Addressing Formulae and Politeness  
in *The Shepheardes Calender*  

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**INTRODUCTION**

In the framework of contemporary linguistics, it has become widely acknowledged among those who favour the study of language from a social or anthropological point of view that verbal communication is not simply a means of conveying information, but also an equally outstanding means of establishing, maintaining, and even terminating social relationships with other people.

Linguistic theory cannot restrict its attention to the study of the linguistic code in itself and ignore the general social communicative conduct, since they have been proved to be closely interrelated in a variety of ways. The rules of politeness, that is rules which determine appropriate behaviour, are one of the aspects of culture which are clearly reflected in language. The relationship of the interactants, their age, the specific situation, and so on, will directly affect their language use to degrees determined by the culture.

It is commonly accepted (Baugh & Cable 1993[1958], Pyles & Algeo 1993[1964], Görlach 1991) that the sixteenth century witnessed the establishment of the personal pronoun in the form that it has had ever since. One of the most remarkable phenomena in the period is the use -and change in use- of the pronouns *thou*/you. Much has been argued about the second person pronoun system of Renaissance English, as Crystal (1995: 71) points out, “not simply because the forms provide an obvious point of contrast with Modern English, but because they perform a central role in the expression of personal relationships, and are thus crucial to any study of contemporary drama.”

Within the socio-pragmatic approach to the study of language outlined above at least two social characteristics play a significant role in determining linguistic use. Following Brown & Levinson (1978: 79), these variables are: i) the social distance (D) between the participants; and ii) the relative power (P) between them. The notions of power and solidarity provide, according to Hope (1994: 141), an explicative (even arguably a predictive) model for the pronoun usages, namely the use of *thou* and *you*, encountered in dramatic texts:

characters ‘+power’ (monarchs, the rich, men, parents, masters and mistresses) can be expected to give *thou* and receive *you* when interacting with those ‘-power’ (subjects, the poor, women, children, servants). Theoretically under this model we expect characters of equal power, or social class, to exchange reciprocal *you* if they are upper class, and *thou* if they are lower.

What follows is part of an ongoing research project, some results of which have already been put forward in González (1994 & in press). There the author examined a singular corpus that
included all Spenser’s Dedicatory Sonnets from the point of view of their formulæ of address and tentatively established a comparison with similar formulæ in other works by the same poet. In the past, several scholars have carried out analogous studies of sixteenth century texts on the basis of corpora which, in our opinion, have revealed themselves to be insufficient for the kind of results obtained from them. In addition, we think that these corpora do not contain the significant number of data so as to being able to arrive at tenable conclusions. This is true, in our opinion, of some influential studies, such as, for instance, that found in Barber (1976) dealing with the use of thou/you: too small data bases and biassed texts have been employed as the starting point of such analyses.

Our main endeavour in this paper is to revise such data and our main claim is that the methodological procedures used to analyse such data are to be changed. Our intention is to sift through computer text files and produce a large and exhaustive number of data in the future that have to be interpreted correctly. For the modelling of this we have selected Spenser’s The Shepheards Calendar because, as a poet, he seems to represent the more educated layers of late sixteenth century sociolects.

As regards computer implementation, we have used a computer program called Conc. A Concordance Generator, version 1.70beta (Antworth 1992). Conc is a program designed to facilitate the intensive study of a flat text or an interlinear text by producing a list of all the words occurring in it, with a short section of the context preceding and following each occurrence of a word. In many fields of study such a list is called a concordance. Conc can also produce a more conventional index, consisting of a list of the (distinct) words in a document, each with a list of the places where it occurs. It can also do some simple statistical studies of a text, such as counting the number of occurrences of words that match a given pattern.

**METHODODOLOGICAL APPROACH**

First of all, we suggest considering the quantitative evidence from The Shepheards Calendar. Using Conc we have analysed all forms of the following words: thou, thee, thy, ye, you and your. The quantitative results are shown in Table 1 and the full list of concordances can be found in Annex I: there is a total of 286 th-forms, whereas there are just 120 y-forms. At first sight these figures might indicate that the characters mainly belong to the same social class, since th-forms are more than double the number of y-forms: the level of familiarity between the shepherds is reflected in the use of the th-forms, which are significantly abundant. We will not discuss here whether these shepherds are real shepherds or not, as for our purpose, if they are not real shepherds, they are at least literary impersonations of characters of a similar social rank, and this implies both upper and lower classes.

**Table 1**

<table>
<thead>
<tr>
<th>Table 1</th>
</tr>
</thead>
</table>

1 *Id est*, all sonnets by Spenser—or attributed to him—addressed to—or usually—important persons (the Queen, noblemen, patrons, etc.) appearing either before his own poems, or, as in The Faerie Queene, postponed to it, in which the author ‘dedicates’ the work in the expectation that the importance or fame of the prospective protector may help the poet and the advancement of his work.

2 The basic text chosen for the selection of data is that printed in the Shepheards Calendar copy at the Bodleian Library, Oxford, item 4.F2(11) Arts Bs, and converted into a machine-readable text by means of keyboard input into an ASCII text file, containing 33,317 words—*Id est* sets of charcaters separated by a blank space. We have used a microfilm provided by the Bodleian Reprographic Service, checking it against the original copy. This text has also been collated with J. C. Smith & E. de Selincourt’s Oxford Standard Authors version (we use the one volume edition as printed in 1970, although the text originally appeared in 1912), the Variorum text (C. G. Osgood & al. 1943), and the Yale Edition of the Shorter Poems of Edmund Spenser (W. A. Oram & al. 1989). Collation has been both traditional and computer based. Using in this case P. Robinson’s program Collate 2 (see P. Robinson 1994). All page references to The Shepheards Calendar in this article refer to Smith & De Selincourt’s edition, as above.

3 Theoretically a ‘lower’ class, as sixteenth-century real shepherds should be considered. However, these ‘lower’ characters tend to be ‘feigned’ shepherds rather than real ones. For further discussion, see, for instance, H. Cooper 1977.
In order to develop a coherent detailed analysis of all the occurrences of the forms in Table 1, we have chosen to apply the syntactic criteria listed in Table 2. They comprise the identification of the forms above as functioning in subject or object position on the one hand, or else as vocatives on the other. Within each category, we have thought it relevant to check whether the pronouns are followed by an appositive structure or not. We have also been careful to register whether the pronouns function as subjects of a verb in the indicative, subjunctive or imperative mood, whether the word order is subject+verb or, on the contrary, a process of subject-verb inversion (SVI) takes place. Finally we have considered it appropriate to include analyses of the type [NP, XP], that is, the so-called small clauses.

**Table 2**

<table>
<thead>
<tr>
<th>Syntactic criteria</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td></td>
</tr>
<tr>
<td>Subject: Apposition</td>
<td></td>
</tr>
<tr>
<td>Subject: Indicative</td>
<td></td>
</tr>
<tr>
<td>Subject: Indicative: SVI</td>
<td></td>
</tr>
<tr>
<td>Subject: Indicative: Apposition</td>
<td></td>
</tr>
<tr>
<td>Subject: Indicative: Apposition: SVI</td>
<td></td>
</tr>
<tr>
<td>Subject: Subjunctive</td>
<td></td>
</tr>
<tr>
<td>Subject: Subjunctive: Apposition</td>
<td></td>
</tr>
<tr>
<td>Subject: Subjunctive: Apposition: SVI</td>
<td></td>
</tr>
<tr>
<td>Subject: Imperative: SVI</td>
<td></td>
</tr>
<tr>
<td>Subject: Imperative: Apposition</td>
<td></td>
</tr>
<tr>
<td>Subject: Imperative: Apposition: SVI</td>
<td></td>
</tr>
<tr>
<td>Subject: Small-clause analysis</td>
<td></td>
</tr>
<tr>
<td>Object</td>
<td></td>
</tr>
<tr>
<td>Object: Apposition</td>
<td></td>
</tr>
<tr>
<td>Vocative</td>
<td></td>
</tr>
<tr>
<td>Vocative: Apposition</td>
<td></td>
</tr>
<tr>
<td>Vocative: Imperative: Apposition</td>
<td></td>
</tr>
</tbody>
</table>

The next step in the process entails classifying, analysing and discussing every single occurrence of the forms. Annex II contains the classification and the analyses of the occurrences in Annex I. It is beyond the scope of this paper to delve into every case at length. However, we will mark out and comment on some cases which, in our view, pose problems from the point of view of syntax. They are shown in Table 3.1

**Table 3**

1) in heauens hight. I see thee blessed soule, I see, Walke in (November 177-179)
2) Submitting me to you good sufferance, And praying to (February 187-188)
3) lette me in your folds ye lock, Ere the breme Winter breede (December 147-148)
4) hem emong, All for thy casten too much of worlds care (September 113-114)

1 For some individual references of the examples in our tables (with concordance line and edition page), see our annex II.
The first concordance under consideration includes the second person singular form of the personal pronoun in accusative/dative case, *thee*. It may be easily analysed as the direct object of the transitive verb *see* followed by an appositive NP, *blessed soule*. However, as can be seen in Annex II, of the five occurrences of *thee* followed by an apposition, only this one shows a non-personal appositive NP (*blessed soule*), whereas the others contain personal referents (*shepheard, Hobbinoll, poore Orphane, Diggon*). An alternative analysis is possible if we take into account the following occurrences:

<table>
<thead>
<tr>
<th>Source</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wil. so cleaues</td>
<td>thy soule a sonder: Per. Or as Dame (August 88-89)</td>
</tr>
<tr>
<td>for shame hold vp</td>
<td>thy heauye head. And let vs cast with (October 1-2)</td>
</tr>
<tr>
<td>kydst not ene to cure</td>
<td>thy sore hart roote. Whose ranckling (December 93-94)</td>
</tr>
</tbody>
</table>

Analogically, it would not be illegitimate to suggest that *thee* blessed soule is in fact meant to be *thy* blessed soule. In the first case, *soule* is used in combination with *thy* in a genitive+noun construction; in the second and third cases the structure is of the type genitive+adjective+body part, similar to *thee* blessed soule. Besides, phonetic reasons might support this use of *thee*/*thy*:

- Northern pronunciation /ÍI/ could also be an argument for the case.

Much of the same could be said of the second concordance, which illustrates a similar problem. The second person plural form of the personal pronoun in accusative case, *you*, with a singular, polite meaning, is followed by the adjective+noun combination. It is somewhat difficult to interpret this adjective+noun construction as the apposition to the pronoun due to the nature of its semantic reference (*good sufferance*). Whenever a similar structure is found in the text (*you*+apposition), the semantics of the apposition is mainly human or human-like, as the following concordances indicate:

<table>
<thead>
<tr>
<th>Source</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whose cause I pray</td>
<td>you Sir, yf Enuie shall stur vp any (Epistle §5)</td>
</tr>
<tr>
<td>yt is already donne.</td>
<td>You naked trees, whose shady leaues (January 310-31)</td>
</tr>
<tr>
<td>my request: And eke</td>
<td>you Virgins, that on Parnasse dwell (April 40-41)</td>
</tr>
</tbody>
</table>

We believe that the most logical interpretation for *you* good sufferance is a structure of genitive+adjective+noun, that is, *your* good sufferance, by analogy with cases such as:

<table>
<thead>
<tr>
<th>Source</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>defend with</td>
<td>your mighty Rhetorick and other your (Epistle §5)</td>
</tr>
<tr>
<td>can, and shield with</td>
<td>your good wil. as you ought. against (Epistle §5)</td>
</tr>
<tr>
<td>that vpon sight of</td>
<td>your speciall frends and fellow Poets (Epistle §6)</td>
</tr>
<tr>
<td>But I be relieued by</td>
<td>your beastly head. I am a poore (May 265-266)</td>
</tr>
</tbody>
</table>

The third problematic concordance is special in the sense that it is the only occurrence in which the pronoun *ye* appears in object position. Out of the 23 occurrences of the form *ye*, we believe that the only syntactic and semantic interpretation of this form is as the object of the transitive verb *lock*. The context is:

Gather ye together my little flocke,
My little flock, that was to me so liefe:
Let me, ah lette me in your folds ye lock,
Ere the breme Winter breede you greater griefe.
Winter is come, that blowes the balefull breath,
And after Winter commeth timely death. (December 145-150)

As can be checked in Annex II, the other 22 occurrences of the form *ye* function as the subject of several syntactic structures, mainly indicative and imperative sentences.
Finally, it is important to note that going through computer files has a clear advantage: to enable us to spot transcription mistakes. This is what happens with concordance number 4 in Table 3:

hem emong, All for thy casten too much of worlds care (September 113-114)

The form *thry* raises problems as far as its syntactic analysis is concerned, since a noun is expected to head an NP construction containing a genitive word. However, *casten* is a third person plural present indicative verb form of *cast*. *Thry* does not seem to be the appropriate subject form of the verb. It was thanks to the computer implementation that it was possible to locate a transcription mistake in the computerized text: *thry* is a misprint for *they*. This particular problem of misprints and alterations is apparently seldom taken into account by scholars doing research by means of computer quantitative analysis. The correct concordance should then read as follows:

hem emong, All for *they* casten too much of worlds care (September 113-114)

So far we have focussed our analysis on the nominative and accusative forms of the second person pronouns in *The Shepheards Calender*. In order to address a pragmatic study of the differences in use of the second person pronouns in the sixteenth century, and thus try to draw some conclusions concerning the reasons for the change, a thorough analysis of the genitive pronouns *thry/your* is needed. We have searched for the anaphoric referents of such pronouns within a general sociological approach centered on politeness formulae. The complete analyses of these forms, together with those of the forms *ye* and *you*, are shown in Annex II: the speaker is written before the arrow; the addressee appears after the arrow. Table 4 and Table 5 contain the different speaker-addressee relationships attested with the forms *thry* and *your*, together with the number of times each relationship occurs in the text.

Table 4
<table>
<thead>
<tr>
<th>Change</th>
<th>From</th>
<th>To</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>(XX) -&gt; the president of noblesse and of cheualree</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Colin -&gt; Pan</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Colin -&gt; barein ground</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Colin -&gt; feeble flocke</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Colin -&gt; Hobbinol</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Cuddie -&gt; Thenot</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Thenot -&gt; Cuddie</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Thenot -&gt; my soueraigne, Lord of creatures all</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Willye -&gt; Thomalin</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Thomalin -&gt; Willye</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Thenot -&gt; Hobbinol</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Thenot -&gt; Cynthia</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Palinode -&gt; Piers</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Piers -&gt; Kidde</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Hobbinol -&gt; Colin</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Colin -&gt; Menalcas</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Morrell -&gt; Thomalin</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Morrell -&gt; sheheardes</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Thomalin -&gt; sheepe</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Willye -&gt; Perigot</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Willye -&gt; Bellibone</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Cuddie -&gt; Fayth of my soule</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Perigot -&gt; Colin</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Hobbinol -&gt; Diggon</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Diggon -&gt; Hobbinol</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Piers -&gt; Cuddie</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Cuddie -&gt; Piers</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Thenot -&gt; Colin</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Colin -&gt; Thenot</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Piers -&gt; pierlesse Poesye</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Colin -&gt; Lobbin</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Colin -&gt; my Muse</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Thenot -&gt; francke sheheard</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Piers -&gt; (impersonal reference)</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Cuddie -&gt; (impersonal reference)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>(narrator) -&gt; Pan</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>(narrator) -&gt; Colin</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>(narrator) -&gt; (reader)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>[gloss]</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>[misprint]</td>
<td></td>
</tr>
</tbody>
</table>

**Total: 120**
In view of these pragmatic data, one should emphasize a striking fact: some characters apparently employ at random *thy* and *your* to refer to the same addressee. Thenot addresses the “Lord of creatures all” a total of 3 times in the whole text, twice using the polite form *you*, once employing *thy*. Likewise Piers uses *thy* 10 times and *your* 4 times to refer to Kid. Finally, Hobbinol basically treats Colin as of equal rank (*thy*), but there is one case in which he employs the polite mode (*your*). All these data are summarized in Table 6.

1 'Apparently', because there may be pragmatic (at least) reasons for some of the uses of *thy* and *your*. See C. Calvo (1992 and this volume), T. Fanego (this volume), and also S. González (forthcoming).
CONCLUDING REMARKS

It seems prudent at present to show but some provisional results. Table 7 is a more complete and improved version of Table 1. It contains quantitative data of the occurrences of the second person singular, plural and polite forms of the personal pronoun system in Spenser’s *The Shepheards Calender*. However, these quantitative data, as demonstrated, have been submitted to a qualitative ‘old style’ analysis as we proposed in our methodological approach. We would particularly like to highlight one of the figures in the Table: out of the 50 occurrences of *your*, 23 correspond to polite, singular uses. Of these 23 cases, 12 refer to Gabriel Haruey (prefatory letter), 5 to the ‘soueraigne Lord’, 1 to Elisa, and 1 to Colin.

**Table 7**

<table>
<thead>
<tr>
<th>Form</th>
<th>Total</th>
<th>TH</th>
<th>Y</th>
<th>Polite</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Nom.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thou</td>
<td>112</td>
<td>23</td>
<td>1</td>
<td>135</td>
<td>82</td>
</tr>
<tr>
<td>Ye</td>
<td>23</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Acc.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thee</td>
<td>54</td>
<td>47</td>
<td>24</td>
<td>101</td>
<td>54</td>
</tr>
<tr>
<td>You</td>
<td>47</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Gen.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thy</td>
<td>120</td>
<td>50</td>
<td>23</td>
<td>170</td>
<td>70</td>
</tr>
<tr>
<td>Your</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

We believe that we have demonstrated that applying a quantitative/qualitative methodology in the study of texts is needed if we want to obtain more reliable data than those used so far by many scholars that have dealt with Middle and Modern English texts. Besides, computer assistance forces us to face evidence that, by following different methodological strategies, might have escaped our notice.

**BIBLIOGRAPHY**


* * *
Annex I: A List of Forms and Their Context (Samples)\(^1\)

**THOU**

1. aske thy name, Say
2. blame: For thy thereof
3. shame, And when
   ETC.
4. as spring doth ryse.

**THEE**

1. if that Enuie barke at
2. wing, And asked, who
3. swane saye did
   ETC.
4. watch and ward: I

**TYH**

1. Goe little booke: thy self present, As child whose
2. But if that any aske thy name, Say thou wert base begot
   ETC.
3. begot with blame: For thy thereof thou takest shame. And
4. of some iouisaunce?

**YE**

1. yeare. But eft, when
2. Violet. Tell me, haue
3. royall aray: And now
   ETC.
4. oftentimes resound:

**YOU**

1. flew Theocritus, as you may perceiue he was all ready
2. or profitable, be
3. Whose cause I pray
   ETC.
4. b bewray least part) You heare all night, when nature

**YOUR**

1. both in respect of your worthinesse generally, and
2. defend with your mighty Rhetorick generally, and
3. Rhetorick and other
   ETC.
4. English poemes of yours, which lye hid, and bring them

Annex II: Case Analysis

**THOU**

A. Subject: Indicative
1. aske thy name, Say
2. blame: For thy thereof
3. shame, And when
   ETC.
4. as spring doth ryse.

B. Subject: Indicative: SVI
14. downe, So semest
23. Willye. How kenst
26. so sweete? Or art

\(^1\) The full range of data is excessively long to be reproduced in full here, hence that a sampling of each list is offered. Actually, there are 286 TH- forms and 120 Y- forms, totalling 406 2nd person pronominal forms.
99. wound? Why dyest thou stil, and yet aliue art founde

TOTAL: 12 cases

C. Subject: Indicative: Apposition
10. most I would: And thou unlucky Muse, that wontst to
19. there (quoth he) thou brutish blocke? Nor for fruet
101. thy selfe didst proue. Thou barren ground, whome winters
110. wont to make a part: Thou pleaasunt spring hast luld me

TOTAL: 5 cases

D. Subject: Indicative: Apposition: SVI
12. Lewdly complainest thou laesie ladde, Of Winters wracke

TOTAL: 1 case

E. Subject: Subjunctive
8. pype, albe rude Pan thou please, Yet for thou pleasest not
11. yet canst not, when thou should; Both pype and Muse
13. No marueile Thenot, if thou can heare Cherefully the

TOTAL: 5 cases

F. Subject: Subjunctive: Apposition
57. Herdgrome, I feare me, thou haue a squint eye: Agreede

TOTAL: 1 case

G. Subject: Indicative/Subjunctive
15. my budding brancch thou wouldest cropp: But were thy
48. vpon a hyll, (as now thou wouldest me: But I am taught by

TOTAL: 16 cases

H. Subject: Indicative/Subjunctive: SVI
16. encline. Tho wouldest thou learne to carroll of Loue, And
17. gloue. Thou wouldest thou pype of Phyllis prayse: But
92. of myrth now shalt thou haue no more. For dead shee is

TOTAL: 3 cases

I. Subject: Indicative/Subjunctive: Apposition
40. so deadly spight. And thou Menalcas, that by trecheree

TOTAL: 1 case

J. Subject: Small-clause analysis
7. Thou weake, I wanne: thou leane, I quite forlorne: With
103. overcome with care. Thou weake, thou leane, I

TOTAL: 2 casew

K. Vocative: Apposition
89. Then vp I say, thou iolly shepheard swayne, Let
91. Vp then Melumpene thou mournefulst Muse of nyne. Such
93. O carefull verse, O thou greate shepheard Lobbio, how
95. O soueraigne Pan thou God of shepheards all, Which of
106. Lord of creatures all, Thou placer of plants both humble

TOTAL: 5 cases

L. Vocative: Imperative: Apposition
4. dittie. And Pan thou shepheards God, that once didst
41. Morrell. What ho, thou iollye shepheards swayne, come

TOTAL: 1 case
THEE

A. Object
1. if that Enuie barke at thee, As sure it will, for succoure
2. wing, And asked, who thee forth did bring, A shepheards
3. swaine saye did thee sing, All as his straying flocke
ETC.
54. watch and ward: I thee beseche (so be thou deigne to
TOTAL: 43 cases

B. Object: Apposition
12. Cvddie. Now I pray thee shepheard, tel it not forth: Here
15. so trimly dight, I pray thee Hobbinoll, recorde some one: The
18. did creepe) God blesse thee poore Orphane, as he wrought me
33. Hobbinoll. Fye on thee Diggon, and all thy foule leasing
52. in heauens hight. I see thee blessed soule, I see, Walke in
TOTAL: 5 cases

C. “Methinks” constructions
13. tale I tasted. Hye thee home shepheard, the day is nigh
23. ouverture. But if thee lust, to holden chat with seely
27. Willy: then sitte thee downe swayne: Sike a song
41. wars, of gusts, Turne thee to those, that weld the awful
42. fayre Elisa rest, Or if thee please in bigger notes to sing
46. aye remaine, Whether thee list thy loued lasse aduaunce, Or
TOTAL: 6 cases

THY

1. Goe little booke: thy self present, As child whose
XX --> the president of noblesse and of cheualree (p. 416, Epistle)
2. But if that any aske thy name, Say thou wert base begot
XX --> the president of noblesse and of cheualree (p. 416, Epistle)
3. begot with blame: For thy thereof thou takest shame. And
XX --> the president of noblesse and of cheualree (p. 416, Epistle)
ETC.
76. hem emong, All for thy casten too much of worlds care
MISPRINT --> All for they casten… (p. 453, September 114)
ETC.
83. with pleasaunce of thy vaine, Weretho thou list their
Piers --> IMPERSONAL REFERENCE (p. 457, October 23)
84. as thou gynst to sette thy notes in frame, O how the rurall
Piers --> Cuddie (p. 457, October 25)
85. him ere the more for thy? Or feedes him once the fuller by
Cuddie --> IMPERSONAL REFERENCE (p. 457, October 33)
ETC.
104. pleasaunce mought thy fancie feede) Hearken awhile
[NARRATOR] --> Pan (p. 464, December 16)
105. Hearken awhile from
[NARRATOR] --> Pan (p. 464, December 17)
106. kydst not ene to cure thy sore hart roote, Whose ranckling
[NARRATOR] --> Colin (p. 465, December 93)
107. thou stil, and yet hast thy deathes wound? Why dyest thou
[NARRATOR] --> Colin (p. 465, December 95)
108. Dare not to match thy pype with Tityrus hys styl, Nor
[NARRATOR] --> Reader? (p. 467, December Gloss)
109. and after hasted Thy sommer provide with
Colin --> barrein ground (p. 421, January 22)
120. of some iouisaunce? Thy Muse to long slombreth in
Thenot --> Colin (p. 460, November 3)
TOTAL: 120 cases

YE
ADDRESSING FORMULÆ AND POLITENESS IN THE SHEPHEARDS CALENDER

A. Subject: Indicative
1. yeare. But eft, when ye count you freed from feare, Comes
5. Cuddie. Gynne, when ye lyst, ye iolly shepheards twayne
7. pypes as ruthful, as ye may. Ye wastefull woodes beare
9. my nightly cryes: ye heare apart. Let breake your

B. Subject: Indicative: SVI
2. Violet. Tell me, haue ye seene her angelick face, Like

C. Subject: Indicative: Apposition
3. royall aray: And now ye daintie Damsells may depart
22. as ruthful, as ye may. Ye wastefull woodes beare witnesse
23. oftentimes resound: Ye carelesse byrds are priuie to my

D. Subject: Imperative: SVI
10. downes abyde, Waile ye this wofull waste of natures

E. Object
15. lette me in your folds ye lock, Ere the breme Winter breede

F. Vocative: Apposition
16. loued sheepe, Adieu ye Woodes that oft my witnesse

G. Vocative: Imperative: Apposition
4. to goe: Then ryse ye blessed flocks, and home apace
6. Gynne, when ye lyst, ye iolly shepheards twayne: Sike a
8. woe: Helpe me, ye banefull byrds, whose shrieking
11. dust ygoe. Sing now ye shepheards daughters, sing no moe
12. herse, Make hast ye shepheards, thether to reuert, O
13. ouercast. Now leaue ye shepheards daughters, that dwell
14. does hast. Gather ye shepheards daughters, sing no moe
17. shepe there fedde. Ye Gods of loue, that pitie louers
18. vnto the Waters fall. Ye daynty Nymphs, that in this
19. bene principall. Ye shepheards daughters, that dwell
21. not, as I wish I were, Ye gentle shepheards, which your

H. Gloss
20. of a Queenes roialty. Ye daintie) is, as it were an Exordium

References
1. yeare. But eft, when ye count you freed from feare, Comes
2. Violet. Tell me, haue ye seene her angelick face, Like
3. royall aray: And now ye daintie Damsells may depart
4. to goe: Then ryse ye blessed flocks, and home apace
5. Cuddie. Gynne, when ye lyst, ye iolly shepheards twayne
6. Gynne, when ye lyst, ye iolly shepheards twayne: Sike a
7. pypes as ruthful, as ye may. Ye wastefull woodes beare
8. woe: Helpe me, ye banefull byrds, whose shrieking
9. my nightly cryes: ye heare apart. Let breake your
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11. dust ygoe. Sing now ye shepheards daughters, sing no moe
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13. does hast. Gather ye shepheards daughters, sing no moe
14. bene principall. Ye shepheards daughters, that dwell
15. lette me in your folds ye lock, Ere the breme Winter breede
13. ouercast. Now leave ye shepheardes boyes your merry glee
Colin -> shepheardes boyes (p. 466, December 139)
14. does hast. Gather ye together my little flocke, My
Colin -> my little flocke (p. 466, December 145)
15. lette me in your folds ye lock, Ere the breme Winter breede
Colin -> my little flocke (p. 466, December 147)
16. loued sheepe, Adieu ye Woodes that oft my witnesse
Colin -> Woodes (p. 466, December 154)
17. shepe there fedde. Ye Gods of loue, that pitie louers
Colin -> Gods of loue (p. 421, January 13)
18. vnto the Waters fall. Ye daynty Nymphs, that in this
Hobbinol -> daynty Nymphs (p. 432, April 38)
19. bene principall. Ye shepheardes daughters, that dwell
Hobbinol -> shepheardes daughters (p. 433, April 129)
20. of a Queenes roialty. Ye daintie) is, as it were an Exordium
(Gloss)
21. not, as I wish I were, Ye gentle shepheardes, which your
Colin -> gentle shepheardes (p. 442, June 106)
22. as ruthful, as ye may. Ye wastefull woodes beare witnesse
Cuddie -> wastefull woodes (p. 450, August 151)
23. oftentimes resound: Ye carelesse byrds are priuie to my
Cuddie -> carelesse byrds (p. 450, August 153)

YOU

A. Subject
1. flew Theocritus, as you may perceiue he was all ready
4. gifts of learning, as you can, and shield with your good
5. with your good wil, as you ought, against the malice and
ETC.
47. bewray least part) You heare all night, when nature
TOTAL: 23 casew

B. Subject: Apposition
15. So loytring liue you little heardgroomes, Keeping

C. Subject: Imperative: SVI
2. or profitable, be you jude, mine own good Maister

D. Subject: Small-clause analysis
14. With mourning pyne I, you with pyning mourne. A thousand

E. Object
6. the Author vnto you, as vnto his most special good
7. and my selfe vnto you both, as one making singuler
8. so choose frends, I bid you both most hartely farwel, and
ETC.
42. breme Winter breede you greater griefe. Winter is come
TOTAL: 16 cases

F. Object: Apposition
3. Whose cause I pray you Sir, yf Enuie shall stur vp any

G. Vocative: Apposition
24. on the greene, hye you there apace: Let none come there
43. yt is already donne. You naked trees, whose shady leaues
H. Vocative: Imperative: Apposition
21. my request: And eke ye Virgins, that on Parnasse dwell

???
19. Submitting me to you good sufferance, And praying to

Referents
1. flew Theocritus, as you may perceiue he was all ready

2. or profitable, be you jude, mine own good Maister

3. Whose cause I pray you Sir, yf Enuie shall stur vp any

4. gifts of learning, as you can, and shield with your good

5. with your good wil, as you ought, against the malice and

6. the Author vnto you, you, as vnto his most special good

7. and my selfe vnto you both, as one making singuler

8. so chuse frends, I bid you both most hartely farwel, and

9. farwel, and commit you and your most commendable

10. to you alone is dewe, you will be perswaded to pluck out of

11. the garlond, which to you alone is dewe, you will be persuaded to pluck out of

12. light. Truste me you doe both them great wrong, in

13. from aboue, where you in joyes remaine, And bowe your

14. With mourning pyne I, you with pyning mourne. A thousand

15. So loytring liue you little heardgroomes, Keeping

16. eft, when ye count you freed from feare, Comes the

17. annoied. Then paye you the price of your surquedrie

18. of my life, Pleaeth you ponder your Suppliants plaint

19. Submitting me to you goodlihead doe not

20. is he for a Ladde, you so lament? Ys loue such pinching

21. her princely grace can you well compare? The Redde rose

22. Maiestie, Where haue you seene the like, but there? I sawe

23. on the greene, hye you there apace: Let none come there

24. rudenesse doe not you disgrace: Binde your fillets faste

25. her grace. And when you come, whereas shee is in place

26. Hoebbinol -> shepheards daughters (p. 433, April 131)

27. Let dame Eliza thanke you for her song. And if

28. I will part them all you among. Thenot. And was thilk

29. I am very sybbe to you: So be your goodlihead doe not

30. Piers -> Kidd (p. 438, May 269)

31. and fauour then I you pray, With your ayd to forstall

32. stealing steppes doe you forsloe, And wet your tender
FRANCISCO MARTÍN & SANTIAGO GONZÁLEZ

33. Lambes, that by you trace. Colins Embleme. Gia
34. my thought: Wil. so you may baye gold to deare. Per. But
35. be the priefe. Per. And you, that sawe it, simple shepe, Wil
36. Colin made, ylke can I you rehearse. Perigot. Now say it
37. bred her woe: And you that feele now owe, : : when as
38. pypes shepheards, til you be at home: The night nigheth
39. shepheards swayne you cannot wel ken, But it be by his
40. For such encheason, If you goe nye, Fewe chymneis reeking
41. chymneis reeking you shall espye: The fatte Oxe, that
42. breme Winter breede you greater griefe. Winter is come
43. yt is already donne. You naked trees, whose shady leaues
44. sunne laugheth once, You deemen, the Spring is come
45. made of greene corne, You thinken to be Lords of the yeare
46. suggestion. Embleme You remember, that in the fyrst
47. bewray least part) You heare all night, when nature

YOUR

1. both in respect of your worthinesse generally, and your worthinesse generally, and
2. defend with your mighty Rhetorick and other your
3. Rhetorick and other your rare gifts of learning, as you
4. can, and shield with your good wil, as you ought, against
5. and commit you and your most commendable studies to
6. that vpon sight of your speciall frends and fellow Poets
7. sonne, and also your selfe, in smoothening your
8. yourselfe, in smoothing your deserted prayses, and all men
9. might conceiue of your gallant English verses, as they
10. haue already doen of your Latine Poemes, which in my
11. remaine, And bowe your eares vnto my dolefull dittie
12. … ossomes, wherewith your buds did flowre: I see your
13. buds did flowre: I see your teares, that from your boughes
14. your teares, that from your boughes doe raine, Whose drops
15. teares descend, As on your boughes the ysicles depend
16. … ardgroomes, Keeping your beasts in the budded broomes
Thenot -> heardgroomes (p. 424, February 36)
17. the harte. Then is your carelesse corage accoied, Your
18. paye you the price of your surquedrie, With weeping, and
19. Pleaseth you ponder your Suppliants plaint, Caused of
20. constraint, Which I your poore Vassall dayly endure: And
21. dayly endure: And but your godnes the same recure, Am like
22. That bene the honor of your Coronall. And oft he lets his
23. such outrage, Crauing your goodlihead to aswage The
24. Brooke doe bath your brest, Forsake your watry
Hobbinol -> daynte Nymphs (p. 432, April 39)
25. you brest, Forsake your bowres, and hether looke
Hobbinol -> daynte Nymphs (p. 432, April 40)
26. Of fayre Elisa be your siluer song, that blessed wight
Hobbinol -> Elisa (p. 432, April 48)
27. is in place, See, that your rudenesse doe not you disgrace
Hobbinol -> ye shepheards daughters (p. 433, April 132)
28. you disgrace: Binde your fillets faste, And gird in your
Hobbinol -> ye shepheards daughters (p. 433, April 133)
29. faste, And gird in your waste, For more finesse, with a
Hobbinol -> ye shepheards daughters (p. 433, April 134)
30. feare, I haue troubled your troupes to longe: Let dame Eliza
Hobbinol -> ye daintie Damsells (p. 433, April 149)
31. studies. Binde your Spoken rudely, and according to
32. I espye, And keepe your corpse from the carefull
Piers -> good young maister (=Kidd) (p. 438, May 257)
33. But I be relieued by your beastlyhead. I am a poore
34. sybbe to you: So be your goodlihead doe not disdayne The
Piers -> Kidd (p. 438, May 270)
35. then I you pray, With your ayd to forstall my neere decay
Piers -> Kidd (p. 438, May 273)
36. shepheards, which your flocks do feede, Whether on
Collin -> ye gentle shepheards (p. 442, June 106)
37. you forsole, And wett your tender Lambes, that by you
Hobbinol -> Collin (p. 442, June 120)
38. heay laye, And tune your pypes as rafthul, as ye may. Ye
Cuddie -> Willy, Perigot (p. 450, August 150)
39. to my cries, Which in your songs were wont to make a part
Cuddie -> birds (p. 450, August 154)
40. Increase, so let your yrksome yells augment. Thus all
Cuddie -> birds (p. 450, August 178)
41. apart, Let breake your sounder sleepe: : and pitie
Cuddie -> Nightingale (p. 450, August 189)
42. Shepheards, that by your flocks on Kentish downes abyde
Colin -> shepheards (p. 461, November 63)
43. into weeping tune your wanton layes, O heauie herse
Colin -> ye shepheards daughters (p. 461, November 79)
44. ye shepheards boyes your merry glee, My Muse is hourse
Colin -> ye shepheards boyes (p. 466, December 139)
45. Let me, ah lette me in your folds ye lock, Ere the breme
Colin -> my little flock (p. 466, December 147)
46. of the greatest. Your owne assuredly to be
E.K. -> Maister Haruey (p. 418, Epistle)
47. corage accoied, Your carefull heards with cold bene
Thenot -> heardgroomes (p. 424, February 48)
48. Ladies of learning. Your siluer song) seemeth to imitate
49. should it not yshend

*Cddie* → *shepherds* (*p. 450, August 140*)

50. English poemes of

*E.K.* → *Maister Haruey* (*p. 419, Epistle*)

Your roundels fresh, to heare a

yours, which lye hid, and bring them

* * *