

## Some Remarks on *Shall's* and a Hypothesis of its Origin

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### Abstract

The present study focuses on the origin of the idiom *shall's* 'shall we' in two corpora: the online database *The Collected Works of Shakespeare* and a corpus of Ben Jonson works compiled on the basis of online html texts linked to the webpage *Luminarium: Anthology of English Literature. The Works of Ben Jonson*. The paper discusses available accounts of the issue offered by late nineteenth and early twentieth century linguists and juxtaposes them with new findings and observations. The author analyzes data concerning *shall's*, *shall us*, *shall we*, *let's* and *let us* to suggest a new hypothesis on the potential rise of *shall's*, i.e. that the idiom resulted from a blending of *shall we* and *let's*.

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The main focus of the present article is the construction *shall's* 'shall we' found six times in William Shakespeare's and once in Ben Jonson's works. What follows is a review of available accounts and a discussion of findings. The starting point of the study was provided by the online database *The Collected Works of Shakespeare* (here referred to as the Shakespeare corpus), which consists of

- (1) (a) histories: *Henry VI* (3 parts), *Richard III*, *Richard II*, *King John*, *Henry IV* (2 parts), *Henry V*, *Henry VIII*;
- (b) tragedies: *Titus Andronicus*, *Romeo and Juliet*, *Julius Caesar*, *Hamlet*, *Othello*, *Timon of Athens*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, *Coriolanus*;
- (c) comedies: *The Two Gentlemen of Verona*, *The Taming of the Shrew*, *The Comedy of Errors*, *Love's Labour's Lost*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *The Merry Wives of Windsor*, *Much Ado About Nothing*, *As You Like It*, *Twelfth Night*, *Troilus and Cressida*, *Measure for Measure*, *All's Well That Ends Well*, *Pericles Prince of Tyre*, *The Winter's Tale*, *Cymbeline*, *The Tempest*
- (d) poetry: *Venus and Adonis*, *The Rape of Lucrece*, *Sonnets*, *A Lover's Complaint*, *The Passionate Pilgrim*, *The Phoenix and The Turtle*
- (e) other: *Glossary*

The six phrases *shall's* in the Shakespeare corpus occur in the following excerpts from tragedies and comedies:

- (2) (a) where **shall's** lay him? (*Cymbeline*, IV, 2, 233)  
 (b) **Shall's** have a play of this? (*Cymbeline*, V, 5, 228)  
 (c) **Shall's** to the Capitol? (*Coriolanus*, IV, 6, 148)  
 (d) **shall's** go hear the vestals sing? (*Pericles Prince of Tyre*, IV, 5, 7)  
 (e) **shall's** attend you there? (*The Winter's Tale*, I, 2, 178)  
 (f) how **shall's** get it? (*Timon of Athens*, IV, 3, 408)

At this initial stage of the study it is worth noticing that Shakespeare used the phrase only in interrogative contexts and that in almost all examples *shall's* is followed by a verb (except for (2c)).

### 1. Viewpoints on the Origin of *Shall's*

The review of available authors referring to *shall's* revealed that the phrase is commonly interpreted as either (a) instances of the impersonal verb *shall* followed by the pronoun *us* ellipted to 's, which, however, is used in the function of *we*, cf. (3–4), or (b) as a result of blending *shall we* with *let us*, cf. (5):

- (3) Elided *us* is found in apparently nominative contexts associated with the modal verb *shall*:  
 Say, where shall's lay him? (F *Cym* 4.2.233)  
 Shall's have a play of this? (F *Cym* 5.5.228)  
 shall's attend you there? (F *WT* 1.2.178)  
 The *OED* (*us* I 5a) sees this as dialectal – a substitution of one case form for another. Abbott suggests that it goes back to *shall* as an impersonal verb, with the sense of necessity or obligation. Hence a possible paraphrase for the first example would be 'Where is it necessary **for us** to lay him?' (Hope 2003, 89; the quotation does not preserve the original formatting)

Although the information concerning the dialectal use of the construction could not be found in the electronic form of the *Oxford English Dictionary* (OED), there are other sources claiming that the use of impersonal *shall* was limited to the southern regions of England, cf. Abbott's *Shakespearian Grammar*:

- (4) "Shall" [...], originally meaning necessity or obligation, and therefore not denoting an *action* on the part of the subject, was used in the South of England as an impersonal verb. (Compare Latin and Greek.) So Chaucer, "*us* oughte," and we also find "*as us* wol," i.e. "as it is pleasing to us." (Abbott 1870, §215)

Also Jespersen in his *Chapters on English* (1918) discusses *shall's* and provides hints of further references:

- (5) [...] also the subject itself is liable to be put in the accusative after the verb. *Shall's* (= *shall us*) for *shall we* is found six times in Shakespeare. As four times it means

exactly or nearly the same thing as *let us* (*Cor.*, iv., 6, 148, “Shal’s to the Capitoll”; *Wint.* i., 2, 178; *Cymb.*, v., 5, 228; *Pericl.*, iv., 5, 7), it is probable that this idiom is originally due to a blending of *let us* and *shall we* [...]. But it has been extended to other cases as well: *Tim.*, iv., 3, 408, “How shal’s get it?” | *Cymb.*, iv., 2, 233, “Where shall’s lay him?” Towards the end of the last century *shall us* was common in vulgar speech according to Sam. Pegge, who adds: “The Londoner also will say – “Can us,” “May us,” and “Have us”. Storm quotes (p. 209) from Dickens some instances of vulgar *shall us*, *can’t us*, *do us*, *hadn’t us*; is this phenomenon still living in the mouth of uneducated people? I do not call to mind a single instance from the Cockney literature of the last ten years or so. (Jespersen 1962, 256–257)

The two works Jespersen refers to are Samuel Pegge’s *Anecdotes of the English Language* and Johan Storm’s *Englische Philologie*, cf.:

- (6) This is either ignorant use of the plural accusative *us* instead of the nominative *we*, or an application of the sign of the future tense *shall* in the place of the half-imperative interrogatory *let*. *Shall* and *us* cannot with any degree of propriety be combined; and the phrase must necessarily be either, “Let us,” or “*Shall we?*” [...] the Londoners may be brought in guilty; [...] The crime originates from nothing more than practice founded on inattention, the father of numberless errors among persons of every rank in colloquial language; nay, I may add among writers also, which will enable me to bring forward something material in extenuation of the offence committed by the Cockney. (Pegge 1844, 130)
- (7) Zwar vulgär *shall us*? [Jespersen fragt EK 139, ob diese Form noch lebt. Ich glaube, dass sie noch existiert, sicher in der Kindersprache (s. Kap. VIII Ende), und in Dialekten.] Dick. *Oliver Twist* 65. Lor, we can talk it over now, *can’t us*? Dick. *Mut. Fr.* I 270. We don’t all of us do what we ought, *do us*? *ib.* II 185. *Had’nt us* better have a bit o’ breakfast afore we start? *ib.* IV 261. (Storm 1896, 676)

In (7) Storm refers to Jespersen’s *Engelske Kasus* which was published in Danish. He also claims that the form *shall us* surely existed in children’s speech and dialects. However, contrary to what Jespersen wrote, he does not provide instances of *shall us* in Dickens.

It seems that Jespersen assumed that the form *shall’s* probably developed from *shall us*, which appeared by analogy to *let us*. When *shall us* appeared, the pronoun was contracted to *ʃ*. This reconstruction is facilitated by Jespersen’s *Appendix to Chapter VIII*, towards the end of which he discusses the weakening of: the genitive ending *-es*, the possessive pronoun *his* and the verbal form *is*, which took place in the fifteenth century and later occurred in the pronouns *it* and *us* in Elizabethan English; the examples concerning the contraction of *us* provided by Jespersen (343) are: *let’s*, *upon’s*, *among’s*, *upbraid’s* and *behold’s*.

Also Blake points to the weakening of inflections as a reason for the misinterpretation of personal pronouns, which is the case in the usage of *us* instead of *we*:

- (8) It is hardly surprising that, with the disappearance of inflections in nouns and adjectives to distinguish subject and object forms, personal pronouns which retained distinctive inflectional endings used some forms in the wrong function from time to time.” (Blake 2002, 54)

Last but not least, Visser confirms that the use of inflected forms of pronouns in subject positions was limited to later vulgar/dialectal English. He also informs the reader about the common status of *shall us* in authors of Elizabethan and Jacobean Eras:

- (9) *The use of me, him, her, us, and them as subject is in later English only met with in vulgar and dialectal language [...] Shall us occurs frequently in Shakespeare, Ben Jonson and their contemporaries.* (Visser 1984, §270)

## 2. *Shall Us, Let's, Let Us and Shall We* in Shakespeare and Jonson

In the face of this last observation provided by Visser, the number of occurrences of *shall us* in the Shakespeare corpus was examined. Surprisingly, however, this search yielded no results. The same concerns other preterite present verbs + *us*, e.g. *will us, may us, can us, must us*, and forms of object pronouns used as subject pronouns after *shall*, e.g. *shall him, shall her, shall our, shall your, shall their* (in fact, by analogy to *let him/ her/ etc. speak*, also the sequence *shall + him/ her/ etc. + a verb* was looked for, but there are no such constructions in the Shakespeare corpus).

To check if Ben Jonson (and his contemporaries) used *shall us* and/or *shall's*, the author of the present study used the html versions of Jonson's texts available online either directly at *Luminarium* or indirectly at other webpages linked to this database (since Ben Jonson was the co-author of some of these texts, the merit of such a strategy is that the corpus takes into consideration not only Ben Jonson's linguistic preferences but also, at least to some extent, those of his contemporaries; however for pragmatic reasons, the corpus will be referred to as the Jonson corpus). The list of titles of Ben Jonson's works together with the number of occurrences of *shall's* and *shall us* is enclosed as part of Appendix 1.

It seems that, contrary to Visser's statement, neither *shall us* nor *shall's* was frequent in Shakespeare and Jonson. In fact, the examined corpus of the latter author lacks instances of *shall us* and has only one occurrence of *shall's*, which is presented below:

- (10) *Pet. Faith, I was so entertain'd in the progress with one Count Epernoum, a Welsh knight; we had a match at balloon, too, with my Lord Whachum, for four crowns.*

*Ger.* At baboon? Jesu! you and I will play at baboon in the country, knight!

*Pet.* Oh, sweet lady: 't is a strong play with the arm.

*Ger.* With arm or leg, or any other member, if it be a court sport. And when **shall's** be married, my knight?

*Pet.* I come now to consummate it; and your father may call a poor knight son-in-law.

(*Eastward Ho*, I, 2)

Returning to Jespersen's hypothesis that *shall we* blended with *let us* and produced *shall us* which later developed into *shall's*, it does not seem to be very probable as there is no instance of *shall us* in either corpora. I would risk a hypothesis that *shall's* could originate because of the analogy to *let's*, which was already grammaticalised in Shakespeare's times. In order to prove or disprove this hypothesis, numerical data concerning *let's* versus *let us* versus *shall we* in particular works incorporated into the Jonson corpus were gathered and presented in Appendix 1, while the total numbers of occurrences of *let's*, *let us* and *shall we* in both corpora are presented below:

(11)	the Shakespeare corpus	the Jonson corpus
<i>let's</i>	249	162
<i>let us</i>	264	100
<i>shall we</i>	155	71

It seems that Shakespeare's characters, and perhaps Shakespeare himself, employed *let us* more often than *let's*, while data for Jonson's characters and possibly Jonson himself show the opposite tendency. It needs to be stated, however, that in both corpora *let's* has a high number of occurrences. What possibly happened may be reconstructed as follows: 1) *shall we* appeared in questions of the type (*what / how / where*) + *shall* + *we* + (*verb*)?, 2) hypothetically the optional answer (or a result of a mental process) could be *we* + *shall* + *verb* (+ ...), and 3) the logical continuation (or an utterance) could be *let's* / *let us* + *verb*, cf. (12). If this was a frequent pattern, interrogative *shall we*, which would appear closely to *let's*, could be quite easily replaced with *shall's*. This could answer the question why *shall us* is not attested in either of the two corpora, why there are no other modal verbs followed by the contracted form 's, e.g. *will's*, *may's*, *can's* or *must's* (and it seems that the reason must be of pragmatic nature) and why *shall's* appears only in questions.

On the other hand, the evidence for this hypothesis is scarce in the corpora, and this fact could be used as a counter argument, but a further attempt will be made to explain it.

(12) What, **shall we** suffer this? **let's** pluck him down:

My heart for anger burns; I cannot brook it. (*Henry VI*, part 3, I, 1)

### 3. Similarities and Differences Between *Shall's* and *Shall We*

A closer look at *shall's* and *shall we* shows that there is a similarity between the two in both corpora, namely all occurrences of *shall's* and *shall we* appear in a) interrogative contexts and b) plays. The only exception to (b) is the stanza 96 of Shakespeare's poem *Venus and Adonis*, cf.:

- (13) 'Sweet boy,' she says, 'this night I'll waste in sorrow,  
 For my sick heart commands mine eyes to watch.  
 Tell me, Love's master, **shall we** meet to-morrow?  
 Say, **shall we? shall we?** wilt thou make the match?'  
 He tells her, no; to-morrow he intends  
 To hunt the boar with certain of his friends.

What can be inferred from the above observation is that both idioms were possibly used to imitate or provide a substitute for real communication and thus belong to the oral culture in a greater degree than *let's*, which was already a common, established grammaticalised item. Additionally, if *shall's* was interpreted and regarded as ill-formed, unacceptable or marginal by the majority of speakers, it would presumably start to decay. This scenario would explain the dislike towards *shall's* expressed in (6). However, it seems that this dislike was a later connotation of *shall's*, because, as shall be shown below, there is no such connotation in Shakespeare and Jonson.

Although in both corpora *shall we* is by no means more frequent than *shall's*, interestingly, both forms may be present in the same work and even in the utterances of the same character. The question arises if there is a difference between the two, and if *shall's* could be a marker of vulgar, ordinary or dialectal speech?

In the following groups of examples the sentences are presented in the order of appearance in the original work. The first group comes from *Cymbeline*.

- (14) (a) Imogen: *When shall we see again?* (I, 1)  
 (b) Imogen: *When shall we hear from him?* (I, 3)  
 (c) Belarius: *And often, to our comfort, shall we find // The sharded beetle in a safer hold // Than is the full-wing'd eagle.* (III, 3)  
 (d) Arviragus: *In this our pinching cave, shall we discourse // The freezing hours away?* (III, 3)  
 (e) Arviragus: *Say, where shall's lay him?* (IV, 2, 233)  
 (f) Posthumus Leonatus: *Shall's have a play of this? Thou scornful page, // There lie thy part.* (V, 5, 228)

The two occurrences of *shall's* quoted above are uttered by male characters: Arviragus, King Cymbeline's son kidnapped as a child by the lord Belarius, and Posthumus Leonatus, who was Imogen's husband and King Cymbeline's son-in-law.

In *Coriolanus* the idiom *shall's* is present in a speech of Menenius Agrippa, who is a senator and a friend of the Roman general Caius Marcius Coriolanus (Marcius).

- (15) (a) Marcius: *Then shall we hear their 'larum, and they ours.* (I, 4)  
 (b) Menenius: *You have made // Good work, you and your cry! // Shall's to the Capitol?* (IV, 6, 148)

In the work *Pericles Prince of Tyre*, *shall's* is used by Second Gentleman, who is a minor character. Pericles and Cleon are characters of a high social rank. The former is the prince of Tyre, while the latter – the governor of Tarsus.

- (16) (a) Pericles: *Shall we refresh us, sir, upon your shore, // And give you gold for such provision // As our intents will need?* (I, 1)  
 (b) Cleon: *My Dionyza, shall we rest us here, // And by relating tales of others' griefs, // See if 'twill teach us to forget our own?* (I, 4)  
 (c) Second Gentleman: *shallqs go hear the vestals sing?* (IV, 5, 7)

In *The Winter's Tale*, *shall's* appears in Hermione's speech. She is a noble character married to the king of Sicilia. Florizel is the prince of Bohemia. Second Gentleman is one of the minor characters.

- (17) (a) Hermione: *shall's attend you there?* (I, 2, 178)  
 (b) Florizel: *The medicine of our house, how shall we do?* (IV, 4)  
 (c) Second Gentleman: *Shall we thither and with our company piece // the rejoicing?* (V, II)

Finally, in *Timon of Athens*, the two instances of *shall we* and one of *shall's* are uttered by minor nameless characters.

- (18) (a) First Lord: *Come, shall we in, And taste Lord Timon's bounty?* (I, 1)  
 (b) Second Lord: *Long may he live in fortunes! Shall we in?*  
 (c) Third Bandit: *how shall's get it?* (IV, 3, 408)

It seems that *shall's* cannot be a marker of vulgar speech understood in the pejorative sense. The idiom is a part of linguistic repository of characters of both high and low social rank. Also there are characters who use both *shall's* and *shall we*. This is shown in utterances of Arviragus – a king's son, cf. (14d) and (14e) and Gertrude – a goldsmith's daughter, cf. (10) and (19) below:

- (19) Ger. *True, Sin; let him vanish. And tell me, what shall we pawn next?* (*Eastward Ho*, V, 1)

#### 4. *Shall's* in the Earlier and Later Periods of English

In order to find out if the idioms *shall's* and *shall us* originated in earlier periods of the English language, a search of various spelling variants was conducted in the prose section of the *Innsbruck Computer Archive of Machine-Readable English Texts*. The search yielded no results. Additionally, this state of affairs is confirmed in the following quotation:

- (20) An idiom structurally analogous to *Wo is me* is the interrogative *Shall's* (= *Shall us*) in which *us*, instead of *we*, is plainly due to its position in objective territory. No trace of this idiom has yet been found in Middle English. (Smith 1906, 74)

In order to trace later developments, *The Corpus of Late Modern English* (CLMET) was used. The search yielded one result. It is, however, a variant version of the excerpt quoted in (10), which is placed in the essay's footnote, cf.:

- (21) Sir Pet. Faith, I was so entertained in the progress with one Count Epernoun, a Welch knight: we had a match at baloon too with my Lord Whackum for four crowns.  
Ger. And when **shall 's** be married, my knight?  
Sir Pet. I am come now to consummate: and your father may call a poor knight son-in-law.  
(William Hazlitt (1821–1822) *Table-Talk: Essays on Men and Manners*, Essay XVI. On Vulgarity and Affectation, CLMET3\_1\_2\_137.txt).

Also, there are three occurrences of *shall us*. All of them come from a narrative fiction, and the first two are to be found in the same author, cf.:

- (22) (a) 'But what **shall us** do?' Squire Maunder axed; 'I vear there be no oil here.' 'Discharge your pieces, gentlemen, and let the men do the same; or at least let us try to discharge them, and load again with fresh powder. (Richard Doddridge Blackmore (1869) *Lorna Doone, a Romance of Exmoor*, Chapter XXXIX. A Troubled State and a Foolish Joke, CLMET3\_1\_3\_206.txt)  
(b) 'However **shall us** get 'em home?' John Fry asked in great dismay, when we had cleared about a dozen of them; which we were forced to do very carefully, so as not to fetch the roof down. (Richard Doddridge Blackmore (1869) *Lorna Doone, a Romance of Exmoor*, Chapter XLII. The Great Winter, CLMET3\_1\_3\_206.txt)  
(c) Nothing has prospered in Weatherbury since he came here. And now I 've no heart to go in. Let 's look into Warren 's for a few minutes first, **shall us**, neighbours? (Thomas Hardy (1874) *Far from the Madding Crowd*, Chapter LIII. Concurritur – Horae Momento, CLMET3\_1\_3\_242.txt)

## Conclusion

The present study has made it possible to draw a few conclusions about the use of *shall's*:

1. the idiom occurs in interrogative contexts, in plays, in utterances which are probably aimed at imitating every-day speech, and which are produced by characters with high and low social status, thus the use of *shall's* does not indicate the status of the speaker;
2. as there are no instances of *shall us* in Shakespeare and Jonson, it is possible that the idiom originated due to a blending of *shall we* and the form *let's* which was grammaticalised to a greater degree than *let us* in Shakespearean times, and not as suggested by Jespersen due to a blending of *shall we* and *let us*. Moreover, since no instances of *shall us* were found, the question whether the idiom was vulgar or dialectal remains unanswered. The same concerns *shall's*, although on the basis of a low frequency in the corpora it seems that it was either not very common or restricted to oral communication and only scarcely preserved in plays. It is also worth adding here that, contrary to *shall's*, *shall we* is very frequent in the corpora;
3. the already mentioned blending of *shall we* and *let's* could be facilitated by the fact that the former appeared in questions of the type: *Shall we go? What shall we do?* which could influence other speaker's mental process or answer and result in other speaker's utterance: *We shall go / do X. Let's go / do X*. If this was a frequent phenomenon, then what hypothetically happened was the shift to *Shall's go? What shall's do?* which anticipated a practical answer of the type *Let's go / do X*;
4. following Jespersen's reference to Storm's alleged quotation of *shall us* in Dickens, which could not be found, it seems that even if Charles Dickens really used *shall us* in his works, this could be interpreted as a later development than that of *shall's*;
5. following Jespersen's suggestion that the weakening of *us* in Elizabethan English was part of the ongoing weakening process in the genitive ending *-es*, other pronouns, and the verb form *is*, it is probable that this process could facilitate the rise of *shall's*.

**Appendix 1:** The list of Jonson's works comprising the Jonson corpus together with the number of occurrences of *shall's*, *shall us*, *let's*, *let us* and *shall we* in particular works.

	<i>shall's</i>	<i>shall us</i>	<i>let's</i>	<i>let us</i>	<i>shall we</i>
Epigrams:	0	0	0	1	0
I: To The Reader	–	–	–	–	–
II: To My Book	–	–	–	–	–
III: To My Bookseller	–	–	–	–	–
IV: To King James	–	–	–	–	–
V: On the Union	–	–	–	–	–
VI: To Alchemists	–	–	–	–	–
VII: On the New Hot-House	–	–	–	–	–
VIII: On a Robbery	–	–	–	–	–
IX: To All, To Whom I Write	–	–	–	–	–
X: To My Lord Ignorant	–	–	–	–	–
XI: On Something That Walks Somewhere	–	–	–	–	–
XII: On Lieutenant Shift	–	–	–	–	–
XIII: To Doctor Empiric	–	–	–	–	–
XIV: To William Camden	–	–	–	–	–
XV: On Court-Worm	–	–	–	–	–
XVI: To Brainhardy	–	–	–	–	–
XVII: To the Learned Critic	–	–	–	–	–
XVIII: To My Mere English Censurer	–	–	–	–	–
XIX: On Sir Cod the Perfumed	–	–	–	–	–
XX: To the Same. [Sir Cod the Perfumed]	–	–	–	–	–
XXI: On Reformed Gam'ster	–	–	–	–	–
XXII: On My First Daughter	–	–	–	–	–
XXIII: To John Donne	–	–	–	–	–
XXIV: To the Parliament	–	–	–	–	–
XXV: On Sir Voluptuous Beast	–	–	–	–	–
XXVI: On the Same	–	–	–	–	–
XXVII: On Sir John Roe	–	–	–	–	–
XXVIII: On Don Surly	–	–	–	–	–
XXIX: To Sir Annual Tilter	–	–	–	–	–
XXX: To Person Guilty	–	–	–	–	–
XXXI: On Banks the Usurer	–	–	–	–	–
XXXII: On Sir John Roe (II)	–	–	–	–	–
XXXIII: To the Same	–	–	–	–	–
XXXIV: Of Death	–	–	–	–	–

XXXV: To King James (II)	-	-	-	-	-
XXXVI: To the Ghost of Martial	-	-	-	-	-
XXXVII: On Cheveril the Lawyer	-	-	-	-	-
XXXVIII: On Person Guilty	-	-	-	-	-
XXXIX: On Old Colt	-	-	-	-	-
XL: On Margaret Ratcliffe	-	-	-	-	-
XLI: On Gipsy	-	-	-	-	-
XLII: On Giles and Joan	-	-	-	-	-
XLIII: To Robert Earl of Salisbury	-	-	-	-	-
XLIV: On Chuffe, Banks the Usurer's Kinsman	-	-	-	-	-
XLV: On my First Son	-	-	-	-	-
XLVI: To Sir Luckless Woo-All	-	-	-	-	-
XLVII: To the Same	-	-	-	-	-
XLVIII: On Mungril Esquire	-	-	-	-	-
XLIX: To Playwright	-	-	-	-	-
L: To Sir Cod	-	-	-	-	-
LI: To King James	-	-	-	-	-
LII: To Censorious Courtling	-	-	-	-	-
LIII: To Oldend Gatherer	-	-	-	-	-
LIV: On Cheveril	-	-	-	-	-
LV: To Francis Beaumont	-	-	-	-	-
LVI: On Poet-Ape	-	-	-	-	-
LVII: On Bawds and Usurers	-	-	-	-	-
LVIII: To Groom Idiot	-	-	-	-	-
LIX: On Spies	-	-	-	-	-
LX: To William Lord Mouteagle	-	-	-	-	-
LXI: To Fool, or Knave	-	-	-	-	-
LXII: To Fine Lady Would-Be	-	-	-	-	-
LXIII: To Robert Earl of Salisbury	-	-	-	-	-
LXIV: To the Same. Upon the Accession of the Treasurership to him. [Robt E. Salisbury]	-	-	-	-	-
LXV: To my Muse	-	-	-	-	-
LXVI: To Sir Henry Cary	-	-	-	-	-
LXVII: To Thomas Earl of Suffolk	-	-	-	-	-
LXVIII: On Playwright	-	-	-	-	-
LXIX: To Pertinax Cob	-	-	-	-	-
LXX: To William Roe	-	-	-	-	-
LXXI: On Court Parrot	-	-	-	-	-
LXXII: To Courtling	-	-	-	-	-
LXXIII: To Fine Grand	-	-	-	-	-
LXXIV: To Thomas Lord Chancellor	-	-	-	-	-

LXXV: On Lippe the Teacher	–	–	–	–	–
LXXVI: To Lucy Countess of Bedford	–	–	–	–	–
LXXVII: To One that Desired Me Not to Name Him	–	–	–	–	–
LXXVIII: To Hornet	–	–	–	–	–
LXXIX: To Elizabeth, Countess of Rutland	–	–	–	–	–
LXXX: Of Life and Death	–	–	–	–	–
LXXXVI: To the Same. [H. Goodyere]	–	–	–	–	–
LXXXIX: To Edward Allen (Alleyne)	–	–	–	–	–
XCIV: To Lucy, Countess of Bedford, with John Donne's Satires	–	–	–	–	–
CI: Inviting a Friend to Supper	–	–	–	–	–
CV: To Mary Lady Wroth	–	–	–	–	–
CXVIII: On Gut	–	–	–	–	–
CXX: An Epitaph on S [alathiel] P [avy]	–	–	–	–	–
CXXIV: Epitaph on Elizabeth, L.H.	–	–	–	–	–
CXXXVIII: To William Roe	–	–	–	–	–
<i>The Forest:</i>	0	0	0	1	0
I: Why I Write Not Of Love	–	–	–	–	–
II: To Penshurst	–	–	–	–	–
III: To Sir Robert Wroth	–	–	–	–	–
IV: To the World: A Farewell for a Gentlewoman, Virtuous and Noble	–	–	–	–	–
V: Song To Celia ("Come my Celia, let us prove")	–	–	–	–	–
VI: To the Same ("Kiss me, Sweet")	–	–	–	–	–
VII: Song. That Women Are But Men's Shadows	–	–	–	–	–
VIII: Song. To Sickness	–	–	–	–	–
IX: To Celia ("Drink to me only with thine eyes")	–	–	–	–	–
X: Præludium ("And must I sing?")	–	–	–	–	–
XI: Epode ("Not to know vice at all")	–	–	–	–	–
XII: Epistle to Elizabeth, Countess of Rutland	–	–	–	–	–
XIII: Epistle to Katherine, Lady Aubigny	–	–	–	–	–
XIV: Ode to Sir William Sidney, on His Birthday	–	–	–	–	–
XV: To Heaven	–	–	–	–	–
excerpts from <i>Underwood:</i>	0	0	1	2	0
Poems of Devotion:					
2. An Hymn to God the Father	–	–	–	–	–
3. An Hymn on the Nativity of My Savior	–	–	–	–	–

<i>A Celebration of Chris in Ten Lyric Pieces:</i>	–	–	–	–	–
I: His Excuse for Loving Audio	–	–	–	–	–
II: How he saw Her	–	–	–	–	–
III: What he Suffered	–	–	–	–	–
IV: Her Triumph	–	–	–	–	–
V: His Discourse with Cupid	–	–	–	–	–
VI: Claiming a Second Kiss by Desert	–	–	–	–	–
VII: Begging Another	–	–	–	–	–
VIII: Urging her of a Promise	–	–	–	–	–
IX: Her Man described by her own Dictamen	–	–	–	–	–
X: Another Lady's Exception, present at the Hearing	–	–	–	–	–
Miscellaneous Poems:					
1. The Musical Strife. A Pastoral Dialogue	–	–	–	–	–
2. A Song [Oh, do not wanton with those eyes]	–	–	–	–	–
3. In the Person of Womankind. A Song Apologetic.	–	–	–	–	–
5. A Nymph's Passion	–	–	–	–	–
6. The Hour-Glass	–	–	–	–	–
7. My Picture Left in Scotland Audio	–	–	–	–	–
8. Against Jealousy	–	–	–	–	–
9. The Dream	–	–	–	–	–
10. An Epitaph on Master Vincent Corbet	–	–	–	–	–
11. On the Portrait of Shakspeare	–	–	–	–	–
12. To the Memory of My Beloved the Author, Mr. William Shakespeare	–	–	–	–	–
14. To Mr. John Fletcher, Upon His "Faithful Shepherdess"	–	–	–	–	–
15. Epitaph on the Countess of Pembroke	–	–	–	–	–
17. Epitaph on Michael Drayton	–	–	–	–	–
19. To His Much and Worthily Esteemed Friend, the Author	–	–	–	–	–
20. To My Worthy and Honored Friend, Master George Chapman	–	–	–	–	–
23. Epigram. In Authorem. [re: Nicholas Breton]	–	–	–	–	–
25. To the Author [re: Thomas Wright]	–	–	–	–	–
26. To the Author [re: T. Warre]	–	–	–	–	–
36. An Elegy [By those bright eyes]	–	–	–	–	–
39. An Elegy [Though beauty be the mark of praise]	–	–	–	–	–
41. An Ode to Himself [Where dost Thou careless lie]	–	–	–	–	–
42. The Mind of the Frontispiece to a Book	–	–	–	–	–

44. An Ode [High-spirited friend]	–	–	–	–	–
46. A Sonnet, to the Noble Lady, the Lady Mary Worth [I that have been a lover]	–	–	–	–	–
47. A Fit of Rhyme against Rhyme	–	–	–	–	–
57. An Elegy [To make the doubt clear]	–	–	–	–	–
59. An Elegy [Since you must go]	–	–	–	–	–
60. An Elegy [Let me be what I am]	–	–	–	–	–
68. An Epigram, to the Honored Countess of * * *	–	–	–	–	–
69. On Lord Bacon's Birthday	–	–	–	–	–
77. An Epitaph on Henry Lord La-ware	–	–	–	–	–
87. A Pindaric Ode [To the Immortal Memory and Friendship of that Noble Pair....]	–	–	–	–	–
92. To the Right Honorable Hierome, Lord Weston	–	–	–	–	–
93. Epithalamion ; Or, A Song	–	–	–	–	–
100. An Elegy on the Lady Jane Pawlet, Marchioness of Winton	–	–	–	–	–
<i>To the Memory of my Beloved Master William Shakespeare, and what he hath left us</i>	0	0	0	0	0
<i>Ode to Himself upon the Censure of his "New Inn"</i>	0	0	0	0	0
<i>The Alchemist</i>	0	0	8	5	7
<i>Bartholomew Fair</i>	0	0	15	2	7
<i>The Case is Altered</i>	0	0	12	5	10
<i>Catiline</i>	0	0	1	13	1
<i>Cynthia's Revels</i>	0	0	18	3	6
<i>The Devil is an Ass</i>	0	0	8	5	1
<i>Eastward Ho</i>	1	0	8	6	3
<i>Epicoene</i>	0	0	12	7	3
<i>Every Man in His Humour</i>	0	0	13	2	3
<i>Every Man Out of His Humour</i>	0	0	13	4	6
<i>The Magnetic Lady</i>	0	0	3	3	0
<i>Mortimer His Fall</i> (fragment)	0	0	0	0	0
<i>New Inn</i>	0	0	6	5	1
<i>The Poetaster</i>	0	0	12	9	6
<i>The Sad Shepherd: or, A Tale of Robin Hood</i>	0	0	2	1	0
<i>Sejanus</i>	0	0	5	5	2
<i>The Staple of News</i>	0	0	10	5	2
<i>A Tale of a Tub</i>	0	0	8	2	6
<i>Valpone or the Fox</i>	0	0	6	3	3
<i>Love Restored &amp; A Challenge at Tilt</i>	0	0	0	0	0

<i>The Golden Age Restored</i>	0	0	0	0	1
<i>The Irish Masque</i>	0	0	0	0	0
<i>Love Freed from Ignorance and Folly</i>	0	0	0	1	0
<i>Love Restored</i>	0	0	0	0	0
<i>The Masque of Hymen (aka Hymenæ)</i>	0	0	0	0	0
<i>Masque of Queens</i>	0	0	1	3	0
<i>Mercury Vindicated from the Alchemists</i>	0	0	0	0	0
<i>News from the New World</i>	0	0	0	0	0
<i>Oberon, The Fairy Prince</i>	0	0	0	4	3
<i>The Masque of Blackness</i>	0	0	0	0	0
<i>The Masque of Beauty</i>	0	0	0	0	0
<i>The Speeches at Prince Henry's Barriers</i>	0	0	0	0	0
<i>Discoveries Made Upon Men and Matter and Some Poems</i>	0	0	0*	3	0

## Notes

- \* The number of instances of *let's* in *Discoveries Made Upon Men and Matter and Some Poems* is 0 because the only occurrence of *let's* in the whole text is present in the poem *In the Person of Womankind. A Song Apologetic*, which has already been taken into consideration.

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