

- 35 The young man has wronged his friend; in making excuses for him the poet colludes with him and shares his fault. From proverbial citations in the octave the poet moves to legal terminology in the sestet.
- 1 **grieved** Cf. *grief* in 34.9.
- 2 **Roses have thorns** proverbial: 'No rose without a thorn' (Tilley, R182). **silver fountains** Moving water was often described as 'silver'; cf. *R2* 5.3.59; *KJ* 2.1.339.
- 3 **stain** hide or darken; dishonour: clouds were thought of as carrying pollution and disease, and eclipses as portending disaster.
- 4 **loathsome . . . bud** proverbial: 'The canker soonest eats the fairest rose' (Tilley, C56); and cf. 70.7. *Canker* = a caterpillar or canker-worm (*OED* 4); 'bud' has already been established in 1.11 as a metonym for the young man.
- 5 **All . . . faults** yet another proverb: 'Every man has his faults' (Tilley, M116).
- 6 **Authorizing** The second and fourth syllables are stressed. The word is used in a legal sense for 'sanctioning, justifying', with a further play on 'author' as 'composer or writer' (*OED* 3a): he justifies the fault by writing a poem about it. **with compare** by means of the sententious comparisons in ll. 1-5.
- 7 In healing or forgiving the youth's offence, the poet morally compromises himself: cf. *salve* in 34.7.
- 8 \***Excusing . . . are** Either, offering more excuse for your sins than they deserve; or, offering more than they, as small sins, require. The common emendation of Q's 'their . . . their' to 'thy . . . thy' has been rejected in favour of 'these . . . these' on the hypothesis that what the compositor saw was 'theis', which he misread as 'their' (RP).
- 9 **to . . . sense** In order to defend your fault, committed through the bodily senses, I invoke (common) sense, or reason: cf. *OED* bring in 18f, 'To introduce (into consideration, discussion)'.  
10 Your (legal) opponent is also your (legal) defender.  
11 **'gainst . . . commence** submit a legal (and just) complaint against myself  
12 **civil war** internal war, war within the 'state of man' (*JC* 2.1.67); also a war conducted with civility, or courtesy, respect (*OED* civil 12)  
in both within my love and within my hate, and between the two of them  
13 **accessory** Shakespeare's normal pronunciation was *accessory* (cf. *R3* 1.2.192 and *Luc* 922 and 1658); here used in a partly-legal sense to suggest the poet's complicity in his friend's offence.  
14 to his still-loved friend, who has cruelly, hurtfully (*sourly*) injured him. The phrase *sweet thief* recurs in a more favourable sense in 99.2. What it is that has been taken away from the poet may be his reputation (cf. *disgrace*, 33.8 and 34.8), or the enjoyment of his friend's company (36.8), or both. Though the ostensible theme of 33 and 34 is forgiveness, the sustained analysis of the process of forgiveness renews and keeps alive the young man's fault. Yet another proverb is suggested: 'Forgive and forget' (Tilley, F593), cited four times in Shakespeare's plays; but unlike the proverbs in ll. 1-5 it is negated.

## 35

No more be grieved at that which thou hast done;  
Roses have thorns, and silver fountains mud;  
Clouds and eclipses stain both moon and sun,  
And loathsome canker lives in sweetest bud.  
All men make faults, and even I, in this,  
Authorizing thy trespass with compare,  
Myself corrupting, salving thy amiss,  
Excusing these sins more than these sins are:  
For to thy sensual fault I bring in sense;  
Thy adverse party is thy advocate,  
And 'gainst myself a lawful plea commence:  
Such civil war is in my love and hate  
That I an accessory needs must be  
To that sweet thief which sourly robs from me.

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