

*Betwixt mine eye and heart a league is took,
 And each doth good turns now unto the other.
 When that mine eye is famished for a look,
 Or heart in love with sighs himself doth smother,
 With my love's picture then my eye doth feast
 And to the painted banquet bids my heart.
 Another time mine eye is my heart's guest,
 And in his thoughts of love doth share a part.
 So either by thy picture or my love,
 Thy self away, are present still with me,
 For thou no farther than my thoughts canst move,
 And I am still with them and they with thee.
 Or if they sleep, thy picture in my sight
 Awakes my heart, to heart's and eye's delight.*

The gradual calming of the waves in Sonnet 46 is completed in Sonnet 47. These sonnets, like 44 and 45, are a pair employing complementary images: Sonnet 46 describes how the speaker's eye and heart are warring over the right to see the friend's picture. In Sonnet 47, the eye and heart have come to a peaceful agreement, now sharing the speaker's portrait of his love. They do good turns for each other, too. If the speaker's eye is hungry for a look at the friend, it may feast upon the picture and invite the heart to enjoy the "painted banquet" (l. 6). At another time, the eye may become the guest of the heart and share his "thoughts of love" (l. 8), the thoughts that constituted the jury in Sonnet 46 (l. 10).

In this conciliatory mode, the speaker turns to address his friend more directly. Whether it is through his picture (seen by his eye) or his love (felt by his heart), his friend will still be with him. The tone begins to swell to a joyous paradox, the presence found in absence: "thou not farther than my thoughts canst move." (l. 11) These thoughts of love remain with the speaker and therefore with his friend. If, however, they should sleep, the portrait of the friend or the dream of him—matters of the eye—will awaken the speaker's heart to the delight of both heart and eye. The sadness at the end of Sonnet 45 is supplanted by joy--for the time being.