

英语专业系列教材

A GUIDE TO
SHAKESPEARE'S SONNETS

莎士比亚十四行诗导读

李正栓
张青梅

编著



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内 容 简 介

本书按顺序分别给出莎士比亚154首十四行诗的原作、英文注释、英文评述及汉语翻译,使读者全方位地接触莎士比亚十四行诗,让读者既能读懂读通,又能领略和欣赏到英语经典作品的美妙与魅力。

本书适用于高校英语专业本科生、研究生、教师、外国文学研究者,以及热爱英语经典诗歌和莎士比亚作品的广大读者。

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前 言

莎士比亚在他的第17首十四行诗中这样问道：“将来，谁会相信我诗中的话……？”紧接着，在第18首中，他表达了这样一个信念：“只要人类在呼吸，眼睛看得见，我的诗就活着。”这信念很坚定。在第55首和第60首中，都表达了同一思想，即文学不朽，文学能使人类永恒。莎士比亚的十四行诗和他的戏剧作品一样，已成为世界文学史上不朽的丰碑。几个世纪以来，人们一直吟咏它们，背诵它们，品味它们，为之惊叹，为之叫绝。

莎士比亚善于通过剧中人物表达他的思想，这些人物是他的伪装良好的传声筒，他们的声音就是莎士比亚的声音，他们的思想就是莎士比亚的思想。十四行诗是莎士比亚唯一用第一人称写成的作品，仿佛是距离我们最近的声音。尽管诗中的“我”不一定就是诗人自己，但正如后来华兹华斯所言：“诗是强烈感情的自然流露。”我们完全可以相信，莎士比亚十四行诗更清晰地反映了诗人的心声。莎士比亚的十四行诗恰如一面面“镜子”，反映了诗人的艺术思想这一“自然”；又恰如一扇扇门窗，为我们打开一个绚丽多彩的艺术世界。

然而，学习莎士比亚十四行诗并非易事。困难之一是，时代在发生变化，词语词义今昔不同，不能只取词汇今意，而古意又很难懂。困难之二是，意象虽古今表面一致，但今“象”不达昔“意”，或曰，昔日之象不表今日之意。例如，今日“玫瑰”多表“爱情”之意，莎士比亚所用的“玫瑰”未必如此，可能只表达“美丽”之意，其实还另有他意。此不深究。困难之三是，诗中人物身份令人困惑。有人断言或轻信，诗中男子是诗人的同性恋伴侣。其实，可以不这样理解。可以如此想象：诗中这名英俊男子只是诗人的好友，或是诗人的一个靠山。莎士

比亚这样一个受教育不多的农村青年，进城打拼，靠自己的聪明才智，从替人看马做起，到当演员跑龙套；从改写剧本到自己创作，从上台演出到管理剧场，都不容易。他变换招数吹捧一个能帮助自己的“恩主”（patron）也未尝不可。当然，这也是一种推测，这种推测也不必成为本书引导读者的主要思想。可以肯定，他与诗中男子关系错综复杂，交往的原因也多种多样。对此，我们不做过多评判，只是提供详尽注解，以期读者深入阅读，独享想象空间，独做价值判断。

基于以上思想，本书使用以下体例。首先，呈现原文。其次，提供详尽注释（Notes），完全用英语，以期帮助读者用英语进行思考。这些注释不完全是本书作者自己的成果，其中的部分注释参考并引用了相关专家的成果。再次，我们提供了一个简评（Comment and Interpretation），这也是我们的思考和相关专家成果的综合体现。这样做是为了节省读者查阅相关详细资料的辛苦。最后，附汉语译文，以供读者参考并帮助读者理解和欣赏。翻译莎士比亚十四行的译者众多，特色各异，多有佳译。本书使用的是屠岸先生的译文。我们将参考过的相关著作均列于书后参考文献中。在此，向这些国内外专家表示感谢和敬意。

我们坚信，诗歌的魅力只有通过阅读原作才会体味得真切。我们也认为，翻译作品也能帮助我们认识世界。最后，我们希望这本诗集和详注能使读者通过品读十四行诗原作，亲密接触莎士比亚，提高英语水平和文学修养。

李正栓 张青梅

2015年1月

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Sonnet 1

From fairest creatures we desire increase
That thereby beauty's rose might never die,
But as the ripper should by time decease,
His tender heir might bear his memory:
But thou, contracted to thine own bright eyes,
Feed'st thy light's flame with self-substantial fuel,
Making a famine where abundance lies,
Thy self thy foe, to thy sweet self too cruel:
Thou that art now the world's fresh ornament
And only herald to the gaudy spring,
Within thine own bud buriest thy content,
And, tender churl, mak'st waste in niggarding:
Pity the world, or else this glutton be,
To eat the world's due, by the grave and thee.

Notes

- LINE 1** **fairest creatures:** the most beautiful creatures and the best creatures.
increase: procreation, reproduction.
- LINE 2** **That:** so that; in order that.
thereby: in that way; by that means; by means of fairest creatures desiring multiplication.
beauty's rose: the bloom of youth; beauty's primehood; rose-like beauty. Rose symbolizes all beautiful things that are beautiful. By reproducing itself it could become immortal.
- LINE 3** **as:** in so far as, in as much as, because, when, even as.
riper: older, more mature; more ready for harvesting.
by time: in due course, in proper time.
decease: die. "decease" is similar to "decrease" in spelling, which is a reminder of the increase in Line 1.
- LINE 4** **His...his:** the rose's.
tender: young, reminding one of tender shoot, i.e., immature plant, which contrasts well with the ripper; it might also mean "loving", "gentle", "kind".
bear his memory: be a reminder of the father. The word "bear" reminds one of both "bearing fruit" and "bearing young", which is in agreement with the former metaphor and with the general topic of reproduction.
- LINE 5** **thou...thine:** you...your. Besides, "thee" can only be used as an object in old English, and "thine" was used before vowels or words beginning with *h*.
contracted to: betrothed to. It also conveys the sense of being compressed, curtailed, restricted. It shows that the young man was determined to remain being unmarried. Line 5 suggests that the young man loves himself too much. This reminds one of the example

of Narcissus from classical literature, who died having fallen in love with his own beautiful reflection in water. The general sense seems to be that of one who is perpetually pre-occupied with his own concerns, looking upon himself, and being under contract to pursue his own interests.

LINE 6 **thy:** your. with self-substantial fuel: with fuel from your own body; with your own substance. The poet seems to say that the fuel should be renewable. This implies the poet's criticism of the young man, who is intent on devouring himself and his future hope.

Feed'st: Feed. The verb after the second person singular "thou" ends with "-est", "-st", or "-t", for example, art=are (Line 9), buriest=bury (Line 11).

light's flame: flame in the eyes. People at that time used to think that eyes are like the sun and can shine.

LINE 10 **only:** principal; it implies single, solitary.

gaudy: joyous; luxurious; bright; showy.

LINE 11 **content:** what is contained in you, that is the possibility of being a father; what would make you contented, that is, marriage.

LINE 12 **tender churl:** "tender" carries a reminder of "tendering", "offering", "giving"; "churl" is synonymous to "miser", so "tender churl" is an oxymoron, meaning "a generous miser".

niggarding: hoarding; being miserly; stingy.

LINE 13 **glutton:** it suggests both extravagant waste and selfish hoarding.

LINE 14 **by the grave and thee:** it contains two ideas in great conciseness—it refers both to Southampton's dying and to his death leaving no child.

Comment and Interpretation

The first sonnet of the sequence sets the tone for the following group of all together seventeen sonnets with the theme of procreation. The poet puts forward the theme at the very beginning: we desire that the fairest creatures may increase so that beauty may not die out. But his friend is too self-centered to marry, thus refusing to reproduce his beauty. The poet here is making his first try to persuade him to abandon his foolish idea. He tells his friend that as the older in time dies he may leave an heir to carry on his memory. But his friend is concerned only with his own beauty, and feeds the flame of life with self-regarding fuel, making a famine where there is plenty: in this he is being too cruel to himself. The friend is just now coming out into the world, like a fresh ornament forecasting the spring, but in refusing to marry, he is burying what he has to give within himself. Thus he is wasteful in being so skinflint. The poet urges the friend to take pity on the world, or else he will be regarded as a glutton—to eat up what is due to the world by dying childless.

Time is powerful, and it will destroy everything in the end. A lot of poets in the Elizabethan Age lamented about the power of time and felt helpless before its power. They sought various ways to defeat time to achieve immortality. But none of them treated the theme in the same way as Shakespeare did: to achieve immortality through marriage.



参考译文

我们渴望最美丽生灵世代繁衍，
以便玫瑰般美丽永远不会死去，
但是成熟的人或物会最终消减，
他柔嫩子嗣会承载对他的记忆。
但你却只与自己的明眸订婚约，
用自身作燃料来喂你生命之光，
在原来富饶的地方你制造饥饿，
你与自己为敌把甜蜜事情中伤。
你现在青春活力是世界的饰品，
你是主要使者把灿烂春天播报，
你含苞未放就埋葬了你的自身，
你温柔小气吝啬地把生命消耗。

可怜可怜这个世界吧，不然就极端浪费，
吞食世界该得之物，让它随你和坟墓自毁。

(李正栓、张青梅 译)

Sonnet 2

When forty winters shall besiege thy brow
And dig deep trenches in thy beauty's field,
Thy youth's proud livery, so gazed on now,
Will be a tattered weed of small worth held:
Then being asked where all thy beauty lies,
Where all the treasure of thy lusty days,
To say, within thine own deep sunken eyes,
Were an all-eating shame, and thriftless praise.
How much more praise deserved thy beauty's use,
If thou couldst answer, 'This fair child of mine
Shall sum my count and make my old excuse,'
Proving his beauty by succession thine.
This were to be new made when thou art old,
And see thy blood warm when thou feel'st it cold.

Notes

- LINE 1** **forty winters:** forty years. This is a rhetorical device called synecdoche.
besiege: encircle in order to attack and take. This is a military term and image.
- LINE 2** **trenches:** wrinkles. This is another military term and image.
field: It refers to the forehead. The besieging army would dig trenches to undermine the city's walls. But the reference may also be furrows dug in a field when ploughing.
- LINE 3** **thy youth's proud livery:** the marks of beauty that makes you proud. "Livery" refers to uniform worn by soldiers, and this responds to the military image in Line 1. It also refers to the uniform worn by servants in a nobleman's house. It could be quite sumptuous if the person wished to make a show of wealth.
proud: splendid; gorgeous, suggesting confident, haughty.
- LINE 4** **tattered weed:** tattered garment. In Shakespeare's works, "weed" often refers to clothing. "Weed" also coordinates with the former metaphor: beauty's field.
- LINE 5** **being asked:** if you were to be asked in the future; when you might be asked.
lies: is.
- LINE 6** **lusty days:** the days with youthful yearning and desire; days of lustful behavior.
lusty: lustful; full of carnal desire.
- LINE 8** **all-eating:** corresponds with "glutton" and "eat" in Sonnet 1, Line 13 and Line 14 respectively.
thrifless praise: praise which produces no result or advantage, a praise of yourself which is clearly misplaced and damaging to you.
thrifless: showing no sense of thrift or economy.
- LINE 9** **deserved:** would deserve. This is a habitual use at Shakespeare's time, that is, the past tense can be used in subjunctive mood referring to future. For another example, see Line 8: were=would be.
use: use for procreative purposes, sexual use. Compare Sonnet 4, Line 7; Sonnet 6, Line 5; Sonnet 20, Line 14; Sonnet 40, Line 6; Sonnet 48, Line 3; Sonnet 78, Line 3; Sonnet 134, Line 10. This is also common in Shakespeare's plays, such as in *Timon of Athens*, V. iii, "Be a whore still; they love thee not that use thee." Here it is relevant to the former metaphor of usury—investment for profit, as opposed to the thriflessness of miserly hoarding.
- LINE 11** **sum my count:** complete my account and present the balanced audit.
make my old excuse: justify, when I am old, the consumption of the beauty expended during my life.
- LINE 12** Proving the child's beauty to be yours by succession.
- LINE 13** **were:** would be.

Comment and Interpretation

The poet opens with another image—time as besieging army—to persuade the young man to marry. The soldiers are digging trenches in the field outside the city to get ready for the besieging. The trenches correspond to the wrinkles on the forehead of the young man when he is old. The field corresponds to the forehead of the young man. The splendid ornament of his youth, now attracting much attention, will become a ragged garment of little worth when he is old. When asked then "Where is your beauty now? Where is the treasure of your lusty youth?" to



answer—"only within my own sunken eyes" would be a consuming shame and profitless praise. To use his beauty would be more worthy of a commendation if he could answer, "This fair child of mine speaks for me and makes up my account". He is urged not to throw away all his beauty by devoting himself to self-pleasure, but to have children, thus satisfying the world, and Nature, which will keep an account of what he does with his life.

The poet looks ahead to the time when the youth will be aged, and uses this as an argument to urge him to waste no time, and to have a child who will preserve his beauty. He uses several future tenses to show the urgency and make haste the young man's getting married and begetting children, such as "shall besiege", "Will be a totter'd weed".

参考译文

四十个冬天将围攻你的额角，
 将在你美的田地里挖浅沟深渠，
 你青春的锦袍，如今教多少人倾倒，
 将变成一堆破烂，值一片空虚。
 那时候有人会问：“你的美质——
 你少壮时代的宝贝，如今在何方？”
 回答是：在你那双深陷的眼睛里，
 只有贪欲的耻辱，浪费的赞赏。
 要是你回答说：“我这美丽的小孩
 将会完成我，我老了可以交账——”
 从而让后代把美继承下来，
 那你就活用了美，该大受赞扬！
 你老了，你的美应当恢复青春，
 你的血一度冷了，该再度升温。

(屠岸 译)

Sonnet 3

Look in thy glass and tell the face thou viewest
 Now is the time that face should form another,
 Whose fresh repair if now thou not renewest
 Thou dost beguile the world, unbless some mother.

For where is she so fair whose unearned womb
 Disdains the tillage of thy husbandry?
 Or who is he so fond will be the tomb
 Of his self-love, to stop posterity?
 Thou art thy mother's glass and she in thee
 Calls back the lovely April of her prime:
 So thou through windows of thine age shalt see,
 Despite of wrinkles this thy golden time.
 But if thou live, remembered not to be,
 Die single and thine image dies with thee.

Notes

- LINE 1** **glass:** mirror. The word “glass” appears several times in Shakespeare’s sonnets, such as in Sonnet 22, Sonnet 62, Sonnet 77, and Sonnet 103. The mirror is the same as the one in Shakespeare’s plays such as in *Hamlet*, that is, it is always a reflection of nature.
the face: the reflection of your face.
thou viewest: that you see.
- LINE 3** **fresh repair:** unfaded condition. “repair” also implies “restoration”, which echoes “renew”, which also means “rejuvenate”. Furthermore, if taken as a compound word, formed from the Latin prefix “re-” and the French noun “pere”, it means “fathering again”; in this case, it can well be regarded as a pun.
renewest: make again; duplicate.
 The whole line means: If you do not renew the youthful state of that face, i.e., if you do not marry and make a son renew your youth.
- LINE 4** **beguile:** cheat or disappoint; deprive the due rights of somebody or something.
unbless: do not bless; make unhappy; make someone lose the pleasure.
unbless some mother: cheat some woman of maternity; deny some woman the blessing of motherhood; deprive some woman the chance of being a mother.
- LINE 5** **unearned:** unfructified; unploughed; untilled. In old English, *erian*=to plough. See *Antony and Cleopatra* Act II, Scene ii: “He plough’d her and she cropp’d”, which is a description of Julius Caesar’s liaison with Cleopatra, which resulted in the birth of Caesarion. An unearned womb is one not yet fruitful or not tilled.
- LINE 6** **disdain:** look on with contempt.
husbandry: agricultural management; the state of being a husband, a pun on “husband”.
- LINE 7** **fond:** foolish, with a play on “fond” meaning “loving”.
will be: as to become; that is willing to be. There is also a play on word here, “will” indicates the simple future tense and also implies “wish, intention”.
- LINE 8** **self-love:** a reminder of Narcissus in ancient Greek mythology.
to stop posterity: with the result that your family will end with you, “to” also implies deliberate intent.
- LINE 10** **April:** In English, there is an idiom “in the April of one’s age”, which means “in the prime, golden time of one’s life”.



lovely: beautiful.

LINE 11 **through windows of thine age:** through your eyes that are dimmed due to old age. Because eyes are the windows of one's soul, "windows" may well mean "eyes". "Windows" are a reminder of another kind of glass—the "mirror" in Line 1 and Line 9, which mean "reflection". A man can see his own reflection in his children. Thus, "through windows of thine age" can also mean "by means of your children".

LINE 13 **remembered not to be:** in such a way as you will not be remembered; determined not to be remembered, with the intent of being forgotten.

LINE 14 **image:** memory, fame in the world; mirror image, visible form; potential offspring. The whole line means: If you die single, there will be no image to carry on your memory, so you will be forgotten soon. The line also can be read as an imperative: "Die as a single person, and you, such a stubborn person, there will be no sign of you left!"

Comment and Interpretation

The image of mirror appears for the first time in Shakespeare's sonnets here. It is of the same meaning as "glass" and "windows". The function of mirror is to reflect nature, as the famous line in *Hamlet*. As a director, Hamlet expounds the "purpose of playing", which, from the invention of theater, has been to "hold the mirror up to nature". Here, Hamlet echoes classical authors, who insisted that drama be a form of truth, not mere entertainment. Hamlet is also echoing Shakespeare of course, for he is always regarded as a spokesman for Shakespeare. Playwrights and players should strive to present action in the most verisimilar manner, without exaggeration or distortion, without bombast or excessive sentimentality. In the theatrical mirror we see our virtues and vices reflected back to us in their true shape: that's the theater's moral function.

In this sonnet, the poet looks ahead into the future to point out the urgency of getting married and begetting some children for the young man. Time fleets. He will soon become old. To preserve the beauty of his youth, there is no choice but to make his children carry on his memory. But if he is determined to die single, there will be no sign of his beauty left in the world when he dies.

参考译文

照照镜子去，把脸儿看个清楚，
是时候了，这脸儿该找个替身；
如果你现在不给它修造新居，
你就是欺世，不让人家做母亲。
有那么美的女人么，她那还没人
耕过的处女地会拒绝你来耕耘？
有那么傻的汉子么，他愿意做个坟

来埋葬对自己的爱，不要子孙？
 你是你母亲的镜子，她在你身上
 唤回了自己可爱的青春四月天：
 那么不管皱纹，通过你老年的窗，
 你也将看到你现在的黄金流年。
 要是你活着，不愿意被人记牢，
 就独个儿死吧，教美影与你同凋。

(屠岸 译)

Sonnet 4

Unthrifty loveliness, why dost thou spend
 Upon thy self thy beauty's legacy?
 Nature's bequest gives nothing but doth lend,
 And being frank she lends to those are free.
 Then, beauteous niggard, why dost thou abuse
 The bounteous largess given thee to give?
 Profitless usurer, why dost thou use
 So great a sum of sums, yet canst not live?
 For having traffic with thy self alone,
 Thou of thy self thy sweet self dost deceive.
 Then how, when nature calls thee to be gone,
 What acceptable audit canst thou leave?
 Thy unused beauty must be tombed with thee,
 Which, used, lives th'executor to be.

Notes

- LINE 1** **Unthrifty:** unsaving; wasteful; profitless. The word echoes "thrifless" in Sonnet 1.
loveliness: youth, which is beauty itself.
why dost thou spend/Upon thy self: There is a kind of financial implication here meaning "why are you squandering your wealth and resources without investing your them into some profitable business?"
- LINE 2** **beauty's legacy:** The riches, the beauty that you now possess, which is inherited from your parents and which is for your offspring, that is, when you leave the world, you should leave your beauty to the world through your offspring.



- LINE 3** **Nature's bequest:** the qualities, talents, attributes, which are provided by Nature at birth. Nature, however, does not give them free, but only makes a loan. She expects interest from the repayment, in the form of gifts to the world.
- LINE 4** **frank:** generous.
free: generous.
- LINE 5** **beauteous:** beautiful.
niggard: miser, stingy, selfish person.
abuse: treat badly.
- LINE 6** **largess:** gift, the gift given by nature; the inheritance from nature.
- LINE 7** **Profitless usurer:** a money lender who makes no profit. This is an oxymoron. The comparison of the young man to a usurer, although a profitless one, perhaps was meant to stir him to action. In the context of usurer, "use" should mean "invest for profit, lend at interest"; but the preceding line suggests that it means "use up, spend".
- LINE 8** The paradox is augmented in this line. "Live", in the financial sense, means "make a living, support oneself", but in the context of the poem, it must mean "survive into the future", "survive in your children", "have physical immortality in your children". A usurer often lives a comfortable life from the interest he charges. The young man should have been living a similar life as the usurer does because of his abundance of wealth (beauty), but the situation is that he cannot survive. The next line tell us the reasons.
- LINE 9** **traffic:** commerce; dealings trade; business. "Having traffic with thy self alone" not only means "keeping yourself single", but implies "masturbating", which means "to get sexual satisfaction through self-stimulation".
- LINE 10** **deceive:** cheat. You deprive yourself of children who are in a sense yourself, i.e., you cheat yourself.
- LINE 12** **acceptable:** satisfactory; agreeable.
audit: final account. Strictly speaking the term "audit" is applied to a check which is made on accounts after they have been presented, but also, by extension, it appears to mean the accounts themselves.
- LINE 13-14** **be tombed with thee:** be buried with you. "Which" refers to "thy beauty".
lives th'executor to be: lives in the future as your children, as the inheritor and administrator of your beauty. "Lives" also suggests being remembered after death besides the meaning mentioned in Line 8.

Comment and Interpretation

The young man is urged once again not to throw away the beauty he possesses. The conceit here used is of financial nature, about use and usury, profit and interest. Beauty is Nature's gift, but only given on condition that it is used to profit the world, that is, by handing it on to future generations. An analogy is drawn from money-lending: the usurer should use his money wisely. Yet the young man has dealings with himself alone, and cannot give a satisfactory final account. If he continues to behave in such a way, his beauty will die with him; otherwise, he could leave inheritors to benefit from his legacy.

The sonnet also plays on the proverbial idea of paying one's debt to nature. Life and all those attached to life such as beauty are given by nature. Nature does not give them outright but lends them to those who are generous. She wishes people to hand down generation after