

*For shame deny that thou bear'st love to any,  
 Who for thy self art so unprovident.  
 Grant if thou wilt, thou art belov'd of many,  
 But that thou none lov'st is most evident:  
 For thou art so possessed with murderous hate  
 That 'gainst thy self thou stickst not to conspire,  
 Seeking that beauteous roof to ruinate,  
 Which to repair should be thy chief desire:  
 O change thy thought, that I may change my mind;  
 Shall hate be fairer lodg'd than gentle love?  
 Be as thy presence is, gracious and kind,  
 Or to thy self at least kindhearted prove.  
     Make thee another self for love of me,  
     That beauty still may live in thine or thee.*

**T**he speaker in Sonnet 10 takes up the cudgel again, starting with “For shame,” after charging the youth with “murderous shame” at the end of Sonnet 9. The increase in intensity is marked by repeated references to the youth’s hostility to himself, a strong restatement of the self-betrayal motif already evident in Sonnet 1 and steadily increasing thereafter.

In Sonnet 10 the youth is “unprovident” to himself (l. 2), willing to conspire against himself (l. 6), and already on the road to ruin his family’s line. (“Beauteous roof” is a metaphor for his family’s ancestry—or “house,” l. 7). He cannot love others because he is possessed with a “murderous hate” (l. 5) directed against himself. His harsh treatment of his own body is likened to letting the “roof” of his house deteriorate. Because the body is also a house for the soul, the speaker implies that the youth is leaving his soul open to ruin. This thread is important because much later (Sonnet 146) the speaker’s soul will be described as a “fading mansion” (l. 6) suggesting a parallel to the youth’s career.

In the sestet, the speaker implores the youth to change his thought (l. 9) so that he can change his own mind. The speaker’s argument for better behavior begins with a rhetorical question: “Shall hate be fairer lodg’d than gentle love?” (l. 10) (Note that *gentle* has a sexual suggestion as it did in the opening line of Sonnet 5.) The series of imperatives completing the speaker’s attack constitutes a course of self-improvement to stem the tide of self-

betrayal. This involves making his appearance (“presence,” l. 11) a model for his reality. He is to be kind and gracious in fact, or at least not hate himself.

In the couplet a new motivation is urged, reminding us that the previous arguments have failed to win the youth over. Now he pleads with him to reform for *his* sake and make “another self” (l. 13): a child who will preserve beauty in the youth’s offspring and in the youth himself.

With this sonnet the speaker enters in the first person for the first time. (*I* occurs in l. 9, *me* in l. 13.) His final imperative to the youth—“Make thee another self for love of me” (l. 13)—is a crucial step towards linking their feelings for each other instead of making marriage the prime concern.