

*If thy soul check thee that I come so near,
 Swear to thy blind soul that I was thy Will,
 And will, thy soul knows, is admitted there;
 Thus far for love my love-suit sweet fulfill.
 Will will fulfill the treasure of thy love,
 Ay, fill it full with wills, and my will one.
 In things of great receipt with ease we prove,
 Among a number one is reckoned none.
 Then in the number let me pass untold,
 Though in thy store's account I one must be,
 For nothing hold me, so it please thee hold,
 That nothing me, a some-thing sweet to thee.
 Make but my name thy love, and love that still;
 And then thou lov'st me for my name is Will.*

In this continuance of Sonnet 135, the speaker anticipates the mistress' possible retreat from his aggressive intimacy. His fear, perhaps feigned, that the woman's soul would hold her back certainly is at odds with the tyrannical mistress of Sonnet 131 (and Petrarchan tradition). Undaunted, he says that if her soul has doubts, she should swear to it that he is what she desires ("thy Will," l. 2), and as her soul knows, desire should be admitted. Sweet, he urges, go thus far to fulfill my love-suit for love's sake.

Desire on both their parts will fill love's treasury (slang for the vagina). Yes, says the speaker, you may fill it full of desires and my desire can be one of them. Then he rationalizes the procedure: In matter of great numbers it is easy to prove that one might as well be none. In other words, one more lover won't matter.

In the sestet the tone shifts from seductive to plaintive. The speaker now wants to be "untold" (not counted) even though he becomes one of her "store's account" (her collection of lovers). All he asks is that even if she counts him as nothing, she will deem him something dear.

In the couplet his request is more specific: if you make my name your love, then you will love me because my name is Will. If the "will" here is a pun on sexual desire, it indicates that her love involves sexual desire as well.

One thing is certain about these two sonnets – the friend does not appear. And if there is no triangle, it is hard to argue that they follow from Sonnets 133 and 134. The characters, insofar as we get to know them in the space of twenty-eight lines, do not carry over from the previous poems, though they may be different sides of the same people. Clearly, in Sonnet 137, addressed to Cupid, the earlier mistress returns as foul and false as ever.