

*Thy bosom is endeared with all hearts,  
 Which I, by lacking, have supposed dead,  
 And there reigns Love and all Love's loving parts,  
 And all those friends which I thought buried.  
 How many a holy and obsequious tear  
 Hath dear religious love stol'n from mine eye,  
 As interest of the dead, which now appear  
 But things removed that hidden in thee lie.  
 Thou art the grave where buried love doth live,  
 Hung with the trophies of my lovers gone,  
 Who all their parts of me to thee did give;  
 That due of many now is thine alone.  
     Their images I loved I view in thee,  
     And thou (all they) hast all the all of me.*

**T**he vagueness of Sonnet 30 is partially cleared up by this poem, though it creates new problems as well. The dead "precious friends" of Sonnet 30 are now discovered to be alive; the speaker has lost them to his friend, who has taken them to his bosom, the realm of Love, enriched by their hearts. These lines recall Sonnets 22 and 24, in which the speaker and his friend have traded hearts and the hearts of each live on in the other's breast.

Now the tears which drowned the speaker's eyes (Sonnet 30, l. 5) appear to be merely things hidden in the friend's bosom. There is considerable irony in the tears being called "holy and obsequious" (l. 5) and then described as stolen from the speaker's eyes by "dear religious love" (l. 6). The implication is that the speaker has worshiped, in secular fashion, these friends who have now given themselves to the young man. The friend has, in effect robbed the speaker. (Later in the sequence we will see a similar thing happen when the mistress takes away the friend.)

The logic of the next metaphor is now clear enough: the speaker says, "Thou art the grave where buried love doth live." (l. 9) We are told quite plainly that the "precious friends" are the speaker's former lovers, who are now hung like trophies in the young man's bosom, a bosom that is a tomb. The deepening emotion of the speaker may be more sorrow than anger (he seems almost incredibly forgiving) but the anger emerges with the word *trophies*,

suggesting triumph in war. At the root of their relationship is a battle for the hearts of other males.

The last lines show how great the speaker's loss has been. He sees the images of his former lovers in his youthful friend, and because he has given himself to them and they have become the conquests of the youth, the youth possesses the whole (the "all") of the speaker, too. This is not the kind of possession of the heart that the speaker depicts in Sonnets 22 through 26.

At the end of Sonnet 30 all losses are restored; at the end of Sonnet 31 they become losses again.