: they sometimes have a tendency towards sadness, sometimes towards happiness. This in-between stage is also pointed out by Vendler in her illustration of how the sonnet "gets darker" (223): the unseeing eyes are a first indicator of a deteriorating eyesight, as the eyes change from being 'see'ing (l. 1) to 'unseeing' (l. 8) and, finally, to 'sightless' (l. 12).

However, the lines themselves tend to get brighter [Hyperlink to L2 INTERPRETATION: "to unseeing eyes thy shade shines so" (l. 8)] towards their end, which again results in a blurring of darkness and light which makes it hard for readers to decide which one of them is the predominant one. This can be seen as a continuation of l. 4, which has already raised the question of which one of the two emotions appears more strongly [Hyperlink to L3 QUESTION: "And darkly bright, are bright in dark directed" (l. 4)].

Works Cited:

Vendler, Helen. *The Art of Shakespeare's Sonnets*. Belknap P, 1997.

"in dead night" (l. 11)

L1 LANGUAGE:

According to the *OED*, 'dead' describes night as a period of day "without animation, vigour or activity; quiet, dull; lifeless" (16a). Therefore, the expression "dead night" can refer to a part of the night of the most intense quietness, darkness, etc. The *Farlex Dictionary of Idioms* suggests that the phrase "in/at the dead of night" means "in or during the middle of the night".

Works Cited:

"dead, adj." *OED Online*. Oxford UP, Dec 2016.

"In the dead of night". *Farlex Dictionary of Idioms*. 2015. *Farlex, Inc*.

L2 INTERPRETATION:

The actions that take place in the "dead of night" happen during the quietest and darkest period of a day. Moreover, "dead night" can elicit nocturnal visions and ghostly images within the semantic field of the recurring 'shadows' (ll. 5, 6, 11). The editors Evans (144) and Booth (205) agree that the meaning of shade as a 'ghost' may well impinge on a reader's understanding triggered by nocturnal images. Thus, we can agree with Duncan-Jones' interpretation of "dead night" as a "night-time, which is associated with death and lifeless phantoms" (196).

Works Cited:

Booth, Stephen (ed.). *Shakespeare's Sonnets*. Yale UP, 1977.

Duncan-Jones, Katherine (ed.). *Shakespeare's Sonnets.* The Arden Shakespeare, Third Series (Rev. ed.), Bloomsbury, 2010.

Evans, G. Blakemore (ed.). *The Sonnets.* The New Cambridge Shakespeare. Cambridge UP, 1996.

"imperfect shade" (l. 11)

L1 INTRATEXT:

The word 'shade' is repeated in the poem with the same root but with different flexions in ll. 5, 6, 8, which creates a polyptoton stretching across these four lines.

L1 LANGUAGE:

The adjective 'imperfect' can be defined as "wanting some quality or attribute necessary to […] ideal character" or something "defective and faulty" (*OED* 2), especially opposed to the earlier 'clear' and 'clearer' (l. 7) visions of the addressee in the poem.

The word 'shade' can have the same meaning as 'shadow' in l. 5: "an unreal appearance; a delusive semblance or image; a vain and unsubstantial object of pursuit" (*OED* 6a), especially contrasted with substance, i.e. the actual object that casts the shadow. Moreover, with a possible play on 'ghost' [Hyperlink to L2 INTERPRETATION: "dead night" (l. 11)] one can argue that shade has the meaning of "a spectre, [or] phantom" (*OED* 6b).

Works Cited:

"imperfect, adj.". *OED Online*. Oxford UP, Dec 2016.

"shade, n.". *OED Online*. Oxford UP, Dec 2016.

L2 INTERTEXT:

The poem is often interpreted in the context of a sequence with the failings of the friend, which occurs in Shakespeare's Sonnet 33. These two poems might refer to the same addressee.

L3 INTERPRETATION:

The paradoxical representation of a 'fair', yet 'imperfect', image of the addressee implies the

suggestion of seeing in a dream in which one cannot always see things as detailed as when being awake. When saying "imperfect shade" the speaker means the dream image "which is deficient, [and] less-than-whole because unreal" (Paterson 130). While dreaming, one might perceive the images "as only the shadow of the reality" (Evans 144). Thus, it is an imperfect – in the sense of blurred or incomplete – representation of the addressee's image in the speaker's dream, and not a physical actuality (Hammond: "because not substantial like the Boy's body" (194n11); Vendler: "its radical imperfection as a substitute for real presence is admitted" (224)). The speaker's imagination is reproducing only a likeness of reality.

Considering a possible intertextual connection with Sonnet 33 [Hyperlink to L2 INTERTEXT: "imperfect shade" (l. 11)], another interpretation of the phrase can be suggested. "[I]mperfect shade" can here also refer to a recollection of the allusions to the young man's moral defects in 33.5 and, according to Duncan-Jones, can be interpreted as "the image of you, beautiful despite your moral imperfection" (196). This representation of "imperfect shade" seems to stand out from the previous interpretation, because it excludes the speaker's dreaming the image of the addressee.

Works Cited:

Duncan-Jones, Katherine (ed.). *Shakespeare's Sonnets.* The Arden Shakespeare, Third Series (Rev. ed.), Bloomsbury, 2010.

Evans, G. Blakemore (ed.). *The Sonnets.* The New Cambridge Shakespeare, Cambridge UP, 1996.

Hammond, Paul (ed.). *Shakespeare's Sonnets.* Oxford UP, 2012.

Paterson, Don. *Reading Shakespeare's Sonnets: A New Commentary by Don Paterson.* Faber & Faber, 2010.

Vendler, Helen. *The Art of Shakespeare's Sonnets.* The Belknap P, 1997.

"heavy sleep" (l. 12)

L1 LANGUAGE:

The phrase "heavy sleep" is associated with deep sleep. The adjective 'heavy' can also stand for "slow, sluggish, dull" (Schmidt 5) and "weary, drowsy, sleepy" (Schmidt 6).

Works Cited:

Schmidt, Alexander. *Shakespeare Lexicon.* Cosimo Classics, 2007.

"heavy, adj.". *OED Online*. Oxford UP, Dec 2016.

"sightless eyes" (l. 12)

L1 LANGUAGE:

The word 'sightless' means "unable to see; destitute of the power of sight" or can refer to blindness (*OED* 1a).

Works Cited:

"sightless, adj.". *OED Online*. Oxford UP, Dec 2016.

L2 INTERTEXT:

A similar image occurs in Sonnet 27 "Presents thy shadow to my *sightless* view" (l. 10). The sonnets both revolve around the haunting 'shadow' during the night-time, which evokes rueful feelings in the addressee's absence. In Sonnet 43, the eyes are 'sightless' because the speaker is sleeping, whereas in Sonnet 27 the eyes seem to be blind due to the surrounding darkness.

L3 INTERPRETATION:

The speaker is able to see the addressee (at least his "imperfect shade"(l. 11)), despite being in a deep sleep [Hyperlink to L2 INTERPRETATION: "most I wink" (l. 1)] and, thus, being physically 'sightless'. Vendler argues that "the poem […] gets darker as the seeing eyes become unseeing and then sightless, and as the shade darkens from shin[ing] brightness to imperfect[ion]" (223). Indeed, throughout the poem the speaker slowly falls asleep ('wink'), and gradually, he starts dreaming of the addressee [Hyperlink to L2 INTERPRETATION: "shade" (l. 8)].

Works Cited:

Vendler, Helen. *The Art of Shakespeare's Sonnets.* The Belknap P, 1997.

"All days are nights to see till I see thee," (l. 13)

L1 FORM:

Day and night are used as metaphors for emotional states. The speaker juxtaposes contrasting images ("days are nights" (l. 13)), which is the case of an antithesis.

Also, in this line, one encounters a diacope, which is the repetition of a word with one or several words in between: "[…] see till I see […]". This creates an internal rhyme, which stands next to a second internal rhyme within the same line in "see thee".

L2 INTERPRETATION:

The poet reckons that all days are like nights to him until he sees the addressee in person, not only his 'shade'. The days are compared to nights probably to show that the days have become dark and dismal to the speaker's sight, because the addressee's image only lights up his life with his beauty (fair shade). Thus, "[c]ompared with the empty real day, the real night of vivid dreams is desirable" (Vendler 223).

Works Cited:

Vendler, Helen. *The Art of Shakespeare's Sonnets.* The Belknap P, 1997.

"And nights bright days when dreams do show thee me." (l. 14)

L1 LANGUAGE:

The phrase 'bright day' refers to daytime, esp. "in terms of its clarity, purity, brightness, etc.; a light like that of day" (*OED* 21).

Works Cited:

"day, n.". *OED Online*. Oxford UP, March 2017.

L1 FORM:

The main dispute in this line is caused by the word order of "do show thee me". The sense here should be "show thee to me" but the rhythm (a stress on *me)* and the idiom ordinarily dictate "show me to thee" (Booth 205). Duncan-Jones also suggests that the possible need for a rhyme prompted this syntactical ambiguity ("show me to you" and "show you to me"), which has "the odd effect of leaving the final stress on *me* rather than *thee"* (Duncan-Jones 196).

Works Cited:

Booth, Stephen (ed.). *Shakespeare's Sonnets*. Yale UP, 1977.

Duncan-Jones, Katherine (ed.). *Shakespeare's Sonnets.* The Arden Shakespeare, Third Series (Rev. ed.), Bloomsbury, 2010.

L2 INTERPRETATION:

The line juxtaposes the nights and bright days to emphasize that the speaker sees the addressee when dreaming (in night) as clear as in daytime (bright days). By using metaphorical images, the speaker conveys his happiness [Hyperlink to L1 FORM: "days are nights" (l. 13)] to see the addressee's image; his days are like nights because he is sad because he does not see the addressee. The dream acts as a medium to evoke the addressee's image, thus, the phrase can be interpreted as "I am dependent on dreams to show you to me" (Vendler 224).

Works Cited:

Vendler, Helen. *The Art of Shakespeare's Sonnets*. The Belknap P, 1997.

L3 INTRATEXT:

The whole poem is considered to be a work of "elaborate wordplay" (Vendler 39): brightness and darkness (l. 4), shadow and form (ll. 5, 6), day and night (ll. 7, 10, 11, 13, 14). They are emphasised by using words of the same roots, repeating similar words in different meanings and playing with the oxymorons. This play with contrasting images and concepts underpins the general impression of paradox between dreams and reality. Booth suggests that "the recurring themes of this sonnet – things that are the opposite of what they would normally be expected to be, and the distinction between images or shadows of objects and the objects themselves – are played out stylistically in an intense display of antithesis and a range of rhetorical devices of repetition that make the language of the poem suggest mirror images" (203).

Works Cited:

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"day, n.". *OED Online*. Oxford UP, March 2017.

"dead, adj." *OED Online*. Oxford UP, Dec 2016.

Duncan-Jones, Katherine (ed.). *Shakespeare's Sonnets.* The Arden Shakespeare, Third Series (Rev. ed.), Bloomsbury, 2010.

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"form, n.". *OED Online*. Oxford UP, June 2017.

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"heavy, adj.". *OED Online*. Oxford UP, Dec 2016.

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"What to Annotate"

Version 1 (V1)

Sonnet 43

WHEN most I wink, then do mine eyes best see
For all the day they view things unrespected;
But when I sleep, in dreams they look on thee,
And darkly bright, are bright in dark directed.
Then thou, whose shadow shadows doth make bright,
How would thy shadow's form form happy show
To the clear day with thy much clearer light,
When to unseeing eyes thy shade shines so!
How would, I say, mine eyes be blessed made
By looking on thee in the living day,
When in dead night thy fair imperfect shade
Through heavy sleep on sightless eyes doth stay!
All days are nights to see till I see thee,
And nights bright days when dreams do show thee me.

Line	**What?**	**Category**	**Who?**
1	wink	Language, interpretation	
2	unrespected	Language	
1-2	Line 1 and 2 as a whole	Interpretation (1-2)	
3	obsolete meaning: eyes shine bright in the dark?	Context	
3-4	"Are bright in dark directed" ➔ Connected to volta / rhyming couplet? (i.e. days are actually nights, and nights are days)	interpretation	

	➔ Or is he maybe hurting because she's doesn't return his feelings?		
3-4	Oxymora	Form	
	Semantic field: light/dark, day/night, wakefulness/sleep, dead/living, seeing/not seeing, shadows/light		
5 + 6	Shadow = actor or shadow? (ambiguity) Obsolete meaning of shadow	Language Context	
6	Form = make? (ambiguity) ➔ Make a happy show, i.e. a play?	Language Context	
5-6	Interpretation of both lines	Interpretation	
9-10	"How would…" ➔ Speculative (subjunctive) ➔ They can't see each other?	Interpretation	
9-10	Obsolete: would could mean 'will'? ➔ Speaker can see addressee in the future but still seems unhappy ➔ Unrequited love?	Language / Context? + Interpretation	
11-12	Fair imperfect shade? ➔ In dreams one cannot always see things as detailed as they are ➔ Imperfect shade ➔ When speaker actually gets to see addressee during the day he/she	Interpretation	

	would be even more beautiful ➔ 'Sightless eyes' during the night		
13-14	Interpretation of the couplet and poem as a whole ➔ Is the speaker unhappy because his love is either not returned or too far away and they are separated	Interpretation	
Whole Poem	Form annotations on stylistic devices: personifications, oxymora, etc.	Form	
Whole Poem	Does the addressee return the speaker's love? And: Are they separated or can they see each other?	Question	

Version 2 (V2)

Sonnet 43

Commented [CN1]: The punctuation in the Arden is quite different. Which edition are we using here?

WHEN most I wink, then do mine eyes best see
For all the day they view things unrespected;
But when I sleep, in dreams they look on thee,
And darkly bright, are bright in dark directed.
Then thou, whose shadow shadows doth make bright,
How would thy shadow's form form happy show
To the clear day with thy much clearer light,
When to unseeing eyes thy shade shines so!
How would, I say, mine eyes be blessed made
By looking on thee in the living day,
When in dead night thy fair imperfect shade
Through heavy sleep on sightless eyes doth stay!
All days are nights to see till I see thee,
And nights bright days when dreams do show thee me.

Line	What?	Category	Who?
1	"wink"	Language, interpretation	Student A
1	"most I wink"	Language	Student A
2	"unrespected"	Language	Student A
1-2	Line 1 and 2 as a whole Paradox	Interpretation (1-2)	Student A
3	"in dreams they look on thee" Pineal Gland in the Brain linking Dreaming & the Third Eye/ Imagination (?)	Context	
3	"look on"	Language	Student A
~~3~~4	"darkly bright"	Context	Student A

	obsolete meaning: eyes shine bright in the dark?		
~~3~~ 4	"Are bright in dark directed" ➔ Connected to volta / rhyming couplet? (i.e. days are actually nights, and nights are days) ➔ Or is he maybe hurting because she's doesn't return his feelings? ➔ Belief that eyes emitted light/ shining eyes	interpretation	Student A
~~3~~ 4	Oxymora, Triple oxymoron	Form	Student A
	Semantic field: light/dark, day/night, wakefulness/sleep, dead/living, seeing/not seeing, shadows/light		
5	"whose shadow shadows doth make bright" ➔ Shadow ➔ Word Categories ➔ Link to Plato's *Republic*: shadow of a shadow?	Language Form Context	Student B
~~5 +~~ 6	"thy shadow's form form happy show" Shadow = actor or shadow? (ambiguity) Obsolete meaning of shadow ➔ Syntactical Ambiguity: 'form happy show' or 'show happy form' (See: show and shew)	Language Context Form	Student B
6	"form form"	Language	Student B

	Form = make? (ambiguity) ➔ Make a happy show, i.e. a play? ➔ Word Categories	Context Form	
5-6	Interpretation of both lines	Interpretation	Student B
7	"clear day"	Language	Student B
7	"clearer light" Why a comparative here? Can sth be clearer than clear?	Question Interpretation	Student B
8	"unseeing eyes" not dreaming/ not believing/ not understanding / sleeping/ not seeing (blind)	Language	Student B
8	"shade shines ➔ Paradox ➔ Difference between 'Shadow' and 'Shade'	Form Language	Student B
9	"blessed" Ambiguity (See Arden n. 9)	Language	Student E
9-10	"How would…" ➔ Speculative (subjunctive) ➔ They can't see each other?	Interpretation	Student E
9-10	Obsolete: would could mean 'will'? ➔ Speaker can see addressee in the future but still seems unhappy ➔ Unrequited love?	Language / Context? + Interpretation	Student E

10-11	"living day" vs. "dead night" ➔ Opposition ➔ Personification (?) ➔ Ironically, he is more active and alive in the "dead night" than in his "living day"	Form Interpretation	Student E
11-12	"Fair imperfect shade"? ➔ In dreams one cannot always see things as detailed as they are ➔ Imperfect shade ➔ When the speaker actually gets to see the addressee during the day he/she would be even more beautiful ➔ 'Sightless eyes' during the night	Language Interpretation	Student D
12	"sightless eyes" ➔ "unseeing eyes" (l. 8) ➔ "sightless view" (Sonnet 27, l. 10)	Language Intratext Intertext	Student D
13-14	Interpretation of the couplet and poem as a whole ➔ Internal Rhymes ➔ Is the speaker unhappy because his love is either not returned or too far away and they are separated	Form Interpretation	Student D
14	"show thee me" Syntactical ambiguity ('show me to you' or 'show you to	Form Interpretation	Student D

	me’		
Whole Poem	Form annotations on stylistic devices: personifications, oxymora, etc.	Form	The whole group
Whole Poem	Does the addressee return the speaker’s love? And: Are they separated or can they see each other?	Question	The whole group