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The
Use of Second Person Th-Forms in Early Modern and Present-Day English.

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Monografia apresentada à banca examinadora na Universidade de Brasília como requisito para obtenção do título de bacharel em Letras - Língua Inglesa e Respectiva Literatura.

Profª orientadora: Virgínia Meirelles

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RESUMO

Este trabalho apresenta uma análise por pesquisa bibliográfica nos pronomes de segunda pessoa, as formas *thou, thee, thy, thine*, compilando informações espalhadas por diferentes trabalhos literários, não-literários e gramáticas trazendo clareza para esse formato mais antigo do inglês principalmente no período do *Early Modern English*, enquanto questiona e destaca a importância destes para o *Present-day English*. O principal objetivo é mostrar como esses pronomes foram usados no *Early Modern English*, já um formato antiquado porém ainda lembrado e referenciado por autores da época, e qual é seu lugar nos tempos modernos, falado por poucas sociedades reclusas, em contextos religiosos e no entretenimento para representar tempos antigos.

Palavras-chave: Pronomes de segunda pessoa; Early Modern English; Present-day English;

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ABSTRACT

This paper presents an analysis by bibliographic research on the second-person pronouns *thou*, *thee*, *thy*, *thine* forms, compiling information scattered around different literary and non-literary works and grammars bringing light to this older form of English mainly in Early Modern English period, while questioning and highlighting its importance for Present-day English. The main goal is to show how these pronouns were used in Early Modern English, already considered as antiquated but still remembered and referenced by the authors of the time, and what their place is in modern times, spoken by a few secluded societies around the world, in religious contexts and in entertainment to represent older times.

Keywords: Second person pronouns; Early Modern English; Present-day English;

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1. INTRODUCTION

In the echoes of Middle English we find these distinctive second-person pronouns that resonate through history and literature, often conjuring images of Shakespearean drama and times long past. The pronouns in question are *thou*, *thee*, *thy/thine* and will be referred to as the *th-forms*. In this paper, we embark on a comprehensive exploration of the uses and nuances of these linguistic relics during the Early Modern English period compared to its importance in Present-day English.

Are the *th-forms* still a part of the English language? The answer to this question calls for a historical review on the pronouns as well as an analysis through both literary and grammar texts and that is what the reader will find in this paper.

Learning about second-person pronouns like "*thou*," "*thee*," "*thy/ thine*" enriches our understanding of language, culture, and historical context, offering a multifaceted perspective on the evolution of English and its societal underpinnings. It has a part in understanding the history of the English language. By learning about the use for these pronouns we can enhance the comprehension of classical literature, including famous plays from the Modern English period. They reflect on cultural and social dynamics and learning about "thou" and its counterparts provides a window into societal structures, norms, and the nuances of interpersonal relationships during different historical periods. It helps decipher the levels of formality, politeness or intimacy embedded in language use. Examining the use of *thou* versus *you* in historical texts can reveal information about power structures, social hierarchies, and interpersonal dynamics. Studying second-person pronouns in English allows for comparisons with similar systems in other languages. This comparative approach can uncover universal patterns in linguistic evolution and the socio-cultural factors influencing language change.

The main goal of the paper is to present a deep analysis on the *th-forms* to compile information scattered around different works and bring light to this "archaic" form of English while questioning and highlighting its importance for Present-day English. This is a qualitative descriptive research that uses bibliographic research to arrive at its conclusions.

The research consists of three chapters, the first analyzes the use of the pronouns in the Early Modern English period. The second presents the problematic and discussion of the *th-forms* remaining in the language nowadays and the third chapter shows their place in Present-day English.

2. THOU AND THEE IN EARLY MODERN ENGLISH

Not everybody remembers these forms of English and anybody who does, associates it with old times and Shakespearean texts. In this first chapter we will be analyzing its uses in Early Modern English. According to the *Cambridge Dictionary*, those are the definitions for the second-person singular pronouns in the English language, the *th-* forms (*Thou, thee, ye, thy/thine*):

Thou; Pronoun; old use: You, used when speaking to one person. US /ðəʊ/ UK /ðaʊ. “Read it or not; do what thou wilt”.

Thee; Pronoun; old use: You; object form of thou; used when speaking to one person. US /ði:/ UK /ði. “With this ring, I thee wed”.

Thou and *thee* are both second-person singular. *Thou* being the nominative pronoun (can be compared to “*tu*” in Portuguese) and *thee* being the object form of the pronoun and *thy/thine* as possessive pronoun. We have *ye* for the plural (“*Vós* in Portuguese).

“Before the Early Modern period, there were four different forms for second person pronouns, just as there are four different forms for first person pronouns. In the plural, *ye* was used for subjects, with *you* restricted to non-subjects. In the singular, we find two other forms: *thou* for subjects and *thee* for non-subjects.” (HEJNÁ 2022 p 137)

Although the forms were still in use, as it will be shown furthermore, and they were present in literature and dictionaries, by the time of the Early Modern period the *th-* forms were already “disappearing” from the language as their use on common speech declined if compared to Middle English.

In the following table (Table 1), data was gathered from the California State University’s work “*About Middle English Grammar*” (KLEINMAN, 2009 p. 4,5) comparing the personal pronouns in Late Middle English and Early Modern English.

| Late Middle English | | | Early Modern English | | |
|---------------------|-------------|-------------------|----------------------|-------------|-------------------|
| Subject | Object | Possessive P. | Subject | Object | Possessive P. |
| I | me | my, mine | I | me | my, mine |
| thou | thee | thy, thine | thou | thee | thy, thine |
| he | him | his | he | him | his |
| she | hir(e) | hir(e) | she | her | her |
| hit | hit | his | it | it | his, its |
| we | us | oure | we | us | our |
| ye, you | you | your(e) | you, ye | you | your |
| they | them | hire | they | them | their |

Table 1 Comparison between pronouns from LME to EModE

Below there are some examples from the Middle English period in chronological order to illustrate how the pronouns were used, the examples are from *The Middle English Grammar Corpus* (MEG- C) which consists of 3000-word samples transcribed directly from manuscript or facsimile reproduction; in this respect, it differs from most historical corpora, which are based on printed editions. The present version contains 410 text samples and altogether 664,514 words. Below each example there will be a translation to Present-day English:

1. Also thou maist make a drynke of iennfer (?)
PDE: Also thou must make a drink of (?)
Beds_L4708_OK1
(MEG-C)

2. thou þe feruour þer-of pas a-wey but be a dedli synne.
PDE: Thou fever pass away but be it a deadly sin.
Berks_L6770_OK1
(MEG-C)

3. Thou take gode ale þt is not quede
PDE: Thou take good ale that is not bad.
Ches_L0043_OK1

(MEG-C)

4. And if thou will be war & wise
 PDE: And if thou will be cautious and wise
 Ches_L0104_OK1
 (MEG-C)

5. Jn x yere day thou shalt a-gayn the money see
 PDE: In 10 years thou shall again the money see
 Ches_L0104_OK1
 (MEG-C)

6. Therfore that birde if thou bewes
 PDE: Therefore that lady if thou baptize
 Ches_L0104_OK1
 (MEG-C)

7. Thou art warned y-wys
 PDE: Thou are warned certainly
 Derbys_L0320_OK1
 (MEG-C)

8. Thy fete also in pece let stonde his curtase nede he most breke
 PDE: Thy feast also in peace let stand his courtesy need he most break.
 Ches_L0043_OK1
 (MEG-C)

9. Be stabull of cher and sumwhat ly3t ne ouer alle wayne þ u not thy sy3t
 PDE: Be godly virtuous as thought of relief will not all disappear from your spirit.
 Ches_L0043_OK1
 (MEG-C)

10. Begyn ne yus as sais ye boke
 PDE: Start not as your book says
 Ches_L0196_OK1 (ye)
 (MEG-C)

The lines above presented 10 examples from Middle English, seven of the use of *thou*, two of the use of *thy* and one of the use of *ye*. In the excerpts the second person appears more in subject form, less times as a possessive noun and in none of the analyzed texts does the object form *thee* appear. The second person *ye* was chosen to appear in the examples to illustrate a plural form other than *you* being used.

The examples below are from the Early Modern period, beginning with excerpts from the non-literary text, *The authorized King James version of the Bible* (1611). It is important to note that the *th-* forms used in the translation do not represent the language in use during the

period. “By the time the King James Bible translation was composed in 1611, the use of thou must already have been seen as archaic.” (HEJNÁ 2022 p 138)

For this, Thou shalt not commit adultery, Thou shalt not kill, Thou shalt not steal, Thou shalt not bear false witness, Thou shalt not covet; and if there be any other commandment, it is briefly comprehended in this saying, namely, Thou shalt love thy neighbour as thyself.

Romans 13:9

For who maketh thee to differ from another? and what hast thou that thou didst not receive? now if thou didst receive it, why dost thou glory, as if thou hadst not received it?

Corinthians 4:7

For I am with thee, saith the LORD, to save thee: though I make a full end of all nations whither I have scattered thee, yet will I not make a full end of thee: but I will correct thee in measure, and will not leave thee altogether unpunished.

Jeremiah 30:11

But now thus saith the LORD that created thee, O Jacob, and he that formed thee, O Israel, Fear not: for I have redeemed thee, I have called thee by thy name; thou art mine.

Isaiah 43:1

If the *th-* forms were already disappearing from the English language, why would this version of the bible contain so much of those second-person pronouns? The sources that comment on the way that it was written are few. The ones that do talk about it, like the *Encyclopaedia Britannica*, say that the wealth of scholarly tools available to the translators influenced the decision to be more faithful to the original languages of the Bible and to imitate its rhythm and style. Nowhere does it comment on the use of the pronouns but it is possible that it was a choice to reminisce the “ancientness” of the book. From the official online version site:

The 1611 King James Bible was written more than four hundred years ago when the English language was different. The original 1611 A.D. text, written in Early Modern English, shows the language with its Latin influence. Spelling was in Jacobean style which was not entirely standardized, but could be read phonetically. The original typeface was in Gothic style. Although both the typestyle and the older language of the 1611 version may be considered difficult to read by some 21st Century English readers, the translators produced an accurate translation known for its beauty, cadence, and poetic feel.

Now that we know how it was used to use it, let’s analyze in which circumstances it was used. In my non-native experience, I have found that it is common to assume (myself included) that ‘*thou*’ and ‘*thee*’ were more formal forms of English when in fact it is the opposite.

While searching for Early Modern English authors, I found that the *th-* forms appear more in plays and poems with almost no instances in other genres, proving the start of their “disappearance” from the language in the Early Modern English period.

Below there are some examples from literary texts written by the main authors of the period again in chronological order. The texts were organized chronologically so it would be possible to Note that the language evolves and gets more similar to Present-Day English gradually with time.

The Tragical History of Doctor Faustus

Are not thy bills hung up as monuments,
 Wherby whole Cities have escap't the plague,
 And thousand desperate maladies beene cur'd?
 Yet art thou still but Faustus, and a man.
 Couldst thou make men to live eternally,
 Or being dead, raise them to life againe.
 Act 1, Scene 1 (MARLOWE, 1604)

Faustus is speaking to the personification of Medicine, referencing the achievements of medicine in saving cities from the plague and curing various diseases. However, Faustus, in his quest for knowledge and power, challenges Medicine's limitations. He acknowledges the accomplishments of medicine but suggests that it is still limited by mortality. Faustus questions whether Medicine has the ability to grant eternal life or resurrect the dead, implying that these powers are what truly distinguish a mortal from something more divine or powerful. In this context, *thy* is directed towards Medicine, personified as a figure or entity, as Faustus speaks to Medicine as if it were a person.

The Faerie Queene

That I must rue his vnderued wrong:
 O helpe thou my weake wit, and sharpen my dull tong.

Lay now thy deadly Heben bow apart,
 And with thy mother milde come to mine ayde:

Lay forth out of thine euerlasting scryne
 The antique rolles, which there lye hidden still,

Be well aware, quoth then that Ladie milde,
 Least suddaine mischiefe ye too rash prouoke.
 Book I, Canto VII, Stanza 1. (SPENCER, 1590)

The use of *thy* may be associated with a call for help. The speaker is the character of the Redcrosse Knight, who is addressing the goddess Cynthia (often associated with the moon

and sometimes identified with the Roman goddess Diana or Artemis). In these lines, the Redcrosse Knight is seeking guidance and aid from the goddess, asking for assistance in using his wit and tongue to address a wrong that he feels he does not deserve

Macbeth

DUNCAN. So well thy words become thee as thy wounds; They smack of honor both. Go get him surgeons.
(SHAKESPEARE, 1606)

In the passage, King Duncan is addressing a wounded Sergeant. He is commending the Sergeant for speaking so well despite his injuries, praising both the eloquence of his words and his bravery in battle. The use of *thy* is expected since the King is speaking to a person in lower ranks.

Macbeth

Thrice to thine, and thrice to mine, And thrice again, to make up nine.

The Witches are casting a spell while brewing a potion in Act 4, Scene 1. These lines are part of their incantation.

Things that do sound so fair? I' the name of truth, Are ye fantastical or that indeed Which outwardly ye show? My noble partner
(SHAKESPEARE, 1606)

Banquo is questioning the truthfulness of the witches' prophecies. He wonders if the promises they made to Macbeth, such as him becoming king, are genuine or mere illusions. Yet, Banquo is not directly addressing the witches but rather contemplating their prophecies. He is speaking to himself or perhaps expressing his thoughts to Macbeth, reflecting on the predictions made by the witches. Banquo is questioning the reliability and truthfulness of the witches' words, pondering whether these prophecies are genuine or merely deceptive appearances. The use of *thy* is justified as he is speaking to himself.

Paradise Lost

Things unattempted yet in Prose or Rhime.
And chiefly Thou O Spirit, that dost prefer
Before all Temples th' upright heart and pure,
Instruct me, for Thou know'st; Thou from the first
Wast present, and with mighty wings outspread

Receive thy new Possessor: One who brings
A mind not to be chang'd by Place or Time.
Book I (MILTON, 1609)

The speaker, addressing a divine spirit, seeks guidance and inspiration to tell a story that has never been told before in prose or rhyme. The invocation is directed toward a spiritual

force or muse, asking for help in narrating the story of mankind's fall from grace. Since the speaker expresses a desire for divine assistance, acknowledging the timeless and unchanging nature of the spirit being invoked, the use of *thy* is opportune.

The Pilgrim's progress

I looked then, and saw a man
named Evangelist coming to him, and asked, Wherefore dost thou cry?

I am for certain informed, that this our City will be
burned with fire from Heaven, in which fearful overthrow, both my self, with thee,
my
Wife, and you my sweet babes, shall miserably come to ruine;

Then said Evangelist, If this be thy condition, why standest thou still?
(BUNYAN, 1861)

In this passage, Christian, the protagonist, encounters Evangelist. Christian is distraught upon learning about the impending destruction of his city and the peril it poses to himself and his family. Evangelist, representing a figure of guidance and spiritual wisdom, advises Christian not to linger in the face of imminent danger but rather to take action and flee from the impending destruction. Evangelist's counsel urges Christian to move forward on his journey and not remain stationary in the face of impending doom. In this context, Evangelist is addressing Christian in a more intimate or personal manner, using *thy* to refer to Christian's condition or situation.

As may be concluded from the examples above, the use of *thy* reflects the relationship between the participants in discourse. Note that the language evolves and the *th-forms* gradually fade in quantity and frequency from its use. Miša Hejná's work "*A History of English Language*" has a chapter dedicated to Early Modern English where she talks about second person pronouns. According to the author, the pronouns *ye*, *thou*, *thee* and the verbal ending *-est* were lost between 1500 and 1800 in most varieties of English, surviving only in British dialects and some areas of religious discourse. In her words, "the use of *thou* (and *thee*) versus *you* (and *ye*) is a fascinating reflection of social relations between speakers, and justifies a brief foray into the domain of historical pragmatics."

Many languages have what Brown & Gilman (1960 *apud* Hejná 2022) call "T-V" systems where there is a familiar pronoun (T) and a polite pronoun (V) that are used to define, with semantics, different social situations. Second person pronouns fit in what the author defines as the "solidarity semantic", in which everyone uses the familiar pronoun with those who they perceive to be social equals, but the polite pronoun to mark distance. Yet,

Wales (1983) argues that the power-or-solidarity model is too simplistic to account for what we find in the Early Modern English period morphology especially because “there was always considerable fluctuation between T and V forms” (HEJNÁ 2022 p 139)

Indeed, Hejna(2022) reports that

An example from Shakespeare’s play Twelfth Night (1601–2) illustrates this point. In Act III, scene 2, Sir Toby Belch is persuading Sir Andrew Aguecheek to write a letter of challenge to a rival (the play’s protagonist). Belch comments that “if thou thou’st him some thrice, it shall not be amiss”. The suggestion is not that Aguecheek and his rival stand in a particular power relation to one another. Instead, Aguecheek uses the T-form rather than the V-form (you) because it serves a particular expressive function, in this case most likely displaying contempt and dismissiveness. (HEJNÁ 2022 p 139)

By the late sixteenth century, she argues, the use for *thou* mentioned was already a relatively rare and unusual form.

However, until the 16th century, The *th-* forms were used to address a family member, friends, used in intimate settings and if not that, it was a way for an older person or of superior rank in society to speak to one younger or of lower rank. *y- forms* are the opposite, used to speak to a person older or of superior rank in society as we see in many ways in Shakespeare like the example from ‘*Othello*’.

BRABANTIO
Thou art a villain.
IAGO
You are - a senator.
Act 1 Scene 1 (SHAKESPEARE, 1604)

In this scene, Iago and Roderigo are outside of a Venetian nobleman’s house, Brabantio, telling him that his daughter, Desdemona, had just eloped with Othello. It is possible to see how Shakespeare uses the language details to further show the differences in social status between Yago and Brabantio. Brabantio, being a nobleman, uses the *th-* forms to speak with Iago and Roderigo while they use the *y-* forms to respond to him. Algeo (2010) explains the social context in which the pronouns were used.

As early as the late thirteenth century, the plural forms *ye*, *you*, and *your* began to be used with singular meaning in circumstances of politeness or formality, leaving the singular forms (*thou*, *thee*, *thy/thine*) for intimate, familiar use. In imitation of the French use of *vous* and *tu*, the English historically plural *y-forms* were used in addressing a superior, whether by virtue of social status or age, and in upper-class circles among equals, though highborn lovers might slip into the *th-forms* in situations of intimacy. The *th-forms* were also used by older to younger and by socially superior to socially inferior. (ALGEO, 2010 p 166)

In the book, Algeo (2010) presents the idea that pronouns are the most highly inflected parts of speech in present-day English, preserving the earlier synthetic character of the language in a small way. According to him “The loss in ordinary language of singular *thou*, *thee*, and *thy/thine* created a gap in the pronoun system that we have not yet repaired.” (Algeo 2010 p 165).

As previously stated, in the late thirteenth century the *y-forms* were used in a form of politeness or formality and the *th-forms* were used in informal and familiar settings. Later, with the influence of the French use of *tu* and *vous* there was the distinction between social status and age as mentioned before. The aforementioned gap in the pronoun system happens because “In losing this distinction, English obviously has lost a useful device, which our older writers frequently employed with artistic discrimination.” (Algeo 2010 p 166) The examples below show from Shakespeare’s Hamlet, *y-forms* and the *th-forms* were chosen with artistic care to add to the plot of the play:

Queen
Hamlet, thou hast thy Father much offended.
Hamlet
Mother, you have my Father much offended.
Queen
Come, come, you answer with an idle tongue.
[...]
Queen
What wilt thou do? thou wilt not murder me?
(SHAKESPEARE, 1599-1601. *apud* ALGEO 2010 p 166)

Algeo provides us with a good analysis of the scene. He mentions that, in the first and second lines the uses for ‘*thou*’ and ‘*you*’ are used as expected but there is a change in the queen’s line in “come, come, you answer” and her return to *thou* in the last line. This shows us the queen under a potentially dangerous situation, where she is trying to remind Hamlet of their mother-son relationship.

The Queen’s *thou* in the first line is what a parent would be expected to say to her child. Hamlet’s “Mother, you have . . .” is appropriate from a son to his mother, but there is more than a hint of a rebuff in her choice of the more formal pronoun in “Come, come, you answer . . .,” and her return to *thou* in the last line suggests that, in her alarm at Hamlet’s potential violence, she is reminding him of the parental relationship. (ALGEO 2010 p 166)

Now, do we actually find the *th- forms* in the Early Modern English period? Those forms are connected to the Middle English period, when its use was more frequent in daily life. In Early Modern English *thou*, *thee* and the others were already antiquated, it is the period when it begins to slowly fade from the language.

In this chapter we have seen how the second person *th- forms* that were common in Middle English, declined in the Early Modern English period. We have also examined pragmatics, it was an informal use of the language, chosen by speakers when close to family and by people of higher age and rank in society to address younger people or of lower rank. The next chapter analyzes its use in Present-day-English.

3. WHERE WE CAN FIND THE PRONOUNS IN THE EARLY MODERN PERIOD

Now that all the information about the use of these second person forms is laid out, let's discuss its usage. There is an unfortunate comment shown to us by K. Wales that was stated in Gramley & Patzold's '*Survey of Modern English*' that represents some authors' (dis)consideration of the pronoun. "To all intents and purposes English has only one second person pronoun, *you*" (1992, p 288)

Like Wales (2004) said, most histories of English stopped discussing 'thou' after the seventeenth century, or the eighteenth at the latest (see ALGEO, 2010, below).

The th-forms, which had become quite rare in upper-class speech by the sixteenth century, were completely lost in standard English in the eighteenth, though they have lingered on in some dialects.
(ALGEO. 2010 p.166)

The following examples were taken from various grammars from the Early Modern period to illustrate how these authors viewed the pronouns.

3.1 The New-England primer (Harris, 1690)

The example taken from *The New England Primer* shows that the pronoun was used at the time since the author comments that

In most parts of the country you replaced thou, and ye was rarely used. (Not you replaced thou and ye.)
(1690)

Harris' grammar fully includes the use of *thou*. It doesn't emphasize it in any way, by explaining its use, for example. The only comment I was able to find was this paragraph showing that the use of these forms was already rare in 1690.

3.2 An American dictionary of the English language (Webster, 1828)

The example below indicates that the author considered the use of the th-forms as belonging to OE.

In most cases, the Saxon termination of the infinitive mode of verbs, has been dropped, and for gifan, we now write, to give. The variations of the ti verb, in the several persons, have been materially changed.
Thus for the Saxon-
Ic lufige,
We lufiath,
Thu lufast,
Ge lufiath,
He lufath.
Hi lufiath.
we now write-
I love,
We love,
Thou lovest,
Ye love,
He loveth or loves
They love.
(WEBSTER 1828, p 30)

Webster's grammar also fully includes the use of *thou* and doesn't emphasize it in any way. It is important to notice that most of the uses in the grammar are from literary examples and not from the author's speech. He knew about the existence of the pronouns and how to use them to the point of being able to explain it but didn't use it himself due to it already being an older form.

3.3 Comprehensive Grammar of the English Language (Kerl, 1861)

The book presents examples with the *th-forms* as the ones shown below. :

Thou, you, or ye, usually understood. Ex.—" Know thyself "=Know thou thyself. ".—"Thou art he;" "Art thou he?" "You can help us;" "Can you help us ?" (KERL, 1861. p 18)

Yet, the author mentions that

The ancient form has the ending t, st, or est, and th oreih, and generally uses thou or ye in stead of you. Ex.—" Thou barVdst the dart that wounds thee." " Adversity flattereth noman." (KERL, 1861. p 20)

However, an explanation he provides later indicates that the *th-forms* were not common in 1861.

The personal pronouns are those whose chief use is, to distinguish the different grammatical persons. They are /, thou or you, he, she, and it, with their declined forms, and their compounds. See p. 8. You, your, yours, yourself, are now preferred, in familiar or popular discourse, to the other forms. Thou, thy, thine, thee, thyself, and ye, may rather be regarded as antiquated forms. They generally have an antique, scriptural, or poetic air. They are much used in the Bible, and frequently in other sacred writings and in poetry. They are also habitually used by the Friends, or Quakers. They seem, too, at one time, to have occasionally carried with them something of a blunt or insulting air; of which use, traces are still visible in our literature. Ex.—" Ye are the Bait of the earth." Bible. " Thou Almighty Ruler, hal- lowed be thy name." Book of Prayers. " Ye angels and ministers of grace, de- fend us !" Shah. " Thy words had such a melting flow." u Ye winds, ye. waves, ye elements!" Byron. "All that Lord Cobham did, was at thy instigation, thou viper ! for I thou thee, thou traitor!" Lord Coke : Trial of Essex. " I have no words, my voice is in my sword Thou bloodier villain than terms can let thee out !" Shakespeare. (p 95) The use of you for thou is said to have originated in this, that it was formerly a custom and an honor for persons of rank and respectability to have attendants about them, and to be addressed accordingly. J. Thou, thy, thine, thee, thyself, ye, and you, your, yours, &c, should never be intermingled, or used promiscuously in the same sentence. The same remark applies to the different relatives. Brit when one relative clause is subordinate to another, the relatives may differ. "Thou must take care of thyself ;" "You must take care of yourself. " They worship 'the Great Spirit,' who has created them,ivho preserves them, and to whom they expect to go after death.1 ' But, " Therearemen that have nothing, who are happier than he." (KERL, 1861. p 137-138)

Kerl explains the use of the *th-forms* and comments on them being antiquated with antique, scriptural, or poetic air. Yet, eventhough , he considers those forms as belonging in the past, he also sees the need to explain when and how to use them. Probably because they were still remembered.

So from these examples from 1690 to 1861 we can conclude that in the Early Modern English period they knew about the pronouns enough to be able to explain its uses, they had access to literary work that used them but they didn't use the *th-forms* in their speech, treating them as already being an archaic form of English. The pronouns stayed as a memory of the past immortalized by books.

4. ARE THE TH-FORMS REALLY GONE FROM PRESENT DAY ENGLISH?

It becomes evident that these linguistic artifacts, often considered archaic, have persisted in various forms and contexts. As revealed in studies like '*Second Person Pronouns in Contemporary English: The End of a Story or Just the Beginning?*' which is examined/cited/ referred to by Algeo (2010). These pronouns are not merely remnants of the past but continue to find relevance in contemporary language use.

We are familiar with them mainly in poetry and religious language, especially the King James Bible. A few older-generation members of the Society of Friends (Quakers) may still use th-forms when speaking to one another, with thee serving as both subject and object. (ALGEO. 2010 p.166)

While many authors defend that Present-Day-English only has one second person pronoun, that pronoun being *you*, we have proof from many others that we can in fact find this form of English today, not as frequent and common as it was but still part of the language in a few settings.

4.1 The Cambridge Grammar of the English Language (HUDDLESTON & PULLUM. 2002)

The authors acknowledge that in certain contexts and for certain groups, the use of the th-forms perseveres today.

Our central aim is to describe Present-day English in its standard form. This means, for example, that we treat the pronoun system as not containing a contrast between familiar and respectful 2nd person pronouns: the contrast between *thou* and *you* has been lost, and we do not mention *thou* in this grammar. Of course, this does not mean that people who use *thou* (actors in period plays, people addressing God in prayers, or Quakers who have retained the older usage) are making a mistake; but they are not using the general-purpose standard Present-day English described in this book.
(HUDDLESTON & PULLUM. 2002 p 3)

This famous grammar from 2002 reveals that even if we don't use the pronouns to the point of it not being portrayed in the grammar, the authors and the general public still recognize the Present-day uses of the *th-forms*.

4.2 Practical English Usage (Swan, 2016)

The author comments demonstrate that the use of the *th*-forms is not conventional in PDE.

Several centuries ago, standard English had two second-person pronouns: *thou* (singular) and *ye* (plural). Standard modern English uses *you* for both. But people still feel the need to distinguish singular and plural, and so expressions like *you guys* (used for both men and women) are beginning to function as second person plural pronouns. (SWAN, 2016. p 318)

Yet, Swan devotes space in his *Practical English Usage* to explain how the *th*-forms were used in the past.

Older English had distinct second-person singular verb forms ending in *-st*, with a corresponding second-person singular pronoun *thou* (object form *thee*, possessives *thy*, *thine*). There were also third-person singular verb forms ending in *-th*, and *ye* could be used as a second-person plural pronoun.

Tell me what thou knowest.
How can I help thee?
Where thy master goeth, there goest thou also.
Oh come, all ye faithful.
Older forms of *be* included second-person singular *art* and *wert*.
I fear thou art sick.
Wert thou at work today?

The explanation above appears out of place when we consider that he is describing past usage. However, another commentary justifies the need to outline the use of the *th*-forms.

Some of these forms were still used in 19th-century and early 20th-century literature (particularly poetry) long after they had died out of normal usage. Modern writers of historical novels, films or plays often make their characters use some of these older forms in order to give a 'period' flavour to the language. And the forms also survive in certain contexts where tradition (p. 368)

Indeed, the author even acknowledges that the *th*-forms are presently used in some areas in the UK.

Although standard modern English uses *you* for both singular and plural, separate forms exist in certain varieties of English. Some speakers in Yorkshire use *thu* or *tha* as a singular subject form and *thee* as a singular object form. Some British dialects have a separate plural form *ye*, *youse* or *yiz*. (SWAN, 2016. p 406)

That is, Swan's grammar includes thorough explanation of these second person pronouns and he goes to an extent of showing other second person pronouns used that are not

you. The author comments on the existence of the form in Present-day English and presents examples where it is used, such as theater, movies, etc.

Granted it is not common in the every-day-life of English speakers to go about calling other people ‘*thou*’. As I mentioned before, we are much more aware of ‘*thou*’, ‘*thee*’, ‘*thy*’ because of modern entertainment. We hear these pronouns a lot in period dramas like some books, movies and TV series that use ‘old’ terms to remain on theme. Although not ideal, it is, if used correctly, an entertaining way for learning about the use of a different form of English.

In fact, Algeo (2010) recognizes that

The second person singular (th-forms) and the second person plural nominative (ye) survived well into the Modern English period, especially in religious and poetic language, but they are seldom used today and almost never with traditional correctness. (ALGEO 2010 p 99)

and that despite not being used by the general public,

The th-forms, which had become quite rare in upper-class speech by the sixteenth century, were completely lost in standard English in the eighteenth, though they have lingered on in some dialects. (ALGEO 2010 p 166)

As shown by Algeo, *thou*, *thee* and *ye* survived in religious discourse such as contemporary standard liturgical discourse. Wales (2004) even comments that those forms have survived the several revisions of standard liturgical discourse.

Thou-forms and corresponding verb forms (- (e)st, -(e)dst), surprisingly perhaps, remain in contemporary standard liturgical discourse, written and chanted, twenty years after the introduction of the ‘Alternative Service’ book in 1980 for the Church of England, and the gradual revision of hymns and psalms and the popular use of modernized versions of the Bible. (WALES 2004, p 2)

Actually, there are a few more uses still within the sort of religious context such as the marriage service: “*Thou-forms are also retained in the marriage service, even in civil ceremonies, in all parts of the anglophone world: ‘I, Katie Wales, do take thee, David Bovey, to be my lawful wedded husband.’*” (WALES 2004, p 3). Direct quotations from the authorized version of the Bible, the expression ‘holier than thou’ e etc are other examples.

Another formula, now completely lexicalized, is the phrase *holier than thou*, now having the adjectival meaning of ‘sanctimonious’ and hence used derogatively. It occurs three times in the BNSC, with considerable syntactic flexibility: (iv) ‘So I don’t want to sit here holier than thou, start preaching’; ‘I mean I’m not going to be sort of holier than thou about it all I mean’; ‘What could I have done to make Justin holier than thou, say anything like that?’
(WALES 2004, p 4)

Another non-daily-life example are the Quakers. The Quakers is the most known name for the religious group called ‘Society of Friends’. But what is their involvement in the history of second-person pronouns?

George Fox, the founder, was an advocate for the use of ‘*thou*’ and ‘*thee*’ with everyone. For him the use of language to separate layers of society just promoted inequality. To this day, a few older-generation members may still use *th*-forms when speaking to one another.

Not everyone was happy with the pronoun situation and the power relations they historically encoded. George Fox, the founder of the Quakers - a Christian group focused on individual enlightenment and social equality - was a strong advocate for using *thou* with everyone, describing the use of *you* as an “evill custome”. As he put in his journal: When the lord sent me into the world, he forbade me to pu off my hat to any, high or low: and I was required to “thee” and “thou” all men and women, without any respect to rich or poor, great or small.
(HEJNÁ 2022 p 139)

Additionally, the pronouns are still used in England, in some regional dialects. Such as: the East Midlands, East Anglia and the South-east: i.e. in the North from the Humber estuary down to the Mersey; the West Midlands and Welsh borderlands, and many parts of the South-west. They are recognized as a traditional feature of Shetland speech.

In ‘The Electronic World Atlas of Varieties of English’, from the Freiburg Institute for Advanced Studies, we can see where in the world there are uses of forms or phrases for the second person singular pronoun other than *you*. We can see that those are more concentrated in the United Kingdom region, in some places of the U.S.A. and even in South America. Ultimately, we saw that these forms of the second-person singular pronoun are still used on some regional English dialects, and even in entertainment, on sermons, on expressions, in literature etc.

It is important for the study of the history of the English language to truly understand and recognize all its parts to have a better understanding of its history and current use. A possible difficulty for this study is the fact that the daily use of second-person pronouns that

are not *y-* forms are limited to a region of the United Kingdom and some parts of the rest of the world but it is still possible to study these places better for future research.

Of course, as I mentioned before, we are much more aware of ‘thou’, ‘thee’, ‘thy’ because of modern entertainment. We hear these pronouns a lot in period dramas, some books, movies and TV series that use ‘old’ terms to remain in theme. However, Like Wales (2004) said, most histories of English stop discussing ‘thou’ after the seventeenth century, or the eighteenth at the latest.

All in all, the *th-forms* are not obsolete. A search made in COCA (Corpus of Contemporary American English), shows the results of the second person pronouns being used in entertainment form on home and health magazines, sports news and comedy tv shows from the year 2000 to 2023. COCA is probably the most widely-used corpus of English, and it is related to many other corpora of English created. These corpora were formerly known as the "BYU Corpora", and they offer insight into variation in English. The corpus contains more than one billion words of text from eight genres: spoken, fiction, popular magazines, newspapers, academic texts, TV and movies subtitles, blogs, and other web pages. See the appendix for the searched examples.

5. CONCLUSION

We are aware of the existence of ‘*thou*’, ‘*thee*’, ‘*thy*’ ‘*thine*’ because of modern entertainment, period dramas, movies and TV series that use ‘old’ terms to remain in theme and we read them in classic plays and poetry. These are ways in which we can eternalize an older form of a language, including these pronouns, since the uses for it are limited and uncommon.

In summary, the *th-forms* were more informal, used in familiar settings by a person older or in higher rank in society to speak to a younger person or of lower rank in society. Their use is related to Middle English and began to fade through Early Modern English times. After analyzing some authors of the period we concluded that the pronouns were considered antiquated and had already fallen out of use in daily life but were still remembered and referenced to in poetry, plays and religious contexts. *Thou*, *thee*, *thy*, *thine* are still a part of the English language, they are still used in a few secluded societies and in religious contexts. The forms will always be remembered as they are eternalized in art and are still used in modern entertainment, even if just as reminisce of older times.

Learning about these second-person pronouns enriches our understanding of language, culture, and historical context, offering a multifaceted perspective on the evolution of English and its societal underpinnings. By learning about the use for these pronouns we can enhance the comprehension of classical literature, including famous plays from the Modern English period. They reflect on cultural and social dynamics and learning about "thou" and its counterparts provides a window into societal structures, norms, and the nuances of interpersonal relationships during different historical periods. Studying second-person pronouns in English allows for comparisons with similar systems in other languages. This comparative approach can uncover universal patterns in linguistic evolution and the socio-cultural factors influencing language change.

With this research it is possible to better understand these pronouns, their use and anthropological importance in the past and present. The use is not as alive as it was before but in reading Hejna's work we learn the opinion of George Fox, "When the Lord sent me into the world, he forbade me to put off my hat to any, high or low: and I was required to "thee" and "thou" all men and women, without any respect to rich or poor, great or small." (HEJNÁ 2022 p 139 talking about a page in George Fox's journal). For him the use of language to separate layers of society just promoted inequality. This is one part of language segregation that we were able to eliminate, and it is a step closer to equity, even if not with the use of *thou*.

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Appendix

Results from COCA (Corpus of Contemporary American English, <https://www.english-corpora.org/coca>)

Magaszine,. home/health

- 1 2019 MAG The Atlantic , of endorsing the idea that Gay Talese observed in 1981, in his book Thy Neighbor's Wife: " The penis... knows no moral code. " The
- 2 2015 MAG Prevention 13263 Health: Know Thy Enemy # A startling number of products labeled " hypoallergenic " are rife with skin
- 3 2015 MAG Prevention 13264 Health: Know Thy Enemy # In short, yes: Inhaling unclean air isn't going to cancel
- 4 2014 MAG MotherEarth waste, especially when packing materials are reused (as they are in the Know Thy Food buying club in Portland, Ore.). # Members of Maine's Kennebec
- 5 2014 MAG Prevention Oh, for the good old days, when Hippocrates's " Let food be thy medicine " was enough. All you needed was an appetite and a furca.
- 6 2012 MAG MensHealth 1019966436 Hallowed Be Thy Game # FENWAY TURNS 100 THIS MONTH. CELEBRATE THE VENUES THAT MAKE GAMES WORTH
- 7 2012 MAG TownCountry commandments. Thou shalt behave decorously, thou shalt not drop a single word from thy long monologues, and thou shalt also not drop any F-bombs. # " If
- 8 2011 MAG OrganicGarden your neighbors or other sources, be familiar with their lawn-maintenance practices. # Know thy composter. # Some commercial composters have stopped taking municipal green waste because of problems
- 9 2010 MAG Shape lock god(dess) all season long. WHAT YOU WANT frizz-free strands SIMPLE SOLUTION " Know thy hair " is the golden rule when it comes to fighting frizz. " I
- 10 2009 MAG SatEvenPost to describe my evening at the White House. Ah, vanity, vanity, thy name is Norman! I sometimes wonder why I was so nervous at the prospect
- 11 2009 MAG SatEvenPost plain! America! America! God shed His grace on thee, And crown thy good with brotherhood From sea to shining sea! The whole country got to know
- 12 2007 MAG MotherEarth 's no obvious distinction in flavor between organic and conventional wine-although starting with, heal thy fruit and completely eliminating pesticide residues and preservatives can't hurt. But there's
- 13 2006 MAG MotherEarth can get tighter as you learn to make use of practical preventive measures. KNOW THY ENEMIES It's important to understand that most garden pests are only capable of damaging
- 14 2006 MAG Antiques the skull painted on another reinforces its biblical verse: " Sette an order in thy house for thou dye and not lyve leves, " taken from 2 Kings 20:1

- 15 2006 MAG VegTimes Michelle Garbin, a clinical esthetician and makeup artist based in Los Angeles. TEND THY TOOTSIES Going barefoot and fancy-free feels wonderful after a winter of being crammed into closed
- 16 2005 MAG VegTimes // 7. Oats MAIN TARGET HEART DISEASE WHAT'S KNOWN Oatmeal is basically heart-heal thy loocl in a bowl, Scores of. studies have shown that a daily dose
- 17 2003 MAG TownCountry who got lucky; to follow Ezra Pound's wonderful injunction to " Pull down thy vanity, it is not man / Made courage, or made order, or
- 18 2003 MAG TownCountry / Made courage, or made order, or made grace, / Pull down thy vanity, I say pull down. / Learn of the green world what can be
- 19 2003 MAG TownCountry vanity, I say pull down. / Learn of the green world what can be thy place / In scaled invention or true artistry. " It is-or was for me
- 20 2003 MAG ConsumResrch you keep your children safe and balanced, but greatly enrich their lives. Know Thy Child (and Thyself) # Good parenting online, as anywhere else, starts
- 21 2002 MAG SatEvenPost up where we began, with Shakespeare's " Sonnet 18 " -- " But thy eternal summer shall not fade. " # Could it be his weak cologne or
- 22 2002 MAG SatEvenPost . # Mother Graham, are you trying to say,' Father, into Thy hands I commend my spirit'? " # Her hand dropped and a smile
- 23 2002 MAG SatEvenPost else there would be endless confusion as flocks met in the defile. # " Thy rod and thy staff, they comfort me. " About halfway through the valley
- 24 2002 MAG SatEvenPost be endless confusion as flocks met in the defile. # " Thy rod and thy staff, they comfort me. " About halfway through the valley, the walk
- 25 2002 MAG SatEvenPost of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me. # Thou preparest a table before me
- 26 2002 MAG SatEvenPost I will fear no evil: for thou art with me; thy rod and thy staff they comfort me. # Thou preparest a table before me in the presence
- 27 2002 MAG SatEvenPost Be just and fear not; let all the ends thou aimest at, be thy country's, thy God's, and truth's. " " I do
- 28 2002 MAG SatEvenPost not; let all the ends thou aimest at, be thy country's, thy God's, and truth's. " " I do love my country's
- 29 2001 MAG VegTimes can be, few of us are willing to go au natural. Vanity, thy name is perfect hair. So just in time for summer-the season in which we

News, sports

- 1 2007 NEWS Chicago " They were a tough defense and they have a great line up front and thy weren't giving anything easy tonight. It was fun. They made me better
- 2 2004 NEWS Chicago Favre, # Who art in Lambeau, # Hallowed be thine arm, # Thy bowl will come, # It will be done, # In Jacksonville as it

- 3 2002 NEWS Denver I was like,' I might as well go all out. " # Thy body, thy self # Loeffler said returning so quickly showed Dora's' extraordinary
- 4 2002 NEWS Denver , ' I might as well go all out. " # Thy body, thy self # Loeffler said returning so quickly showed Dora's' extraordinary mental toughness and

TV, Comedy

- 1 2019 TV Russian Doll m) (m) Until they (m) (m) Hold to thy breast (m) (m) Just to be (m) (m)
- 2 2019 TV GLOW (m) (m) O Christmas tree (m) (m) Thy leaves are so unchanging (m) (m) O Christmas tree (m)
- 3 2018 TV iZombie I've not yet known. And on my honor, I will serve at thy side. It is my most solemn vow. Can you get up, please
- 4 2017 TV Making History really... I don't know what I would do. Oh, love, thy fair and foul demon. Why must you torture Dan so?! Take me
- 5 2017 TV Claws , my God? When I in awesome wonder? Consider all? The worlds Thy hands have made?? I see the stars? I hear the rolling thunder
- 6 2017 TV Claws have made?? I see the stars? I hear the rolling thunder? Thy power throughout? The universe displayed? Then sings my soul? My savior God
- 7 2015 TV Orange Is the New Black And as a sign that ye be really free... ye shall be naked in thy rites. And ye shall dance... Wait, don't do that. It
- 8 2015 TV Backstrom . Proverbs 7:15. " Therefore came I forth to meet thee diligently to seek thy face. " Except it wasn't faces he was seeking. It was boobies
- 9 2014 TV The League , Thou Who dwellest on high, grant perfect rest beneath the sheltering wings of Thy presence... It's gon na be so great! Bye-bye, Teflondre. Where
- 10 2014 TV Anger Management Claudius. I need a moment to center. (exhales) Venom, to thy work. Pop, pop, pop! And stay down, bitch! I
- 11 2013 TV Mike & Molly picture really weird. " My ears have not drunk a hundred words " of thy tongue's uttering, " yet I know the sound. " Art thou not
- 12 2012 TV 90210 it from me! " Stand, then... " then stand. " Roll thy devilish eyes wrathfully in the... in-in thy head! " Yeah! Y-You just
- 13 2012 TV 90210 ... " then stand. " Roll thy devilish eyes wrathfully in the... in-in thy head! " Yeah! Y-You just have to go over it a couple of
- 14 2012 TV Wake and Bake new to this world And was rendered speechless by your beauty. Did I offendeth thy thouness-eth? No, it's just this twig bra is super uncomfortable. I
- 15 2011 TV The Middle cool party trick. Hey, you got one with trees in it? " Thy huntress' name that my full life doth sway. O rosalind! These trees
- 16 2011 TV Glee exhal'd, to be to thee a torch bearer, to light thee on thy way to Mantua. Therefore stay yet; thou need'st not be gone. Let

- 17 2009 TV Community He's running out. [singing]? O Christmas Troy O Christmas Troy?? Thy candles shine so brightly?? O Christmas Troy O Christmas Troy??
Much
- 18 2008 TV Two and a Half Men miracle of yeast. I got ta go.
Go, my son. Drizzle thy frosting on the divorced sticky buns of the valley. You're a great cook
- 19 2008 TV Monk " And ye shall serve the Lord Your God, " and
He shall bless thy bread and thy water, " and I will take the sickness from amidst thee
- 20 2008 TV Monk shall serve the Lord Your God, " and He shall
bless thy bread and thy water, " and I will take the sickness from amidst thee. " No
- 21 2008 TV The Big Bang Theory was destiny. My friend's
getting married at Disneyland tomorrow night. Destiny, thy name is Anaheim. And I had to drop off some papers
for Shelly to
- 22 2007 TV Ugly Betty mine honor to warmly welcomest thou
to the Middle Ages. Squire [Josh] Weinstock at thy service. Here are your complimentary crowns. Enjoy yon
merriment. The sooner you
- 23 2007 TV Ugly Betty a nice, clean fight. No punching, no
kicking, no hitting below thy belt. Let's do this, beyotch. [Crowd_cheers] [Nick_laughs] [Nick_groans]
[Henry_and_Nick_grunting] Nickscreams,
- 24 2007 TV Scrubs a full one pound less than your patient who is in
trouble. Hypocrisy, thy name is, Boone? Do you wan na finish that for me? No
- 25 2007 TV Scrubs more eough to follow? - No. Is you, Barbie.
Hypocrisy, thy name is you. I'll take a quick breather. JD, I enjoyed
- 26 2007 TV The Simple Life " What means this scene of rude
impatience? " And hast the comfort of thy children left thee? " You're both on your (BLEEP) BlackBerrys?
- 27 2007 TV The Simple Life " To make an act of tragic violence: "
Edward, my lord, thy son, our king, is dead! " " Alas! I am the
- 28 2007 TV The Wedding Bells guy, guess. Dulcinea dulcinea
I see heaven when I see thee dulcinea and thy name is like a prayer an angel whispers dulcinea dulcinea... I can't
help
- 29 2006 TV Studio 60 on the Sun... of my way. * Come again,
sweet love doth now invite * * Thy graces that... No, I'm sorry. And go ahead. And...
- 30 2006 TV Studio 60 on the Sun... ahead. And... * Come again,
sweet love doth now invite * * Thy graces that refrain * * To do me due delight * * To see,
- 31 2005 TV Desperate Housewives Now you're here trying to
scare me away. So much for " love thy neighbor ". Anyway, thanks for the advice. About my agapanthus, I
- 32 2005 TV Desperate Housewives do it. - Wow. Thank you.
Whoever came up with " Love Thy Neighbor " lived nowhere near Karen McCluskey. Yes, well, on Valentine's
- 33 2005 TV Desperate Housewives Valentine's Day, the only
motto that really matters is, - " Love Thy Husband ". - Really? I recall no such motto. I understand why

- 34 2004 TV Arrested Development And yet, you're the one who so conveniently forgot " Thou shalt protect thy father... and honor no one above him unless it beith me... thy sweet
- 35 2004 TV Arrested Development protect thy father... and honor no one above him unless it beith me... thy sweet Lord. " I'm not sure that one made it down the mountain
- 36 2003 TV Gilmore Girls , by the grave and stern decorum of the countenance it wore, " Though thy crest be shorn and shaven, thou, " I said, " art sure
- 37 2003 TV Gilmore Girls at the Poe reading. There goes your Boy Scout badge. Mom. Take thy beak from out my heart, and take thy... Busted by a Poe.
- 38 2003 TV Gilmore Girls Scout badge. Mom. Take thy beak from out my heart, and take thy... Busted by a Poe. Hope he doesn't put a curse on us
- 39 2003 TV Scrubs ... Troy. No more warnings. Bring the hands in. Bless us and thy gifts we are about to receive from thy bounty through Christ. Look out for
- 40 2003 TV Scrubs the hands in. Bless us and thy gifts we are about to receive from thy bounty through Christ. Look out for each of us, including our new member
- 41 2003 TV Scrubs to work on Mrs Creeden with the Wonder Twins. Dear Lord, what in Thy most holy name have I done to offend Thee so? My brother and I
- 42 2003 TV The King of Queens O Canada? Our home and native land? True patriot love? In all thy sons command 5505301 [BEEPS]
- 43 2003 TV That's So Raven ... day. " Romeo, Romeo " Wherefore art thou, Romeo? Deny thy father and refuse thy name. " Raven, I know you're bummed out
- 44 2003 TV That's So Raven Romeo, Romeo " Wherefore art thou, Romeo? Deny thy father and refuse thy name. " Raven, I know you're bummed out that your mom's
- 45 2001 TV Ally McBeal always apart Dulcinea Dulcinea I have sought thee, sung thee Dreamed thee Dulcinea And thy name is like a prayer An angel whispers You know, it's okay to
- 46 2001 TV Everybody Loves Raymond this is not right! This is against God! Thou shalt not look at thy brother's wife there! - That's not a commandment! - It did
- 47 2001 TV That '70s Show and native land - Nice try, kid. - True patriot love In all thy sons' command - It's not gon na work. - With glowing hearts
- 48 2001 TV Undeclared naked weapon is out; Quarrel, I will back thee! How? Turn thy back and run? Fear me not. Let us take the law of our
- 49 2001 TV Gilmore Girls extremely hot. My lord, you need aid. Wouldst thou have thee ice thy tongue? Nay, Rune. To the guests, thou shalt serve the soup
- 50 2001 TV Gilmore Girls - That you're going to be late for the joust? I meant of thy lovely headdress crafted by thy mother's artful hand. It pleaseth me mucheth...
- 51 2001 TV Gilmore Girls to be late for the joust? I meant of thy lovely headdress crafted by thy mother's artful hand. It pleaseth me mucheth... but hath my beauteous mother
- 52 2001 TV Gilmore Girls ... Bye, now. Here's to my love. O true apothecary, thy drugs are quick. Line.' Thus with a kiss I die.'

- 53 2001 TV Gilmore Girls once more, and you're out. Start memorizing. O true apothecary, thy drugs are quick. Thus with a kiss I die. - What? -
- 54 2001 TV Gilmore Girls guide. Thou desperate pilot, now at once run on the dashing rocks... thy seasick weary bark. Here's to my love! O true apothecary, thy
- 55 2001 TV Gilmore Girls thy seasick weary bark. Here's to my love! O true apothecary, thy drugs are quick. Thus with a kiss... I die. Wasn't that
- 56 2000 TV Curb Your Enthusiasm and the Holy Spirit. Amen. " Bless us, Lord, and these thy gifts, which we are to receive... " from thy bounty, through Christ
- 57 2000 TV Curb Your Enthusiasm Lord, and these thy gifts, which we are to receive... " from thy bounty, through Christ, our Lord. Amen. " In the name of
- 58 2000 TV Ally McBeal times, they need me more than ever. Turn back, O man Forswear thy foolish ways Old now is Earth And none may count her days Da, da
- 59 2000 TV Ally McBeal Love her. Jamie? Oh. God, I forgot. Sorry. Forswear thy foolish ways - Would you state your name? - Santa Claus. JOHN: