TURUN YLIOPISTO
UNIVERSITY OF TURKU

HISTORICAL APPRAISAL ANALYSIS

Evaluation of the Book in Sixteenth-Century England

Sirkku Ruokkeinen

TURUN YLIOPISTON JULKAISUJA – ANNALES UNIVERSITATIS TURKUENSIS
SARJA – SER. B OSA – TOM. 562 | HUMANIORA | TURKU 2021

TURUN
YLIOPISTO
UNIVERSITY
OF TURKU

HISTORICAL APPRAISAL ANALYSIS

Evaluation of the Book in Sixteenth-Century England

Sirkku Ruokkeinen

TURUN YLIOPISTON JULKAISUJA – ANNALES UNIVERSITATIS TURKUENSIS
SARJA – SER. B OSA – TOM. 562 | HUMANIORA | TURKU 2021

University of Turku

Faculty of Humanities
School of Languages and Translation Studies
Department of English
Doctoral programme in Languages and Translation Studies (Utuling)

Supervised by

Professor Matti Peikola
University of Turku

Dr Carla Suhr
University of Helsinki

Reviewed by

Professor Claudia Claridge
Universität Augsburg

Professor Marina Dossena
Università Degli Studi di Bergamo

Opponent

Professor Claudia Claridge
Universität Augsburg

The originality of this publication has been checked in accordance with the University of Turku quality assurance system using the Turnitin OriginalityCheck service.

ISBN 978-951-29-8666-8 (PRINT)
ISBN 978-951-29-8667-5 (PDF)
ISSN 0082-6987 (Print)
ISSN 2343-3191 (Online)
Painosalama, Turku, Finland 2021

UNIVERSITY OF TURKU
Faculty of Humanities
School of Languages and Translation Studies
Department of English
SIRKKU RUOKKEINEN: Historical Appraisal Analysis: Evaluation of the Book in Sixteenth-Century England
Doctoral Dissertation, xiii + 274 pp.
Doctoral programme in Languages and Translation Studies (Utuling)
November 2021

ABSTRACT

This dissertation is a study of the evaluation of the book in the English Renaissance. The purpose of the study is to find out what a good book was like in sixteenth-century England, what personal and societal attitudes were held towards books and literature, and how these attitudes were expressed linguistically.

While some of these attitudes have been studied previously, the focus has been limited according to genre. The anxieties related to translating ancient classics and the necessity of vernacularizing medical texts have received some attention. Yet, no previous linguistic analyses of these attitudes have been conducted, and linguistic analyses of evaluative language in general have been rare in historical materials.

The material for this study consists of a self-built 70,000-word corpus of English Renaissance translator's paratexts. The corpus consists of 30 dedications and 41 prefaces, collected from the full range of available topics and genres. I analyze the evaluative language within the corpus texts using the Appraisal Framework, a discourse semantic tool for the categorization and analysis of evaluative language.

This study shows that the early modern English book was appraised largely for its internal and external value: the distinction it has among others of its type and its usefulness to its reader. The original author of the work is subjected to succinct positive appraisals of their character, while the translator is appraised with more complex structures expressing both positive and negative attitudes related to their capacity and tenacity. The topic of the main text has a heavy influence on the appraisals. While the paratexts to classical translations focus on negative appraisals following textual conventions, the paratexts to more utilitarian texts opt for more positively toned appraisal profiles. Medical texts are presented more positively, and geographical and navigational works circumvent the traditional positive author appraisal to benefit other targets.

In addition to advancing the understanding of early modern English book culture, this study contributes to the knowledge of evaluative language as a discourse semantic phenomenon, and expands its study to earlier historical periods.

KEYWORDS: Prefaces, paratext, Early Modern English, linguistics, evaluation

TURUN YLIOPISTO
Humanistinen tiedekunta
Kieli- ja käännöstieteiden laitos
Englannin kieli
SIRKKU RUOKKEINEN: Historical Appraisal Analysis: Evaluation of the Book in Sixteenth-Century England
Väitöskirja, xiii + 274 s.
Kieli- ja käännöstieteiden tohtoriohjelma (Utuling)
Marraskuu 2021

TIIVISTELMÄ

Tämä tutkielma käsittelee arvottavaa kieltä ja kirjoihin kohdistuvia asenteita 1500-luvun Englannissa. Tutkimuksen tavoitteena on selvittää, millaisia kirjoja arvostettiin renessanssiajan Englannissa, millaisia asenteita kirjoihin kohdistui, ja miten näitä asenteita ilmaistiin kielellisin keinoin.

Jotkut varhaismodernin Englannin kirjoihin kohdistuvista asenteista tunnetaan varsin hyvin. Erityisesti antiikin kreikkalaisten ja roomalaisten tekstien sekä retoriikan vaikutus kirjoihin liittyvään diskurssiin on varsin hyvin tunnettu. Samoin lääketieteellisten tekstien kääntämiseen kohdistuvia asenteita on tutkittu viime vuosina. Nämä tutkimukset eivät kuitenkaan ole kielitieteellisiä tai keskity arvottavaan kieleen. Kielitieteellinen tutkimus arvottavasta kielestä historiallisissa konteksteissa on ylipäätään vielä varsin vähäistä.

Tutkimuksen materiaalina toimii 70 000 sanan korpus englantilaisten kääntäjien parateksteistä. Korpus koostuu 30 omistuskirjoituksesta ja 41 esipuheesta. Korpuksen paratekstejä ei ole rajattu päätekstin genren tai aiheen mukaan, vaan niitä on koottu kaikista genreistä. Arvottavan kielen analyysi tapahtuu käyttäen Appraisal-teoriaa, joka on arvottavan kielen luokitteluun analyysiin kehitetty diskurssisemanttinen metodologia.

Tutkimus osoittaa, että varhaismoderniin englantilaiseen kirjaan kohdistuvat arvotukset perustuivat pääsääntöisesti kirjan sisäiseen arvoon tai sen arvoon kontekstissaan: kirjan erikoislaatuisuuteen ja hyödyllisyyteen. Kirjoittajaa arvotettiin käyttäen yksinkertaista, positiivista kieltä, joka kohdistui tämän soveliaisuuteen, kun taas kääntäjää arvotettiin monimutkaisilla ilmauksilla, joilla kommunikoitiin samanaikaisesti positiivisia ja negatiivisia asenteita. Kääntäjän kompetenssi kiistetään, mutta tämän sitkeyttä kehutaan. Päätekstin sisältö vaikuttaa arvottavaan kieleen ja kirjaan kohdistuviin asenteisiin. Antiikin klassisten tekstien käännökset noudattavat nöyryysdiskurssia, kun taas käyttö- ja tietokirjallisuuden parateksteissä arvottava kieli on tyypillisesti positiivisempaa.

Tutkimuksellani tuotan tietoa varhaismodernin englannin kielen kirjallisesta kulttuurista ja arvottavan kielen toimintamekanismeista sekä laajennan arvottavan kielen tutkimusta aiemmille aikakausille.

ASIASANAT: Englannin kieli, esipuheet, parateksti, uuden ajan alku, kielitiede, arvottaminen

Acknowledgements

I am grateful to have received help, support, and encouragement from many generous and talented people while conducting the research for this dissertation. Firstly, I wish to thank my external examiners, Professor Claudia Claridge of Universität Augsburg and Professor Marina Dossena of Università Degli Studi di Bergamo, for dedicating time and effort to comment on my research, and for helping me to clarify my argument and improve my work. I am also very grateful to Professor Claudia Claridge for agreeing to act as the opponent in my public examination.

The support and criticism I have received from my supervisors over the years has been invaluable. I feel privileged to have had the guidance of Professor Matti Peikola at the University of Turku. He advised not through answers, but through questions, helping without imposing his views, and letting me forge forward in the direction I felt was right for my study and my interests. Our meetings always gave me clarity as to the direction of my project. Without his support, this dissertation would not have been possible. I am also indebted to my second supervisor, Dr. Carla Suhr from the University of Helsinki. Our theoretical discussions opened my eyes to many a detail related to my theoretical framework, its use, and internal logic. Her no-nonsense approach to my occasional waffling was also needed and appreciated. Dr. Suhr was also the first to suggest I consider a PhD – although the suggestion was made jokingly. Her advice on my previous degree included a request to cut a chapter from the work. Perhaps to soften the blow, Dr. Suhr noted that the depth of the observations I had made on paratextuality in my MA thesis draft were better suited for a more advanced study. The content of that chapter may be found in Chapter 3 of this dissertation. I am also indebted to Professor Emeritus Risto Hiltunen, who supervised my MA thesis on this same topic, and who was my first supervisor when I began to work on this study. He was the first to seriously suggest I continue my post-graduate studies towards a PhD. I am grateful to have been given that consideration.

The peer support among the philologists of the English Department at the University of Turku has been excellent throughout the years. The Philological Colloquium (PhilColl to friends) has provided peer pressure, given a forum for practice runs of presentations, and read hundreds of pages and endless versions of this dissertation. I am lucky to have been able to work with Dr. Aino Liira, whose interest in paratextual matters is enthusiastically shared and appreciated. I also wish to thank Dr. Janne Skaffari, Dr. Mari-Liisa Varila, Dr. Hanna Salmi, Dr. Aleksi Mäkilähde, Dr. Sara Norja, Susanna Mäkinen, Johanna Rastas, Henna Kortelainen, and Ida Meerto of the PhilColl. Thank you for dedicating time and energy for commenting on my work. I'm especially grateful to Dr. Mäkilähde for his help with the Greek, and Dr. Norja for language checking this dissertation. All remaining errors are my own.

There are several other more or less loosely formed academic groups and communities whose help, feedback, and encouragement I am indebted to. Most importantly, the Department of English. I have been at the University of Turku since I started my BA in 2005, and I have been taught by many of the Department members. With others I have shared thoughts, offices, or coffee and cake. Many have given feedback on my work in different seminars, or one on one. I have been taught much about writing, publishing, editing, and academic life. I particularly wish to thank Dr. Attila Krizsán, who graciously allowed me to join the seminar he established for his doctoral students and learn from them. I'm also grateful to Dr. Laura Ivaska and Katja Vuokko, for our discussions on the intersections of paratextual theory and translation theories, and to Maria Pyykönen for guiding me through the horrors of statistical analyses. I thank Ira Hansen, Dr. Pauliina Peltonen, and the Department as a whole, for your advice, support and encouragement, and the whole of the English Department Research Seminar for your feedback. I also wish to acknowledge the help of the Utuling Philology and Language History thematic seminar, where the members of the Department of Classics provided invaluable advice.

I am grateful for the funding I have received for the completion of this work. The majority of this research was produced during a salaried position at the University of Turku School of Languages and Translation Studies doctoral programme, Utuling. I have also received research grants from the Turku University Foundation and Utuling. Without this funding, the research of this dissertation would not have been possible. Additionally, several funding bodies have supported my work through travel grants. I thank the Oskar Öflund Foundation, The Electronic Textual Cultures Lab at the University of Victoria, the Turku Centre for Medieval and Early Modern Studies, the Kalevi Kuitunen Foundation, the Utuling doctoral programme, and the Department of English of the University of Turku for their generosity with regards to my travels. Finally, I wish to acknowledge the University of Turku libraries, the School of Languages and Translation Studies administration, and other university support staff. These facilities and services are necessities without which any research would be stalled. The loss of access to the university during the pandemic has made clear the need for these services, and I am happy to have seen the access returning in the last few weeks.

Finally, I wish to thank my family and friends. My mother, who took me to the library when I was nine, not knowing she would launch an addiction. She has been one of my biggest supporters, and has remained enthusiastically curious about my work throughout the years. Dr. Bogdan Iancu, who told me how stressful it was to be a doctoral student and encouraged me to join him in that. And my friends Eveliina Viitaniemi, Elise Salonen, and Jenni Kyrövaara, I am glad to have your friendship and support.

4 October 2021
Sirkku Ruokkeinen

Table of Contents

Tables

Figures

Abbreviations

AF	Appraisal Framework
CCP	*Corpus of 16th Century Paratexts*
DNB	*Dictionary of National Biography*
DSL	*Dictionaries of the Scots Language*
EEBO	*Early English Books Online*
EEBO TCP	*Early English Books Online Text Creation Partnership*
ESTC	*English Short Title Catalogue*
MED	*Middle English Dictionary*
ODNB	*Oxford Dictionary of National Biography*
OED	*Oxford English Dictionary*
PDE	Present-day English
RCC	*Renaissance Cultural Crossroads* Online Catalogue
STC	*A Short-Title Catalogue of Books Printed in England, Scotland and Ireland, and of English Books Printed Abroad 1475–1640*. Pollard A. W. & Redgrave G. R. 2nd ed. W. A. Jackson, F. S. Ferguson & Katharine F. Pantzer. 1976–91. 3 vols. London: Bibliographical Society.
ST(L)	source text (language)
TT(L)	target text (language)
TRP	*Tudor Royal Proclamations 1485–1603*. Hughes Paul L. & Larkin James F. 1969. 3 vols. New Haven and London: Yale University Press.
XML	eXtensible Markup Language

1 Introduction

In this dissertation, I study the evaluation of English sixteenth-century translation. More specifically, I set out to find out what kinds of positions the early modern English translator advanced in promoting their work, what kinds of attitudes they wanted the reader to align with, and how those positions were expressed linguistically. In other words, I ask: what is a 'good' translated book like?

The study of evaluative language is a relatively new field in linguistics. So far, evaluation has been studied most often in the context of academic discourse, media discourse, and applied linguistics (e.g., Bednarek 2006c; Hyland & Diani (eds.) 2009; Iedema, Feez, & White 1994; White 1998). The relevance of the discourse semantics of evaluation is, however, apparent to anyone interested in promotional language, persuasion, and implicature, as "[e]very act of evaluation expresses a communal value-system, and every act of evaluation goes towards building up that value system" (Thompson and Hunston 2000, 6). Evaluation hence not only reveals individual attitudes and offers a view of societal value systems, but constructs and maintains them as well. And indeed, the study of evaluative language has gained some considerable interest in the last few decades (see, e.g., Hunston & Thompson (eds.) 2000; Thompson & Alba-Juez (eds.) 2014; see also section 4.1). My contribution to the study of evaluation is interdisciplinary, expanding the field towards philology and historical linguistics. Analyses of historical evaluation have been quite rare, which is unfortunate, given the potential of the approach for offering perspectives on cultural value systems (cf. Dossena 2010; Suhr 2011; Ruokkeinen 2020).

My analysis aims to reveal attitudes related to the English Renaissance book, and the linguistic devices used to express said positions. The period under study is an interesting one from the perspective of evaluative linguistics, as English Renaissance book culture was in a state of flux. The invention and proliferation of the printing press throughout Europe in the late fifteenth century had facilitated the spread of information and ideas, speeding the spread of Reformation, Renaissance, and new scientific discoveries through the dissemination of, for example, medical, historical, and navigational information. Continental texts were translated for the new English professional classes, enabling the growth of the book market, and contemporary accounts record a thirsting audience, "vehemently bente to rede newe workes / and in especyall that be translated into the vulgare tonge" (Whittington 1534, STC 5278, b.3ʳ).[1] The cost structure of book production changed. *Speculative* production models began to compete with the more traditional, patronage-based systems: books produced without a known buyer filled stationer's stores, and book production processes began to involve more financial risk. Consequently, the social and market structures surrounding book production were slowly altered. The importance of the patron began to wane, and the significance of impressing the unknown, faceless readership grew to an economic necessity, in which *paratext* such as title pages, errata, illustration, and other textual and visual elements framing the main text played an integral part (see e.g., da Costa 2020; Saenger 2006, 2–3; see also Chapter 2).

This material and technical shift was not sudden or, indeed, completed with the introduction of new technology. Rather, the speed of the shift was undercut by the enduring traditions of book production: values attached to different types of material forms, cultural expectations of text producers, the systems of patronage which served book and text producers too well to be abandoned when new options for revenue were introduced. The tension between the traditions of text production and the novel and rapid book production manifested in conflicting attitudes towards books and texts. Speculative book production necessitated a development of promotional discourse in printed prefatory materials, while translators and other text producers were bound by the enduring traditions of ancient Roman oratory and social and economic necessity. I am interested in this period of conflicting attitudes: the differing meanings placed upon the book and expectations of the book's effect and influence upon the external world. I wish to find out how the differing expectations manifest in discourses concerning books, and how these expectations are negotiated linguistically. In short, I study how the English Renaissance book was evaluated, how it is discussed, and how it is presented to the world. More specifically, I study the positions the English Renaissance translator advanced in discussing their work, and the kinds of attitudes they wanted the reader to align with. Given that the systems of evaluation are highly dependent on the text they appear in (Halliday & Matthiessen 2014, 29), I also ask how the textual environment of the evaluative expressions influenced the positions they advanced.

I give an overview of the production context and history of the early modern English translator's prefatory materials in section 1.1. In section 1.2, I present my primary material and the theory through which I analyze the evaluative strategies of

[1] In the discussions below, I refer to the texts within my primary data corpus by their STC. When I use texts which are not a part of the corpus, I also provide the signature.

the early modern English translator. In section 1.3, I detail my research questions and aims, and finally, in section 1.4, I present the structure of the work at hand.

1.1 Translator's paratext production in sixteenth-century England

I study the evaluation of the book in English Renaissance translators' prefatory materials, namely prefaces and dedications. In conducting a study of the attitudes related to books and literature in the English Renaissance, translator's prefaces and dedications are particularly fruitful material. As *paratexts*, or framing elements, they are used to present the text to the reader and guide them in its interpretation – forming an interpretive frame through which the reader enters the text (Genette 1997, 1, 12, 407). As an example of historical paratextuality, prefaces are a somewhat theoretically[2] unproblematic and yet understudied material. Previously, prefaces have been used for, for example, literary and translation historical studies or to provide background information for linguistic examinations of main texts – the textual whole which paratexts frame (Lopes 2012, 129; but see Dearnley 2016). The use of prefatory materials in historical linguistics is justifiably rare, as the prefatory matter often represents a different type of text from, for example, the legal or medical works they frame, and would hence skew the results of studies interested in the history of legal or medical language (see e.g., Ratia 2011, 28; Taavitsainen and Tyrkkö 2010, 57). Linguistic or text linguistic examinations of prefaces themselves are scarce (cf. Ruokkeinen 2020; *in prep*). Yet, it is precisely what Baraz (2012, 7) calls the "circumstantial nature" of the preface which justifies its use as a source for an analysis of evaluative language. The preface and dedication are the first text pages a reader encounters after the title page, and they are responsible for ensuring the reader wishes to continue onward. They are sites of promotion, increasingly so in the era of print publication and speculative sales (Saenger 2006, 1–2, 5). They are texts about a text, akin to advertisements or book reviews, and a natural space for evaluating a book.

A focus on prefaces produced by translators further increases the likelihood of encountering evaluations of the book. In the field of translation history, it is a well-known fact that when speaking of their textual output, the English Renaissance translator expressed anxiety and fear of censure, which were motivated by both textual and extratextual concerns: the low status of translation as a text production

[2] The preface and dedication are relatively stable in their historical development and motivate no questions as to their inclusion into the paratextual model (for an overview of the theoretical issues of historical paratextuality, see Liira and Ruokkeinen 2019; Ruokkeinen and Liira 2017 [2019]; section 3.1.1).

practice, the indelicacy of a gentleman putting forth their name in print, and the tradition of expressing modesty to counter possible criticism for having broken these rules (Saunders 1951; see Chapter 2). In the preface, expressions of self-condemnation, humility, and modesty coincide with requests for the reader's benevolence. The phenomenon has many names: the modesty topos, humility discourse, *captatio benevolentiae*. All refer to, approximately, the same phenomenon: portraying oneself modestly to gain the goodwill of the reader.[3] This "fragility" of the translator is commonly considered affected (see, e.g., Tymoczko 1999, 22). Indeed, Dearnley (2016, 64) identifies a loss of sincerity in prologues beginning in the later Middle Ages. Yet, presenting oneself modestly in paratext continues, perhaps, Lopes (2012, 136) argues, because the affected humility has the paradoxical effect of allowing the translator to act authoritatively, through the manipulation of several different textual levels: paratext, main text, and the interpretations thereof (see also Domínguez-Rodríguez 2014, 138; Quintilian IV.1.8).

The function of these prefatory texts is hence not only to apologize for the translation's existence but to justify it and boast of its merits; not only to apologize for the translator's actions but to place them in a position of authority. Early modern English prefatory texts are bragging confessions constructed in between conflicting demands of cultural and textual conventions. The question is, then, how is this all achieved linguistically? How does the translator communicate desirable value positions to the reader?

1.2 A corpus of evaluation and Appraisal

I study evaluation of the English Renaissance book using the Appraisal Framework (AF) in a corpus of 71 prefatory paratexts, the *Corpus of 16th Century Paratexts*. In this section I present an overview of these materials and methods and discuss some justifications for their use (for details, see Chapters 4 and 5).

AF is a discourse semantic model for the classification and analysis of evaluative language, developed by J.R. Martin and P.R.R. White (e.g., Martin 1995b; Martin & White 2005; White 2001b). While there are other approaches to analyzing evaluation (a list of alternatives may be found in, e.g., Thompson & Alba-Juez (eds.) 2014; Hunston & Thompson (eds.) 2000; see also section 4.1), AF is the most comprehensive of the approaches. Most importantly for my purposes, the framework is based on functionalism, and the investigative goals are not only to examine

3 Different manifestations of the modesty topos are used to achieve the goodwill of the listener, meaning that the *captatio benevolentiae* is the goal and the modesty topos is the method. See section 3.2 for details.

individual language forms but to reveal hidden agendas and ways in which in-group membership is established and societal value systems are built. For this purpose, AF accounts not only for the lexical manifestations of evaluation, but also for devices through which evaluation may be triggered indirectly, such as through prosody, metaphor, and repetition. I discuss the details of the framework in section 4.3.

However, it should be noted here that the framework is unfinished. The evaluative function in language is parasitic, meaning that it may attach itself to any grammatical and syntactic category, and the number of devices under study is extremely broad. As a result, there are many issues of semantics and lexicogrammar still to be addressed. Additionally, while the application of AF to different text types and language forms has been quite popular in the last two decades (see e.g., Bednarek 2006a; Bednarek & Caple 2012 for analyses of news discourse; Bednarek 2010; 2015 for TV drama; White 1998; 2004 for media discourse; Coffin 2000; 2002 for discourses on history), there are still many genres and text types to be explored, including all manner of historical text; indeed, the application of AF to historical language forms has been quite rare (cf. Dossena 2010; Suhr 2011; Ruokkeinen 2020).

AF has been criticized for the size of the model, which makes the approach unwieldy, as well as for the level of interpretative freedom given to the analyst. Questions have been raised as to the reliability of the analysis, especially where the more indirect realizations are concerned (Thompson 2008; 2014). The identification and classification of evaluative tokens is dependent on the analyst's knowledge of the target culture, predisposition towards the texts analyzed, and ability to align their value systems with that of the writer. These issues are, of course, compounded in foreign-language analyses, including the analysis of historical materials. However, the difficulty of analysis should not stop us from analyzing historical materials or learning more of past languages, societies, or cultures. My answer to these challenges is to limit the scope of the model by only applying parts of the framework (see Chapter 4), to carefully contextualize the texts analyzed (see Chapters 2 and 3), to use different (historical) dictionaries such as *Oxford English Dictionary* (*OED*), *Oxford English Dictionary Historical Thesaurus*, and *Middle English Dictionary* (*MED*) to justify my interpretation of the evaluative expressions, and to present quantitative overviews of the general trends within the texts before turning to the more detailed analyses. The criticisms levied at the model for its size and unwieldiness are not, however, completely dispelled, especially given the unfinished nature of the model and the scarcity of comparable studies. I have therefore decided to also interrogate the model during analysis, and attempt to gauge its suitability for the analysis of historical materials – or indeed, for the analysis of any language forms other than those in which the analyst has achieved native proficiency.

The material for this study consists of a corpus of 71 translator's prefaces and dedications forming the *Corpus of 16th Century Paratexts* (*CCP*). The corpus is self-built. I have collected the paratexts from the *Early English Books Online* (*EEBO*) and *Early English Books Online Text Creation Partnership* (*EEBO TCP*) online databases. *EEBO* holds image files of all first editions of books printed in Britain, 1475–1700, while *EEBO TCP* holds full text versions of all of these, as well as a good amount of metatextual information facilitating the material selection ("Early English Books Online (*EEBO*) *TCP* – Text Creation Partnership", n.d.). The material collection has been complemented by a review of available paratexts using *Renaissance Cultural Crossroads* (*RCC*), an online metadata database of English Renaissance translations. After material selection, the *CCP* paratexts have been annotated following AF. The annotation is done in XML to facilitate the possible reuse and reannotation of the materials. Finally, searches targeting annotations have been conducted using *WordSmith Corpus Tool* (v. 5.0, Scott 2010), to produce broad overviews of the evaluative strategies so as to provide a backdrop against which the closer analysis of individual evaluative expressions may be contextualized. In my analysis, I focus specifically on four issues: the linguistic target of the evaluative expression; the positivity or negativity of the expression; the discourse semantic categorization; and the topic of the text the evaluative token appears in the context of. I begin with a quantitative overview of the strategies chosen by the translators, after which I discuss prototypical examples, exceptions, and potential motivations behind the evaluation. The purpose of such structuring is to contextualize the individual tokens for which I provide a close reading and to justify their choice for closer analysis.

The *CCP* prefaces and dedications have been chosen from fifty editions of printed books published between 1500 and 1599. The *CCP* paratexts have been chosen so as to represent as wide a variety of topics and genres of main text as possible. This is because it is one of the central hypotheses of this dissertation that the evaluative language of the preface is heavily influenced by the topic matter of the text the paratext prefaces. Halliday and Matthiessen (2014, 29) have shown that the set of *systemic probabilities* – i.e., the likelihood of any specific language forms appearing – differs according to the text type in question. I believe, however, that a case may be made for a more complex situation in relation to paratext. While prefaces and dedications could perhaps be termed genres in their own right – as they share the same *communicative purpose*, i.e., function of the text – it is the fundamental nature of paratextual matter to be dependent on its main text, meaning that it is not only the immediate textual surroundings which contribute to the systemic probabilities of evaluative expressions, but the wider textual context, including the main text of the work.[4] With this in mind, *CCP* contains four topic-specific sub-corpora: sub-corpus 1 (SC1), with 17 paratexts from works of drama and fiction, sub-corpus 2 (SC2), with 17 paratexts collected from works of science and medicine, sub-corpus 3 (SC3), with 19 paratexts collected from works of history and geography, and sub-corpus 4 (SC4), with 18 paratexts collected from works of religion and philosophy.[5] With this corpus design, I believe it is possible to account for the influence of the larger textual environment of the evaluative expression on the positions advanced by the English Renaissance translator.

1.3 Research questions and aims

The aim of this dissertation is to find out what kinds of features the sixteenth-century English translator valued in their books. What types of features were appreciated, what were derided? The central question of this dissertation might hence be phrased as: in the cultural context of sixteenth-century England, *what is a good book like?* (R1). I also have three additional research questions, specifying the direction of my enquiry.

R1 What is a good book like, according to early modern English translators?
R2 How does the English translator evaluate the book in the paratext?
R3 How do contextual issues such as production and textual environment influence evaluative language?
R4 What kind of special considerations are required to apply Appraisal Framework to a study in historical linguistics?

I analyze manifestations of the attitudes related to books and literature on the discourse semantic level, focusing on the textual function and traditions of the preface. Hence, in my second research question (R2) I ask, how are the attitudes communicated linguistically to the reader amidst conflicting demands upon the translator's expression? How do issues such as a translator's anxiety and the promotional nature of the preface manifest in the evaluative language?

Given that the evaluative expressions under study are a part of a paratext, and responsible for the presentation of a text to a reader, I assume the larger textual and material context play a role in the linguistic choices of the translators discussing

4 The potential genre status of early English prefaces has not been considered in scholarly research (but see Ruokkeinen (*in prep*) for a move analysis of the English Renaissance preface).

5 The number of paratexts per sub-corpus is somewhat incidental. Details of the principles of the material collection may be found in section 5.2.

books and literature. Due to these assumptions, I ask, how do the larger textual context and other material issues influence the appraisal of the book (R3)? More specifically, I ask, does the topic of the main text influence the appraisal expressions, and do technological issues, such as the speed of production or the distance of the text producer from the material production, influence the appraisal of the book?

Finally, given the unfinished nature of the apparatus applied in this study, as well as the cultural distance of the analyst from the materials under study, I evaluate the suitability of AF for the study of historical evaluation (R4).

1.4 Structure of the study

The following two chapters establish the production context and relevant influences upon the prefaces studied in this dissertation. In Chapter 2, I discuss the material and cultural production contexts of English Renaissance translator's prefaces, focusing on book production and increase in publication numbers, patronage, agency, and translation theory. In Chapter 3, I discuss the preface from two perspectives: the translator's preface as a paratextual element and as a historical text type. In Chapter 4, I discuss the linguistics of evaluation, largely focusing on my chosen approach, AF. In Chapter 5, I discuss the *Corpus of 16th Century Paratexts*: its collection principles, tagging practices, and the search strings used to produce the quantitative overviews presented in Chapter 6, which contains an analysis of appraisal targeting the book. Chapter 6 is divided into four sections. In the first section, I provide an overview of the types of appraisal tokens found in *CCP*. In section 6.2, I discuss the strategies for presenting positive and negative positions taken in relation to the book, while in section 6.3 I discuss the *Attitude* of the tokens, i.e., the discourse semantic categories favored by the translators. To allow for a fuller view of the Appraisal analysis, and to showcase the evaluative profiles created in paratexts prefacing different main text topics, in section 6.4, I present a detailed analysis of the ways in which one of the *CCP* translators, Thomas Paynell (d. 1564?), evaluates his translated texts. Chapter 7 concludes the study.

2 The production of the sixteenth-century preface: Cultural influences and material realities

The early modern English book had to justify its existence. The prefaces and dedications studied in this dissertation anticipate and answer criticisms of both the quality of the translated work and its presence in the world. Evaluative discourse relating to the book is commonly embedded in promotional elements and rhetorical tools, but also narratives of production and references to people and situations outside the immediate textual interests. The exact target and meaning of an evaluation may be dependent on the textual context, as well as on the physical realities of the early English book. The adjective *faulty*, for example, may be a used to describe form or content: a torn manuscript, badly typeset printed book, or spottily copied or sloppily translated copy of either form. The socioeconomic positions of the paratext writer and the situations in which the texts were produced influence expressions of modesty, exaggeration, and other devices contributing to the tone of the paratext. It is the understanding of the context in which the paratext was produced which helps identify the issues discussed and meanings implied.

In this chapter, I discuss contextual issues I consider pertinent to the understanding of the content of the English Renaissance preface. How and where were the paratexts produced? By whom, and for what kinds of audiences and markets? I contextualize both the text's material and textual production. I begin below with a brief discussion on the extratextual issues influencing text production, such as the book production processes, the book market, and legislation. Then I move to issues more closely related to text production: the patronage system, the agency of the translator, possible situations and circumstances of text production, and finally, early modern translation theory and practice.

2.1 Books, markets, and production

The influence of the printing press has commonly been discussed in terms of two major outcomes: the speed of the production of books and dissemination of ideas, and the standardization of language and texts (see e.g., Eisenstein 1980, 71–88).[1] The speed of production and shifts in financing democratized the book: a wider part of the reading public now had influence over the direction of production. The lowered price of individual copies, in turn, encouraged the growth of the reading public. The availability of near-identical copies brought about the relative stability of text and enforced ideas of textual fixity,[2] and influenced the standardization of the English language (Horobin 2011, 75; Eisenstein 1980, 80, 117; Febvre & Martin 1984, 319–20; H. Love & Marotti 2002, 57; cf. Johns 1999, 11). There was also a market for the printed book; although the Renaissance period is most often associated with the rediscovery of ancient Greek and Roman authors, there was also a proliferation of other new information, especially concerning medicine, geography, politics, and history (Blair 2003).

The increase in the speed of production led directly to a reduction in the costs of labor per copy, and material costs, namely paper, became the main expense of book production (Febvre & Martin 1984, 109–15). This is not to say that print was inexpensive or risk-free. The text needed to be produced in however many copies the printer or stationer was confident in being able to sell – and sell quick enough to stay afloat (McKenzie 2002, 556). Publishing promised a slow return for a high investment, and hundreds of unsold copies were a liability (Raven 2007, 41). The risks of a too large initial investment were apparent from the very first printed book: printing the famous 42-line Bible put Gutenberg heavily in debt (Kilgour 1998, 85).[3]

1 The introduction of the printing press has been hailed as a revolution (Eisenstein 1980; Feather 1988; Johns 2015). Yet, the press was not a new invention, but a combination of several existing technologies, such as block printing, with Gutenberg's own design of a type matrix (see e.g., Eisenstein 1980, 54; Kilgour 1998, 86–88). Critique of the early, enthusiastic accounts of the influence of printing technology, especially that of Eisenstein's seminal work on print culture (1980), have been sharp (see e.g., Grafton 1980; Johns 1999, 11, 37–38; Needham 1980). The printed book "did not emerge out of a vacuum" but was a continuation of many traditions and processes established for manuscript production (A. Gillespie & Wakelin 2011, 8). Indeed, the influence of the manuscript codex persisted. Not only were manuscripts used as exemplars for print, but printed books continued to be copied into manuscript form (Bühler 1960, 41; H. Love 1993; Reeve 1983; Varila 2016, 44). Additionally, manuscript production itself hardly disappeared. Rather, it lived on as a parallel form of book production – indeed, the production of manuscripts has been found to have increased in the wake of the introduction of the printing press (Lyall 1989, 11; see also Varila 2016, 36).

2 I speak of relative stability of text, as the early printed page was far from fixed and could appear in variants stemming from alterations to the form during the print run. Additionally, the more interactive features of the manuscript medium, such as annotation, did not disappear, but readers continued to annotate and interact with texts (H. Love & Marotti 2002, 57).

3 Printing books per order was a far safer trade than printing for one's own shop, and indeed, while the influence of the printing press is often discussed together with the

The risks involved meant that the print shop owners and stationers had to be careful in determining print runs and also in choosing what to print. Choosing texts which had already brought success on the continent was hence a sensible commercial strategy, and making the value of the work clear to the potential buyer became imperative. English printers and stationers hired translators or printed previously translated continental classics. According to **Figure 1**, compiled from Veylit's *ESTC* statistics page and the *RCC* online database of early English translations, approximately 23% of the printed titles published in the sixteenth century were translations (Hosington et al. 2010; Veylit n.d., both accessed 4.8.2020).

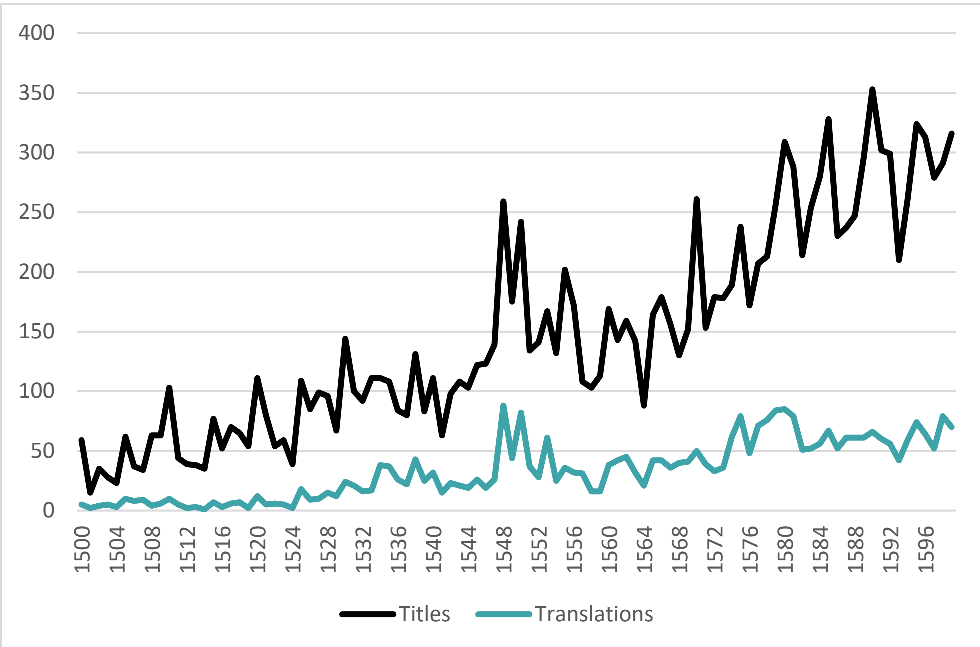


Figure 1. Surviving English titles and translations, 1500–1599

Figure 1 shows the number of surviving printed titles and the number of surviving printed translations in English, 1500–1599. An average of 45 titles a year were translated into English during 1530–1599, after the instability of the first three decades. The figure shows that the number of translations follows the general trend in the number of printed publications. Translated texts seem to follow the

concept of *speculative* trade, or the production of books for sale without a known buyer, it should be borne in mind that many printers were employed by publishers and stationers, or even authors and translators, and were often not involved in the sale of the book directly to the readers (Febvre & Martin 1984, 111–12; Raven 2007, 49).

fluctuations in publication numbers caused by the instability of the new market, and stabilize to 20–35% of the output during the latter part of the century.[4]

It was not enough to choose titles interesting to the reading public: the relevance of the text to the reader had to be communicated to the prospective audience. And so, the changes in technology and markets reflected upon the paratextual apparatus: new elements were born while the existing ones were altered to better serve the new production and market realities. The emergence of the title page in the early print period is no doubt the most visible of these changes (M. Smith 2000). Although the origins of the title page were purely functional – to protect the printed sheets from harm in the storeroom – the content of the printed title page soon expanded to encompass additional information and marketing devices (M. Smith 2000, 91–92; Varila & Peikola 2019). There were other devices of marketing available to the early modern printer as well. In her recent work on the marketing of early modern English books, Da Costa (2020, 18–24) lists four 'marketing tools': title pages, woodcuts, tables, and errata. Her treatment explicitly connects the existence of said devices to the Genettean functions of paratext: to present the text to the reader (da Costa 2020, 7–8; see also Voss 1998, 738–39).[5] Prefaces and dedications are conspicuously missing from the list, although it could be claimed that dedications, especially, may have served as a marketing tool (Domínguez-Rodríguez 2014, 150; see also Voss 1998, 745–46). Indeed, speaking of dedications specifically, Bennett (1965, 16) notes, "given the importance attached to rank and position in those days, it was but natural that the name of such a person at the head of the book should give it a sort of warranty that might persuade someone to buy it". In their titling, dedications not only repeat many of the visual devices of title pages, such as the play with different founts and text sizes, but also establish the respectability of the work through the association with the dedicatee (see Chapter 3). As Bennett (1969, 47–51) notes, the association might have encouraged the customer to purchase the work, or discourage some of the more resistant readers from criticism.

But did the early modern stationer's customer browse books, was he able to reach the prose paratexts for them to influence him? The readers' physical access to the books on sale could be somewhat limited. Da Costa's (2020, 14–15) collation of contemporary descriptions of bookshop sales encounters indicates it was customary to hold the books behind a counter. The customer had to inquire after titles and topics, and have the clerk bring the book out for inspection, although some accounts report that the customer could also be asked to take down the title himself, indicating

4 The percentage of translations of all surviving titles fluctuates a little depending on the source. According to Ebel (1967), for instance, the percentage may be as low as 18%, although Hosington (2010, 47) notes that this excludes some texts.

5 For a discussion on the functions of paratext, see section 3.1.

it was held in an open shelf in the shop. Additional information on the potential influence of paratext on the buyer is provided by Tromans (2019), who studies the early modern English customer's browsing habits. His article lists forty-four titles in 134 extant editions from the period 1567–1695 in which the preliminaries include direct pleas to the reader to purchase the work. Twelve of the titles are from the sixteenth century. This indicates that the writers expected there to be some browsing. Given the limited nature of early modern advertising, the shop itself – and allowing browsing within it – was an invaluable promotional tool (see also Bennett 1965, 263).

Other implications of the contemporary awareness of the influence of the new medium may be seen in the regulation of the book trade, which grew parallel to the publication numbers. There were two major regulatory elements. The first was the *privilege system* – an early type of copyright used by the king to grant a stationer the sole right to print or sell a certain work – and legislative measures. With the steady rise in both publication numbers and the number of printers, in 1557, the granting of publication rights was granted to the Stationers' Company – a medieval guild of stationers, limners, scriveners, and bookbinders (McKenzie 2002, 554; see also Clair 1965). Due to the nature of the field, the stationers were also given other grants not usually afforded to other guilds, the most significant of which was perhaps the charter demanding every printer and publisher in England to be a member of the company; usually a freeman was allowed to practice any craft they chose (Blagden 1977, 21). Effectively, this gave the Stationer's Company a monopoly on printing.

In addition to regulation through privileges, dozens of acts and proclamations related to books and publishing were released during the sixteenth century. The sixteenth century was a politically turbulent time, and this was reflected in the legislative acts of all Tudors. Edward VI and Mary I were especially well known for their use of the book as a device for pushing political, religious, and ideological views (King 1999), but legislative measures were taken by all monarchs to restrict the topics and content of the works, as well as to censor authors and translators (see also Brooks 2010, 109–115). In 1530, a proclamation by Henry VIII forbade Bible translations (*TRP* 129). Eight years later, he forbade the importing of English-language books and also mandated that any book published in England was to be pre-examined by the Privy Council (*TRP* 186). Should the work be a translation, it was no longer to be published without the translator's name. The same proclamation banned the use of marginalia to restrict the attacks against the Church of England likely to appear in the margins of religious works (186 Hen. VIII; see also Tribble 1997; Zerby 2001, 23–28). In 1546, Henry VIII finally degreed that "no printer do print any manner of English book, ballad or play, but he put his name to the same, with the name of the author and the day of print". No book should be printed without the name of its author and publication date.[6] These are, to my knowledge, the first pieces of legislature to target paratext.

Overall, there seem to have been two main motivations behind these regulatory actions: economic and political. The main restrictions were related to *who* published, and *what* was published. It is the latter of these motivations which is of prime interest here; the limits of legality in published texts create a frame of reference within which text producers had to operate.

2.2 Producing text, producing translation

The printing press guaranteed an unprecedented visibility and potential for influence to anyone who managed to finance printing. The rate of spread of texts brought in new ideas and fashions from continental Europe, and the translation of romances, medical, geographical, and utilitarian texts flourished. Rediscovered Latin authors such as Cicero and Seneca entered the English imagination through formal rhetorical training and their translations flooded the English book market (Mack 2006; Matthiessen 1931, 1). However, both translation strategies and attitudes towards translation as a text production practice were conflicting and varied. There is no shortage of contemporary commentary and perspectives on translation and other text production.

This section discusses the processes of text production in sixteenth-century England. As the focus of this study is on the evaluative language of the translator, the following commentary on text production practices will adopt a perspective matching that goal. Using secondary sources as well as contemporary examples from *CCP* and elsewhere, I discuss the position or role of the translator in the work and their agency or power over the text. However, it should be noted that many of the issues and themes discussed below are apparent in discourses related to other forms of text production; many similar mechanisms were at play for those authoring or printing text. Given that much of late medieval and early modern text production was dependent on the financial support of wealthy or well-placed patrons, I will begin the section with an introduction on the system of patronage and its effect on the practices of text production.

6 For a succinct overview of the early regulation, see Clair (1965, 104–11) and Blagden (1977). Blayney (2013) gives a more detailed account of the effects of different acts and proclamations, but it is somewhat scattered around his impressive two-volume work on the Stationers' Company. The act of 1534 (25 Hen VIII, c.16), being the first act to specifically target the book trade, gets a thorough and revealing analysis (Blayney 2013, 330–40).

2.2.1 Patronage

Patronage refers to the exchange of goods or funds, positions in court or household, for the work of a translator, printer, author or other artist. It is the central motor of the arts and sciences of the early modern era. Patronage enabled the work of scientists and artists, universities and even the church (Dutton 2006, 75). The process was seemingly simple: an artisan secured permission to dedicate their work to a wealthy or well-connected patron, and if given permission, dedicated their labors to them (Parry 2002b, 174). There is typically a gift involved: a product of the artist's labor, such as a copy of a book, was presented to the patron upon the work's completion. In the case of books, of course, the true gift might be the text or translation contained within. This was no-one way trade, however. The dedicatee received not only the textual or physical gift, but also the more immaterial gifts such as fame and prestige for their patronage, through having their name immortalized in print. In accepting the gift of the artist's work, the dedicatee also accepted the – potentially longstanding – reciprocal relationship of mutual loyalty (Dutton 2006, 75). There were several families in Renaissance England known for their patronage of the arts, including the Cecils, Howards, Pembrokes, Herberts, and Sidneys (Dutton 2006; Parry 2002b, 175).[7] Great statesmen and tradesmen were also often approached as potential patrons. Family members, friends, acquaintances of the artist – or even strangers of nobility and wealth – could be approached as well.

It was largely due to the financial support of the patrons that the spread of knowledge and literary culture reached England at a time when writing and translating were not viable professions. This debt is seen in the proliferation of the *dedicatory epistle*,[8] a letter of dedication and thanks, annexed to translations – and many other types of works – to showcase the said relationship of patronage.[9] It might be expected that the proliferation of the dedicatory epistle in the early modern era might go hand in hand with a growth of patronage. However, the development of the patronage system seems to precede that of the dedication, although the exact timeline and the influence of the medieval patronage system on the early modern one is

7 It should be noted that an existing patronage relationship did not guarantee that a dedication was written to immortalize the debt, and conversely, that the existence of a dedication does not necessarily imply a patronage relationship (see below).

8 To my understanding, the terms *dedicatory epistle*, *dedicatory letter* or just *dedication* or *epistle* are used synonymously in reference to dedications in the English Renaissance. Therefore, I use the terms synonymously as well, generally favoring whichever term was chosen by the writer to refer to their paratext. I discuss dedications as texts in more detail below in Chapter 3.

9 Not all works were dedicated, but nearly all types of works were. Law books, almanacs, news pamphlets, chapbooks and other cheap and simple ephemera were usually left without dedications (Williams 1962, x).

somewhat debated. Some scholars state that the early modern patronage system only formed during the Tudor period (Harris 1989, 178; Hay 1962), while others trace it to a late medieval origin (Hosington 2010, 53; Kipling 1981). And although simpler dedications certainly existed before the early modern period (see Chapter 3), the expansion and proliferation of the dedicatory letter occurred in the latter half of the reign of Henry VIII. By the time of his death, the full use of the paratextual elements of the front matter – title page, dedication, preface – had been solidified in the "more pretentious books" (Williams 1962, x). The language of the dedicatory letter had, too, become standardized by the reign of Elizabeth I (Wolfe 2006, 123).

The ideal situation of dedicating and patronage described above could be complicated by a number of factors. For example, while it was expected to secure the patron's acceptance of the book-gift before dedicating, the presence of a dedicatory letter is not always a guarantee of a previously established relationship (Parry 2002b, 174). And indeed, whether there is such a relationship (or if the petitionary language of the letter leads to one) is not always known, nor is this fact deducible from the presence of a dedicatory letter.[10] For example, John Studley, in his epistle to his dedicatee and potential patron William Cecil (1520–1598), 1st Baron Burghley and chief minister to Elizabeth I, finds necessary to explain to his dedicatee what the connection between them is:

> hauing vnderstanding partlye by the report of men, and partlie perceauyng when I was somtyme scholler in the Queenes maiestties Grammer schole at Westminster, the hartye goodwill, and frendlie affection that your honour bare towardes all studentes, I conceiued this hope, that you would accept my good wyll and doynges the better, in that I professe my selfe to be a student, & that in the vnyuersytye of Cambrydge, wherin somtyme your honour were trained vp in learnyng, and now being most worthelie Chaunceler ther of, do greatly tender the commodytye of the studentes in the same (Studley 1566, STC 22222).

Bennett (1969, 52–53) has noted that it was possible there was no previous association between Studley and Baron Burghley; Cecil was a known and generous patron of authors and translators. As such, he presented a good option for a dedicatee, should there be no previous association with another patron for the translator to depend on (Parry 2002a, 122). There are also other known cases in which dedications to strangers of wealth, nobility or status were made in the hopes of gaining patronage when there was no previous association. Such is the case when Thomas Rogers dedicates his translation of St Augustine's *De Meditatione* to the judge Thomas

10 In fact, Fox (1995) points out that there is little direct evidence of patronage relationships in most cases of late sixteenth-century dedications.

Wilson. He notes, "I […] request your Honor to par[do]n my boldness in dedicating my [sim]ple doings, obscure, as I am, & [a] person vnknowne to your Ho[no]r" (1581, STC 944, a.12^{r}).[11] Then again, in some cases, it is obvious that a previous relationship exists, especially in the case of addressing family members and relatives. Barnaby Googe dedicated the first edition of his translation of Marcello Palingenio Stellato's *Zodiake of Life* (*Zodiake*. 1560, STC 19148) to his grandmother, and John Stradling dedicated *Tvvo bookes of constancie* (*Constancie.* 1595, STC 15695) to his elder second cousin, Sir Edward Stradling, while Sir Thomas Eliot dedicated Plutarch's *The education or bringinge vp of children* (*Education.* 1530, STC 20057) to his sister Margery Puttenham.

Although it seems to have been generally accepted in post-Reformation England that the support of the arts was a responsibility of the royalty and nobility, the gift was not always accepted, nor reciprocated. Miller (1959, 98) recounts two famous and oft-quoted accounts of this from the 1590's, both involving the unfortunate Mr. Richard Robinson, whose dedications to Elizabeth I and Sir Thomas Egerton were both rejected,[12] with a humiliating public rebuff of his acting without a commission (see also Bennett 1965, 50; Fox 1989, 234; Hosington 2010, 117; Parry 2002a, 127–28). Sixteenth-century patronage was "neither systematic nor sustained", and the authors and translators were wise not to depend on the support of a previously unfamiliar patron (Parry 2002a, 117; see also Fox 1995, 230–32). Early forays into breaking the book and text producer's dependency on the dedicatee may be found in the context of more utilitarian texts. John Hall specifically remarks on the unsuitability of "noble menne and princes" as protectors of his translation of Lanfranco's *Chirurgia parua* (*Chirurgia.* 1565, SCT 15192), and dedicates his work to the company of surgeons of London, who, he states, are the more appropriate audience.

The dedication was by no means always printed in all copies of the work. The dedication may have appeared in a *presentation copy*, which was to be a gift to the patron upon the completion of the work. Only one copy may have been marked as a presentation copy. For example, two presentation copies by Erasmus to Henry VIII are known to have survived: the 1513 Latin translation of Plutarch's *De discrimine adulatorio et amici* in a vellum manuscript (Cambridge University Library, MS Add. 6858), and a printed edition of *Institutio Principis Christiani* (1517), an educational

[11] Sections of text obstructed by binding.

[12] Elizabeth I is said to have been uninterested in engaging in patronage (Fox 1995). She generally accepted dedications, and received over 180 (Schutte 2017, 150; see also Williams 1962, 61–62). But despite numerous and direct pleas for aid, Elizabeth I remained unmoved. For the habits of Elizabeth I and other Tudors on this front, see, e.g., Parry (2002a) and Fox (1989).

work for Christian princes, originally dedicated to the Holy Roman Emperor Charles V (Clough 1981). Additionally, while the common practice was to dedicate a work to one patron, the same work could have several dedicatees. Indeed, John Florio dedicated his translation of Montaigne's *Essays* (1603, STC 18041) to six noble ladies, and while Edmund Spenser addresses Elizabeth I in a dedication in his work's opening, dedicatory poems to no less than twenty-five nobles have been placed at the end of *Faerie Queene* (1590, STC 23080). Voss (1998) connects this practice to a late sixteenth-century decline in literary patronage, arguing that the authors were attempting to create a new system by addressing several patrons in a speculative attempt to collect several smaller payments. New editions of a previously dedicated work could also be freshly dedicated in the subsequent editions; while Barnaby Googe dedicated the first edition (1560, STC 19148) of his translation of *Zodiake* to his grandmother,[13] in whose household he was raised after the death of his mother, in the second (1561, STC 19149) and in all later editions, he addressed Sir William Cecil.

Throughout the sixteenth century, the relative importance of the patron to the production of books gradually decreased. There were too many petitioners for the existing patrons – the problem must have only been exacerbated by the habit of some authors to choose several patrons for their works (Dutton 2006, 75). In the patronage of the arts specifically, scorning of the hopefuls seeking patronage became "endemic", and the authors left without an income complained bitterly over the lack of recognition (Fox 1995, 235). An alternative source of income became available from the sales of books, although this venue of income was not generally available to text producers and mainly profited printers and stationers. Voss (1998, 737) connects these developments to the rise of book advertisements at the end of the sixteenth century. He states that although the dedicatory letter was still often an important part of the work's promotional and paratextual apparatus, the language of the dedication changed: the flattery of the dedicatee was slowly replaced with promotional language.[14] As a result, the relative importance of the patronage system lessened, and the prefatory paratexts eventually came to resemble early

[13] Likely Lady Margaret Hales (*ODNB*, s.v. *Googe, Barnabe, 1540–1594*).

[14] "Promoting and supporting the printed word no longer required the intervention of a wealthy, powerful patron. Although such dedications continued to be inserted in books of all types, fulsome flattery and insincere praise [of the dedicatee] no longer maintained the crucial role it once held" (Voss 1998, 755). Enenkel's (2008) study of dedicatory texts in fifteenth and sixteenth-century Europe corroborates Voss's view. Additionally, Enenkel found that the weaker the relationship between the author and dedicatee was, the stronger the praise was. A linguistic analysis of the language targeting the dedicatee has yet to be conducted, however, although a study of this type would certainly shed light on the change of attitudes towards patrons and patronage in the wake of the introduction of printing.

advertisements. I will discuss the English Renaissance dedication further in Chapter 3, where I concentrate on the content of the preface and dedication, rather than the process of their production.

2.2.2 Agency in book and text production

Throughout the sixteenth century, the dedicatory epistle continued to give praise and thanks to the patron, but the options for compensation and the situations of production shifted in focus in the wake of the spread of the printing press. In the era of manuscript production, whenever the codex had been ordered from a professional or semi-professional scribe, the financial strain of the book's textual and material production was carried by the customer.[15] This relationship between producer and financer could last throughout the production of one or several books. Indeed, the scribe could be hired as a "household servant" (Varila 2016, 27; see also Feather 1988, 26). Book production was largely *bespoke* – produced by order of the customer, patron or other financial backer. This generally meant that the 'customer' had more agency over the product, while the scribe had financial security. While speculative production had been in practice in the medieval period (Lyall 1989), its importance grew after the introduction of the printing press (see section 2.1). This shifted both the agency and the financial responsibility from the customer to the producer. The impetus for the production of an early modern printed book could of course still come from the customer or patron, but more and more often, it would be the decision of the printer-stationer to choose the works to publish in print. The printer could also take on the translation of the text. Indeed, this was fairly common in fifteenth and early sixteenth-century England, William Caxton perhaps being the most famous example. Variants of this arrangement were many, including a bookseller ordering the translation of a work to sell in their shop, or even a translator financing the print publication so as to gift copies of the printed work to someone. This was perhaps most common in the context of teaching materials and religious texts; such is the case in Bishop Foxe's translation of *Ryle of Seynt Benet* (1517, STC 1859), which he produced for the use of the nuns in the diocese of Winchester.

15 Lyall (1989, 14) has identified the four most likely scenarios of book production during the manuscript period. The codex could be commissioned from a professional scribe, copied in a monastery for the use of the religious community, copied for one's own personal use, or produced speculatively, for sale without a known buyer. There is a diachronic aspect to the application of these production methods. Before the fourteenth century, manuscript production most often took place in monastery *scriptoria*. However, in the late Middle Ages there was an ongoing shift during which the more "urban-based organizations" took over the market (Overty 2008, 1).

Much like the impetus for the material production of books, the choice of text production might have come from any number of directions. The translation process could be initiated by the patron, the printer, or the translator himself. The patronage relationships described in the previous section seem to indicate that the artist had much agency in the choice of their texts, and the translator's own narratives of text production seem to support this view. Thomas Twyne opens the preface to his translation of Llwyd Humphrey's *The Breuiary of Britayne* (*Breuiary.* 1573, STC 16636) with a description of the internal battles he went through when deciding if he should translate the text. John More is more assertive, stating that he was "determined vtterly with my selfe" to translate one of Friedrich Nausea's sermons. After deliberation, More settled on *A sermon of the sacrami[n]t of the aulter* (1533, STC 18414). Thomas Eliot was translating by his own initiative, too, as he began his work on Eucolpius's *The image of gouernance*, although the work was unpleasantly interrupted when the owner of the book asked for its return (1541, STC 7664). Hence, while it is common to discuss translation (and printing) through the lens of the concept of anxiety, it should be borne in mind that the translator did hold power over text. Not only does translation give the opportunity to interpret the meaning of the text, but also to select the text itself.

Yet, the translator's use of power was often veiled with narratives excusing text production. Reports of requests to translate are common. Alexander Barclay reports that his translation of Sallust (1522, STC 21626) was done upon the request of the Duke of Norfolk. Thomas Paynell claims an anonymous friend asked him for an English translation of the second part of the Spanish chivalric romance *Treasurie of Amadis* (*Amadis*. 1572, STC 545). John Florio also states that it was at his friends' behest that he began to work on the translation of Jacques Chartier's *A shorte and briefe narration of the two nauigations* (1580, STC 4699) – although he was not resistant, he adds, as he is loath to let his talents go to waste by hiding them. Ascertaining the veracity of these requests is often impossible, and somewhat irrelevant. The topos of claiming the translation was requested by friends is a convenient excuse for overstepping propriety in both translating and publishing in print, as text production was an activity considered somewhat unsuitable for people of merit, and the topos could be used to neatly disguise an idle wish to translate for one's own amusement or profit (see Chapter 3; Saunders 1951).

Requests – or orders – to translate may have also come from printer-stationers, who sometimes employed translators to English works of proven marketability (Bennett 1969, 153–54; Hosington 2010, 48).[16] Apprentice Henry Watson speaks

[16] Printers produced their estimates based on the popularity of the manuscript, success of the work in continental Europe, or even based on the success of previous works of the same genre (da Costa 2020, 6).

openly in his preface of having been tasked with the translation of the French romance *Oliver of Castile* by the printer Wynkyn de Worde (1518, STC 18808). Thomas Paynell is less clear as to the relationship he had with the printer requesting him to translate – although if there was a financial arrangement for translation work, it was not one of apprenticeship (see section 6.4). Paynell describes his search for a suitable occupation after finishing his previous translation, *Regimen Sanitatis Salerni* (*Regimen.* 1528, STC 21596), and how an unnamed printer – elsewhere identified as Thomas Berthelet – tasked him with the translation of Ulrich Hutten's *De Morbo Gallico* (*Gallico.* 1533, STC 14024; see also Bennett 1969, 153–54; da Costa 2020, 6; section 6.3.4).

The above examples show that it was sometimes the printer who initiated the translation; other times, it was the translator who wished to have their work printed. The processes of print publication were equally varied. Whether the translation was published in print after its completion or circulated in manuscript depended on the motivations of the patron or translator, and sometimes on chance. Henry Billingsley produced his translation of Euclid's *The Elements of Geometrie* with the express intent to publish it in print to benefit the nation (*Geometrie*. 1570, STC 10560). John Stradling reports in his dedication that although his translation of Justus Lipsius's *Constancie* was originally produced for the private use of his dedicatee and second cousin, Sir Edward Stradling, it was later published in print at the behest of the same (1595, STC 15695).[17] John Studley similarly accounts the impetus for both the translation and print publication of Seneca's *Agamemnon* (1566, STC 22222) as coming from unnamed friends – a topos addressed above. Alexander Neville published his translation of Seneca's *Oedipus* (1563, STC 22225) in similar circumstances, although he expresses more anxiety in relation to the act of print publishing:

> Thus as I framed it to one purpose: so haue my fren[d]es (to whom I can not well deny any thyng ye Frendshyps ryght may seeme iustly to requyre) wrested it to another effect: and by this meanes blowen it abroade, by ouer rasshe & vnaduised pryntyng. By whiche fonde dede I know vndoubtedly I shal receiue ye poisoned Infamies, of a nombre of venemous tonges. (Neville 1563, STC 22225)

Neville's worry of print publishing is a neat rhetorical exercise; the extract leads up to a plea of protection from his patron. That is not to say the feeling might not have

17 Stradling also produced marginalia containing summaries and explanatory notes – a rare case of verifiably translator-produced marginalia, revealing a distinctly editorial position towards the text.

been genuine. Expressing anxiety over print publication was a common sentiment in the days of early printing, especially in connection to verse; manuscript publication, i.e., circulating texts amongst friends and acquaintances, was still considered the norm in mid-sixteenth-century England, and gentlemen were known to shun print (Saunders 1951, 139–140; see also Traister 1990, 77–78, 84).

Indeed, there are examples of situations in which the protestation of unwilling printing rings truer. It often happened that a manuscript, after circulating amongst friends and family, ended up in the hands of a printer. Richard Linche's account of the print publication of his translation of Vincenzo Cartati's *The fountaine of ancient fiction* (*Fountaine.* 1599, STC 4691) is a revealing narrative of the Renaissance publication process:

> This matter now handled, was vndertaken suddainly, and dispatched hastily, for which he craueth milder constructions, & in very deed had it not by an extraordinary accident happened into the hands of a stranger, it had not now (poore father forsaken child) endured the insupportable tyranie of lawlesse censure. But when I found that it was so far gone, and as it were irreuocably escaped from out my hands, and euen ready to be thrust out naked & clothlesse into the world, I chose rather to father it, and re-entertaine such my wandring traueller, and bestow some few lines in his behalfe vnto the reader, than that so bare a subiect should passe in his imperfections vnepistled, or not befriended with the authors name in such his priuatenesse and obscuritie. (Linche 1599, STC 4691)

Linche reveals he encountered his translation out in the world naked and clothless – without the authorization of a preface. His fathering of the translation refers to his preface-writing, taking responsibility and authority over his production. It seems that to Liche, to have one's translation published in print was not an issue rousing too much anxiety, at least not to the extent that he would rather break the law by letting his work suffer from anonymity.[18] Linche might also have had economic motivation for acknowledging the translation; as Saunders (1951, 141) has noted in connection to verse publication, willful ignorance of one's publications in print was the privilege of those who could ignore economic necessities. Linche dedicated his translation to a previous benefactor, M. Peter Davison, Esquire.

This practice of printing – and translating – without the consent of the author or translator makes apparent the difference between the early modern and present-day understanding of authorship and ownership of texts. In the Middle Ages (and long

[18] The name of the translator became an obligatory feature of any print publication with the proclamation of 1538 (186 Hen VIII).

after) manuscripts circulated among family and friends, and they could be partially or fully copied for one's personal use at will, with sections of text added and deleted at the copyist's discretion. The Renaissance printer-stationer treated texts just as any literate man might have treated manuscripts – as free to copy and disseminate. Some early proprietary attitudes towards the texts may be gleaned, however, from some sixteenth-century authors' and translators' reactions to print. Linche, discussed above, wished to "father" his translation by adding a hasty preface. Other writers might have wished to proofread the text before printing and "complained, sometimes bitterly, of their printer's incompetence", when faced with the error-riddled printed copy (McKitterick 2003, 111; Simpson 1935, 5–6; see also Grafton 2011, 32). Some authors and translators even reclaimed their texts by returning to them after their printing. Christopher St. German, a London barrister, hastened to edit the text of the English translation of his Latin legal didactical work, *Dialogus de fundamentis legum Anglie et de conscientia* (1528, STC 21559), after he found it published in English by a third party (1530, STC 21561). The second English version (1531, STC 21562) was edited to his satisfaction (Schoeck 1983, 116; Varila et al. 2020, 235–36). These varying early modern textual practices, power, agency, and anxiety all contribute to the content and language of the paratexts.

2.2.3 Translation theory and practice

Before moving to Chapter 3, where I discuss the history of the preface, I wish to discuss one more prominent theme in the context of the production thereof: translation. The position of translation and translated texts in Renaissance England was famously fraught with (affected) anxiety. The motivations for this anxiety are complex. They rise partially from the issues of agency discussed above; the shunning of the presses as self-aggrandizement unsuitable for a nobleman (Saunders 1951); the lack of control translators had over print publishing; the social risks one takes when approaching one's betters through an unendorsed dedication; and of course, the questionable status of English as a literary language (Barber 1976, 72–75; Steiner 1975b, 7).[19] Yet early English printers favored printing in the vernacular – more so than their European counterparts (Barnard 2002, 1). And although the French and Latin tongues played major roles in English society, only 17% of the English production in 1473–1599 was in these prestige languages, while 78% of the works

[19] Newman (2018) also discusses sexualized metaphors as representations of "class-based anxieties about printed publication". Unruly works escaped into the world are described as "deflowered or raped virgins, but also prostitutes, adulterous wives, and bastard children" (Newman 2018, 15). Wall (1993) disagrees, viewing the metaphors not an expression of anxiety but rather an early modern wish to titillate.

printed in England are recorded as having been produced in English.[20] This created a potential dilemma for the printers: there were only so many English authors available in the late medieval period, and the number of authors did not increase rapidly enough to answer the voracious tastes of the audiences. The production numbers were supplemented by English translation; translation constituted approximately 23% of literary output in the sixteenth century (see section 2.1).

Despite the popularity of translation as a text production practice, and the influence it has been afforded in histories of the English Renaissance, there is no surviving record of a uniform theory or practice of English Renaissance translation (Braden 2010, 90; Steiner 1975b, 7). There were some European treatises on the topic, and a Latin treatise by the Englishman Laurence Humphrey, published in Basel, Switzerland. The latter seems to have enjoyed no success, no reprintings nor translations to English (S. Gillespie 2011, 36). Indeed, Steiner (1975a, 7) has noted that it was not until the seventeenth century that a uniform translation theory was formed.[21] Burke (2011, 29) has suggested that there was "a gradual change in the conventions of translation in the course of the sixteenth century. The change was in the direction of greater fidelity". This tendency to demand accuracy of meaning went together with the growing demand for textual fixity, and the gradual rise of authorship and authority of the text.[22]

Despite there not being a universal translation theory or method, individual concerns – even schools of thought – certainly existed, typically depending on author, text type, purpose, or context. One of the more detailed accounts of translation practice in *CCP* is given by Abraham Hartwell in his preface to his translation of Duarte Lopes' *A Report of the Kingdome of Congo* (*Congo*. 1597, STC 16805). Hartwell's *source text* (ST), i.e., the text from which the translation was produced, is an edition of Lopes's papers; the edition itself has been compiled by Philippo Pigafetta. Hartwell defends Pigafetta and his work in compiling the text, as well as his own translation as an accurate representation of the work:

> I was alwayes of this opinion (and therein I do still dwell) that Authors should be published in the same Order, in the same Termes, & in the same Stile which

20 An *EEBO* search returns 12,897 records of books produced in England in 1473–1599. 16% of these are in Latin, and 1% in French or Middle French (Accessed 4.8.2020).

21 A similar lack of uniform approaches can be detected in Renaissance France and elsewhere in continental Europe (Norton 1984, 9–11).

22 Jucker and Pahta (2011, 4) have argued for rise of the authorial control through the fixity of the text. Although it is compelling to argue that the textual stability brought by print led to more authorial control than the "more or less" faithful copying practices of individual scribes, Varila (2016, 43) argues it is not the author who was initially authorized, but the text itself.

> they themselues vsed. For how know I, what moued them to obserue this Order or that Order, and to make choyce of one word rather then of another? peraduenture the reason of their so doing might proue to be so strong, as I doubt it would not easily be ouerthrowne. (Hartwell 1597, STC 16805)

Hartwell goes on for several pages in a detailed and passionate defense of his translation method and practice, concentrating on a critique of 'unfaithful' translations and deliberate interference with the meaning of the text, for example, through commentary or marginalia. Similar sentiments may be gleaned from the preface of Anthony Munday, the translator of *Palmerin D'Oliva* (*Palmerin.* 1588, STC 19157). Translation, Munday (ibid.) notes, "allowes little occasion of fine pen worke". In other words, the translator must follow their original, and hence lacks creative freedom. Many prefaces in *CCP* contain similar – direct or indirect – declarations of faithfulness (see Chapter 3).

Demands for faithfulness and translation accuracy in the early modern era were dependent on the topic of the text. The most stringent demands for faithfulness and translation accuracy were directed at translators of religious texts and philosophical classics such as Aristotle and Plato, while the translations of chronicles, annals and other contemporary texts were given more freedom (Burke 2011, 26; C. Moore, 2011, 100–101, 112–113; Weissbort & Eysteinsson 2006, 20). Weissbort and Eysteinsson (2006, 17) speak of the popularity of the *Ciceronian model* of translating, promoting sense-for-sense rather than word-for-word translation. And indeed, in English Renaissance schools translating was used as a rhetorical exercise, an imitation[23] of the classical orators translating Greek authors to Latin. In these schools, rhetorical training was given high importance, and the object of translation was the virtues and ideas of the authors, rather than the author's text (Boutcher 2006; Charlton 1965, 110–19; Mack 2011, 5). The *naturalization* of the translated text was extensive: foreign concepts and words were modified to fit the English audience to the extent that the result of the translation was often an 'impression' of the original author as "an eloquent Tudor English gentleman" (Boutcher 2006, n.p; see also Burke 2011, 25). This is not to say that the naturalization of the text was necessarily done for the purposes of achieving artistic merit. The translations of classical Greek and Roman plays, oratory, and history to English were often "prosaic", or worse, "grammatical": English texts constructed following the Latin syntactic models for the purpose of building up English language, literature, and "literary nationhood" (Burke 2007, 20; Coldiron 2015, 166–67; S. Gillespie 2011, 7, 20–21).

[23] For the concept of *imitation* in medieval and Renaissance schooling, see Murphy (1990, 162–163).

The application of these fragmented theories to the actual process of translation has been questioned (Burke 2011, 24).[24] "It has been generally conceded, in particular, that whereas the theoretical statements contained in the prefaces to sixteenth-century translations are imbued with literalism, in practice the translators behaved in a radically different manner, altering, cutting, and adding to what they found in the text they chose to 'English'" (Morini 2006, 3). This disparity between word and action might be due to the influence of earlier translation models, as the medieval approach to translation theory differed quite a bit from the early modern ideal. Medieval theorists of translation "advised translators to detach themselves from the source by adding new examples, shortening long passages or lengthening brief ones, and re-arranging the matter found in the original" (Burnley 1989, 12).

There are several reasons for this lack of central theoretical models. In addition to the clash of cultures I have described above, one must also account for the historical position of ascribing low status to translation as a text production practice. There is a frequently quoted passage from Bonaventure's prologue to Peter Lombard's *Libri sententiarum* (1250–1252), which names four roles of the mediaeval text producer – *scriptor, compilator, commentator,* and *auctor*[25] – and establishes a hierarchy between these roles relating to material and textual processes of creation (Minnis 1984, 94; Tonry 2016, 3). *Translator* is not amongst the four. Rather, Copeland (1991, 9–10) notes, the Roman theories used as a basis for the medieval ones saw translation as a type of commentary.[26] Additionally, Dearnley's (2016) work suggests that the English medieval translator's preface had to develop new models of practice for discussing languages after the introduction of a second language of power (French) in the eleventh century. The sophistication of the early modern English translator's prefacing tradition is partly the result of this medieval need to recontextualize the text not only in relation to the new cultural context, but in relation to two dominant languages – Latin and French. This meant there was a need to reformulate the existing prefacing models to reflect these new linguistic realities. Hence, although the medieval models of text production practices and attitudes towards texts were shifting – the late medieval and early modern periods

[24] Burke (2011, 24) also notes that although the translation theories of the Renaissance have been thoroughly documented in scholarly work, the study of translation practice has been somewhat neglected (but see Braden 2010). Translation scholars further warn us that analyses of translator's paratexts allow a view of how the texts are presented, but they do not portray the reality of the translations themselves. "Examination of paratexts […] cannot be a substitute for textual translation analysis" (Tahir Gürçağlar 2011, 115).

[25] Scribe or copyist, compiler, commentator, and author, in ascending order of authority and power.

[26] Damian-Grint (1999) has shown that some Anglo-Norman translators also refer to themselves as practicing what they term *enarratio* ('glossing, interpretation').

are known for a rise in appreciation for translation – the influence of the enduring medieval tradition should not be overlooked.

Additionally, as mentioned above, the status of the English vernacular itself was low; it was not considered a language suitable for the written medium (Barber 1976, 72–75). This perspective towards the English language was in alignment with the objectives of those who feared the consequences of giving the public access to too much information, especially in medical or ecclesiastical matters. The anti-translation sentiment in the medical community was upheld by physicians whose training necessitated some Latin, and who feared the dissemination of their professional knowledge to the lay communities would deflate the value of their profession, while the surgeons, who were largely English-speaking, produced several translations of early modern medical texts to purposefully spread medical knowledge (Tyrkkö 2011, 122–23). Thomas Phayer's heated defense of the translation of medical texts showcases the contentious nature of the debate:

> how longe would they haue the people ignoraunt? why grutche they phisik to come forth in Englysshe? wolde they haue no man to knowe but onely they? Or what make they them selues? Marchauntes of our lyues and deathes, that we shulde bye our health only of them, and at theyr pryces? no good phisicio*n*[27] is of that mynde. (Phayer 1544, STC 11967, A.iii^{v})

The value of translation is the exchange of information, and Phayer's defense is not for translation itself, but a part of a larger debate on the availability of medical information. The extract demonstrates, however, how the level of opposition towards the use of English was often dependent on the content of the text. Widely successful literary works such as *Decameron* and *The Canterbury Tales* had already been produced for centuries in vernaculars all over Europe. The Reformation changed the attitudes towards the use of English in Bible texts, and the first printed English translation of the *New Testament* was published in 1525. The opposition against English medical and scientific writing waned as the discourse gained more nationalistic tones in the sixteenth century, as translators began to compare England to nations which had already benefitted from the information conveyed by translation (Barber 1976, 48–51; Brown 1995). Not only were the translations motivated by these nationalistic considerations, but they were also used to scold those not providing the English nation with much-needed information. Henry Billingsley, the translator of Euclid's *Geometrie* (1570), laments the "negligence, and lacke of zeale

[27] I open macrons in sixteenth century examples, both here and in the analysis. I mark the opened macron with italics.

to their countrey in those of our nation, to whom God hath geuen both knowledge, & also abilitie to translate into our tounge" (Billingsley 1570, STC 10560).

And so, despite the status of the English language, anxieties over translating, and conflicts over the ownership of texts, English translations were produced. To counteract this disparity between expectation and action, translators often gave a reason for translating: the translation was done upon request, as an exercise, for utilitarian reasons, to teach or to instruct. These apologies cooperate with the *modesty topos* discussed in section 3.2.1. The apologetic tone adopted by the translators operating in these conflicting demands has been termed *translation anxiety*.[28]

Finally, one must acknowledge that the lack of universally accepted theories, scattered practices and dismissive attitudes could simply be the result of the auxiliary nature of text production in the translators' lives. It was rarely possible to accrue a livable wage as an author or translator in the sixteenth century, as the work of translators and authors commonly went unrewarded by patrons (Parry 2002a, 117), and even the most prolific of European translators may at best be termed 'semi-professional' (Burke 2007, 11–13; 2011, 19).[29] The most productive English translator in the sixteenth century, Arthur Golding, produced thirty translations and spent years of his life heavily in debt and dependent on his more fortunate relatives (Burke 2011, 19; *ODNB*, s.v. *Golding, Arthur, 1535/6–1606*). Translators and authors might have gained powerful and generous patrons, but it was also often necessary for them to work in other fields, dedicating time to translations when free of more profitable employment – in the patron's household or elsewhere (Parry

28 Anxiety over translation is a very prominent phenomenon during the English Renaissance, but by no means restricted to that period. Medieval and even classical examples of the phenomenon exist. Jenkins (2003) identifies translation anxiety in *Lives of St Katherine*, a late medieval hagiography. Trevisa's 1387 translation of Ranulph Higden's *Polychronicon* displays the same conflict and uncertainty in its prefatory matter (Liira 2020, 107–109). Curtius ([1953] 1990, 83) has traced the roots of the humility discourse to Cicero and Quintilian, while Janson (1964, 18) connects the tradition to Greek authors, specifically Isocrates.

29 The same applies to early authors. The "quasi-amateur" status of authors continued until the eighteenth century (Eisenstein 1980, 154). As the authors of Renaissance Europe rarely had claim to the intellectual property of their works, gaining profit of their printing and sale was highly unlikely. And while the granting of a *privilege* could be seen as a precedent of intellectual property rights as we know them today, this privilege was most often granted to the printer, rather than the author. Rather, European Renaissance authors employed themselves in tasks such as copy-editing and composing commendatory verse. For an overview of the position of the European author during the Renaissance, see Pettegree (2010, 161–66) and Febvre and Martin (1984, 159–66).

2002a, 117).[30] William Caxton, translator of the first English printed book, was a mercer-printer. William Tyndale, the translator of the first printed *New Testament* in English, was a chaplain and teacher. Schoolboys translated classical authors as exercise.[31] Medical texts were translated by surgeons and apothecaries, legal texts by lawyers.[32] Lawyer Christopher St. German was the writer and translator of famous legal didactic work *Dialogus de fundamentis legum Anglie et de conscientia,* commonly known as *Doctor and Student*, of which he produced several extended editions (1528 STC 21559; 1530 STC 21560; etc.). Bishop Richard Foxe translated *Rule of Saint Benet* (1517, STC 1859) to Benedictine novices. Sir Thomas Eliot translated and dedicated Plutarch's *Education* (1530, STC 20057) to his sister Margery Puttenham.[33] The biggest commonality between these translators seems to be that translated texts were often on the topic or field of the translator's expertise and had a didactic purpose: either to transfer knowledge or to train the translator in another language (Brown 1995; Burke 2011, 19; Steiner 1975a, 7). Translators also often produced other texts, working as playwrights and poets, although these professions faced the exact challenges detailed here in relation to translation (S. Gillespie 2011, 9). All in all, the Renaissance translators were a heterogeneous group of people and their translation practices and attitudes reflect this diversity.

In the following chapter, I focus on the early modern English translator's preface. I discuss the functions and purpose of the paratext, as well as the historical influences which contributed to its sixteenth-century form.

30 Thomas Eliot (1541, STC 7664) even provides this amusing little complaint on the unprofitability of translation in his preface to Eucolpius' *The image of Governance:* "I haue nothing wonne therby but the name onely of a maker of bokes, and that i sette the trees, but the printer eateth the fruites. In dede al though disdaine & enuy do cause them to speke it, yet will I not deny, but that they saye truly: for yf I wold haue employed my study about the increace of my priuate commodity, which I haue spent in wrytinge of bokes for others necessity, few men doubt (I suppose) that do knowe me, but that I shuld haue attayned or this tyme to haue ben moche more welthy, & in respect of the worlde in a more estimation."

31 Renaissance England had no schooling in translation for the sake of translating. However, the English schoolboy learned Latin and Greek language and rhetoric by producing an English text following a Roman model. Incidentally, a number of the Roman texts whose early modern translations are studied in this dissertation were a part of the early modern curricula (Mack 2006, 96).

32 For an overview of the history of English medical translation, see Brown's (1995) study on the vernacularization of medical texts.

33 Translation was not the only method of text production which had to be produced at leisure due to its financial unprofitability. For a similar account of early modern authors' professions, see Miller (1959, 11).

3 The paratextuality and history of the English Renaissance preface

The paratexts studied in this dissertation are persuasive texts whose purpose was to create relationships and influence readers, but whose content was dependent on textual and extratextual influences and traditions. While the previous chapter focused on the extratextual issues by establishing the paratexts' production context, the purpose of this chapter is to focus on the content of the preface and dedication, to establish the textual context of the evaluative expressions studied. In absence of content or genre studies focusing specifically on the early modern English preface (cf. Ruokkeinen *in prep*), I rely on secondary literature discussing earlier prefacing models. I give an overview of the historical influences upon the early modern English paratext, tracking the influence of previous prefaces and prefacing models through a discussion of recurrent themes. The chapter will contextualize the evaluative expressions analyzed in Chapter 6.

I begin in 3.1 with a brief discussion of the positioning I have adopted in the analysis of the prefaces and dedications within *CCP*. In 3.2 I reflect on the content of the early modern preface in light of its ancient Greco-Roman and medieval counterparts.

3.1 The early modern translator's preface as paratext

I consider the early modern English translator's preface a paratext – this fact might be evident from the title of this chapter. However, I would like to draw attention to the use of the term. It has become frequent enough that many scholars do not pause to explain the concept's influence upon their approach. However, an analysis of evaluative language, especially an Appraisal analysis, requires the analyst to explore their own position towards the texts analyzed, to reveal the perspective and bias potentially influencing the interpretation of the evaluative expressions (see Chapter 4.3). Hence, I feel it necessary to state explicitly that I approach the *CCP* prefaces and dedications as *paratext*. In this section I briefly address the influence this approach may have on my analysis of evaluation.

3.1.1 Paratextuality

The term *paratext* was coined by the French structuralist Gérard Genette to denote the textual and visual materials surrounding the literary text (Genette 1997). In his seminal work, *Paratexts*, Genette studies the paratextual apparatus of the eighteenth and nineteenth-century French novel and gives a detailed typology of the paratextual elements typical of his material: titles, blurbs, notes, prefaces, dedications, ads, book reviews, etc. The overall function of these "accompanying productions" is to frame the text and facilitate its delivery from producer to consumer, to help the reader to utilize the work to its fullest extent, and to guide them in its interpretation (Genette 1997, 1; Summers 2013, 13). In short, the paratext exists "to ensure the text's presence in the world, its 'reception' and consumption" (Genette 1997, 1).

The paratextual typology quickly gained attention amongst narratologists; scholars of literary and book history, philology, translation and media studies have later adopted it as well (Baron, Lindquist, & Shevlin 2007 (eds.); Batchelor 2018; Gil-Bardají, Orero, & Rovira-Esteva (eds.) 2012; McConchie & Tyrkkö (eds.) 2018; Peikola & Bös (eds.) 2020; H. Smith & Wilson (eds.) 2011). In terms of applicability, the paratextual typology is indeed versatile and has inspired researchers from several fields to re-direct their attention to previously marginalized categories of text, inspiring a multitude of expansions and re-categorizations. For the purposes of this dissertation, most notable of these re-categorizations are those by Birke and Christ (2013). Birke and Christ propose a division of paratextual elements into three categories according to their primary function. Paratextual elements with an *interpretive function* "suggest to the reader specific ways of understanding, reading, interpreting the text" (Birke & Christ 2013, 67). They include elements such as titles, prologues and dedications. Advertisements and covers are good examples of the *commercial function* of paratext, as their primary purpose is to promote the sale of the textual object. Finally, the *navigational* function is apparent in paratextual elements such as page numbers or running heads, which act in a more mechanical manner, directing the reader to section or topic they are browsing for (Birke & Christ 2013, 67–68). Naturally, the functions may overlap, and often do. For example, the title page, although often carrying a commercial function, offers interpretive aids to the reader as well. Applying Birke and Christ's model to the preface, the functions of the preface are twofold. The interpretive function of the preface has been taken largely as a given by Genette as well as by the scholars using prefaces as research materials. However, in recent years the commercial functions of the early modern preface have been increasingly acknowledged as well (da Costa 2020; Saenger 2006; Silva 2016).

3.1.2 Paratextuality of the historical translator's preface

Genette's concentration on a relatively homogeneous group of French seventeenth- and eighteenth-century novels has led to some problematic views in terms of paratextual borders, terminology, textual stability, and authorial control.[1] As the position taken towards some of these issues influences the perspectives adopted in the present dissertation, I discuss the critique briefly below, before moving on to the description of the paratextual elements central to the present dissertation, namely prefaces and dedications.

Perhaps the most theoretically significant issue which Genette is criticized for is his emphasis on authorial intention as a meaningful restriction in defining paratext (see e.g., Batchelor 2018, 12–17; Ruokkeinen & Liira 2017 [2019]; Stallybrass 2011, 210–19; Stanitzek 2010, 35). Genette considers the author the only true source of paratextual material, as they are the only one able to express their true vision of the text (Genette 1997, 2–3, 8–9, 408). Translation scholars and philologists have been critical of this restriction on paratextuality, as authorial intention is highly problematic in these fields (Liira 2020, 22–24; Ruokkeinen & Liira 2017 [2019]; Tahir-Gürçağlar 2002, 2013).[2] Genette does not address the paratextuality of translation. His only note on the issue is at the end of his volume, noting that the paratextual relevance of the translated main text itself seems "undeniable" (Genette 1997, 405). Paratexts produced by translators are addressed briefly, with a note implying that the third party (*allographic*) preface may become authorial – and hence, authorized – when it comments on a translation (Genette 1997, 264n22). The function of allographic prefaces is the same as that of authorial ones – "to promote and guide a reading of the work" (Genette 1997, 265).

The application of the typology to historical material draws further attention to the problems of authorship of paratexts, as even the most basic of questions, such as the identity of the author, may pose significant challenges. It should be noted that Genette's purpose was never to track the diachronic development of paratext but to give an overview of the situation in his chosen period (Genette 1997, 14–15). This blind spot of the transhistorical nature of paratexts is likely related to Genette's lack

1 Most of these issues may be resolved through the approach presented by Birke and Christ, who centralize functions of paratext over their authorship or positioning in relation to the work (for further critique on these issues, see Ruokkeinen & Liira 2017 [2019]; Rockenberger & Röcken 2010; Summers 2013; Tahir Gürçağlar 2013). In Genette's defense, he has presented many of the shortcomings himself, and further encouraged the expansion of the model (Genette 1997, 404–5).

2 Additionally, the centralization of the author's intention and presupposition of authorial control over the meaning and message of paratext is in direct conflict with the systemic functionalist approach to language as a meaning-making resource built in interaction with the other discourse participants (see Chapter 4).

of awareness of historical paratextuality. This can be witnessed, for example, in his erroneous views about the third party allographic preface, which, he asserts, has no "centuries of 'hidden life'", at least in France, where the preface tradition "appear[s] to go back only to the sixteenth century" (Genette 1997, 263). Yet, Dearnley, who in her work tracks the development of the translator's prologue in medieval England, dates the first "significant" French translator's prologue to the twelfth century (2016, 28). English translator's prefaces had an early history as well. Dearnley (2016, 42) dates the first English translator's prologue to the late ninth century. A lack of awareness of these allographic prefaces allows the centralization of authorial paratextuality, given that it is the authorial paratext which presents itself as the norm in relation to the French eighteenth- and nineteenth-century novel.

Genette does make concessions in his strictly authorial definitions of paratextuality – most notably for paratextual elements produced with the author's permission, such as the paratexts produced by the publisher. The publisher is presented as the exception as the author relinquishes control and authority of the textual product for the purposes of publication. Further third party paratext, i.e., allographic paratext, is considered case-by-case. For example, Genette accepts translator-produced paratexts as a part of the paratextual model when the paratextual element in question is a dedication or a preface (Genette 1997, 130, 263). Yet, Genette's view of paratextuality is inexorably tied to its function in preserving the correct meaning of the work, which leads him to assume that "the author [is] the main and, strictly speaking, the only person interested in having the book read properly" (Genette 1997, 197). As Batchelor (2018, 13) points out, this approach to paratextuality centralizes authorial intention to the point where "studying the paratext is not about studying material elements around a text; rather, it is the study of the way in which authors (and their allies) look to shape the reception of their work". I feel this position unnecessarily limits the possible scholarly foci one may take on paratextuality, sidelining both paratext writers other than the author, as well as any functions of paratext which do not serve the interpretation of the main text.

All in all, "the theorems and questions Genette attempted to exclude systematically from his conception of the paratext have completely caught up with it" (Stanitzek 2005, 34). It is my view that to resolve the issues caused by an ahistorical and author-centric approach to paratextuality, it might be best to de-centralize the author, and rather consider paratexts as elements presenting *a* view to the reader. Typically, this view is of the main text: an interpretation or understanding of the main text which the paratexts frame. However, as I suggest below in section 3.2.3, paratexts may also have *extratextual* functions, serving purposes outside the text.

Below, I focus on the forms and functions of some paratextual elements relevant to the current dissertation, namely prefaces and dedications. The initial exploration of these items is conducted following Genette's original formulation. However, as the above introductory discussion on paratextual typology shows, the Genettean model does not always account for the full possibilities of paratextual realizations in different contexts. Hence, after presenting the paratextual elements following the Genettean model, the bulk of the subchapter is occupied by a discussion on the ancient and medieval preface and dedication, and their influence on the sixteenth-century translator's preface.

3.2 The sixteenth-century preface: history and influences

Preface[3] is deceptively easy to define. According to Janson (1964, 12), who studies ancient Roman prefatory materials, a preface is "the introductory part of a long text, where the author has not yet begun to treat the main subject". This definition encompasses the three central features of a preface: its position in relation to the main text; its content; and its auxiliary nature. The preface is a text usually positioned before, but in some cases, in the middle or after the main text (Genette 1997, 172, 237–39; Litzler 2011, 16). It is not independent, meaning that – unless its main text has been lost – the preface does not exist on its own. Rather, it is a text only created for the purpose of presenting another text.

A preface might be factual or fictional, and fictional prefaces may form an integral part of the main text.[4] The focus of this dissertation is the non-fictional preface, which generally does not contribute to its main text, but is *metatextual*: it discusses the text, introduces it, and explains it.[5] The preface also has a more or less stable set of topoi, making it a coherent, distinctive paratext. The content and topoi may differ between individual prefaces: some topoi are dependent on the topic of the main text, and some are distinctive to specific cultural contexts. For example, Janson (1964**,** 146–147) identifies the theme of 'ship metaphors' used in the prefaces of ancient Greek and Roman works to communicate the uncertainty of the voyage that is authoring and publishing text – I have not found corresponding metaphors in the

3 *Preface* has a number of synonyms and near-synonyms, most notably *prologue*. According to the *MED*, 'prologue' and 'preface' are both loans from Old French, and the *OED* dates the first English uses to late Middle English. The term prologue may be tracked to ancient Greek πρόλογος, /pró.lo.gos/. While its meaning is fairly similar to that of preface in terms of content and positioning in relation to the main text, later prologues are often associated with drama and verse (*MED*, s.v. *prĕ̄fāce* n., *prōlog(e* n.; *OED*, s.v. *prologue* n. 1.a.; see also Genette 1997, 166).

4 Such is the case, for instance, with Chaucer's *The Wife of Bath's Prologue*.

5 For a discussion on the relationship of metadiscourse and persuasion in prologue, see Chaemsaithong (2013, 170–71).

early modern English context. Similarly, the Renaissance preface is distinctive from other prefaces for its extensive use of the dedicatory theme (see section 3.2.3).

The separation of the dedication from the preface is often stated to be a phenomenon specific to the early modern era (Enenkel 2008, 39; Williams 1962). This may lead to some terminological confusion. *Dedication* may refer to two textual phenomena. Firstly, it refers to the theme and/or action of dedicating a text to someone by stating the intent to dedicate. This theme appears in previous prefacing traditions, as a part of a preface or prologue (see, e.g., Janson 1964). In the discussions below, I mainly use *dedication* in its other sense, to refer to the printed letter with which the translator addresses potential patrons. However, this paratext is an expansion of the existing dedicatory theme of the preface (see section 3.2.3). Additionally, the differences between prefaces and dedications are not significant enough to justify separating the treatment of the dedication from that of the preface in Appraisal analysis. Hence, I treat the dedication as a type of preface.

In the discussions below, I will focus on some salient influences on the English Renaissance preface. During the discussion, it should be borne in mind that, to my knowledge, the preface as a text type has not been subjected to a systematic diachronic examination. Indeed, it might not be possible to provide a diachronic study on the preface: scholars studying the history of the preface seem to believe that there is no “generic tradition”, given that the “prefaces in different periods often have so little in common” (Evans 1999, 372; Janson 1964, 13). Nevertheless, the influence of the ancient rhetorical traditions on the early modern English preface has been shown by Dunn (1994). Naturally, we may expect the influence of the classical tradition to be apparent in early modern prefaces, due to the rediscovery of Ciceronian texts and a reappreciation of Greco-Roman rhetorical traditions in the Renaissance. However, beyond this influence, the number of studies focusing on the structuring of the early modern English preface seems fairly low. This is not to say that the early modern English preface has not been extensively studied. Indeed, I reference a number of relevant studies in this dissertation. However, the observations made on prefaces are often auxiliary to studies using prefaces as reference material, to interrogate different phenomena in fields such as literary theory (Wogan-Browne et al. (eds.) 1999), printing and translation history (Coldiron 2015), book history (Varila et al. 2020), or Renaissance rhetoric (Anderson 2002; Dunn 1994). Perhaps due to the extensive study directed at the preface in other areas of Renaissance scholarship, or due to the overwhelming influence of Greek and Roman rhetorical models, no account of the structure or content of the English Renaissance preface or dedication seems to have been produced (Tötösy de Zepetnek 2010, 82; cf. Ruokkeinen *in prep*). Several similar accounts have been given of the Roman, Greek, medieval English, and French prefacing traditions – often focusing on specific genres or text types (Dearnley 2016; Janson 1964; Litzler 2011; Sobehrad 2017). In relation to the English Renaissance, however, information on the structure and content of the preface is left somewhat scattered.

In this section, I bring together some of the most salient studies discussing the content and themes of the preface. Although tracing a continuous tradition throughout European history may not be feasible, it is clear that the early modern English preface adopted and expanded “the oratorical prescriptions of the ancient theorists” (Dunn 1994, x). Given that some medievalists (see, e.g., Schultz 1984, 1; see also Dearnley 2016, 16; Denton 2016, 26) believe the influence afforded to the classical tradition – the most enduring of the prescriptive models of prefacing – to be overstated, I will open with a discussion on the influence of the classical tradition in section 3.2.1 and then supplement it with a similar overview of the medieval developments in 3.2.2. It is not my intent to provide a history of the paratext, but rather point out some of the most obvious similarities of content and theme, to better understand how these paratexts were interpreted in the Renaissance English context. Finally, I close the chapter in 3.2.3, with a discussion on the dedicatory theme in prefaces.

3.2.1 Influence of Greco-Roman rhetorical traditions

Unsurprisingly, the origins of a number of features of the early modern English preface may be traced to ancient Greco-Roman rhetorical traditions. The most popular rhetoric textbooks in Renaissance Europe were the pseudo-Ciceronian *Rhetorica ad Herennium*, Cicero’s *De Inventione*, Quintilian’s *De Oratore,* and Aristotle’s *Rhetoric* – all in use by the late medieval period. The two first treatises were used throughout the medieval period, while Aristotle’s *Rhetoric* was rediscovered in the fifteenth century (Mack 2011, 4; see also Denton 2016). An incomplete text of *De Oratore* was in use for most of the medieval period. A complete copy was only discovered in the early fifteenth century (Mack 2011, 13). The history of how the rhetorical principles addressed in these works arrived in England is somewhat convoluted, with some of the topoi being transported through French medieval prefacing traditions, some arriving in Britain before the conquest (Dearnley 2016, 19–38).

All four works influence prefacing to some extent. The origins of the relevant rhetorical principles lie in Greek drama and the theory and practice of holding forensic and political speeches (Dearnley 2016, 19). *Rhetorica ad Herennium*, the most popular of the works, presents a well-structured six-part rhetorical model for speeches: *exordium*, narration, division, confirmation, refutation, and conclusion (Mack 2011, 15). The first part, *exordium*, refers to the beginning or opening of the speech. It is the part of the model which is of relevance here, as it is what has influenced the preface the most. *Exordium* has three functions. The first, *dociles*, refers to making clear the topic of the discourse by explicitly stating it. *Dociles*, Aristotle (*Rhetoric* III.14) notes, is "the most essential and special function of the *exordium*". The best arguments need minimal introduction, and the speaker may proceed without *exordium* when *dociles* is already clear to the hearer (ibid.). The second function of the *exordium*, *reddere auditores benevolos*, refers to the gaining of the goodwill of the audience, using four Aristotelian "remedies", or strategies: appeals to one's own ethics, appeals or flattery of the judges, statements on the strength of the case itself, and appeals to the opponent's weaknesses (*Rhetoric* III.14; see also Dunn 1994, 2–3). Of the four, the first one is preferred – meaning that the speaker spends much of the *exordium* positioning themselves carefully in an effort to gain goodwill. I return to the mechanics of doing so below. The third theme of *exordium*, *attentos*, refers to gaining the attention of the audience by extolling the topic, for example, through evaluation: by stressing its importance or relevance to the hearer/reader (Donnelly 1912, 204).[6] These two themes are central to this dissertation.

In medieval literature, the first Aristotelian remedy, appeal to self, was used as a topos of the prologue. Here too, it was the central strategy for getting the reader into a benevolent mood, and a modest position in self-representation was a necessary starting point for gaining the goodwill of the listeners (Dunn 1994, 4).[7] The use of modesty topos expressions, i.e., presenting oneself meekly and modestly, is hence mercenary by default. The objective is not to have the hearer accept the position – the humbleness of the speaker/writer – but to have them relinquish their supposedly adversarial stance, to position the audience so that they accept what the speaker says in the main text following the preface (ibid.).

The use of *reddere auditores benevolos* in the medieval prologue was first identified by Curtius in his 1953 work on the Latin influences on European medieval literature (Curtius [1953] 1990). Curtius also points out the affected nature of the expressed modesty, its use in the antiquity, and its diffusion in late antiquity and the Middle Ages (Curtius [1953] 1990, 83). Modesty topos expressions used in the early modern preface had already ritualized by the late Middle Ages, and were in frequent use in the Renaissance preface. I have paraphrased Dunn (1994, 4–5) and Janson (1964) below in presenting this topos, adding commentary related to the English Renaissance use of modesty.

The ritualized *captatio benevolentiae*[8] themes began with a declaration that the author preferred "philosophical retirement", i.e., a life of intellectual literary

6 In Janson (1964, 25), the themes are listed as *beneuolum*, *docilem*, *attentum*.

7 This part of the rhetorical models was only formalized by Cicero, whose works were rediscovered in 1345.

8 This theme overlaps with Aristotle's *reddere auditores benevolos* (see above).

pursuits, over the life of an orator. In the Renaissance, where a preface takes the place of *exordium*, this meant demurring claims of not having the time to write, having only produced the work as an exercise, or similar excuses for why the preface writer should not have found themselves in a position to be writing a preface. What logically followed were claims that the speaker was nevertheless compelled to participate in public oratory by friends. This is a topos surviving to the Renaissance as is. Next, the speaker addressed the hearers, stating that the work was done for their benefit. The speaker extolled the merits of the topic, and its usefulness to its audience – often in contrast to the author's own incompetence. These structures were also routinely used in the English Renaissance preface. The complexity of the theme is reflected in the space allocated to it; Janson (1964, 25) notes that this is the theme to which the most space in prescriptive rhetorical guidebooks is devoted.

Janson's (1964) dissertation focuses on the content and functions of the Roman preface. Although there is a great overlap with the content of *exordium* discussed above, I present it here in some detail due to its approachability and its focus on the textual forms of the Latin *exordium*. The work is in two parts: the earlier prefaces and the later prefaces. The earlier prefaces were typically written by historians and had three *themes*, while in the later prefaces Janson identifies seven (Janson 1964, 64). The three earliest themes are *laudatio historiae*, or the praise of the topic-matter of the text;[9] *reason for choice of subject*, or the justification for this particular text; and *the historian's attitude for his work* – usually, an assurance of impartiality (Janson 1964, 66–67). These themes are fairly likely to be found in the Renaissance preface, but do not cover all apparent topics or themes.

It is the seven themes of the latter prefaces which are more interesting, due to the specificity of their content and the considerable overlap between them and the English Renaissance preface. As the first of these themes Janson (1964, 116–24) groups together *requests and dedications.* Dedications and other requests deal with the writer's declaration of a connection with a third party, either by claiming the work was produced at the request of so-and-so, or by requesting protection by dedicating. Both requests are common in the English Renaissance preface (see Chapter 2), although by the sixteenth century, the dedication-request had expanded and grown enough to warrant its own, separate paratext (see section 3.2.3). The requests theme also communicated the author's unwillingness to write – despite being compelled to do so by the dedicatee (see *exordium* above).

The second theme is *assistance.* It refers to requests by the writer for the reader to judge whether the work is worth publishing. Janson (1964, 141) identifies the function of the theme as similar to that of requests and dedications, i.e., to create a

[9] Transl. 'praise of history'. The term reflects the fact that the first preface writers were Greek historians (Janson 1964, 66).

connection between the writer of the preface and the addressee, and to shift some of the responsibility of the work onto the more known or respected figure. The theme of assistance is often accompanied by a complaint on the malevolence of critics.[10] It survives both in the Renaissance prologue and dedication, although *CCP* shows that requests for assistance rather involved financial assistance or the correction or errors, not opinions on publishing – both Renaissance requests for assistance may be accompanied by a complaint of critics (Ruokkeinen *in prep*.).

The third theme, that of *incompetence*, overlaps somewhat with the topos of modesty mentioned above (Janson 1964, 124–41).[11] Incompetence may be expressed simply through an apology or acknowledgement of the writer's defective style, or the theme may be expressed in a more roundabout manner, diverting the reader's attention to the content of the work, rather than its style or form (Janson 1964, 130–141). A variant of the incompetence theme, *excusatio propter infirmitatem*, or 'excuse because of mental weakness', is especially popular in the Renaissance English preface. *Excusatio propter infirmitatem* has been discussed by Curtius ([1953] 1990) and Genette (1997). There are several functions achieved simultaneously through the application of this version of the theme. Firstly, there is mention of skill, which acts to highlight the "merit, talent, or genius" of the preface writer (Genette 1997, 207). The talent is immediately denied in accordance with the modesty topos. Curtius ([1953] 1990, 83) specifically mentions two models for denying competence taught by Quintilian, IV.1.8: mental feebleness and inadequacy of preparation.[12] Thirdly, the admittance of incompetence "was above all the surest way for an author to ward off critics, that is, to neutralize them – and indeed, to forestall criticism by taking the initiative" (Genette 1997, 208).

According to Janson (1964, 145–149), expressions of incompetence are only one type of modesty. He identified them separately due to their importance, while he termed the fourth theme *other forms of modesty.* Other forms of modesty include: ship and sailing metaphors as expressions of uncertainty concerning the literary voyage; narratives of nocturnal studies as an expression of the speaker's diligence – employed to combat their incompetence; diminutives and other pejoratives used in

[10] Janson (1964, 143) further notes that the classical preface often includes a prohibition against changes and a request to respect the text. This part of the theme is no longer in existence in the English Renaissance, nor is it noted by Genette (1997). Quite the opposite, the English Renaissance translator requested the reader to make corrections to any errors found in the text. A possible explanation for the change is readily available in Janson (1964, 143), who notes that the prohibition/request was a result of the realities of production in the manuscript period, when copies of the text were rare and precious.

[11] The Aristotelian *exordium* laid the groundwork for the modesty topos (see above). The topos may be found in Quintilian (4IV.1.8) and Cicero (*Orator* III, 11–13) as well.

[12] These correspond to Appraisal categories capacity and tenacity, both of which are common Renaissance English (see sections 4.3.1.2 and 6.3.1.2).

reference to self; and the wish for the dedicatee to be their only reader. I have not been able to find the latter two themes in *CCP*. However, the two former ones do appear. While I found no metaphors specifically dealing with ships or sailing as a metaphor for uncertainty, other metaphors are frequent in the Renaissance English preface (see e.g., sections 6.2.3.1 and 6.2.3.3). Their use to express anxiety seems fairly uncommon, but one such example may be found in John Studley's dedication of his translation of Seneca's *Medea* (1566, STC 22224) to the Earl of Bedford. Studley asks for the dedicatee's patience in reading the work, and "beseching your Lordship to take vpon you the tuicion of so weake a Fortresse, whom wtout your trustie aide, the parlous force of yll tonges might soone ouerthrow" – the "Fortresse" naturally representing Studley's translation. Diligence of the translator is also discussed quite frequently and explicitly (see section 6.3.3.3), although no reference to nocturnal studies may be found.

The fifth theme of the later Latin preface is *brevity*, or assurances given to readers of the conciseness of the author (Janson 1964, 154–55). This promise covers both the preface and the work proper. Notably, although the theme appears intermittently in *CCP*, it is used only in reference to the paratexts, and no such assurances are given in reference to the main text (see also Curtius [1953] 1990, 487–94). The sixth theme, the *subject*, concerns the presenting of the main text's topic in the preface. The theme manifests in assurances of the importance of the subject matter and discussions on the principles applied in compiling the work – again, frequent in the English Renaissance preface. The seventh and final theme of the later Latin preface listed by Janson, *allusions to other writers*, refers to any type of connection made between previous authors. These allusions may include, for example, the borrowing of introductory words from earlier writers, or comparing oneself to predecessors to fulfill the demands of the modesty topos.

3.2.2 Influence of the medieval (English) prologue

A recent account of the medieval English translator's prologue has been given by Dearnley (2016). She connects the medieval prologue tradition to the Latin[13] one

[13] Schultz (1984), who considers the influence of the Latin *exordium* on the vernacular prologues of Europe to be overstated, accuses scholars of 'ransacking' vernacular prologues "for scraps of evidence that support their dependence on the prescriptive treatises, never for evidence that might place this dependence in question" (Schultz 1984, 1). However, much like Dearnley (2016, 26), I seek not to prove a continuous tradition of a scholastic, Aristotelian, or any other type of prologue, but to point out the similarities and influences of the models. As Dearnley (2016, 83) has noted, although there is often no direct evidence of a certain translator using a specific text, and it is

discussed above, ascribing perhaps more influence to the French prologues (written following the Latin tradition) found in the exemplars of the English translations than to the direct influence of the Latin prologue tradition itself. Additionally, she studies the Germanic and Anglo-Saxon roots of the English medieval translator's prologue. However, given that the Germanic tradition of Alfred and Ælfric "was not carried forward into post-conquest England", I focus on the romance prologue tradition below (Dearnley 2016, 63).

Five major European medieval prologue types have been identified. Four models (A–D) were initially discovered by Hunt (1948). Hunt's work focuses on the twelfth-century prologue models, which he identifies as having been adapted from the works of ancient rhetoricians and philosophers. The three first prologue models discussed by Hunt are *intrinsic*. This refers to the twelfth-century division of prologues into those with 'intrinsic' or 'extrinsic' content (*intrinsecus et extrinsecus*), i.e., whether the prologue contained an introduction of the work at hand or an introduction of the art it represented (Hunt 1948, 87; Minnis 1984, 30–33). Prologue model A consists of three *heads*, or topics: people, location, and time (Hunt 1948, 94). Hunt condensed these from the seven questions posed by rhetoricians to discuss their text in a prologue: what, who, when, where, why, how, and by what means (Hunt 1948, 94n1; see also Dearnley 2016, 21). Prologue model B was adapted from the ancient commentaries of Virgil. It contained six heads, relating to text-external or text-internal issues: title, life of the writer, intention of the writer; and number of books, order of books, and explanation. Model C, used for the introductions of philosophical texts, originally had six heads, some of which were later extended or divided: the intention (and topic) of the work, purpose of the work, structure of the work (and its style), title, name of the author, and the branch of learning (Hunt 1948, 95). Finally, model D, the only extrinsic prologue model, with ten heads: naming of the art, type of art (*genus*), materials, parts, kind of art (*species*), office, objectives, instrument, master or practitioner, and teaching sequences. Minnis (1984, 28–29) added a fifth, 'Aristotelian' prologue model, mainly in use from the early thirteenth century onwards. According to Aristotle (*Physics* II.3), an object cannot be known until its *causa,* or its existence, is explained by answering four questions of 'why?', i.e., by explaining the causes. These are *materialis* (in the context of a translator's prologue) referring to the content of the main text or the source text exemplar; *formalis*, i.e., the structure and treatment of the topic, or the form into which the author forces their materials; *efficiens* (also known as *nomen auctoris*), or the question of who brought the text into being and why; and *finalis*, referring to the purpose of the work (Minnis 1984, 28–29).

often apparent that they do not follow a specific prologue model, we may assume the models to be a part of an educated translator's cultural knowledge.

The models were formally taught in the medieval schools. The most popular of the models were Hunt's type C and the Aristotelian model, which were in use long into the Renaissance (Minnis 1984, 29). However, the medieval models seem to stress the structure and constituent parts, while the early modern English preface was quite loosely structured (Ruokkeinen *in prep*). This might be due to the fact that English schooling in the sixteenth century often encouraged the reproduction of ideas, rather than imitations of the original (see Chapter 2).

There also seems to be somewhat of a disconnect between the popular medieval prologue models and the English medieval prologue. This is not to say that the models described above were not known in England. For example, Osbern Bokenham (1393–1464), an Augustinian friar, reproduced the four Aristotelian causes for a prologue in his hagiographic collection on female saint's lives (British Library MS Arundel 327, fols 1r–5r, reproduced in Wogan-Browne et al. (eds.) 1999). However, according to Dearnley (2016, 64), there was no standard medieval English "prologue model". Post-conquest England had a new language of power in addition to the existing prestige language, Latin, and the English vernacular. This new situation, in which the vernacular French was also a language of power, was not accommodated by existing prologue models. The twelfth-century Anglo-Norman translator hence had the need to create new models for linguistic authority, to accommodate this new language awareness (Dearnley 2016, 25–26).

Instead of the strict structures of the more popular Latinate prologue models, the medieval English prologue motifs were a collection of topics which might or might not be employed in the prologue. Dearnley (2016, 64) identifies eleven: citing a source; discussion on title translation; discussion on English language; discussion on French; reference to text as translation; issues in translation; translator identification; audience identification; purpose of translation; religious references; main text content. According to Ruokkeinen (*in prep*), there is some similarity between these and the topics in the Renaissance English translator's preface. In English Renaissance translator's prefaces, both source and target languages are discussed (see also Coldiron 2015, 9–10), source text and text production methods (translation, complication, etc.) are identified, and the translation process itself is narrated. The translator identifies themselves, addresses their audience and discusses the text's content and their motivations to translate. Religious references, such as prayers, usually appear in the opening or closing. However, unlike the medieval prologues analyzed by Dearnley (2016), the sixteenth-century prefaces do not typically discuss the titling of the translated work. Additionally, the sixteenth-century preface has one additional motif: argumentation. The early modern English preface writer engaged with their main text: the translators debated issues, provided background information on the main text topic, narrated the history of the art, and generally inserted themselves in the discourse, hence identifying themselves as an authority on the topic of the translation (Ruokkeinen *in prep*).

3.2.3 The early modern English dedication

The function of a dedication (also known as *dedicatory epistle* or simply *epistle*) is to create an association. “The dedication […] proclaims a relationship, whether intellectual or personal, actual or symbolic” (Genette 1997, 135). Although English Renaissance dedications were typically constructed in the form of a private letter, the intended audience of these letters included the general reader as well. In other words, the relationships established and mediated by dedications include those between the reader and text, between the dedicatee and text, and between the writer and dedicatee. The function of the dedication as a go-between between the writer and different groups of readers is often stressed in research on classical antiquity (see e.g., Janson 1964, 116–24) and the English Renaissance (Enenkel 2008, 39; Schutte 2015; see also section 2.2.1). The dedication exists to position the writer as a part of the dedicatee’s circle (see also Enenkel 2008, 42; Ruokkeinen *in prep*).[14]

Textually, the dedication may be extremely straightforward: it may contain only a preposition and a referent, such as in, ‘To Mary’. Given the simplicity of the verbal act with which the dedication achieves its function, the paratexts studied for this dissertation are quite robust. Dedications could provide additional information on the dedicatee or the relationship between the dedicatee and the writer, or offer flattering statements on the dedicatee’s proficiency in the book’s field. The inspiration or monetary aid given to the translator might also be mentioned (see e.g., Genette 1997, 121, 124; Williams 1962). Some of the content discussed earlier in relation to prefaces and prologues could also be ‘stolen’ into the dedication (Genette 1997, 134–35). Strictly speaking, however, this is all content traditionally found in the preface. The description of the choice of dedicatee, for example, relates to the history of the text’s production and motivation (see Aristotelian *causa efficiens* in section 3.2.2 and Genette 1997, 121–122; Enenkel 2008, 43). In the Renaissance, when paratextual schemes could be quite elaborate, the dedication grew to a sizeable enough text to be printed separately. In this section, I give a brief overview of the development of the dedication, starting with the Greco-Roman tradition. I focus on

[14] Enenkel (2008, 40), who studies dedications to fifteenth and sixteenth-century *artes antiquitatis*, suggests that the dedication of late medieval manuscripts also functioned as the official act of publishing. I find this view somewhat simplistic; dedication was, in fact, a part of the process, and indeed one of the forms that the act of publishing could take. However, not all late medieval publications carried dedications. Some carried no prefaces at all but were nevertheless *circulated* – an act I find more central for late medieval publishing.

the issue of the relationship between the dedication as a statement and the dedication as a text, and the paratextual functions of the dedication.

The Greco-Roman and medieval dedication contain mostly the same constituent parts as the early modern one: the central feature is the image of the association formed between the writer and dedicatee. The methods of doing so differed somewhat, however. While the early modern dedication can usually refer to both writing and publishing the dedication, and to the act of presenting of the work to the dedicatee, in classical antiquity, there were three ways of dedicating: by naming the dedicatee, by asking for corrections, or by presenting the dedicatee with a physical copy of the work (van Dam 2008). In Janson's (1964) treatment of the Greco-Roman models of prefacing, dedication is discussed as one of the seven major themes of the preface (see section 3.2.1). In studies examining the medieval period, the dedicatory theme is most often also examined as a function or topos of the prologue – not as a separate paratext – if it is mentioned at all (Curtius [1953] 1990, 86–87; Dearnley 2016, 26; Litzler 2011, 20). So, it would be easy to assume that the spatially separate dedication appears with the printing press. Enenkel (2008), who studies fifteenth and sixteenth-century dedications, notes that the separation must have occurred sometime around or before the mid-fifteenth century. However, Williams (1962, ix) notes that early modern printed dedications "merely extended the custom of medieval manuscripts", and indeed, the medieval front matter could also be quite complex, with multiple different types of prefatory texts, including separate dedications. For example, some textual witnesses of Trevisa's fourteenth-century translation of Ranulph Hidgen's *Polychronicon* contain both a *Dialogue* and an *Epistle* to Trevisa's patron (e.g., London, British Library MS Cotton Tiberius D. vii, see Liira 2020, 62; see also Litzler 2011, 17). Similarly, in his analysis of the prologues to English medieval historical works, Sobehrad (2017, 309–10) gives a description of a twelfth-century manuscript copy of *Gesta Regum Anglorum*, containing three contemporary dedications and a prologue.

Literature on the medieval prologue is conspicuously silent on the functional differences between a separate dedication versus a dedication as a theme of the prologue. For example, Curtius ([1953] 1990) records approximately a dozen medieval dedications, from authors such as Fortunatus in the sixth century to Dante in the fourteenth (e.g., Curtius [1953] 1990, 150, 222, 254, 430), and adds that the writing of dedications was part of a medieval education ([1953] 1990, 468). In his treatment of the topic, Curtius comments on the use of dedicatory poems, dedications (as a separate paratext), and dedicatory epistles (e.g., Curtius [1953] 1990, 100n33, 150, 160n52). Yet, he does not discuss the differences between these paratexts and a prologue containing the dedicatory topos. Indeed, he presents the dedication as a topos (topic) of the *exordium*, specifically remarking on the popularity of the medieval custom of dedicating to God (Curtius [1953] 1990, 86). Other scholars studying medieval prologues are as taciturn. Neither Dearnley's (2016), Hunt's (1948) nor Minnis's (1984) works on medieval prologue traditions address dedicating. Litzler's (2011, 20) work on the medieval medical prologue does, noting that the dedication, colophon, and epilogue are all treated as a type of prologue. I hence assume that the differentiation between a dedication and a prologue with a dedicatory theme, if one was consciously made, was not a central one to a medieval reader.

All in all, we can state that the dedication-theme had a continued history from the Greco-Roman antiquity through medieval Europe to Renaissance England, and also that dedications as separate paratexts existed in the late medieval period, although little attention was given to the dedicatory topos in the prescriptive medieval prologue models (see section 3.2.2). We also know that medieval texts could have several prologues, with or without the dedicatory topos. Hence, when Williams (1962, ix) states that "the evolution of the formal dedicatory epistle" occurred in the years of early printing, he is likely referring to the formalization of text-internal issues such as politeness formulae or letter format and to the spread and increasing frequency of the separate dedication, rather than to the evolution of the dedicatory topos of the prologue into a separate dedication.

Indeed, in the sixteenth century, the number of separate dedications grew rapidly (Williams 1962, ix–x). Simultaneously, the practice of presenting the dedicatory theme as a part of the preface seems to have been all but abandoned.[15] Scholarly works, bibles, and *belles-lettres* were dedicated from the incunabula period, other instructional and devotional works by the mid-sixteenth century. Plays, law books, individual sermons, chapbooks, broadsides, pamphlets and other ephemera were generally not dedicated (Williams 1962, x). By the mid-sixteenth century, a separate dedication, typically prominently positioned on the first text page after the title page, had become part of the expected paratextual formula (Jones 2011, 42; Williams 1962, x). It was an important part of the image of reliability necessary to sell the work (see also Enenkel 2008, 41; Chapter 2). Thomas Howell even explicitly states that he believes the dedicatee's name influences the reading of the work positively: "so if the Reader hereof, behold your name in the fyrst leafe, he will deeme the whole Booke the more fruitfull, and the framer therof the more skilfull" (1581, STC 13875).

15 For example, in the *CCP*, there are no texts with more than one translator's paratext before 1550. After this date, most titles have a separate dedication and a preface (see Chapter 5). There is one dedication in my material with (what I presume to be) a medieval dedicatory theme, rather than a prominently displayed dedication-title. The work is Johan Bourcier's translation of Jean Froyssant's *Cronycles* (1523, STC 11396). The identification of the patron, Henry VIII, occurs on the second page (A.ii^{r}), in the last quarter of the paratext.

The function of the early modern English dedication is not only to create associations, but to signpost power relationships. The dedication "locates the text primarily in the system of the social and political hierarchy, thus in a system of power" (Enenkel 2008, 39). In other words, the English Renaissance dedication was a paratextual element whose function was to moderate political and social relationships, using the main text or even the physical book as a tool of that interaction: a gift to use as a social lubricant. Furthermore, the dedication allowed the writer to maintain these relationships publicly, using the (assumed) relationship as a promotional tool. Hence, the early modern dedication negotiates social and political hierarchies on two levels. The dedication may help the reader to interpret the text and form an opinion on the work and its author, based on the name of the dedicatee. The dedication also functions, importantly, in service of the sender, who sought to find patronage or maintain an existing patronage relationship. In the English Renaissance, one might claim, viewing the dedication as a paratextual element serving the text only would be to ignore the production realities of the text, and even the true purpose of the paratextual element.

However, the functions of the dedication serving the sender have not been properly theorized. While Genette's (1997, 117–143; esp. 135–136) original discussion on the functions of the dedication acknowledged the functions of the dedication outside the covers of the book, he did not discuss the meaning of these observations for the paratextual model. The traditional Genettean (1997, 1–2) definitions of paratexts focus on their use in forming an image of the text through a paratextual lens: paratext serves as a threshold, commentary, or boundary between the text and the world. Similarly, Birke and Christ's (2013) – so far the most comprehensive – account of the paratextual functions does not accommodate for the role of the dedication as a threshold between individuals outside the text. As stated above in section 3.1.1, Birke and Christ's (2013) interpretive and navigational functions refer to supervising the use and meaning of the text. For example, titles inform the reader of the type of text they are engaging with, building expectations based on previous experiences of similar texts. Prefaces may be more explicit in guiding the reading process, informing the reader how to interpret the author's words within. In other words, they manage the relationship between the reader and the main text. This does not account for the position of a dedication in establishing and managing relationships between individuals. The commercial function comes closest to what a dedication does, given that, as stated above, the promotional aspects of a dedication are also an important part of the dedication's *raison d'être*.[16] However,

[16] Commercial paratexts may carry functions outside the work. Present-day advertisements and book reviews not only serve the book, but also the publisher, who makes money off the sales. The book itself may have a strictly material role in the

demarcating the budding promotional function of the dedication as 'commercial' would be to superimpose present-day concepts and terminology on a historical phenomenon. I have decided to call the use of paratext to establish and maintain relationships between participants other than the main text, *extratextual*. The term accounts for the fact that some paratexts have functions which decentralize the relationships between the reader and text.

Next, I turn to the linguistics of evaluation. I contextualize the analysis of evaluation as a method of interrogating societal and cultural values in texts, and present the method with which I analyze evaluative expressions found in the paratexts discussed in this chapter.

transaction conducted between the publisher and the customer, and the paratext of ads, covers, and even paratexts produced through media coverage mediate that transaction. In fact, from the publisher's perspective, this might even be the primary purpose of these paratexts, and the reader's eventual journey to the text after the purchase may be inconsequential to the goals of the publisher. However, it should be borne in mind that these paratextual elements are not found in the early modern book.

4 Linguistics of evaluative disposition

Evaluative meaning is not bound to a grammatical category or word class. Hence, studies on evaluative language have most often approached the phenomenon as a function of language. More specifically, analysts have approached the evaluative function of language through the lens of genre, grammar or lexis, through discourse analytical or discourse semantic approaches (Bednarek 2008; Bybee & Fleischman (eds.) 1995; Hood 2010; Martin 1989; Martin & White 2005). Research into evaluative discourse within the genre of academic writing has been especially prominent, with the results being applied to educational settings (see e.g., Del Lungo Camiciotti & Tognini Bonelli 2004 (eds.); Hood 2010; Hunston 1994; Hyland & Diani (eds.) 2009). As there are several, quite varied approaches to the study of evaluation, there is consequently great variance in the use of some basic terminology. Hunston (2011, 12–17) has nevertheless been able to provide an overview of generally agreed upon facts descriptive of evaluative discourse.

1. Evaluation is subjective. Evaluative utterances are used to express personal opinions.
2. Evaluation is intersubjective. Evaluation is constructed in relation to the hearer, and used to maintain social relationships.
3. Evaluation has no grammatical category. There are multiple lexical, grammatical, and discourse semantic tools for expressing evaluation.
4. Evaluation is contextual. The evaluative meaning of a word cannot be deduced without context.
5. Evaluation is cumulative. Evaluation clusters together and grows in meaning, or piles up atop itself so that implicit meanings are made apparent.
6. Evaluation has a target and a source.

I will discuss each point of this list in detail below in the relevant sections of this chapter. Here it should suffice to say that as an overview of the nature of an evaluative expression, I find this list to be sufficient.

In this chapter, I establish the method by which I study the language of evaluation. The bulk of the chapter is occupied by the description of my chosen tool of analysis, Martin and White's (2005) typology of Appraisal,[1] in section 4.3: its description, applications, and points of critical interest. Before that, however, I present a broad overview of the previous research and approaches to evaluation in section 4.1. As Appraisal Framework (AF) has a basis in systemic functional linguistics (SFL), in 4.2, I explain some of the influences this perspective has on Appraisal, mostly to contextualize my theoretical approach. As the framework is quite detailed, in 4.3, I focus more closely on some of the more salient points of the theory, such as the lexicogrammatical category of Attitude, skimming or skipping over those aspects which do not serve the interests of this dissertation.

4.1 Evaluation: Approaches and terminology

The term *evaluation* refers to a number of research interests within the overlapping fields of semantics, discourse studies, and systemic functional linguistics studying the linguistic expression of feeling and opinion. *Evaluative language* may be used synonymously with *affect*, *evaluation*, *appraisal*, *stance*, and *positioning* (see e.g., Biber & Finegan 1989; Hunston 2011; Martin & White 2005). According to Martin and White (2005, 1), *evaluation* is an umbrella term for a collection of resources used by the speaker to "approve or disapprove, enthuse and abhor, applaud and criticize, and … position their readers/listeners to do likewise". This definition stresses the interpersonal aspect of evaluative language, and it is hence the one I have decided to adopt below.

However, other definitions exist as well. Thompson and Hunston (2000), whose introduction to *Evaluation in Text: Authorial Stance and the Construction of Discourse* has become one of the basic overviews of the field, define *evaluation* as "the broad cover term for the expression of the speaker or writer's attitude or stance towards, viewpoint on, or feelings about the entities or propositions that he or she is talking about" (2000, 5). The division of targets of evaluation into propositions and entities is a central one, and it has been largely accepted by researchers of evaluative discourse (see **Figure 2**). This division is a distinction between expressions of

1 Much of the Appraisal terminology discussed below (see esp. section 4.3) consists of vocabulary items which also carry everyday senses. To clarify my discussions below, I have chosen to capitalize the terms when discussing Appraisal systems and their structure in a more technical sense. For example, when describing Appraisal categories in section 4.3, or discussing the Appraisal tokens and their prevalence in the material in section 6.3, the term 'Appraisal' is capitalized. The terms capitalized following this principle include Appraisal, Attitude, Graduation, Engagement, Affect, Appreciation and Judgement.

certainty relating to propositions, i.e., *certainty* (certain ↔ uncertain),[2] and the perhaps more prototypical evaluation differentiating between positive and negative *valence* of entities, i.e., their *goodness* (good ↔ bad)[3] (Thompson and Hunston 2000, 4). For example, the sentence '*This is* ***undoubtedly*** *the* ***ugliest*** *of the ducklings*' contains both an evaluation of goodness (*ugliest*) and that of certainty (*undoubtedly*). In effect, Thompson and Hunston's approach seems to view 'evaluation' as synonymous to 'opinion' (see **Figure 2**).

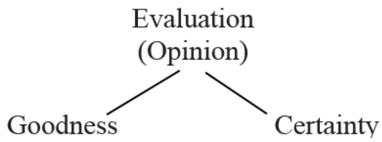


Figure 2. Relationships of evaluation and opinion 1

In addition to goodness and certainty, Thompson and Hunston (2000) list two other "parameters of evaluation"; *expectedness* (unexpected ↔ expected) and *relevance* (relevant ↔ irrelevant). The first parameter is undoubtedly the central one and acknowledged in some way by most scholars studying evaluative discourse (see e.g., Bednarek 2006c; Hood 2010; Macken-Horarik 2003a; Martin & White 2005). This dissertation focuses on the expression of goodness, although the parameter of certainty is also relevant in the discussions below.

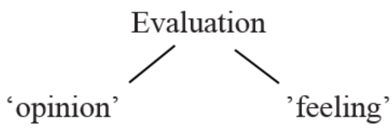


Figure 3. Relationships of evaluation and opinion 2

Bednarek (2009b), who approaches the terms of opinion and evaluation from the perspective of AF (see section 4.3), roughly follows White (2004, 232), who contrasts feeling and opinion, rather than goodness and certainty, as types of evaluation. Bednarek treats *evaluation* and *opinion* as separate terms. *Evaluation* acts as the cover term for the phenomenon, while *opinion* and *feeling* are presented as motivations for evaluation (see **Figure 3**). While certainty resources are a part of

2 Also called *evidentiality*, or the linguistic expression of quality of knowledge (Chafe 1986).

3 Sometimes also referred to as *polarity* in evaluation research (see, e.g., Alba-Juez & Thompson 2014, 11; Shaw 2004, 123).

the evaluative model – and indeed a part of AF (see section 4.3), they are largely discussed as modifiers, although they can also, in some cases, be used to mark evaluative meaning (see section 4.3.4.2).[4]

Both Hunston and Thompson's and Bednarek's (and White's) uses of the basic terminology are, of course, valid. 'Opinion' is perhaps more of an everyday use as a partial synonym for evaluation (see **Figure 2**), encompassing resources for expressing goodness and certainty, while 'opinion' as a motivation for evaluation is perhaps the more technical use (see **Figure 3**). My approach follows that of Bednarek's; I use 'evaluation' as the cover term for the phenomenon studied here: the expression of internal states, which I divide into those which are motivated, in their verbal realizations, by opinion or feeling.

Larjavaara's (2007) work on the field of pragmasemantics arrives at somewhat similar categorizations of evaluative resources. His division of evaluative expressions into the categories *subjective – objective* is based on a logical difference between types of evaluation, rather than motivation, but seems to overlap with Bednarek's somewhat. Expressions such as "That's a **big** rock" – relativistic or not – are considered objective. They are used to relate an object's usability or purpose. Subjective evaluations involve a report on an inner experience. For example, the statement, "A **beautiful** rock", is a subjective evaluation constructed using personal or communal experience. The expression has more discursive space, allowing us to position ourselves in relation to the statement. In other words, subjective statements such as "Mother thinks this is a **beautiful** rock", where discursive space is used to modify the evaluative expression and our position in relation to it, are more likely to occur than objective statements where discursive space is used to modify the message in a similar manner. While statements such as "Mother thinks this is a **big** rock" are not ungrammatical in English, they might require some extra explanation or contextualization. Although Larjavaara's work approaches evaluation from a different perspective from that of the Sydney school (i.e., Halliday, Martin, White, and Bednarek), the distinctions made are similar, and the terminology is useful, especially in relation to vague or ambiguous tokens of evaluation (see e.g., section 6.2.3.3).

4 This basic terminology is sometimes further confused, Bednarek (2006b, 188–89) notes, by the fact that researchers often fail to position themselves clearly enough in relation to different types of evaluation: evaluation as a cognitive process, evaluation as mental verbalization, and the statements of evaluation. Indeed, it is perhaps worth noting here that this study does not attempt to produce an account of the mental and emotional states of the English Renaissance translators but rather of the linguistic expression of these states, whether they be genuine or affected, and deduct from these the social values attached to books.

While the term *stance* is sometimes used synonymously with *evaluation*, there are some differences. Stance is defined as "the expression of personal feelings and assessments" (Conrad & Biber 2000, 57). There is some overlap with Appraisal. Stance resources are divided into *epistemic stance*, *style stance* and *attitudinal stance*, the last of which is relevant to this dissertation and overlaps with resources that Martin and White (2005) have termed *Attitude* (see section 4.3.1). Epistemic stance corresponds to Martin and White's *Engagement* resources, as both are concerned with speaker commitment: certainty, doubt, etc. (see section 4.3.2). Finally, style stance refers to commentary on the text or utterance. Generally, however, studies on stance focus on one grammatical marker of evaluation only – typically adverbials and prepositional phrases, instead of the phenomenon as a whole (Conrad & Biber 2000; see also Hunston 2011, 21–22; Hyland 2013). My use of 'stance' below differs somewhat from this use, although I, too, restrict the use of the term according to the speaker. I refer to stance when the reported evaluations are in first person realis, i.e., when the speaker is expressing their own opinion, instead of reporting others', and when the opinion expressed is something the speaker feels, has felt, or thinks, instead of something they report or promise.

Finally, *affect* has a special status among evaluation studies due to its long history. Affect has been used to refer to emotion, opinion, and disposition, as well as to the wide range of linguistic expression of said states (Ochs 1989). Interest in the study of affect rose in the late 1980's alongside the interest in *evidentiality*, or quality of knowledge, which was considered a counterpart to affect (Biber & Finegan 1989; Chafe 1986). Hence the interest in affect and emotion in language predates that of the interest afforded to the umbrella category of evaluative language by a decade (e.g., Hunston 1994; Martin 1995a; White 2001a). Additionally, affect is often noted for the cognitive aspects related to evaluation, as most approaches to evaluation view affect as the ultimate motivating factor behind all opinion. On a semantic level, however, it is apparent that this 'emotional basis of all evaluation' is clearer in some cases than the others.[5] Finally, it should be noted that Martin and White (2005; see also White 2001d) use the term *Affect* in reference to one of the lexicogrammatical categories in their model of evaluative language. This is the way in which the term is used in classifying evaluative resources, and this is how the term is used below.

[5] For a more detailed discussion on the position of Affect in AF, see section 4.3.1.4.

4.2 Systemic-functionalist background of evaluation studies

Many of the approaches to the study of evaluation are built on the tradition of *systemic functional linguistics* (SFL), developed by the Australian linguist M. A. K. Halliday in response to the prevailing linguistic theories, which, concentrating on referential meaning, insufficiently described the social aspects of language (Hymes 1969). Functional linguistics is "centrally concerned with showing how the organization of language is related to its use" (Martin 1997), while the systemic perspective means that language is viewed as a *system* of options from which the speaker chooses the appropriate one, which is then realized in an *instance* of language use. SFL, hence, studies language as a system of choices, made in the context of culture.

SFL offers an excellent conceptual basis for the study of evaluative discourse, due to the nature of evaluation as a linguistic phenomenon. As mentioned above, evaluation is parasitic, meaning that evaluative meaning may be attached to a number of grammatical, syntactic, or semantic structures. Additionally, rather than being tied to an individual word or lexeme, inflection, or structure, evaluative expressions cross grammatical boundaries to construe meanings beyond the clause. Evaluation is hence best analyzed from the perspective of its *function*.

In terms of SFL, evaluation is primarily a manifestation of the *interpersonal* metafunction (see **Table 1**, constructed following Coffin 2006, 41). The interpersonal function of language is concerned with establishing and maintaining social relationships (Halliday & Matthiessen 2014, 30): the ways in which speakers establish their positions in discourse, and so, establish themselves as participants of a group.

Table 1. Register-metafunction-language relationship

Register variable		Metafunction		Language
Field	↔	Ideational meaning	↔	Participants, processes, circumstances, specialized lexis, the nominal group
Tenor	↔	Interpersonal meaning	↔	Modality, attitudinal lexis, APPRAISAL, quoting and reporting
Mode	↔	Textual meaning	↔	Conjunction, reference, cohesive adjuncts, nominalization, THEME

The interpersonal metafunction is realized in *tenor*, or the social context of the utterance (see **Table 1**). Tenor refers to the influence of the roles of the participants, their social distance, and the values they bring into the situation of interaction (Halliday & Matthiessen 2014, 33; Martin & White 2005, 29). In other words, evaluative discourse is analyzed here as a manifestation of a speaker's background, group memberships, social contexts, and situations in which the discourse is construed (see Chapter 2).

4.3 Appraisal Framework

Appraisal Framework (AF) is a model developed for the identification, categorization, and analysis of linguistic resources of emotion and opinion. AF is a part of the tradition of systemic functional linguistics (SFL) and has been "directed at extending the SFL-model of interpersonal meaning-making by providing more delicate descriptions of the choices available to the speakers/writers as they convey positive and negative assessments and negotiate these assessments with actual or potential respondents." (White 2008, 568).

AF was chosen as the method of analysis because it is the most complete theoretical and analytical model of evaluative discourse available today. It has attracted a number of scholars studying different genres including academic discourse (Bednarek 2010; Hunston 1993; 1994), history writing (Coffin 2002; Coffin & O'Halloran 2005; 2006), historiography (Claridge & Wagner 2020), political discourse (Krizsán 2011; Tupala 2019), media discourse (Bednarek 2006c; Iedema, Feez, & White 1994; 2004), TV drama (Bednarek 2011; 2012), and historical letters, pamphlets and newspapers (Dossena 2010; Nevala 2016; Suhr 2011), and motivated a robust theoretical discussion developing the framework further (see, e.g., Bednarek 2009a; Bednarek & Caple 2010; Thompson 2008; 2014; White 2004). Additionally, AF's perspective on the position of evaluation within systemic-functional linguistics stresses the interpersonal aspect of language. Rather than viewing evaluative language simply as a part of the speaker's way of construing their experience of the world, Martin and White (2005) present AF as a tool for analyzing evaluation as an interpersonal resource and a method of building solidarity within their community by expressing and upholding communal values (see also Coffin 2002; Coffin & O'Halloran 2006). This approach serves the interests of this study, as it is my intention to construct a view of the Renaissance English societal attitudes towards books, rather than present the opinions of individuals.

According to White (2011), there are two central questions in the exploration of Appraisal resources: valence and appraisal. The first of these was already briefly addressed in section 4.1 above. It refers to the "nature of attitude", or how positive and negative assessments are performed (White 2011, 15). This question is of central interest in this dissertation, given that the new promotional needs of the printed book were in opposition with the textual tradition demanding humility. The opposing set of demands for evaluative language complicates the interpretation of valence, and valence is hence analyzed below not only according to the token's semantics, but using context clues, prosody, and an understanding of the textual and contextual realities. For technical reasons, negative and positive valence are treated as a dichotomy in this dissertation (see section 5.3.4). However, to be more accurate concerning the nature of the phenomenon, valence is located on a “scale of intensity” (Martin & White 2005, 48). An expression of positive attitude may hence be located in the low or high intensity section of the scale, and those with very low intensity may be confused for (or interpreted as) unevaluative expressions.

The second of White’s central questions to use to interrogate appraisal deals with how the evaluative positions are expressed and “negotiated intersubjectively” (White 2011, 15). This question is answered by the division of AF into three subsystems, shown below in **Figure 4**.

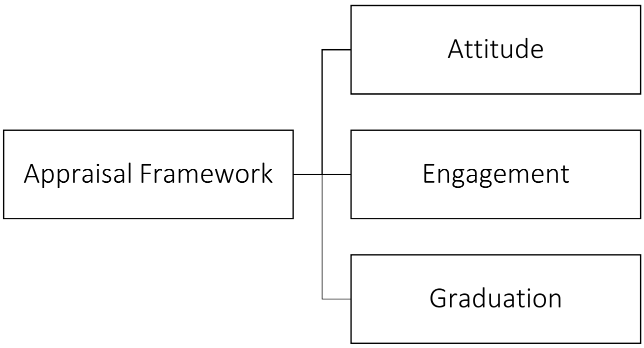


Figure 4. Appraisal Framework

Attitude refers to the largely semantic resources for expressing evaluation, communicated through vocabulary choices and sentence structures. The Attitude system describes the semantic categories of lexis available for expressing evaluative opinion. White (2011, 16) calls Attitude the device through which positive and negative positioning may be “activated”. This subsystem is central to the analysis conducted in this dissertation, and will hence be discussed in detail below in section 4.3.1.

Engagement describes the resources by which speakers and writers “negotiate the arguability of their utterances” (White 2001g). Using Engagement resources, speakers and writers position themselves in terms of their own utterances in presenting their opinions, and express different levels of certainty and firmness (“It’s **definitely** *the nicest* car I’ve seen”). They also position themselves in relation to other speakers’ views and statements, whether they have already occurred (“His report **verifies**/**states**/**claims**…”) or are expected to occur (“He’ll **probably** *hate* it”). Hence Engagement “has to do with notions such as sourcing, intersubjectivity, voicing, commitment, modality, and evidentiality” (Bednarek & Caple 2010, 12).

The resources overlap with what has been called certainty or epistemic stance: the speaker or writer's position towards the message, its reliability, and mode of knowing (Biber & Finegan 1989; Chafe 1986; Thompson & Hunston 2000). The subsystem of Engagement is utilized below in identifying Appraisal, and I will discuss it briefly below in section 4.3.2.

The third subsystem, *Graduation*, refers to resources for moderating the strength of the evaluative expression.[6] These resources might include comparatives ("a nic**er** car than mine"), repetition ("such a **nice**, **nice** car"), or vocabulary choices ("**nice**/**awesome**/**glorious** car"). The devices of Graduation may of course be used in expressions with no apparent evaluative meaning ("the **biggest** cloud; **strong**, **strong** winds"). Graduation might also be used to grade evaluative expressions ("**very** good") or even flag or mark the presence of possible evaluative meaning within the discourse situation. This might be achieved, for example, by referring to Usain Bolt as a "**fast**, **fast** runner" to convey admiration. Graduation will be remarked on in the analysis below when relevant to the identification of Attitude tokens. I will hence discuss Graduation briefly in section 4.3.3.

4.3.1 Expressing evaluation: Attitude

Attitude refers to the system of language used when expressing one's opinions, evaluations, feelings, and values and to the feelings and opinions the reader is expected to accept (Martin & White 2005, 2; Gales 2011, 30). Attitude resources are used to express the speaker's "positive or negative positioning", i.e., the *attitudinal value*[7] of their opinions (White 2011). The subcategory focuses on similar issues as Biber & al. (eds. 1999) in discussing *attitudinal stance.* However, Attitude is not strictly speaking the only way of expressing opinion – for example, Graduation may be used to flag evaluative meaning. The below description of the Attitude system is based on the work of J. R. Martin, and P. R. R. White (2005), Martin (1997; 2000a), White (2001b; 2008; 2011), Bednarek and Caple (2010), Bednarek (2006b; 2008; 2009a; 2009b), and Coffin (2002), among others.

AF divides attitudinal meaning into "three broad semantic domains": Affect, Judgement, and Appreciation (White 2011, 16). The domains map out an overview of all semantic resources available for expressing opinion. A detailed structure of these subsystems of Attitude may be found in **Figure 5**. The figure largely follows Martin and White (2005) but there are some modifications, which are discussed below.

6 Sometimes referred to as *amplification* (see e.g., Kaltenbacher 2006, 271).

7 Martin and White use the terms *attitudinal value* and *attitudinal position* synonymously (see e.g., 2005, 6, 67, 95, 194, 226).

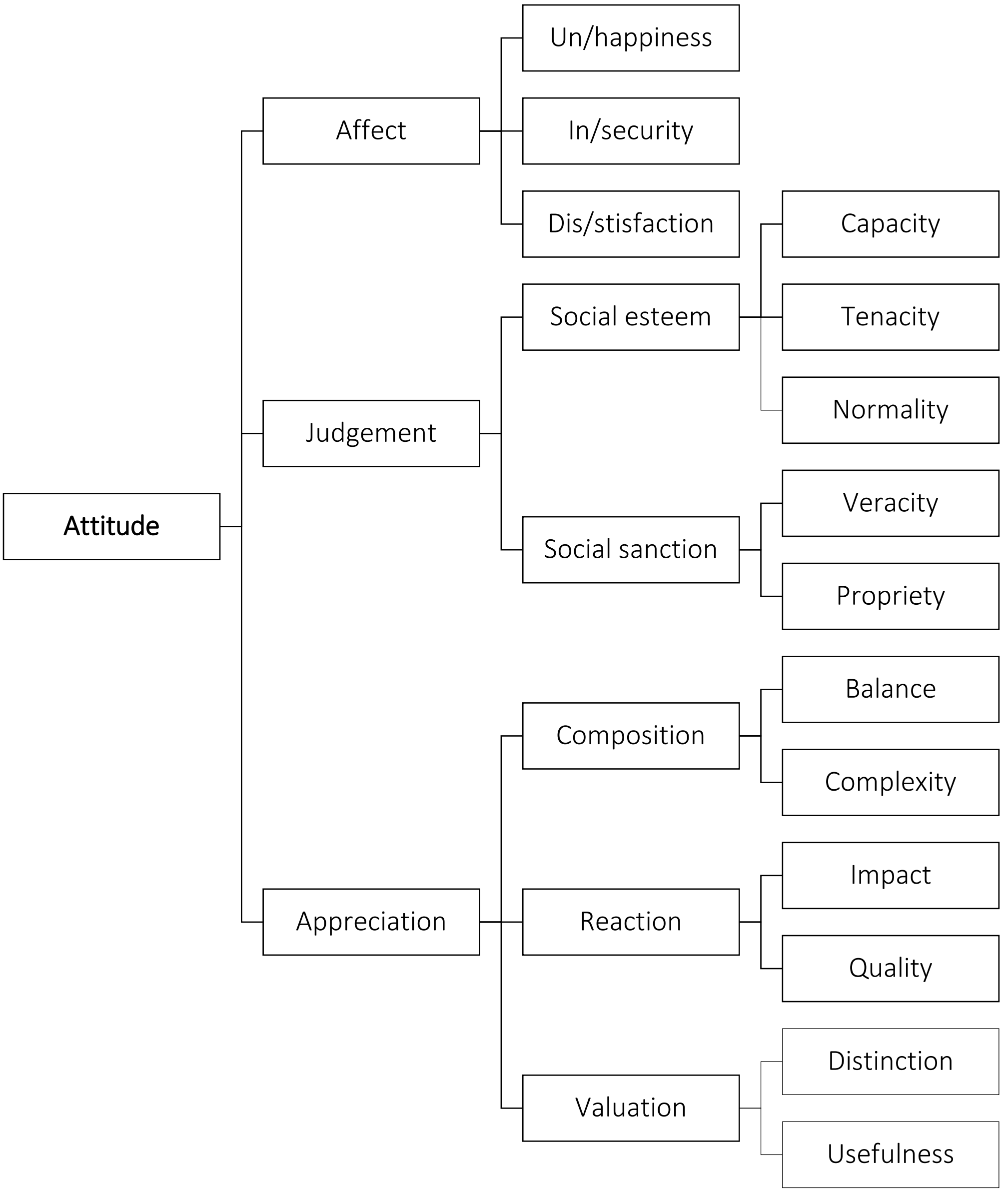


Figure 5. Structure of Attitude

Prototypically, *Appreciation,* such as in the expressions ***great*** *book* or ***ugly*** *dress* refers to a system of evaluations of things, people and phenomena based on their aesthetics and value. *Judgement*, such as in ***good*** *teacher* or ***corrupt*** *politician* refers to evaluations of people and their actions based on moral value systems; and *Affect* such as in *I'm* ***scared*** and *Are you* ***happy****?* is a system of evaluations motivated by the speaker's emotional responses. There is some overlap, and the resources of one category may be used to appraise the targets of another category, and in several places, the border between categories is very unclear. I discuss these issues in section 4.3.1.4. First, however, I present a closer description of each of the subtypes.

4.3.1.1 Appreciation

Appreciation refers to the linguistic resources a speaker or writer has at their disposal for expressing their evaluation or opinion on the value and quality of products, phenomena, texts, processes, and states of affairs (Martin & White 2005, 44, 56; White 2011, 17, 25). Appreciation is usually motivated by considerations of aesthetics or value in context. The structure of Appreciation resources and their position in the framework may be best seen in **Figure 5** above. As may be seen there, Appreciation has three subtypes: composition, reaction, and valuation. Composition and reaction are further divided into subcategories. I have also divided valuation into two subcategories based on the use of these resources in the early modern English preface (see section 6.3.1.1). As Appreciation is the central discourse semantic category for this study, I will here discuss the definitions and boundaries of the subcategories and give examples of their use (see **Table 2**).

Table 2. Attitude: Appreciation

Type	*Example tokens*	*Example in use*
Composition		
Balance	pithy, robust, rude	The haircut was horribly **uneven**.
Complexity	simple, difficult, plain	The talk was **difficult** to follow.
Reaction		
Impact	delightful, pleasant, tedious	Reading is so **boring**.
Quality	excellent, good, learned	What a **gorgeous** house!
Valuation		
Distinction	notable, profound, main	The poems were **deep**.
Usefulness	useful, valuable, necessary	You'll find the umbrella **necessary**.

Evaluations of **composition**[8] can be divided into two: balance and complexity. These two refer to the semantic resources used when giving one's subjective opinion on the form of an object or entity. The distinction between the two relates to the context

[8] Given the number of Appraisal categories, the existence of the everyday uses of these terms, and the consequent potential for confusion, I will visually mark the beginning of a section discussing a new category. The chosen method of visual marking is the bolding of the first use of the relevant term in that section. I will also utilize this method of visual marking in the analysis, e.g., in sections 6.2 and 6.3.

dependency of the evaluative token. The former refers to evaluations based on the target's internal form, structure, and organization. The latter refers to evaluations of the object's form based on its clarity and lucidity, i.e., on our experience of its suitability to its context. The examples in given in **Table 2** display the difference. In *The haircut was **uneven***, the **balance** token may be presented, or taken, as factual – although its use in **Table 2** clearly carries evaluative meanings – as it is reporting on the internal form of the entity in question. The token blurs the subjectivity of appraisal and presents the evaluative token as a feature of the target. Composition of **complexity**, on the other hand, situates the Appraisal token firmly in the context of discourse participants, where meanings are negotiated; *The talk was **difficult** to follow* assumes there is someone who finds the talk difficult. The difference between evaluations of balance and complexity is that of objective and subjective evaluations; evaluations of balance are objective, and may be considered to carry factual meanings; evaluations of complexity are subjective and allow for a larger discursive space for the speaker (Larjavaara 2007; see section 4.1).

The category of **reaction** refers to evaluative expressions describing the speaker's emotional reaction to external stimuli; the degree and quality of the way in which the object captures attention (Martin 1997, 24; Martin & White 2005). Reaction is further divided into two. **Impact** evaluations such as *Reading is so **boring*** describe the mental and emotional responses of the speaker caused by an object or event. Bednarek (2009b) refers to these Appreciation tokens as *covert affect*, as they describe an emotional response, much like Affect tokens do, but externalized as a feature of an object or event rather than as an expression of the speaker's internal thoughts and opinions (see also White 2011, 19).[9] Reactions of **quality** such as *What a **gorgeous** house!* also describe the speaker's impressions of the entity, object or event, but without the emotional component seen in reactions of impact. Reactions of quality are often rather abstract and imprecise; the evaluative token leaves the exact source and justification of the evaluation unclear (e.g., *good, excellent*). However, the tokens are also clearly and unequivocally evaluative, and suffer no interpretative complications due to simultaneous presence of alternative, unevaluative senses. Kirchin (2017), who studies evaluation from the perspective of philosophy, calls the constructs represented by these types of evaluative tokens *thin concepts*; they carry only evaluative meanings. Prototypical items include such as *good, bad*, and *evil*. *Thick concepts*, conversely, refer to evaluative expressions with some more specificity, which carry additional or alternative meanings, and may even be considered, in some contexts, unevaluative. While thin concepts only convey

9 I will discuss this issue further below in connection to the structure of the Attitudinal systems in section 4.3.1.4.

approval or disapproval, thick concepts do that and also give us some sense of the motivation or reasoning for such assessments (Kirchin 2017, 2).

The final category, **valuation**, refers to evaluations dealing with the worth of an object or entity: the object's internal or external value. Valuation tokens answer the question, "Was it worthwhile?" Valuation corresponds somewhat with the oldest identified function of evaluation. Labov's (1972) study into African American Vernacular English found that narrative syntax typically ends in an evaluative segment expressing the worthwhileness of the narrative. The point of the narrative must be made and the events must be shown to be uncommon, a "violation of the expected rule of behavior", for the valuation to be positive (Labov 1972, 370–71).

However, in my view, Martin and White (2005) have included two distinct sets of semantic meaning in this subcategory, and I have hence divided evaluations of valuation into two. I discuss the division using the examples given by Martin and White (2005, 56; see **Table 3**).

Table 3. Types of valuation. Tokens from Martin and White (2005, 59)

Usefulness	*Distinction*
timely, long awaited, landmark, dated, overdue, untimely, appropriate, helpful, effective, ineffective, useless, valuable	penetrating, profound, deep, shallow, reductive, insignificant, pricey, innovative, original, creative, derivative, conventional, prosaic, inimitable, everyday, common, worthless, exceptional, unique, dime-a-dozen, shoddy, authentic, real, genuine, fake, bogus, glitzy, priceless, worthwhile, write-off

I argue that the tokens I have here classified as valuation:usefulness[10] depend on contextual factors such as time (*timely, long awaited, overdue*, etc.), or situation (*appropriate, helpful, effective*, etc.), answering, rather, the question 'was it worthwhile **in this situational context**?'. Distinction resources, however, are and remain internal features of the object or entity, involving descriptors and features which set the evaluated apart from others of its kind (*profound, innovative, inimitable, genuine*). Distinction resources overlap somewhat with those of reaction:quality (see section 4.3.1.1). However, quality resources are verbalizations of subjective opinions and personal impressions, while valuation:distinction is presented as a feature of the object.

[10] Given that there are quite a few Appraisal terms, and they have everyday senses which might be misleading, I have chosen to mark uses of the more delicate Appraisal terminology visually in the following manner: the first term names the upper category to which the appraisal token belongs to, while the following term gives the more delicate categorization under discussion, such as in, for example, *composition:complexity*.

Finally, it should be noted that although the evaluations of people and their actions are primarily discussed using Judgement resources (see below), some tokens may be classified as Appreciation when the appraisal is not motivated by moral or normative considerations, but rather by aesthetic ones, or when the evaluation is based on the person's static characteristics rather than on their agency. For example, calling someone *ugly* or *beautiful* might be analyzed as an Appreciation of their external qualities or inner character. Syntactical ambiguity in the use of these resources might blur the line between Appreciation and Judgement further. I will return to the issue below in section 4.3.1.4.

4.3.1.2 Judgement

Judgement refers to evaluation of human behavior and character. Judgements are made based on (a projection of) the speaker's personal ethics. They also build and maintain cultural value systems. In other words, speakers use Judgement to express the social acceptability of human actions, according to a system of social norms (White 2011, 16), and hence the difference between Appreciation and Judgement lies in "the involvement of human consciousness, volition or intentionality" (White 2001e).

Judgement resources are divided into two categories: social esteem and social sanction. The difference between the two categories stems from difference in the motivation or the characteristic by which the target is evaluated. When evaluated using **social esteem**, one is appraised for a characteristic or ability necessary in dealing with things, objects, or tasks (*skilled, meticulous, capable*). White (2011, 23) describes these evaluations as verbalizations of one's image or position in a social group. When one is evaluated using resources of **social sanction,** the evaluation is motivated by the internal characteristics of the humans (*liar, immoral*). These evaluations are based on more formally codified criteria, such as laws, statutes or etiquette (Martin 1997, 24). The semantic subcategorizations of these two main types are presented below in **Table 4**.

Table 4. Attitude: Judgement

Type	*Example tokens*	*Example in use*
Social esteem		
Capacity	gifted, able, learned	He's a **skilled** pianist.
Tenacity	diligent, rash, hardy	What a **meticulous** cleaner!
Normality	famous, noble, obscure	He's a **celebrated** author.
Social sanction		
Propriety	virtuous, criminal, godly	Martin **stole** my car.
Veracity	earnest, truthful, honest	You little **liar**!

Social esteem has been divided into the subtypes of capacity, normality, and tenacity. **Capacity** evaluations, such as in *He's a **skilled** pianist*, refer to the semantic resources of evaluation used when discussing one's ability or possibility of success in terms of a particular role, task, or expectation. **Tenacity**, on the other hand, refers to one's resoluteness or strength of will in undertaking said action, such as in *What a **meticulous** cleaner*. The former is presented as an ability to perform a task, while the latter is an evaluation of the manner in which the task is accomplished. Finally, **normality** tokens deal with such evaluations which present opinions as to how unusual or special someone is in relation to other people generally or in performing a given task (see also Martin & White 2005, 52–55; White 2011, 23; 2001f). All social esteem evaluations deal with the fulfillment of societal expectations or norms in relation to external roles, stimuli, or actions taken by the evaluated.

Evaluations of social sanction are divided into categories of propriety and veracity. Evaluations of **veracity**, such as in *You little **liar**!* are a rather restricted group and refer to evaluative expressions concentrating on truthfulness and honesty. **Propriety** evaluations, such as *Martin **stole** my car*, communicate evaluations based on the degree to which the person is otherwise conforming to rules of acceptable behavior.[11]

This study considers Judgement resources relevant to the research questions posed in Chapter 1 whenever the tokens thereof are used to target the author or translator.[12] This is due to the close conceptual relationship between a product or object and its creator, best exemplified in evaluations targeting art and literature, such as in *The book is **frank** and **truthful** of the events leading up to the war*. These types of expressions I have considered on a case by case basis, sometimes double coding them to reflect their targeting the book with Judgement resources. I address this issue further in section 4.3.1.4.

4.3.1.3 Affect

Affect refers to systems of communication concerning emotive responses towards people, things and events (Martin & White 2005, 35). Affect differs from other Attitude categories in several ways. Firstly, it may or may not have a target. For example, in the phrases *She gets easily **frightened*** and *She **loves** <u>dogs</u>*, the latter

[11] It should also be noted that the subcategories of Judgement "can be understood as a lexicalization of one of the grammatical categories of modality" (White 2011, 24). Halliday's (1994) five types of modality are *unusuality* (corresponding with normality); *ability* (capacity); *inclination* (tenacity); *probability* (veracity); and *obligation* (propriety).

[12] I also analyze some Judgement resources targeting other human actors, when I consider their evaluation to be done so as to reflect on the book, author, translator, or translation.

expression contains a direction or target of emotion, *dogs*, while the former does not. Additionally, Affect tokens may have a *trigger* – something which causes an emotional response, such as *the show* in ***I loved** the show*. Trigger is not an obligatory feature, and affect may be expressed without it, such as in *I'm **content***. Finally, an Affect token may have a separate *emoter* – the person whose emotions are being discussed. This is not necessarily the speaker, as may be seen in expression *He was **impressed** by her tenacity*. Notably, although usually discussed in relation to Affect, emoter and speaker are separated in all third-party appraisals, including Appreciation and Judgement. However, making a differentiation between the speaker and emoter is considered more important in relation to Affect, as the attitudinal expression is not externalized. All in all, the description of Affect may be somewhat more complex than the description of other Attitude categories. The semantic subcategories of Affect may be found summed up in **Table 5**.

Table 5. Attitude: Affect

Type	*Example tokens*	*Example in use*
Un/happiness	laugh, cry, hate, love	She **loves** dogs!
In/security	proclaim, trust, fear	She gets stage **fright**
Dis/satisfaction	impress, scold, blame	He was **impressed** by her tenacity
Dis/inclination	want, expect, wish	He **wants** a baby brother

According to Martin (1997, 20–23; 2000a) and Martin and White (2005, 49) there are three semantic subcategories to which Affect may be divided (see **Table 5**). These include un/happiness, in/security, and dis/satisfaction. **Un/happiness** refers to our emotional responses to phenomena, such as in *She **loves** dogs!* **In/security** refers to well-being or security felt in a situation or people sharing it with us, such as in *She gets stage **fright**.* **Dis/satisfaction** refers to expression of feelings in relation to pursuit of goals, such as in *He was **impressed** by her tenacity* (Martin & White 2005, 49). Finally, **dis/inclination** is considered a factor by Martin and White (2005, 48) while describing affect, but not a semantically distinct category, as I do here. Dis/inclination communicates desire for items, actions, events or people, such as in *He **wants** a baby brother*. Bednarek (2009a), who studies the differences in emotive categories in relation to the cognitive and linguistic approaches to Affect, suggests a fifth semantic category, **surprise**, but also accepts categorizing expressions of surprise as a part of in/security, or even opinion lexis, as I do in this dissertation (see also Bednarek 2008; Martin & White 2005, 50).

In addition to the classification of the Affect expression into these three sub-categories, there are five factors by which Affect ought to be described (Martin & White 2005, 46–48). These factors are: 1) the positivity or negativity of the expression, (*joy - sorrow*); 2) the intensity of the feeling described (*sadness - sorrow - grief*); 3) whether the Affect exists in response to a real-world phenomenon or an imagined or expected one (*dislike - anxiety*); 4) whether the feelings are expressed behaviorally or internally (*cry - sadness*); and finally, 5) whether the feeling is a behavioral surge expressed in reaction to an external stimulus or an ongoing, undirected mood (*disgust - dislike*). Not all of these descriptors are relevant for this dissertation, as relevant Affect tokens are rather rare in the materials studied.[13] However, there are three factors which are considered useful for the analysis of tokens of Affect in Chapter 6 below. Factor 1 is self-evidently relevant to the analysis below; the valence of an evaluative expression is discussed in relation to all tokens in the analysis (see esp. section 6.2). Secondly, factor 3 connects to the division of *realis* and *irrealis*, i.e., whether the token expresses evaluation in relation to a real-world event or phenomenon, or anticipates or simulates evaluation. The difference is that between a first-person report of an actualized evaluative event (*I got* ***scared*** *because of the heavy winds*), a first-person report of a hypothetical event (*I* ***fear*** *there will be heavy winds*) or even a reported one (*Mom said she* ***fears*** *there'll be winds*). These features of the token are used for influencing, mitigating or negotiating the meaning of all the evaluative expressions analyzed in this dissertation, not only those of Affect, and are an important strategical tool for presenting complex evaluations. The third factor found relevant for this dissertation is factor 5: the motivation for the emotion. This study is primarily interested in emotive states reported to have risen in reaction to the book. Undirected moods, i.e., Affect expressions with no apparent impetus, are not analyzed; expressions considered relevant must either target the book (*I* ***hate*** *that book*), or be motivated by it (*The book made me* ***scared***).[14] Effectively, this means that there are great many tokens not accepted for the analysis. For example, it is common to find expressions detailing the feelings of the translator towards their dedicatee (see e.g., Twyne 1572, STC 6901). These are not considered relevant for the analysis of attitudes expressed towards books and literature in Renaissance England. It is the presence of the dedicatee and their status which communicates the types of positions the writer wishes the putative reader to adopt, while evaluation of the dedicatee is considered unrelated to the evaluations of the book.

13 While there are a number of lexemes in the corpus which could be classified as Affect, other restrictions on the study mean many of these are irrelevant. For example, the dedicatee and God are discussed in affective terms, but these Appraisals are not relevant to a study on the evaluation of the book. (See sections 4.3.5 and 6.3.1.3 for discussions on the relevant attitudinal targets.)

14 Indirect appraisal of the book is, naturally, relevant as well. These tokens are not, however, quantified (see section 4.3.4).

It is important to keep in mind here that Affect expressions do not necessarily represent true emotive states (much like tokens of Appreciation and Judgement may not represent true opinions), nor are the emotive states of the writers the subject of this study. Rather, as Ratia (2011, 81) has noted, affective expressions are "strategic, persuasive, and interactional devices of self-presentation", which have the potential to be used, for example, as a part of conventionalized and institutionalized small talk or politeness formulae (*I'm **happy** to see you*). I will discuss this issue, as well as other issues of structure of the Attitude system further below, before moving to the **Engagement** and **Graduation** resources.

4.3.1.4 On the structure of attitudinal systems

Many of the tokens discussed above could be placed in multiple categories. Thin evaluations, or the evaluative tokens expressing little other meaning but the evaluation, are an excellent example of possible ambiguity. Appraisal tokens such as *good, excellent*, or *best* are uninformative of the motivation or situation of the evaluation. Bednarek (2009b, 174) notes that thin evaluations are "difficult to classify in terms of a specific evaluative (aesthetic or ethical) standard: rather, it seems to me that these adjectives are semantically 'underspecified' as far as a precise dimension of evaluation is concerned" (see also Kirchin 2017). These tokens must be analyzed in context, often taking into account a large amount of co-text before identifying the Appraisal category they represent. In this section I discuss the relationships and overlap of Attitude subcategories. The structures of evaluation are often extremely complex and seem to invite interpretative differences. I discuss several of these issues, and their influence upon the study at hand.

However, first, a perhaps self-evident caveat: Appraisal *tokens*, or the linguistic realizations carrying evaluative meaning, are not always the length of one word only. While I have so far discussed AF mainly using example tokens of single word, more complex tokens may take any number of forms and lengths. For example, grammatical negation of Attitude, which is commonly discussed as a part of the attitudinal expression (see also section 4.3.2), may be expressed in two words or more (e.g., *That's **not pretty***; *I think you were **wrong to say he's ugly***). This results in tokens of two or more words in length.[15] Noun phrases may have several evaluative components as well (*She was wearing such an **ugly rag**; Her **long, gleaming, luscious** hair*). Although scantily discussed in Martin and White (2005), the principles by which a token's borders are decided (i.e., *unitizing,* see e.g., Fuoli 2018, 234) are highly relevant for the replicability of quantitative analyses. Studies

[15] This opens more difficulties in relation to the technical side of Appraisal analysis (see section 5.3.4).

into AF have usually focused on single words or phrases.[16] For example, in *Her* ***long, gleaming, luscious*** *hair shows the* ***superiority*** *of our product* the words *long*, *gleaming*, *luscious*, and *superiority* may be analyzed three different ways. Either one considers the sections to contain three units of appreciation:balance followed by a one of appreciation:valuation; or two units of Appreciation (one of balance and one of valuation); or one unit altogether (Fuoli 2018, 234). I follow the first principle: I consider each of these words a separate token of Appraisal.[17]

I begin section 4.3.1.4 proper below with a discussion on border phenomena: Appraisal resources on an interpretive edge between discourse semantic categories. I also discuss the position of non-authorial Attitude, the exceptionalism of Affect, and typological issues raised by *target/value mismatches*, *Russian dolls*, and the similarity of grammatical realizations across attitudinal categories.

Border phenomena

The discourse-semantically unclear areas of Attitude categories and the close association some tokens have across borders of subcategories have been acknowledged from a very early stage of the theory. Martin's 1997 article on genre analysis includes a highly informative figure expressing the most typical of the close relations (Martin 1997, 27). The figure has been reproduced below.

16 Even whole texts, such as advertisements, may be said to carry a uniform evaluative message (Thompson 2014), although conducting a meaningful Appraisal analysis based on this fact is perhaps not realistic.

17 Fuoli (2016; 2018) also problematizes longer tokens, such as in, *I think you were* ***wrong to say he's ugly***, where resources of Graduation and Engagement (see sections 4.3.2 and 4.3.3), as well as wholly nonrelated items may interrupt the expression of Attitude with what he has termed "noise" (Fuoli 2018, 5) – meaning that the analyst may choose between marking one token containing noise, or splitting the token in two and only including the evaluative sections in the analysis. Both options have consequences for the quantifications. I mark Graduation and Engagement with separate tags where relevant and do not split evaluative expressions to cancel out noise. (For a discussion on the details of annotation practices, see section 5.3.4).

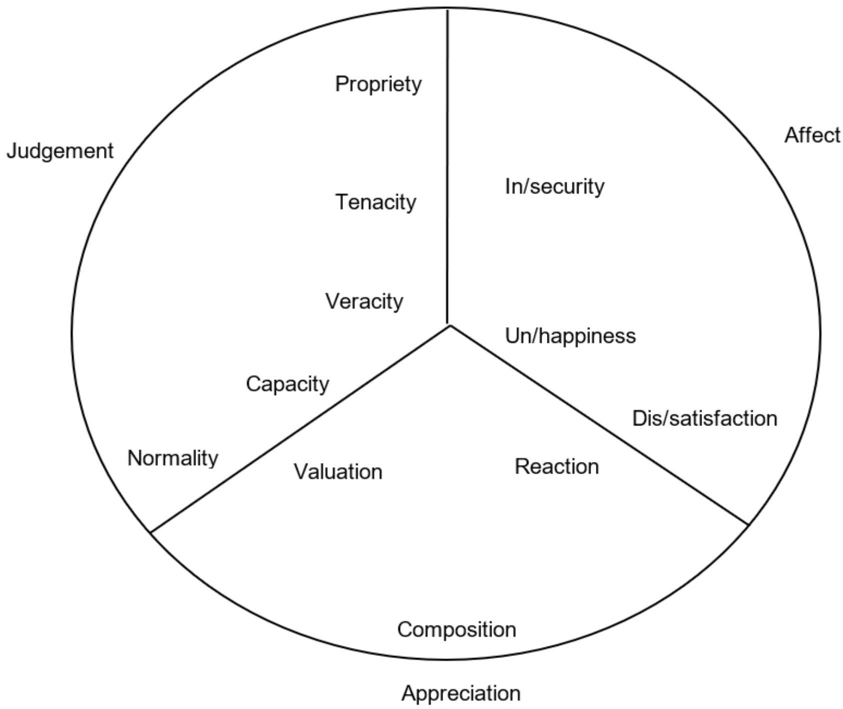


Figure 6. Close relationships between Attitude subcategories (Martin 1997, 27)

Figure 6 shows, for example, that capacity is positioned close to valuation, as judging someone for their capacity is closely aligned with presenting valuations on the products of their skill. Similarly, un/happiness and dis/satisfaction are placed next to reaction (Martin 1997, 26).[18] These two border phenomena (capacity/valuation and reaction/Affect) are common in the *CCP* paratexts and will be quite often referenced below. The former of these, the problematic area of overlap at the border of Judgement and Appreciation, has been quite universally acknowledged. It has been discussed by Thompson (2014), Martin and White (2005, 58–61), White (2001e), and Bednarek (2009b), among others. The difficulty of classifying some Attitude tokens arises from the fact that we encounter many events, items, and phenomena which are the result of human intention and action. In other words, we evaluate not only a person and/or object, but object-resulting-from-action. Naturally, there are many different ways to linguistically express our opinion thereof,

18 There are many other border phenomena, such as the one between overt and covert affect discussed below; Affect and Judgement, etc. (Bednarek 2009b; Thompson 2008). The border between Appreciation and Judgement is, however, the one most relevant to this study.

stressing agency or outcome, but there are also ways to leave the exact focus of the evaluative expression vague. Martin and White's (2005) example tokens on the issue of the border between Appreciation and Judgement relate to sports (see **Table 6**).

Table 6. Border phenomena: Appreciation and Judgement. Tokens from Martin and White (2005, 59)

Type	*Example in use*	*Target*
Judgement	He played **skillfully**	played – action
Judgement	He's a **skillful** player	he – characteristic
Appreciation	It was a **skillful** innings	innings – process

In **Table 6** we see that Martin and White (2005, 59) have classified the first two uses of the token as Judgement, as they target human actions or characteristics; whereas the latter is classified as Appreciation, as the target of the evaluation is a process: the game. This target (i.e., context) specific classification is characteristic of AF.[19]

However, one should take note of the type of the topic of the discussion. Should we consider literature, art, film, or other contexts in which human action produces a work of art instead of sports, the structures portrayed as framing Appreciation tokens may be found to contain Judgement and vice versa (Thompson 2014).[20] See, for instance, Martin & White's first example. Comparing it to *He played (the Moonlight Sonata)* ***beautifully***, we see that the linguistic frame is similar to that of the Judgement expression *He played* ***skillfully*** in **Table 6**, and the token may be read as Judgement of capacity. However, the rendition of the *Moonlight Sonata* produced by the action is also being evaluated. Additionally, the evaluation is motivated by aesthetics, marking the token as a prototypical Appreciation. Instead of unequivocally targeting the player, the token targets both the action and the work produced. Other questions as to the universal applicability of the linguistic frame presented by Martin and White may be raised as well, such as the influence of additional modifiers. Consider the last of the examples, which has been classified, according to the discourse semantical approach, as Appreciation. Adding an agent to the syntactic frame, such as in *It is a* ***beautifully*** *painted landscape by John Constable*, strengthens the agency of the artist and hence the interpretation of the

19 Bednarek (2009b) suggests an alternative classification according to the lexical level only – i.e., classifying the third example as Judgement as well. This approach may have its benefits for automatic annotation when studying larger corpora – as Bednarek does – but there is no need to do so in a study reliant on close readings. On this issue, I hence follow Martin and White's initial classification.

20 The importance of the speaker's image of the acceptance of the message was already identified in classical antiquity (see section 3.2.1).

evaluation as Judgement of the artist, Constable. Hence, observing the expression in light of an even wider context may help narrow down the most likely target.

My approach to the issue of frames is influenced by my view of evaluation as a phenomenon born out of the *communicative purpose* of a text: its reason for existence (Swales 1990, 46–49). The evaluative discourse in prefaces exists to promote the work it prefaces, as well as the actors involved in its production (see Chapter 3). The evaluation of the author is hence, in this type of communicative situation, secondary to the evaluation of the work at hand (but see also section 3.2.3). Hence, in discussing evaluative tokens such as *He played the Moonlight Sonata **beautifully***, it is my inclination to consider the tokens to be those of Appreciation – i.e., targeting the object, unless there is an agent or a similar construction to stress the presence of an actor.

Ultimately, I believe, one must allow for some ambiguity. It is not realistic to expect all evaluations to fit into the frames given, nor is it realistic to expect the frames to produce one type of token only.[21] Given the fact that AF is still a framework under development, in new contexts, such as in the context of music or literature or at instead of sports, the discourse semantical frames may yield unexpected results.

Position of Affect in the framework

The systemic models produced by White (2001b), Martin (1997; 2000a), and Martin and White (2005) present Affect as a sibling-category of Appreciation and Judgement (see **Figure 5** above). However, I view this method of representation as slightly misleading, for two reasons. Firstly, in AF, Affect is set apart from the rest of the attitudinal lexis based on its position in the situation of evaluation (White 2001d). It is “taken as the basic system” of evaluation, given that Judgement and Appreciation have an affective basis: affective meanings are encoded into all evaluative expressions (Martin 1997, 23–24; see also Bednarek 2009b, 186; Martin 2000b, 147; White 2011, 19). Bednarek (2006c, 20) even suggests viewing ‘affect’ as a cover term for evaluation. As mentioned above, Affect refers to linguistic devices for expressing emotion (*I’m **happy** to see you*). The evaluation depends entirely on the emoter’s “singular state of mind or emotional disposition” (White 2001e). Other categories of Attitude may use the same lexis of feeling, but they

21 I would also like to note that it is useful to keep in mind that ambiguity is at the very core of evaluative discourse. Evaluation is a social tool to create in- and outgroup identities, and for that, alternative or differing interpretations of evaluation are central. It is not always possible to underpin the exact meaning of evaluation, intended or otherwise, and the models are always approximations. Hence it is necessary to tolerate some ambiguity and uncertainty.

institutionalize this feeling, externalize the evaluative position of the speaker as a quality of the person, situation or phenomenon appraised, distancing the emotive lexis from the reality of its basis in the emoter's subjective position (*He's always been a **happy** person*) (Martin 1997, 23, 25; White 2011, 19; see also Martin & White 2005, 45; White 2001e).[22] This means that although the attitudinal categories of Judgement and Appreciation are separated based on their linguistic meaning, AF views both as ultimately motivated by internal affect.

Not only are Affect (the subcategory of Attitude) and affect (the emoter's cognitive reaction from which the linguistic expressions stems) conceptually different, but the position of Affect is further complicated by the fact that it can be expressed using the same linguistic structures as Appreciation and Judgement. Bednarek (2009b) suggests viewing the issue from the perspective of linguistic patterns. She proposes separating Affect into *Covert* and *Overt Affect*. Covert and Overt Affect refer to categories of affective language revealed after analyzing their syntax. Overt Affect is used to denote structures in which the speaker attributes the emotive response to someone (*I'm **surprised** to hear it*). Covert Affect has no explicitly coded emoter to whom the emotional response can be attributed to: the emotive lexis is presented as a feature of the external phenomena evaluated (*This is **surprising***). White refers to these expressions as ones of "institutionalized" affective meaning, and categorizes them as Appreciation (2011, 19; see above).

The position of affect in the evaluative models is further confused by the simple fact that historically, the linguistic expression of emotion is viewed as the baseline of studies into evaluation, opinion, and attitudinal stance (see e.g., Martin 2000a; Ochs 1989; see also section 4.1). The approaches to the study of affect originally allotted to it a far wider range of semantic meanings than the current use of the term within AF. Essentially, all that which AF now calls Attitude has at some point been termed affect (White 2011, 16).

Non-authorial Appraisal

Next, a somewhat self-evident observation: attitudinal expressions may be authorial or non-authorial (White 2011, 16). In other words, they might refer to expressions relating emotive processes by the speaker (*I'm **bored***), or by third parties (*He's **bored***). Hence the *emoter,* or the one whose Affect (or Judgement or Appreciation)

22 *Institutionalization of feeling* was first used to refer to Attitude by Martin (1997) in connection to Judgement, which Martin (ibid.) presents as resources for discussing how one *feels* of actions of others. The term itself derives from the influence of register and especially tenor in a communicative situation involving expressions of Judgement: the speaker and hearer's institutional positions influencing the linguistic expression of evaluation. For example, journalists express their opinions and emotions concerning the actions of others as indirectly as possible.

is being discussed, should be separated from the speaker (Bednarek 2009a, 166–67; 2008, 11–12).[23] This division has been criticized by Thompson (2008, 175), who suggests that the third person evaluations should not be analyzed as a part of AF at all, on account of the fact that they do not "construe the negotiation between the writer and reader directly".[24] However, as Larjavaara (2007, 458) has noted, descriptive propositions can be interpreted as indirect expressions of one's own affect. E.g., *He* ***loves*** *you* may be taken as an expression of love, jealousy, happiness, etc. of the speaker, depending on contextual features of the utterance. Bednarek (2008, 11–12, 159) further points out that statements such as *Mary* ***loves*** *dogs* may be a positive or negative Judgement of Mary depending on the position the speaker holds on dogs. In other words, non-authorial evaluation may be used to express a multitude of authorial evaluative meanings, and the evaluative position expressed has less to do with the lexical meaning than the discourse semantic one. This dissertation considers third person evaluation to be relevant on the grounds that third party evaluations, although not perhaps directly evaluative of the book, may be used to expand discursive space and convey indirect appraisal positions which readers are invited to adopt. I hypothesize that third person appraisal may be used to introduce evaluative tokens which would otherwise be considered too direct, assertive, or contrary to appropriate behavioral norms or traditions (see Chapter 2).

Russian dolls

The issue of third person evaluation gives rise to another problematic concept in Appraisal: the tokens in which semantic level and discourse semantic level categorizations of an Appraisal token do not match. The above examples of third-party evaluations (e.g., *Mary* ***loves*** *dogs* – Affect) may be taken in several different ways depending on the context, allowing several different interpretations of evaluative meaning in addition to the one presented at the lexical level (perhaps the speaker hates dogs and is pointing out Mary's failings with this remark, or perhaps they are excusing the mess in Mary's house). Thompson (2014) calls these types of tokens – evaluative tokens which have several different Appraisal values depending on the level of analysis – *Russian dolls.* Russian dolls are not limited to third person evaluations, although this grammatical context does seem to invite them. There are two kinds of Russian dolls: text type dependent and *nested*. Thompson uses

23 Although Bednarek (2009a; 2008) uses the term 'emoter' specifically in reference to the speaker or writer expressing evaluations of Affect only, it should be noted that all kinds of reported Attitude exist.

24 Thompson (2008) has suggested focusing on "interactant-sourced" expressions of feeling in classifying resources of Affect, and viewing third person Affect as not Affect at all but possibly Judgement. Expressions such as *She's* ***cheerful*** would be seen as a type of a Russian doll (for a definition of Russian dolls, see below).

advertisement language as an example of the former. *We offer* ***superior magnetic screening*** *with the* ***minimum of outgassing*** contains tokens of appreciation:quality and appreciation:composition (Thompson 2014, 59 my emphasis). As the purpose of the textual genre of advertisements is to create positive interpretations of the company, both of these tokens may in fact be seen as indirect stand-ins for tokens of positive Judgement targeting the company – Appreciation tokens are used in Judgement evaluations. This concept of Russian dolls is highly relevant in the context of prefaces, as the preface as a text is comparable to an advertisement. In analyzing appraisal in prefaces in this dissertation, the underlying assumption is that the evaluations contribute to the central function of the preface: to promote the main text and/or the preface writer (see Chapter 3).

The second type, *nested Russian dolls*, refers to the quite common phenomenon of finding a token of evaluation within another. Imagine your aunt ringing the doorbell with a cake; an introductory sentence such as *This is just a* ***little something*** *your mother asked me to bring*, the negative token appreciation:composition, *little something*, is nestled within a positive Judgement token spanning the sentence, reporting on the third party expression of faith in the baker's abilities.[25]

The two levels of Russian dolls have different types of effects on the analysis at hand. The latter type – the sentence level evaluation – has the potential to influence the quantification of tokens, especially when calculating the frequency of evaluative expressions, i.e., tokens per words. These are, however, not calculated among quantitative results in this study as the tokens are *evoked*.[26] The text type dependent Russian dolls might influence the analysis in a more surreptitious manner, as the awareness of the purpose of the (para)text leaves the analyst hyperaware of possible evaluative meanings.

Target/value mismatches

As a final point of discussion on the categories and classification of Appraisal resources, it should be noted that according to the AF systemic classification, the defining feature of a typical Appraisal token is not its semantic value or its target, but *both* (Martin & White 2005; White 2001d). The Judgement token *lazy* in *Teenagers are so* ***lazy*** is classified as such because of its semantic meaning of moral judgement but also because the token *lazy* is generally used to target humans. Sometimes, however, this double definition of Appraisal tokens leads to difficulties

25 Thompson (2014, 60) accounts for a further, third level Russian doll, one where the evaluative message of the paragraph is chosen as a focus, and where all the evaluations at the lexical level are contrasted against this upper level.

26 I.e., indirect. Only lexical level evaluative meaning is quantified in this dissertation. For details, see section 4.3.4.

– tokens are not always evaluated using the ‘appropriate’ Appraisal category. Thompson (2014) has identified three larger issues arising from this *target/value mismatch*. Clearly the largest group of tokens exemplifying this problem is the Appreciation targeting humans; for example, in *She’s a bit of an **ugly** duckling*, where a human target is appraised using Appreciation resources. This is a common phenomenon in language and one already addressed in the earliest considerations of AF (White 2001a, see section 4.3.1.1). The second problem arising from the double definition of Attitude categories relates to purely attitudinal vocabulary, i.e., thin concepts (Kirchin 2017, see section 4.3.1.1.) such as ‘great’, as in *great view*, *great lady*, *great table setting*. Thin concepts may be used as tokens of almost any target, and the subcategory of Attitude is fundamentally unclear. Finally, Thompson (2014, 57) notes, target/value mismatch is an issue when evaluating items and entities which are the result of human behavior or action; for example, in evaluating art, film, or literature. Judgement resources used for appraising items and entities such as in ***dumb** film* or ***immoral** art* seemingly target the human producer behind the item; objects cannot have intelligence or morality.

So, should one focus on the *target* or the *value* in classifying mismatched tokens? Most often, I have marked the Appraisal subcategory according to the target of the token. This approach is utilized by Martin and White (2005) and White (2001a) in classifying tokens such as *ugly* in *She’s a bit of an **ugly** duckling*, as Appreciation. This is because the tokens involving aesthetic evaluations of people imply that the persons evaluated are viewed as static entities, rather than as “participants who behave” (White 2001a). I prioritize the evaluative target over the lexical meaning when classifying other target/value mismatches as well. The exact meaning of thin concepts such as *lovely* may only be identified by their target, and hence, that part of the definition is prioritized. However, I consider the third type of Thompson’s three types of problematic tokens (***dumb** film*, ***immoral** art*) to have an ambiguous or double target. This is because tokens of Attitude targeting entities or items which are quintessentially the result of human ingenuity or action muddy the waters not on one but two levels. In stating *This art is **immoral*** the token is targeted with an Appraisal of the ‘wrong’ category (judgement:propriety), as the target is an object of art, not a human, and cannot hence possess morality. However, as a direct, visible result of human cognition, the object exemplifies its producer’s ability and morality. Hence, not only is there a target/value mismatch on a semantic level, but there is also a logical connection between the object and its maker. The choice to use evaluative tokens which so clearly link the producer to their product must, in my opinion, be read accordingly, including both of these targets.

All in all, I feel that relying on lexical meaning only would be somewhat misleading in discussing discourse semantic phenomena. So, as stated above, I rely on target (i.e., context) first when in the categorizing Appraisal tokens. However, I would take the context-reliant approach one step further and follow Thompson's (2014) suggestion. Not only should the target be prioritized in the interpretation of Appraisal tokens, but the analyst has to take into account the implications of the text type in which the utterance appears in. For example, one should acknowledge that the overall objective of the evaluative utterances in a promotional text is different from that of the evaluative utterances in a newspaper article. The objectives of the text provide the borders or the range from which the readers may choose their interpretive frame.

The context driven approach is not shared by all analysts of Appraisal. Bednarek (2008; 2006, etc.), who studies Appraisal resources using larger corpora, uses lexical approaches, which influences the categorizations. This is not to say that either of these approaches is erroneous; it does, however, point out the significance of choosing a suitable interpretive approach in analyzing Appraisal in different types of materials and sizes of corpora, and implies that not all results produced are comparable.

After this introduction into the numerous semantic categories which make up the Appraisal systems and a discussion on the most relevant issues in their structure and application to analysis, I conclude by noting that Appraisal categories have not arisen randomly, but as a result of extensive research into evaluative meaning-making resources. I have utilized some of the more relevant research into the semantic categories of AF in this section (e.g., Bednarek 2009b; Martin & White 2005; Thompson 2008; 2014). The Appraisal subtypes have also been found to appear in specific types of grammatical structures, i.e., *frames* (Coffin & O'Halloran 2006, 83–84). For example, Martin and White (2005, 59) suggest using linguistic structures such as *It was* [Judgement token] *for person to do that* to identify and classify Appraisal tokens when in doubt as to their classification. Bednarek's (2009b) research identifies other frames in which different attitudinal resources are likely to occur (see also White 2011, 19). However, the complexity of the linguistic phenomenon in question means that complete models require extensive research likely spanning decades. Furthermore, in the context of this study, it needs to be noted that the studies into Appraisal resources have overwhelmingly focused on PDE (cf. Dossena 2010; Nevala 2016; Suhr 2011; Wagner 2017) – perhaps due to the difficulty of identifying possible evaluative meanings in materials culturally distant from the analyst. Hence, the frames identified so far in research applying AF cannot be assumed to be directly and unproblematically applicable in the context of historical materials. However, the cultural distance of the concepts studied should not deter scholars from asking questions of historical relevance. The use of secondary sources, dictionaries, and extensive readings of contemporary accounts supports an understanding of the way evaluation operated in different historical contexts.

4.3.2 Positioning the speaker: Engagement

Engagement is concerned with the resources with which speakers position themselves towards both their message and their audience (Martin 2004, Martin & White 2005). Whereas Attitude corresponds to Thompson and Hunston's (2000; see section 4.1) first branch of evaluation and opinion resources, *goodness*, Engagement overlaps partially with the second branch: *certainty*[27] (see **Figure 2**). Engagement (and Graduation) "consolidate, disrupt or negotiate" the intersubjective stances expressed using attitudinal resources (White 2001c). AF's approach to Engagement has received considerable influence from Bakhtin's *heteroglossia*, and will hence be discussed below following not only Martin and White (2005) and White (2008; 2011), but also Bakhtin (1981).

Bakhtin's (1981) division of utterances into heteroglossic and monoglossic is at the base of Martin and White's approach to Engagement. The terms refer to the number of voices apparent within the text. *Monoglossic* utterances allow "no recognition of dialogistic alternatives", meaning that they allow for no other voices and no uncertainty, as uncertainty resources, too, open the possibility of other voices entering the text (Martin & White 2005, 100; see also Gales 2011, 31). In other words, monoglossic utterances allow no interaction with either other speakers or the message. In contrast, heteroglossic utterances involve some type of negotiation of meaning, such as the use of modal structures. Whereas stating *Climate change is the biggest danger to the world's ecosystems* makes a monoglossic statement allowing no space for negotiation, in *Scientists state climate change is the biggest danger to the world's ecosystems*, heteroglossia is achieved by allowing in other voices: 'scientists'. The former sentence is a *bare assertion*, i.e., an utterance which is presented as factual and with the expectation of reader alignment (Gales 2011, 31; see also Martin & White 2005, 99). Indeed, the use of monoglossic statements might lead the "reader to assume that the proposition is unproblematic and that it enjoys a broad consensus" (Coffin 2002, 510). Heteroglossia may also be achieved by positioning oneself in relation to the information content of the message, such as in *I guess climate change might be the biggest danger to the world's ecosystems.* The use of the uncertainty resources 'I guess' and 'might' allows two possible interpretations to enter the discourse: that climate change is the biggest danger to ecosystems and that it is not. In other words, they allow the speaker to adopt a somewhat distanced position from the proposition. This division does not mean that

[27] Chafe (1986) explores the related concept of *evidentiality*. Evidentiality refers to resources used to express quality of knowledge, for example, the degree of validity of a proposition. Stating "It might be a spider" or "It's probably a spider" express differing levels of reliability of knowledge. English has many grammatical devices for expressing evidentiality: modal auxiliaries, adverbs, and idioms, for example (Chafe 1986, 261).

monoglossic expressions contain no dialogic aspects, or that they are not used with the audience, self-positioning and previous interactions in mind. Indeed, “all utterances to some degree take into account or respond to prior utterances and, to some degree, anticipate or acknowledge likely responses”, meaning that AF views all language, to some degree, as heteroglossic (White 2001b; see also 2011, 20–21). Hence, despite the division into monoglossic and heteroglossic utterances being at the heart of the approach to Engagement, Martin and White view all discourse “against a heteroglossic backdrop” (Martin & White 2005, 99). From the perspective of AF, no utterance is intersubjectively neutral, but all utterances, even those traditionally considered ‘factual’, carry intersubjective meanings.

It should be noted that the existence of Engagement resources does not always indicate the existence of evaluative senses within discourse. Indeed, Engagement may be used to modify unevaluative expressions as well. Given that this part of AF is not used as the primary analytical tool for analysis in this dissertation, but rather has a supporting role in the analysis of Attitude, I discuss Engagement categories quite briefly, and focus on the upper-level categories of the model. The system of Engagement is presented in **Figure 7** below.

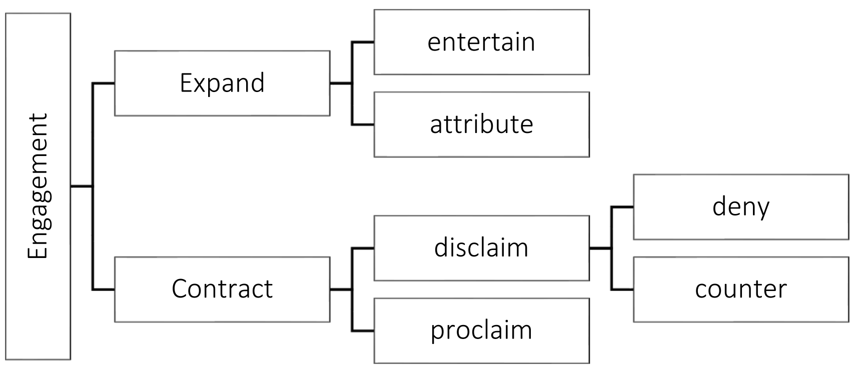


Figure 7. Engagement according to Martin and White (2005, 134).

The main categories of Engagement are resources which work either to *Contract* or *Expand* the intersubjective space of other voices in the text (Martin & White 2005, 102). Note that both of the main categories of Engagement assume the utterance is heteroglossic, and classify methods and meanings through which heteroglossia is achieved. Both allow for the presence of other voices and are hence “ultimately opening the door to debate, discussion, and a negotiation of power” (Gales 2011, 31). In other words, Engagement resources assume the speaker has expressed that they are in a negotiation on their position of the proposition, and Engagement resources classify the methods for expressing different positions taken towards the proposition.

Expand

Dialogic *expansion* occurs when the speaker explicitly allows for other positions to enter the discursive space. There are two types of resources for dialogic expansion: *entertain* and *attribute* (see **Table 7**). The categories differ in the attribution of the proposition, i.e., whose are the views used to expand the discursive space.

Table 7. Engagement: expand

Type	*Example tokens*	*Example in use*
Entertain	possibly, seems like	It **might** be the prettiest of them all.
Attribute	say, argue, claim, believe	She **believes** the **claims** of the plaintiff.

Entertain refers to the explicit acceptance of other voices within discourse; this Engagement value does not position itself as accepting or disclaiming the propositional content of the utterance itself, but "invokes dialogic alternatives" and opens the possibility for discussion from any direction (Martin & White 2005, 98). Entertain makes it explicit that the speaker's own view of the proposition is not monolithic.

Attribute expands the dialogic space through the explicit addition of a known speaker and their proposition to the text (Martin & White 2005, 112–13). I view distancing resources as overlapping somewhat with those of Attitude. Using distancing resources marks a possible value position towards the speaker or their message, e.g., by implying the proposition's truth value is questionable in *He* ***claimed*** *to have shown the evidence*. I will return to this issue in section 4.3.4.

Contract

The second subsystem of Engagement details the resources for *dialogic contraction*, or the ways in which a speaker may state the direction in which the discourse is to go, and so exclude possible dialogic positions from future interactions. The main division of these resources into subcategories (see **Table 8**) relates to features of either disapproval or approval of positions presented within the dialogic space (Martin & White 2005, 98). There are two main types: *disclaim* and *proclaim*.

Table 8. Engagement: contract

Type	*Example tokens*	*Example in use*
Disclaim		
Deny	no, never, nor	It's **not** the worst of her efforts.
Counter	yet, although, but	The skirt's too short **but** otherwise fine.
Proclaim	of course, indeed, admittedly, obviously	It is **definitely** too hot to go out.

Disclaim refers to linguistic resources with which to reject or oppose propositional content. It is further divided into two subtypes. *Deny* refers to simple denials, while *counter* resources are used when the proposition is not only negated, but an alternative proposition is offered in its place. Notably, a denial of the propositional content does not negate the existence of the proposition from the world. For "negative is not the simple logical opposite of the positive, since the negative necessarily carries with it the positive" (Martin & White 2005, 118). The central tenet of disclaiming resources is hence that to deny a proposition one must simultaneously advance it. Because the proposition is still present in the text, it hence contributes to the heteroglossic nature of the text by allowing differing voices dialogic space. Morphological negation is the exception to this rule. For example, in the expression *That is* ***unkind***, the negation is not achieved using denial resources, but morphologically, and the token is treated as any other token of Attitude with no Engagement resources (see section 4.3.1).

Proclaiming, as stated above, refers to the approval of propositions. It is achieved by expressing agreement with the propositional content, either by affirming the position or conceding to the claim (Martin & White 2005, 126).

4.3.3 Strength of the expression: Graduation

Graduation (previously termed *amplification*, see e.g., Martin 1997, 18) refers to the linguistic resources a speaker has available for the purposes of grading or scaling their message; for example, by using adverbs such as *very, extremely,* or *less* (Martin & White 2005, 37). As with Attitude and Engagement, the division of Graduation resources is based on a semantic categorization.

As with Engagement, the existence of Graduation resources within the expression does not imply there is always evaluation. Within this dissertation, however, the term Graduation refers specifically to those instances or uses which are attached to evaluative tokens. Additionally, Graduation is used to modify and, sometimes, mark evaluative tokens (Coffin 2000, 286; Coffin & O'Halloran 2005, 149, 151). Hence, as Graduation is not central for the discussion of evaluation in this dissertation, I present it briefly below to facilitate discussion on the ways in which different types of Appraisal resources are used to achieve evaluative meaning.

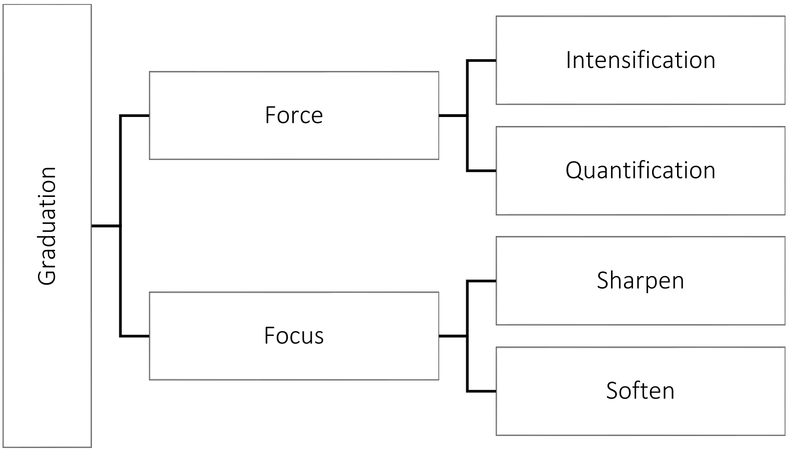


Figure 8. Graduation according to Martin and White (2005, 92–160).

Graduation resources are divided into two subsystems: *force* and *focus* – the systems a speaker has for expressing how strongly the opinions expressed by the message are felt and how committed they are to their message. The subcategories of Graduation may be found in **Figure 8**. In the following, I begin with a discussion on the first subcategory of Graduation, force.

Force

Force refers to assessments of intensity and amount. It accounts for the speaker's "personal investment in the proposition" (White 2011, 20). In the context of attitudinal expressions, the resources of this subsystem might modify, for example, the strength of feelings. Martin and White (2005, 37) give the following list of linguistic realizations with which Graduation of force is achieved in different contexts: intensification, premodification, repetition, comparatives, and superlatives (see also Hood 2010, 76–77). Force is divided into the categories of *intensification* and *quantification*, both of which might of course both be *raised* or *lowered*. The subcategories are presented below in **Table 9** with some examples.

Table 9. Graduation: force

Type	*Example tokens*	*Example in use*
Intensification	truly, madly, deeply, little	The sight was **truly** disturbing.
Quantification	minor, remote, huge	We have a **minor** problem.

The division into intensification and quantification has been made according to the targets of the Graduation. Intensification targets things, people, and events unfolding. Quantification of entities refers to their Graduation through scope in time and space; their size, extent and amount.

Quantification can be applied to both concrete and abstract entities. The latter are more interesting in the context of the current discussion, as they are used to mark attitudinal meanings – either with other attitudinal lexis, or without (Martin & White 2005, 149). For example, the sentence *The **vastness** of the sea makes it seem insurmountable* contains a quantification token *vastness* targeting a concrete entity *the sea*, which is unevaluative. However, when the quantification modifies abstract entities,[28] such as in *He's a **huge** success*, it is attached to a token of evaluative meaning. Finally, in expressions such as *I saw his **little** performance at the party!* the evaluative meaning is transported wholly through the use of the expression of Graduation, within otherwise unattitudinal lexis. Hence, the expression of quantification acts as a token of *provoked* Appraisal (see section 4.3.4.2).

Focus

Focus refers to the intensity and strength of boundaries set for the attitudinal expression. This relatively small category of Graduation usually requires a separate modifier; focus is achieved through isolating resources (Martin & White 2005, 138). The *sharpening* and *softening* of focus refer to the tools with which a normally unscalable expression might be scaled. Examples of both may be found in **Table 10** below.

Table 10. Graduation: focus

Type	*Example tokens*	*Example in use*
Sharpen	real, true, genuine	Now that's **real** meat!
Soften	sort of, kind of, in a way	They were **kind of** fighting.

Besides scalability, focus resources may also be used to state the prototypicality of the concept. This prototypicality, or the inclusion or exclusion of a concept from a given group, can be used to mark evaluative senses. Hence, much as with force, focus resources may be used to modify the already existing Appraisal or as a token of provoked evaluation (for provoked evaluation, see section 4.3.4.2 below). For example, in the expression *His **genuine** fear had me worried*, the token *genuine* is used for sharpening the focus and upgrading of the Affect token *fear*. However, in contexts such as *Now this is **real** butter!*, where the focus token *real* modifies the non-evaluative *butter*, sharpening resources are used to create a category of ideally or prototypically buttery butters, to which the butter discussed belongs to. The

[28] Halliday (1994) calls this phenomenon of quantification of abstract entities *grammatical metaphor*.

expression carries evaluative meaning, and the evaluative meaning operates through the token of sharpening focus, *real*.

4.3.4 Evoked appraisal

So far, I have discussed evaluative language largely using tokens of explicitly attitudinal tokens. The evaluative function of the expressions discussed above is dependent on their conceptual meaning: it has been *inscribed*.[29] However, "persuasion does not function on the level of explicit pronouncements alone" (Baraz 2012, 4). When no explicitly attitudinal vocabulary can be identified to account for the evaluative function, but such a meaning is nevertheless triggered in the hearer or reader, evaluation is *evoked*.[30] Different approaches usually suggest categorizing tokens of evoked Appraisal more delicately, to afford for ways in which the reader is made aware of attitude in the text without the use of inscribed tokens (see e.g., Bednarek 2009b; 2008, 11–12; Don 2016). Indeed, evoked evaluation may be communicated using a multitude of indirect triggers, such as metaphors, prosody, Graduation or Engagement resources, or even "superficially neutral, ideational meanings": factual information which nevertheless has the potential to evoke evaluative interpretations in the mind of the reader or hearer (White 2001b). In this section I discuss the ways in which Appraisal may be evoked. The list of mechanisms discussed below is certainly not exhaustive; I have focused on the strategies most relevant for this dissertation.

First, however, a point of criticism. Research into indirect evaluation has been criticized for approaches which allow interpretation of evaluative meaning within any sentence and context (Thompson 2008). As Hunston (2011, 13) has noted, "evaluation is indicated by such a large range of lexical and other items that it would be pointless to try and list them". The identification of token types may turn into an endless process, where "the phenomenon itself disappears, to be replaced simply by 'language'" (Hunston 2011, 19; see also Fuoli 2018). This is because the interpretation of implied evaluative meanings is highly subjective and it is possible to (over)interpret and see evaluation where there is none.

29 See Leech (1974) for discussions on the different levels of meaning. He lists *conceptual, connotative, affective, stylistic, reflected, collocative*, and *thematic* meaning. Out of the six, the first three are the ones most salient to the study of evaluation. Conceptual meaning refers to what is commonly considered the 'dictionary meaning' of an expression, while connotative refers to its real-world usage and associations. Affective meaning relates to the feelings of the speaker. Leech calls affective meaning "a parasitic category", as it relies "upon the mediation of other categories of meaning" (Leech 1974, 18).

30 Martin and White (2005) use the term *invoked* in the sense I use the term *evoked* in this dissertation: to refer to all indirect manifestations of Attitude.

Evoked evaluation cannot be induced within the reader. Depending on the distance of one's value system from those presented in the text, the reader's position may or may not be aligned with the writer's. When evaluative meanings are presented within texts, the reader might not recognize the evaluation or might even actively reject it (Coffin 2003, 231). For implied evaluation to work, the writer needs to create the conditions from which evaluative meaning and positioning may be formed, but this does not guarantee that the evaluative expression works as expected. Rather, the writer is forced to leave the reader to interpret the meaning based on their own value systems and attitudes (White 2011, 17; see also Martin & White 2005, 61–68). This, of course, affects analysts too. As Coffin notes, whether the evaluative attitude is successfully evoked within the reader "depends upon the audience's (and analyst's) social, cultural and ideological reader position" (Coffin 2003, 231).

In studying historical text, we must hence account for the situation of production and the purpose of the text to understand the context in which evaluative language has been produced so as to gain as close a view as possible of the value systems at play and the possible interpretations of Appraisal. And even when we do so, the long history of the paratext may inhibit our understanding of possible interpretation and reader reception – indeed, there may be several different ways in which the paratext and the implied evaluations have been interpreted or even rejected during its history.

Consider, for instance, George Boleyn, Viscount Rochford's dedication to his sister, Anne Boleyn, in 'The Pistelles and Gospelles' (British Library MS Harley 6561, c.1532), a partial translation of Jacques Lefèvre's *Epistres et Evangiles des cinquante et deux sepmaines de l'an*, printed in 1530–1532 (Ives 2005, 271). The translated text may be found in a luxurious parchment manuscript with French gospels and English expositions (Carley 1998, 262–263). The dedication itself is full of conventional prefatory topoi, steeped in expressions of strong familial love and affection. Anne, the second Queen to Henry VIII, was executed, along with her brother, four years after the dating of the manuscript, for charges including adultery and incest with the selfsame brother. Later scholars have largely rejected the possibility of the charges being anything but political theater for Henry VIII to rid himself of an unwanted wife (Ives 2005; cf. Bernard 2010, 100). Yet, one must ask, how would a contemporary, encountering a dedication from George to his sister Anne, approach the work? Would the contemporary reader allow themselves to accept the dedication's attempts to evoke positive responses towards the translation and approach the text favorably, or perhaps reject the dedication and the evaluative positions within? We know the answer, for the rejection of the dedication has been thorough. Even though Viscount Rochford identifies himself as Anne's brother in the dedication, this section of the text has been conspicuously damaged, and the first line is only readable under ultraviolet light (Bernard 2010, 99). The inscription was found by H. G. Wright in 1943 but he, too, decided against attributing the translation to Viscount Rochford (Carley 1998, 267; see also Ives 2005, 271). Until Carley's article in 1998, scholarly work attributed the dedication and translation to Henry Parker, Viscount Rochford's father-in-law – despite his unsuitability for this role based on his more distant familial bond and lack of skill in French (Carley 1998, 267). The fundamental nature of evoked evaluation, especially in historical contexts, hence makes quantifications unreliable and dependent on material questions as well as historical and political concerns. Even if the analysts were not to attempt to replicate intention or a historical reading, they are forever at a disadvantage in terms of understanding the full message. In short, the issues related to the quantification of evoked tokens of evaluation are compounded when analyzing historical text.

Despite these challenges, accounting for the evoked realizations of Appraisal is central to any in-depth analysis of Appraisal resources for three reasons. Firstly, because they are many, and they are meaningful. Discounting the influence of evoked tokens would be to dismiss the general tone of the text and the higher-level textual meaning for surface level analysis. As White (2011, 18) has noted, the point of the exercise is to study *evaluation*, not *semantics*, and limiting the approach to semantic issues alone would, in my view, cripple the study into attitudinal meaning (see also Martin & White 2005, 61–62). And indeed, it is often indirect language which reveals the attitudes of the speaker in relation to larger cultural values and norms (Thompson 2004). As the use of evoked evaluations is the "primary mechanism by which a text insinuates itself into reader attitudes", analyzing inscribed evaluation only would result in an incomplete understanding of what is said in the text (Macken-Horarik 2003a, 299).[31] Secondly, it is the focus of AF to account for the "the degree of freedom allowed readers in aligning with the values naturalized by the text" (Martin & White 2005, 67). Whether a position is presented as a non-negotiable bare assertion, thin evaluation, or heteroglossic issue with possible alternative readings is one of the central strategical decisions available to the writer in conveying attitude in the text. And finally, indirect realizations of evaluative language should be studied, as we still do not understand the ways in which indirect language works, how context influences meaning. As Bednarek notes, (2006b, 215) "[e]valuation is just one example where this influence becomes very obvious e.g., when lexical items with a more or less 'neutral' dictionary meaning become evaluative in their context".

Below, my discussion on evoked Appraisal is divided into two, following a division established by Don (2016). *Afforded Appraisal* and *provoked Appraisal*

[31] Indeed, before the introduction of Martin and White's tokens of evaluation, there was no way of mapping the indirect manifestations, but "various traditions of interpersonal theorizing" and approaches to evaluative language concentrated on explicit meaning only (Coffin 2003, 230).

refer to different devices for expressing evoked evaluation: cultural and textual. Afforded Appraisal operates on the level of cultural, intangible, shared understandings. I discuss afforded Appraisal in 4.3.4.1. Provoked Appraisal, on the other hand, utilizes a plethora of "co-textual signals" and "in-text indicators" to evoke Appraisal (Don 2016). I discuss the relevant types in detail below.

4.3.4.1 Afforded Appraisal

I begin the discussion on the strategies of evoking evaluative meaning by discussing the most abstract and intangible of the mechanisms for evoking Attitude: the utilization of ideational meanings which carry culture specific implication. This type of Appraisal is called *afforded* (Martin & White 2005, 62). For example, in the statement *Their mother left them in the store for the whole day*, there are no vocabulary items with explicitly evaluative meaning. Yet, the expression can be used to evoke Attitudinal responses; leaving one's children unattended for long periods of time is commonly understood to be bad parenting, and the mother is hence targeted with a negative Judgement. Framing the token in a narrative explaining the circumstances might mitigate or even reverse the appraisal, however. Details such as the age of the children, the location of the co-parent, or even the type of store are important parts of the process for creating conditions for evaluation. But whether or not there are additional factors reported which might influence the evaluative message, the writer can never be certain that the listeners or readers are swayed by the message, or indeed, that the evaluative meaning is even recognized. Using implicitly evaluative expressions simply creates the conditions necessary for these evaluative responses to be roused in the reader. In other words, evoked evaluation facilitates the existence of alternative interpretations within the text (Martin & White 2005, 206; White 2001b; see also Bednarek 2006b, 201).

4.3.4.2 Provoking Appraisal: Additional strategies for evoking evaluation

Lexical metaphor

At the other end of the spectrum, as perhaps one of the most easily apparent tools for evoking evaluation, is *lexical metaphor*, such as in the expression *The band **crashed and burned***, where *crashed and burned* is used to indicate failure. Martin and White (2005, 67) refer to metaphoric appraisals as *provoked*[32] evaluation to reflect the

[32] Note that Don (2016) uses the term *provoked* differently from Martin and White (2005), whose use of the term is more restricted. I follow Don's use of the term, referring to all evoked evaluation with a specific trigger as *provoked*.

transparency of the suggested attitudinal value.[33] Metaphor invariably involves the use of Graduation resources, as the token implies an intensification of meaning or a strengthening of the evaluative message. This also makes the attitudinal position more visible to the reader (Bednarek 2007b, 117; Martin & White 2005, 76).

Prosodic strategies for evoking appraisal
Evaluation may also be communicated by establishing *prosodies*. This is achieved, for example, by using explicitly attitudinal language, after which the following evaluations may be assumed to act in agreement with the attitudinal position established previously (Coffin & O'Halloran 2005, 148; Martin & White 2005, 19, 63; see also Hunston 2011, 141; Lemke 1998). For example, *I'm so **comfortable** with you, you're **the sweatpants of my life*** establishes a positive prosody in the preceding Affect token, which allows for the interpretation of the latter sentence as positively attitudinal. Previous evaluations color the interaction, establishing a horizon of expectation in which we know it is unlikely that the speaker would introduce opposing views, and appraisals later in the text are more likely to be identified due to in-text prosody (Martin & White 2005, 63).[34]

In the context of the study of evaluation, the term *prosody* is usually used for the cumulative buildup of evaluative meaning within a single text (Hunston 2011, 16–17; Martin & White 2005, 19). But while the significance of the field of discourse is acknowledged by Martin (2000a, 161), the significance and influence of other similar texts circulated within the discourse community is left largely unacknowledged. I propose we should also account for the prosodic realizations born out of the intertextual cooperation of evaluative meaning, especially in texts with similar subject matter. I call this phenomenon *discourse prosody*.[35] I posit that

33 Indeed, Bednarek (2007b) considers lexical metaphors such clear cases of evaluation that she classifies them as inscribed evaluation. I follow Martin and White (2005) in considering them evoked.

34 A similar concept, *evaluative groove*, proposed by Coffin and O'Halloran (2005), proposes that the immediate co-text of an attitudinal expression for forms which may carry the prosodies forward is not enough, but that considerations of the "cumulative build-up of evaluative meaning" are necessary for understanding how evaluative meaning functions in influencing the reader in later sections of the text (Coffin & O'Halloran 2005, 143–44). Evaluative groove is then a pattern of evaluative syntax within a particular text. The reader is positioned within the text through the slow build-up of evaluative meanings.

35 A similar but wider phenomenon is discussed by Don (2016), who notes that evaluative discourse within a text is invariably social, and "rel[ies] on intertextual references and shared assumptions from outside the text". Evaluative language, Don argues, is "dependent on 'associations' attaching to phrases and other linguistic signs due to the way these signs have been used, and are typically used, in other texts." While I do not

discourse prosodies in evaluative discourse are particularly apparent in professional or specialized discourse communities where specialist vocabulary and concepts might also involve the development of discourse community-specific evaluative meanings. As Coffin and O'Halloran (2006) have pointed out, studying the prosody of a single text provides some insight into the analysis of evaluative meaning, but it is the analysis of prosodies within a group of texts through which one can capture how readers are positioned as a reading community. Macken-Horarick (2003b, 314) has suggested something similar in proposing an analysis beyond the "localized notions of 'prosody'" into "harmonic progressions" of evaluative meaning. The translator's prefaces studied for this dissertation, for example, are likely to discuss certain themes in a uniform manner or express similar positions towards certain topics, and while some do so using explicitly attitudinal language, it is also common to find vague references to concepts which have, in other similar paratexts, been used to evoke attitudinal positions. Similar mechanisms may be found in present-day language use. Coffin and O'Halloran (2006), who study the indirect evaluation of immigrants in UK newspapers, call the strategy of stating discriminatory evaluations indirectly *dog whistle politics*, as the discourse involves coded themes and content which contains no direct Appraisal but which the target group identifies as evaluative. The point of using the dog whistle discourse is to avoid detection by those who are not of the target demographic, and hence, avoid getting called racist. Similarly, the translators identify discourses relevant to their specialization without the explicit invocation of the evaluative terms; it is not necessary for a preface to contain the term *faithful* for a reader familiar with the conventions of the discourse community to identify 'discourses on translation' and to recognize the positively attitudinal concept of faithfulness in the text. Renaissance translators of historical and geographical texts had their own strategies of Appraisal, including displacing the author as the source of knowledge and hence, as the target of positive evaluations (Ruokkeinen 2020). Different discourse communities produce different types of discourse prosodies.

Polyphonic strategies for evoking Appraisal

Evoked Appraisal may also be achieved through different types of *polyphony*: the presence of two (or more) types or subtypes of Appraisal blended in one lexical item in different ways (Bednarek 2007b, 111). It should be noted that polyphony does not only focus on different ways of conveying evoked Attitude but rather on the simultaneous presence of several meanings of any level of explicitness. However, inscribed tokens are not considered relevant in the context of the present discussion,

disagree, I would argue that a tighter relationship exists between texts of a single genre, or between texts circulating in a single discourse community.

and Bednarek's (2007b) discussion on the polyphonies of evaluative meaning is in clear overlap with the current topic.

Bednarek (2007b) lists four types of polyphony in Appraisal: *(in)fused Appraisal*, *invoked Appraisal*, *Appraisal blends*, and *border phenomena*. *Fused Appraisal* refers to phenomena where resources of different systems of Appraisal are used in one token. For example, Graduation resources may be used to indicate the presence of attitudinal meaning, such as in *Usain Bolt is a **fast, fast** runner*.[36] Engagement resources such as counter expectancy indicators (*yet*, *however*) may also be used to flag Attitude by expressing that someone is acting against expectations, even when no explicit Attitude tokens may be found: *She said she lives in the Havens **but** she does not!* The second category of polyphonic Appraisal, *invoked Appraisal*, refers to the use of the Attitude values of one subsystem to carry values of another Attitude subsystem: for example, when the Affect token *crying* is used to convey a Judgement of *Harry* in *Harry's always **crying** to the boss over something or other.* The third category, *blends*, refers to tokens which may be used to express several types of Attitude at once, such as in *It is a **beautifully** painted landscape by John Constable*, where both John Constable and the landscape he has painted are simultaneously appraised. As noted above, blends are especially likely in evaluations of art and film. Both fused and invoked Appraisal resources overlap with what Martin and White (2005, 65–67) would term *flagged Appraisal,* or the use of "non-core" vocabulary to mark evaluative values. In other words, in *She **banged** the piano* the choice of the token *banged* instead of the more conventional *played* flags a possible evaluative meaning.

Finally, *border phenomena*. This type of appraisal polyphony refers to the practices of classification and decisions made by the analyst in service of different perspectives and research interests in relation to tokens in known areas of semantic ambiguity and overlap. Border phenomena were discussed in section 4.3.1.4. Here it should suffice to remind the reader that due to my research interests, my approach favors the evaluations of the object, meaning that I am more likely to interpret evaluative language as targeting the textual and physical object of the book rather than the actors involved in its production. My approach is motivated by the combination of the communicative purpose of the paratexts under study, which is to promote, i.e., to provide a positive interpretation of the text at hand, and the

[36] Bednarek (2007b) argues that the use of lexical metaphor should be analyzed as a part of the resources for fused Appraisal. She views lexical metaphor as a part of Graduation resources, a way to heighten the force of the expression. Although her argument seems convincing, I am not completely certain that all metaphors derive their evaluative meaning from their status as Graduation resources, and I have hence discussed them separately above.

conceptual overlap of evaluations relating to the text and author (see section 4.3.1.4). I do not discount the classification of other target/value mismatches in the manner proposed by Bednarek (2007b). Consider, for instance, the sentence discussed above as a token of invoked Appraisal: *Harry's always* ***crying*** *to the boss over something or other* (**Table 11**). According to Bednarek (ibid.), the Appraisal token *crying* would be classified as a type of fused Appraisal, meaning the token *crying* holds two meaning levels: both inscribed affective and invoked (i.e., a type of evoked) judgmental meaning. Not only are there two levels of Attitude (Judgement and Appreciation), but two possible interpretations of explicitness (inscribed and evoked:invoked).

Table 11. Approaches to target/value mismatches

	crying *over something*	***dumb*** *film*
Bednarek		
Type of polyphony Levels of meaning	Invoked Appraisal Inscribed Affect and evoked Judgement	Invoked Appraisal Inscribed Judgement and evoked Appreciation
My approach		
Type of polyphony Levels of meaning Markup in *CCP*	invoked Appraisal: inscribed Affect and evoked Judgement evoked	Inscribed Appraisal inscribed Judgement and inscribed Appreciation Inscribed

However, in *It's such a* ***dumb*** *film* it is human intent and capacity that motivates the evaluation targeting an object, and rather than produce a double coding, I have chosen to classify inscribed tokens of target/value mismatch relating to arts and text according to their target; I consider them inscribed.

4.3.5 Applying Appraisal to the study of the book

In the next chapter, I discuss the collecting, editing, and encoding of the *Corpus of 16th Century Paratexts*, as well as the technical practicalities of applying AF. Before that, however, I should note some final theoretical and methodological issues with a direct influence on the application of the theory to the corpus.

Firstly, it must be noted that scholars applying AF have two distinct ways of utilizing the theory. The first is studying attitudinal expressions as they appear in the chosen texts, creating profiles of evaluative positions in a certain text or text type. Bednarek (2006b; 2006c), for example, studies how evaluation works in news media or how emotion is expressed linguistically (2008). Coffin (2002) studies how different history genres draw on different resources of Appraisal to express different positions. Kaltenbacker (2006) studies the use of emotive and factual information in tourist websites. With my focus on the evaluation of the book, my perspective is more narrow: not all tokens of Appraisal found within the prefatory materials under study are relevant by default. Other scholars have applied such narrower foci as well. Tupala's (2019) study of EU documents focuses on the portrayal of migration in EU documents, Nevala (2016) on the portrayal of murderers in nineteenth-century newspapers, while Mouka et al. (2015) focus on racist discourse. My focus is hence on evaluative language as a tool for expressing feelings and opinions towards understanding a phenomenon, rather than constructing the evaluative positions portrayed in the texts into a profile of a genre.

This narrower focus necessitates some consideration as to what I account as evaluative towards the book. I have already discussed the conceptual overlap in evaluations of a text and its producer (see section 4.3.1.4). The lexical level alone seems to demand that any consideration of 'evaluation of the book' should also include evaluations of its author (*beautifully written*, *skillfully written*, etc.). In evaluations of translated texts, the list of relevant targets naturally extends to the evaluations of the text's translator (*rudely translated*, *my small skill*). Additionally, given the prevalence of production narratives and the propensity of the translators for discussing the text, pre-translation, in markedly different tones from the post-translation versions, I settled, early on, on the four most salient entities targeted with evaluation as the primary focus of study. The four targets are the *source text* (ST), or the text version from which the translation was produced; the *target text* (TT) or the product of the translator's labor; the author; and the translator. There are numerous other targets evaluated in the translator's prefatory materials, such as the dedicatee, the reader, other works by the author, and other translations by the translator. The evaluation and praise of the dedicatee is especially prominent in the translator's prefatory matter. Indeed, praising the dedicatee is merely another manifestation of the purpose of the dedicatory epistle, given that "[t]o praise another is, of course, to make a bid to bond with them in some way" (Martin & White 2005, 4). Yet, the evaluation of the dedicatee is not an evaluation of the book; their language skills or nobility do not translate to the learnedness or nobility of the work; the function of the dedicatory phrase is achieved simply with the mention of the name (see Chapter 3). Hence, I only include evaluations of the dedicatee, as well as evaluations of the reader, other works, etc., in the analysis on those occasions where I consider their evaluation to have been constructed in a manner which indicates that the description is given so as to contrast or reflect upon the book.

5 The Corpus of 16th Century Paratexts

The corpus of research materials used in this dissertation consists of 71 translator's prefaces and dedications, collected from 50 titles of sixteenth-century English translations. The materials have been collected using full-text searches in the Early English Books Online Text Creation Partnership (*EEBO TCP*). *EEBO* is an image database containing digitized microfilm images of all surviving works printed in Britain, or in English, 1473–1700. The *TCP* is a full-text version of *EEBO*, promising a transcription of 41% of the surviving titles, including all first editions ("Early English Books Online (*EEBO*) *TCP*", n.d.). After the materials had been chosen for the corpus, they were copy pasted to a text editor, checked against the *EEBO* image file, encoded, and finally searched. This chapter details the collection of the corpus, the principles thereof, the editing and encoding of the materials following AF (see Chapter 4), and the description of the corpus itself (for a list of paratexts in the corpus, see **Appendix 1**).

The chapter will begin with a description of the corpus and proceed to the process of its collection, transcription, and encoding. I use John Studley's preface to Seneca's Agamemnon (STC 22222, 1566a) as an example of the steps taken: different versions of the preface may be found in **Appendices 2** through **6**.

5.1 Description of the corpus

The *Corpus of 16th Century Paratexts* (*CCP*) is a c. 70,000-word corpus containing 71 English language translator's paratexts (30 dedications and 41 prefaces, from 50 titles), collected as evenly as possible from throughout the sixteenth century and from all available topics. A full list of the paratexts in *CCP* has been included in **Appendix 1**.

This is an average-sized corpus for Appraisal analysis. Previous research into Appraisal has been conducted using corpora of varying sizes, from half a dozen narratives (Macken-Horarik 2003a) to hundreds of news stories and big data analyses (Kaltenbacher 2006). Approaches similar to mine, involving hand annotation, have usually been conducted using corpora of 50,000–150,000 words (Bednarek 2012; Suhr 2011; Tupala 2015).

I decided to attempt an even distribution of titles in terms of main text topics and times of publication both, so as to give a comprehensive view of the linguistic options for evaluation throughout the century (see **Table 12**). I also decided to collect material evenly from different types of texts and from different parts of the century. This decision was made based on some early observations: firstly, that the material from the later decades dwarfs that of the first quarter, and should the material be chosen at random, the early decades would not be represented in the material at all, as the multitude of later materials would obscure their existence. Secondly, it was perceived that the form and content of the prefatory matter seems to be rather heavily influenced by the content matter of the main text. For example, the translators of classical drama seem to emulate the classical prefacing tradition, which in turn influences the evaluative language used. To form an understanding of this influence upon the paratexts' language, I chose materials from a wide variety of texts, which I roughly grouped into four text categories.[1]

Table 12. *CCP* structure. D = dedication, P = preface

	1500–1524	*1525–1549*	*1550–1574*	*1575–1599*
SC1 drama & fiction	STC 18808 P	STC 11470 D	STC 545 P STC 22222 D P STC 22224 D P STC 22225 D P	STC 4691 D P STC 5541 D P STC 19157 D P STC 24802 D P
SC2 science & medicine		STC 13435 P STC 14024 P STC 21596 D STC 24655 D	STC 300 P STC 10560 P STC 15192 D P STC 19149 D	STC 760 D P STC 7275 D P STC 10833 D P STC 10881 D P
SC3 history & geography	STC 9515.5 P STC 11396 P STC 21626 D	STC 7664 P STC 11966 P	STC 4335 D P STC 6901 D P STC 16636 D P STC 24290 D P	STC 4699 D P STC 5802 D STC 12458 D STC 16805 D P
SC4 religion & philosophy	STC 1859 P STC 1966 P STC 4815 P	STC 919 P STC 4436 P STC 18414 P STC 20057 D	STC 1304 D P STC 10450 P STC 18766 P STC 24665 D	STC 938 P STC 950 P STC 6842 D P STC 15695 D P

As **Table 12** shows, no titles published in 1500–1549 were found to carry more than one translator's paratext. All 18 paratexts from the first five decades have been

[1] I initially tested a categorization following the Helsinki corpus (Rissanen et al. 1991). However, this grouping resulted in too many categories for it to be functional for my purposes.

included in *CCP*. From the earliest decades, 1500–1524, only seven titles were found which contained paratextual matter produced by translators due to the shortage of material from this period. These paratexts include six prefaces and one dedication. From the next quarter century (1525–1549), eleven paratexts were found – seven prefaces and four dedications – from eleven different titles. The latter decades of the sixteenth century offer quite a stark contrast as to the availability of the material; due to rapid growth in production, there are more translator's paratexts available than can reasonably be included in the analysis. To avoid drowning out the earlier decades from the quantitative overviews, and to maintain a realistic frame for the study, paratexts from no more than 32 titles published in the latter part of the century have been collected for the corpus. Many of the relevant titles from this period contained both a dedication and a preface which could be attributed to the translator. The titles were initially accepted to the corpus in the order they appeared in the *EEBO* search results, assuming that they fulfilled the prerequisites for inclusion (see section 5.2.2). Twenty-five prefaces and dedications were found in the sixteen titles of the third quarter century (1550–1574), and twenty-eight in the sixteen titles of the last (1575–1599).

The first of the four topic categories mentioned in **Table 12**, *drama & fiction* (SC1), refers to a group consisting mostly of translations of Iberian and French romances and classical drama. *Science & medicine* (SC2) contains medical, astronomical, alchemical, mathematical, and other scientific works. *History & geography* (SC3) refers mainly to chronicles, accounts of wars, and navigational texts, including descriptions of sailing routes, technical devices, and best practices of navigation. The last of the sub-corpora, *religion & philosophy* (SC4), includes works on ethics, guides to (Christian) life, hagiographies, sermons, and polemics on divorce, papal authority, and the relationship of church and state. Each text was placed in their respective category based on their metadata in the *EEBO* database, mainly the title and keywords. As shown in **Table 12**, *CCP* contains 17 paratexts from titles dealing with drama and fiction, 17 from science and medicine, 19 from history and geography, and 18 from religion and philosophy.

As noted above, there was no attempt to reach equal word counts per text category or quarter century; the number of paratexts and titles was considered as a more meaningful starting point for analyzing evaluative language. The word counts of each text category and time period may be found in **Table 13**, as well as the average length of paratext in each category.

Table 13. Length of paratextual elements

	1500–1524	***1525–1549***	***1550–1574***	***1575–1599***	***Total***
SC1, drama & fiction	191	3180	3087	3151	9609
Average	191	3180	441	394	565
SC2, science & medicine	0	3161	8929	3819	15909
Average	0	790	1786	477	936
SC3, history and geography	4505	3168	7808	11767	27248
Average	1502	1584	976	1961	1434
SC4, religion & philosophy	1346	3737	6460	7061	18604
Average	449	934	1292	1177	1034
Total	6042	13246	26284	25798	71370
Average	863	1204	1051	921	1005

Table 13 shows that there seems to be a general tendency, in *CCP* paratexts, for the SC1 paratexts to be shorter than those of the other text categories. The average SC1 preface is 565 words in length, while the average SC3 paratext is at the other end of the scale with nearly three times that, at 1,434 words. Additionally, **Table 13** shows that there seems to be no straightforward development in the length of the paratext. This is perhaps due to the size of the sample. With a maximum of eight paratexts in each category, the occasional 3,000-word paratext has disproportionate influence over the view the table gives on the development in the length of the paratext throughout the century.

5.2 Principles and practice: Collecting *CCP*

The initial mapping of available material for *CCP* was done using *EEBO TCP* full-text searches.[2] As this study concentrates on the evaluative language produced by translators, the search items considered most convenient for the mapping of available materials were *translate* and *translator*. The search string included all available variants[3] of the terms. The search was limited to the parts of text marked as

2 The original work for the collection of *CCP* was done in 2012, during an assistantship to Professor Emeritus Risto Hiltunen. This version of the corpus contained 89 paratexts, including 48 prologues, 39 dedications, and 2 epilogues. The corpus has undergone some considerable pruning since then. For example, epilogues have been deleted altogether, as there was considerable difficulty in determining their authorship.

3 *EEBO TCP* allows for the search of *variant spellings* and *variant forms*. These refer to spelling variants of individual lexemes, e.g., *Latine*, *Latyne*, *Latin*, etc., and to word forms, such as the use of *English* as a noun and as a verb, and the inflected forms thereof.

"Prologue", "To the Reader", or "Dedication", with additional limitations to the search results by place of publication (England) and language (English). Later, the searches were supplemented with searches from *The Renaissance Cultural Crossroads* (*RCC*), a metatext database focusing on English-language translated works, to accommodate for the possibility that there are translators' paratexts available which did not appear in the original *EEBO TCP* searches.

The initial search of *EEBO TCP* gave approximately 2,400 hits, and a great deal of pruning was necessary to find appropriate research materials. Much of this pruning was done simply by reading the paratexts to ascertain they had been produced by translators, but other aspects were considered as well. I will discuss the details of this process below. I begin with the description of the objectives of the corpus, and then proceed to the principles and process of its collection.

5.2.1 Objectives of the corpus

The general objective of the corpus is to give a representative sample of texts from the sixteenth century: a large enough sample to provide a basis to make claims concerning general tendencies of evaluation, and also large enough to account for a variety of options for the expressing thereof, but small enough for close reading and hand annotation. The more specific objectives of the corpus relate to the methods of annotation: finding the optimal annotation scheme for the research interests of this study. I will discuss these latter objectives in section 5.2.2 and justify the size of the corpus here.

The ideal number of titles for this study is considered to be somewhere between 40 and 60, with a maximum of 16 titles from each quarter century and 16 from each text category. To arrive at this number, three main issues were considered: type of countable unit in constructing the corpus, the size of the corpus, and the representativeness of the corpus. Firstly, should the corpus collect a target number of titles, paratextual elements, or words? With no intention of deeper study of the statistics of evaluative language, with little understanding of how long the paratexts were, and how much material was available, finding a suitable number of words for which to strive in collecting the corpus was considered a somewhat unrealistic starting point. The more attractive option seemed to be to estimate a suitable number of paratexts or titles. This approach has models in previous, data-driven Appraisal analyses (Bednarek 2007a; K. Love 2006; Macken-Horarik 2003a). As it was assumed that the preface and dedication complement one another to an extent, working together as parts of a prefatory whole, titles were chosen as the countable unit.

The second issue considered when deciding the appropriate amount of research materials was the amount of suitable paratextual matter available. Extensive searches from *EEBO TCP* and *RCC* were done to estimate the number of translator's discursive paratext available in early printed books. As stated above, the material is quite scarce in the early decades of the century, while in the last quarter century, the material pool is too large to even fully estimate the number of relevant paratexts. In fact, there are only seven titles in *CCP* from the first quarter of the century. It was initially thought that the scarcity of the early materials in *CCP* was perhaps due to a lack of *TCP* files for those decades. As the *EEBO* metadata includes no information on the producer of the prefatory matter, the *RCC* database was used to search translated materials from 1500–1524 in an attempt to give a more robust representation of the early decades. However, only one additional paratext could be located this way.[4] This was the prologue by James Dane, to his translation of Raymond of Capua's *Vita di St Catarina da Siena* (*Vita.* 1519, STC 4815).

The third and final issue to consider in creating the corpus was creating a representative pool of instances of evaluative language. This requires an examination of a material pool as large and varied as possible. The selection of material conducted by setting a number of titles settled the word count of the corpus at approximately 70,000 words, which is thought to be at the upper limit of what is feasible to edit and encode by hand (see also Bednarek 2007a). To guarantee that the material is representative of as large a variety of language forms as possible, paratexts were collected from works of any topic.

The selection process of primary materials goes to show the variance and heterogeneity of the material in question. There are practically no easy cases for inclusion. Each text invites its own considerations of material context, textual theory, translation theory, and microhistory. When the paratext proclaims the text a translation, this might be contradicted by secondary sources. There might be discrepancies of the text's year of production, translator, author, agency of the presumed translator, or even topic. Despite all my efforts, I cannot outright state, for example, that all possible materials from 1500–1524 have been considered for inclusion. The availability of images, reliability of metatextual information, and the quality of the search engines used are unfortunately beyond my domain. But several sources, including *EEBO* metadata and *RCC*, were cross-consulted to give as accurate a picture as possible of the available resources before the choices were made.

4 A search from *RCC* for the years 1500–1599 with English as the target language gave 122 records, most (approx. 80%) of which either mention no liminal materials or mention paratextual matter outside the scope of this study, such as anonymous prefatory material, prefatory materials by authors or third parties, or verse prefaces by translators.

5.2.2 Principles of material collection

This section lists the principles by which paratexts were chosen for inclusion in *CCP*. Below, I state the principle by which I collected materials on the title level, and then explain and justify the criterion.

Paratext must be by the translator of the English edition, first published 1500–1599
In collecting *CCP*, my focus was solely on those paratexts which had been produced by the translators of the English editions of the texts, and which had been published in Britain, 1500–1599. However, while the *EEBO TCP* full-text search allows for searches targeting specific sections of the text, published at a certain time and in a certain place, delimiting the results according to the writer of that section is not possible.[5] Indeed, the only note of the translator which may be found in the *EEBO* metatext is often the noncommittally worded field *other author(s)*, in which the name of the translator, editor, compilator, printer, or any number of other actors might appear. To use this field, it would be necessary to know the name of the translator searched. In other words, the searches produced results which contained the search item (*translate* or *translator*), but which could not be identified as being produced by the translator, and their suitability for this study had to be ascertained by reading the text and conducting cross-reference searches from *RCC*. As *RCC* lists liminal materials by translators, it has also been used to check the authorship of the paratextual elements included in the corpus based on the *EEBO TCP* searches.

Often, the inclusion of texts in *CCP* was decided on a case by case basis. There were several paratexts in the results which, content-wise, were very similar to translator's paratexts, but were not included because their authorship was questionable. Not all prefaces and dedications have been signed by their writers, and a reference to the translation process within the paratext might have been produced by any previous translator – not necessarily the translator whose target language was English. For this reason, some titles have also contributed to the *CCP* with one

[5] There are some issues which ought to be borne in mind when using *EEBO TCP* as a search tool. The choice of editions for transcription has been made according to practical considerations such as the availability and clarity of the digitized microfilm images (Kichuk 2007, 298). Additionally, although *EEBO* uses double keying, i.e., the texts are transcribed twice after which possible differences in transcriptions are reviewed, some errors still remain. Hence, it is possible that there are transcription errors, or that some paratexts have been left out of the search results because *EEBO TCP* has not tagged the relevant text sections as 'preface', 'to the reader' or 'dedication'. Despite these apprehensions, it should be noted that there were no results amongst my initial searches which had mistakenly targeted the main text or any other paratextual element, which means there is no reason to assume the results are unreliable.

paratext while two might have been available. For example, *Amadis* (1572, STC 545) contains both a preface and a dedication. The dedication, by Thomas Hacket to Sir Thomas Greffam, makes no mention of Hacket's position in the production of the book, although the title page does mention that the printing was done "by Henry Bynneman, for Thomas Hacket". Hence the dedication has not been included in the *CCP*. However, STC 545 also contains an anonymous translator's preface, elsewhere identified as Thomas Paynell's (*ODNB*, s.v. *Paynell, Thomas, d. 1564?*). This preface is included in *CCP*.

Additionally, many works from this time have somewhat unclear agencies. For example, there are borderline cases between translation and original work. Some of these have been accepted into the corpus. For example, there is Richard Linche's prologue and dedication to *Fountaine* by Vincenzo Cartati (1599, STC 4691). The title page identifies the work as a translation by Linche, but the title contains original material by Linche as well (*RCC*, s.v. *The fountaine of ancient fiction*). Other times the mode of text production is clear, but the paratext's material context creates difficulties in determining its suitability for inclusion. *Euerard Digbie his dissuasiue* (1590, STC 6842) contains both Digby's *Dissuasive* – an original work in English – and Digby's English translation of Celso Maffei's *Dissuasive*. The works share a title page which mentions these titles as separate works. The preface, positioned after the title page, discusses both the translation and the original work. The inclusion of Digby's preface and dedication in *CCP* might be questioned due to these complications related to the translator's agency. However, one must also allow leniency, so to speak, in applying the PDE appellations and categories of text production practices to EModE materials.[6] As the translator has identified himself as such, I have decided to include these paratexts in *CCP*.

Preface/dedication must be in prose

Prefatory materials in verse form, although some were found in the *EEBO* search results, were not included in *CCP*. Verse prefaces are assumed to be a part of a prefacing tradition separate from that of prose prefaces, linguistically too different to follow the same patterns of evaluation with prose prefaces. For example, the evaluation might be more often conveyed through simile and metaphor, and unusual or unlikely semantic choices would obscure the interpretation of the evaluative message or make their interpretation a process quite separate from that of evaluative expressions in prose. Hence the inclusion of the verse prefaces was considered unadvisable.

[6] For a discussion on English sixteenth-century text production practices, see Chapter 2.

Titles with multiple paratextual elements favored

To gain the best possible view of the differences and similarities of the English Renaissance dedication and preface, when possible, editions with multiple paratextual elements have been selected for *CCP*. This means that should there be a choice between titles with either a dedication or preface, and one with both, the latter title was chosen for inclusion in the corpus. This consideration was especially relevant in the choice of materials from the latter part of the century, where there was a relative multitude of materials to choose from.

Despite favoring titles with multiple relevant paratextual elements, from **Table 12**, it is apparent that many of the 50 titles in the *CCP* have only contributed one paratextual element. There are twenty-one titles containing both a preface and a dedication by the translator; nine with only a dedication, and twenty with only a preface.[7]

First editions favored

Often, early modern texts appear in several editions and with varying text versions, and while *EEBO TCP* contains at least one full-text edition of each title ("About *EEBO*" n.d.), this is not always the first edition. However, the strategy used for the initial searches – searching *EEBO TCP* for mentions of translation – does not necessarily produce a list of results where the first edition is included. Although *EEBO TCP* favored the first edition for transcription, some full-text files have been produced from later editions ("Early English Books Online (*EEBO*) *TCP*", n.d.). Additionally, the translation process is not always mentioned in the paratext at all.

The first printed editions are favored for inclusion in *CCP*. This choice is motivated by a simple logic: choosing first editions only, it may be assumed that the paratext studied has been produced for that specific publication, i.e., it does not fall outside the time period under observation by being produced before the sixteenth century. Indeed, some of the material initially thought as suitable for *CCP* was later pruned out of the corpus after it was discovered they had been produced for an earlier edition. For example, the first, anonymous translation[8] of Raymond of Capua's *Vita di St Catarina da Siena* (1500, STC 24766.3), which appeared in the initial search results, contains a prologue thought relevant. However, as this edition and its prologue were first published in 1492 (STC 24766), it was outside the observation

7 Whether it is indeed more common for a newly printed book to only have one of these paratextual elements instead of both is somewhat uncertain and would require further study. This study would need to include the full prefatory apparatus, a multitude of discarded paratextual matter not studied in this dissertation, including, but not limited to, paratextual matter in verse, in other languages, and by other actors.

8 Sometimes attributed to St. Elizabeth of Hungary, or to Elizabeth of Toess (*RCC*, s.v. *Vita di S. Catarina da Siena. English; Revelationes Sanctae Elizabethae Hungariae. English*).

period and left out of the corpus.[9] William Caxton's preface to *Troy* (1597, STC 15379) was similarly excluded, despite the fact that its reprinting during the sixteenth century meant it was included in the initial search results.

In some cases, when the full text search produced second editions, the second editions could be used to trace the first editions, which were then included in the corpus. For example, Johannes Rastell's *The statutes prohenium* (1519, STC 9515.5) only has *TCP* of the second edition (1527, STC 9518), which was amongst the initial search results. Rastell's preface to *Statutes* was included in *CCP* from the first edition; I produced the transcription of the preface using the second edition preface as a base text, which I corrected to correspond to the *EEBO* image files. The first edition (1522, STC 21626) of Alexander Barclay's dedication to Thomas, Duke of Norfolk, in his translation of Sallust's work on Jugurthine war, *Here begynneth the famous cronycle of the warre, which the romayns had agaynst Iugurth vsurper* (*Jugurthine war*), was also not a part of the results, but was found and added to *CCP* after the second edition (1525, STC 21627) was found in the full-text search.

While first editions are favored, second edition paratextual matter may also be included in *CCP*. For example, Barnaby Googe's dedication to Sir William Cecil in his translation of Marcello Palingenio Stellato's *Zodiake* has been included from the second edition (1561, STC 19149). Although this is the second edition of the translation, the prefatory materials included in *CCP* were published for the first time. The first edition (1560, STC 19148) contained completely different front matter.

Later and potential additions to the corpus

As can be gleaned from the above, the editing of *CCP* continued long after the initial collection. As the material was found to be quite sparse in the early decades of the sixteenth century, some additional mapping of the available paratexts was conducted in *RCC* after its publication in 2010. The results of these searches were limited. As noted above, only one title could be added to the *CCP* based on these searches.

5.3 Creating the corpus

In order to mark items of evaluation and to make the paratexts searchable in WordSmith Corpus tool, the chosen research materials were encoded into XML. XML was chosen as the markup language due to its flexibility and simplicity; elements and attributes are rather transparent, and the tag sets may be expanded to suit the needs of this or any other corpus study. Furthermore, although the WordSmith Corpus tool is used for the analysis in this dissertation, XML allows for

[9] But note that Dane James's prologue to a later translation (1519, STC 4815) has been included in *CCP*.

later usability on other platforms. Hence, after finding and choosing the appropriate materials for *CCP*, the prefaces and dedications were edited into XML.

The process began when the paratexts were copy pasted to a text editor. The *TCP* of STC 22222 has been included as a reference of this stage and may be found in **Appendix 3**. The paratexts were then checked against the microfilm images in *EEBO* – an example image of STC 22222 may be found in **Appendix 4**. At this stage, the transcription was corrected.[10] Next, the text was added to a pre-existing XML element tree, and any special characters found in the text changed to XML entities. This stage in the process constitutes *CCP* version 1; an example of this may be found in **Appendix 5**. Next, *CCP* version 2, containing the coding of evaluative expressions in XML, was produced. An example text has been included in **Appendix 6**. This section of the chapter will discuss the steps taken in detail and discuss their motivations.

5.3.1 Text editors

The text editors used for the editing and encoding the paratexts were Sublime Text (Sublime Text Version 3.2.1) and Notepad++ (Notepad ++ v7.8.1). Sublime was preferred for its two features enhancing functionality. The first of these, *autocomplete*, is a keyboard shortcut for producing an end tag for the closest open tag. This feature simplifies the process of creating well-formed XML. Notepad++ autocompletes tags as well, but it does so to the position in which the cursor is whenever the start tag is produced, i.e., the tags are produced next to each other. This feature is useful, but more functional when content is entered after the tags are already in place. As is, this project had the content and inserted markup to frame it, which means that Sublime was more functional. The second feature may be found in both Sublime and Notepad++. It relates to searching and replacing within the XML files. Several files may be opened at once, and a possible error in the transcription or encoding may be corrected in all open files.

5.3.2 Corpus entry

Element tree

Before the work proper could begin on the collection of the corpus, an XML element tree was prepared as a base file. The element tree contains the necessary elements, i.e., the lines to insert metatext and text, in a standard tree structure (**Figure 9**).

10 These corrections do not contain many errors as such, but are often rather sections left untranscribed and marked as illegible. See section 5.3.3 for details.

The structure of the element tree has been prepared following *The Caxton corpus*.[11] There are some differences: the *CCP* header is less detailed in some points, more so in others. Information about the data source was not considered necessary for my purposes, as all data came from *EEBO* and *EEBO TCP*. Hence, the <source> element was deleted. Elements containing information on the translator, source text language, main text topic, running titles, and other surrounding paratextual matter were, however, considered necessary (see **Figure 9**).

```
<?xml version=”1.0” encoding=”UTF-8” ?>
<document>
    <header>
            <filename fileid="MODEL"> MODEL.xml </filename>
            <textname></textname>
            <date></date>
            <stcno></stcno>
            <eeboimg></eeboimg>
            <author></author>
            <translator></translator>
            <lang></lang>
            <type></type>
            <txtcat><txtcat>
            <cs></cs>
            <ptxt></ptxt>
            <runttl></runttl>
            <inc></inc>
            <exp></exp>
            <rev></rev>
    </header>
    <body>
            <title>
                    <p></p>
            </title>
            <text>
                    <p></p>
            </text>
    </body>
</document>
```

Figure 9. *CCP* element tree

11 ‘Caxton Corpus’, an unpublished electronic corpus of William Caxton’s prologues and epilogues (compiled by Risto Hiltunen, Matti Peikola, and Mari-Liisa Varila, Department of English, University of Turku, 2009).

The basic components of the tree are the *declaration*, which identifies the file as XML, and the *root element*, i.e., the element surrounding all other elements. The declaration (<?xml version=”1.0” encoding=”UTF-8” ?>) is on the first line of all XML. It provides basic information on the document, such as the XML version (in this case, 1.0), and the encoding declaration (UTF-8). The root element in *CCP* files is ‘document’. It has two child elements, ‘header’ and ‘body’. ‘Header’ contains metatextual information, such as the file name, title of the work from which the paratextual element has been collected, *EEBO* image numbers of the paratext, name of the translator, i.e., the writer of the paratext, and the author of the work. ‘Body’ contains the paratext itself (see **Figure 9**).

Document header

The document header contains all necessary information on what is contained in the body. In this case, this means the technical and metatextual information concerning the paratext studied. Most of this information was generally collected from *EEBO* metadata, but it may have been complemented with information from *RCC*, *ODNB*, and other sources. A list of all elements in the header and their explanations may be found below in **Table 14**. An example of the header (with content) may be found in **Appendix 5**.

The header contains three types of information: technical, descriptive, and content. Some lines of code exist mainly for technical and referencing purposes, such as for identifying the file (filename), or referencing sources such as STC number (STCno) or *EEBO* image numbers (eeboimg) outside the corpus, or for recording the version history of the file (rev). The file names in *CCP* are handles constructed of the three to four first letters of the two first content words in the title of the work, followed by a three-letter marker of the paratextual element. Hence Barnaby Googe’s dedication to Sir William Cecil, in his translation of Marcello Palingenio Stellato’s *Zodiake of life*, has been titled zodilifeded.xml. The *EEBO* image numbers provided refer simply to the running number of the linked images.

Other lines, such as publication year (date), names of the text producers (author, translator), and source text language (lang), provide metatextual information on the main text. The type of paratext is recorded (type), the title of the work from which the paratext has been collected (textname), and the running titles attached to the paratext (runnttl) have been recorded as well, to track the early modern standards relating to the nomenclature of these paratexts. The name of the work from which the paratext has been collected (textname) contains the full title of the work. I have excluded the printer or sales information, which is usually included on the early modern title page and provided in the title field in *EEBO*. Other paratexts in the immediate context of the one studied are also recorded (ptxt). Text category (txtcat) contains one of the four main text topic categories described above in section 5.1.

There are also notes in the files recording technical issues such as transcription errors in the *TCP*, list of marginalia attached to the paratext, and further explanation or specifications of the other elements' content, such as notes on the authorship having been called into question. Finally, there are lines which describe the content of the paratext itself. These include the incipit and excipit (inc, exp), or the five first and last words of the paratext.

Table 14. Header elements

Element	*Description*
Filename	Name of the XML file
Textname	The title from which the paratext has been collected
Date	Publication year
Stcno	Short title catalogue number (2nd ed)
Eeboimg	*EEBO* image numbers
Author	Author of the title from which the paratext has been collected
Translator	Writer of the paratext (translator of the main text)
Lang	Source text language
Type	Type of paratext. Preface or dedication
Txtcat	Text category
Ptxt	Other prefatory paratexts
Runttl	Running title
Note	Various notes on content and issues encountered
Inc	Incipit
Exp	Excipit
Rev	Version history and revisions

Some of the header elements always have content, while others might be left empty should there be no relevant information available. For example, the STC number and title of the main text is always stated, and should the main text or paratext be anonymous, the relevant element reads *Anon*. However, items such as running titles only appear in some of the works, and hence, sometimes the corresponding elements have no content. Furthermore, some elements may only appear once, while others can be repeated. For example, there may only be one publication date or STC number, while the element <lang>, for example, is often repeated when there are several source texts or when the target text is an indirect translation. In these cases, all known source text languages are listed.

5.3.3 Editing and transcribing practices

The texts studied for this dissertation have already undergone many changes in terms of their physical manifestations. The printed text studied here has been photographed for microfilm, digitized, and published online in *EEBO*, after which these digital facsimiles of printed texts have been used as a basis of the *TCP* transcriptions, which I have copied, checked and edited into *CCP*. The *remediation*, or “re-presentation of old media in new media”, of these early texts has created a type of layered materiality, where each remediation adds a layer of meaning, interpretative tools, potential for loss of information, and even error (Kichuk 2007, 291). These remediations have some impact on the use of *EEBO TCP*. While *EEBO* is an excellent tool for accessing previously hard-to-reach texts anywhere in the world, there are some issues related to its use. An overview of these issues has been provided by Diana Kichuk (2007). For example, limiting the digital facsimile library to only one copy per edition might give a false impression of uniformity and textual fixity, and while the selection of copies is said to have been based on the quality of the copy, in reality, economic and pragmatic considerations often decide the copy which is digitized. As a result of the process of scanning and digitization, there is potential loss of pages as well as margins, as they are cropped to fit the microfilm. Format and size are obscured, and exact referencing is made difficult when the microfilmed copy is missing pages – indeed, it is sometimes difficult to know if pages are missing – or when pages are accidentally copied twice. All in all, although *EEBO* and *EEBO TCP* are extremely practical tools for researchers interested in late medieval and Renaissance publication, there are a number of caveats one should bear in mind when utilizing the materials.

Basic markup

The basic markup of the body text may best be seen in context in **Appendix 5**. STC 22222, Studley’s preface to Agamemnon (1566): *CCP* version 1. Paragraph division has been maintained as in the original. Each line of code begins a new paragraph, marked with the element <p></p>. Basic punctuation and diacritics, the ampersand ⟨&⟩, slash ⟨/⟩, and macron ⟨¯⟩, have been replaced with the entities “ & ”, “ &slash; ”, and “ ¯ ” respectively. Pagination is expressed at the beginning of each new page with the self-closing tag <page no=”…”/>, in which (…) represents the number of leaves, calculated according to the *EEBO* images.[12] Line breaks

12 This unconventional referencing system is motivated by the wish to counter the effects of the remediation of the text into digital facsimile. Not all titles in *EEBO* contain pagination or signatures; they might have been cropped out, if indeed they are apparent in the printed text at all (Kichuk 2007, 298). Additionally, microfilming and digitization errors in the *EEBO* digital archive make it somewhat difficult to calculate the page

occurring in the middle of words are marked with the self-closing tags <lbh/> and <lbu/> for hyphenated and unhyphenated line breaks, respectively. Other line breaks are left unmarked. When the original printed page has fully capitalized words or sections of words within the text – typically author names, first lines, etc. – the capitalization has been preserved (see **Appendix 5**). As the interest of this study lies on the linguistic level, changes in typeface, type size, rubrics, column division, or other aspects of the *mise-en-page* or visual paratextuality on the page have been left unmarked.

Emendations to EEBO TCP

As I have no intention of producing an edition, but the searchability of these texts is the main objective of the corpus, I have emended the text where necessary, disregarding the demands of diplomatic editing. I made four types of emendations to *EEBO TCP* transcriptions, most of which involved checking and emending illegible sections. I completed the emendations for version 1 of *CCP*. I will detail these emendations in this section.

The first type of emendation concerns errors in the original typesetting, which *EEBO* leaves as it appears on the original printed page. For example, both *EEBO TCP* and the microfilm image of the printed page clearly indicate that STC 24665 reads, "this doth he so clearkely, so profoundly, and so pitthilye, that no man can saie more". Typos such as this, made by the original typesetter – as the errors bear no significance to my study – I have emended to their intended form. I use square brackets, [ ], to mark the grapheme emended. Hence *CCP* of STC 24665 reads, "this doth he so clear[l]ely, so profoundly, and so pitthilye, that no man can saie more". Other typographical errors include inverted letters (which *EEBO* commonly marks "illegible"), which I have also corrected to the intended form using square brackets.

based on the signatures. Indeed, these calculations may be fairly unreliable. Consider, for example, STC 9515.5, an edition of *The statutes prohemium*, which is among the materials of this dissertation. The *EEBO* image set opens with Johannes Rastell's Preface. However, according to the image set, in the middle of the preface, there are six empty pages (*EEBO* image numbers 2–4). The preface is reproduced in images number 1, 5, and 6 of the image set. The empty pages have some handwritten information on pricing, the title of the work, and library stamps. To me this implies two possible scenarios. Either that the printed book, having lost the first pages of its preliminaries, has been rebound, at which point the missing first page has been cut and annexed from another incomplete copy. This Frankenstein edition is then microfilmed, producing *EEBO TCP* of STC 9515.5. Another possibility is that the first image, containing the first page, has been photographed from some other copy of STC 9515.5 than the other 230 pages. STC 9515.5 is not the only item with similar issues and hence the only sensible way of referencing these *EEBO* facsimiles is to reference the image number, rather than the signature of the codex which has never been accessed *in situ*.

I also add a note in the header or a *comment* within the *CCP* text, detailing the type of change. An example of this may be found in **Appendix 6**, where the original typeset page reads, "tnrning her wheele", with inverted ⟨u⟩. As may be seen in **Appendix 6**, I have emended this illegible letter to ⟨u⟩.

The second type of emendation concerns characters and sections considered illegible by the transcriber of the *EEBO TCP* for other reasons. These illegible sections may contain a single character or a span of several words. In the online *TCP*, illegible sections are marked with a single green dot, an image file which does not transfer well when copying and pasting from *TCP* to a text editor. This dot is transformed into a section of text reading "Single illegible letter". Originally, I replaced these sections with " § ". Later, as I checked them against the *EEBO* image files, I emended the text where I found it readable. When the section of text was indeed illegible, § remained as a signal of such a section. These types of emendations have been made silently.

The third type of emendation concerns errors and inaccuracies in the *EEBO TCP* transcription. For example, large initials at the beginning of the text are not always transcribed. In STC 1859, the incipit of the prologue by translator Richard Foxe reads, "Or asmoche as euery [per]sone", dropping out the six-line initial F opening the work. Other sections of *TCP* might simply contain transcription errors. For example, STC 4815, where the *EEBO TCP* of Dane James's (1519, 3v) prologue reads: "I sayde before that this booke sholde be deSingle illegible letterpded in to .vii. partes". In the *EEBO* image, it is clear that the extract actually reads, "I sayde before that this booke sholde be deuyded in to .vii. partes". In *TCP*, the inverted letter ⟨u⟩ in 'deuyded' is marked illegible, and ⟨y⟩ is transcribed incorrectly as ⟨p⟩. Similarly, in Celso Maffei's *Dissuasive*, the *TCP* reads, "I may seeme to sing the treble rather than the meane, to nisse the moode", while the *EEBO* microfilm image reads "I may seeme to sing the treble rather than the meane, to misse the moode" (STC 6842, 1590, my emphasis). These examples, and others, have been silently corrected in *CCP*.

The fourth and final type of emendation involves transcriptions of Greek. In *TCP*, Greek lettering is simply marked with the placeholder "non-Latin alphabet". Such is the case in Abraham Hartwell's preface to his translation of Filoppo Pigafetta's *Congo* (1597, STC 16805), where the *TCP* reads: "When I sawe there was no remedie, I yeelded, and euen (as the Poet saith) [undefined span non-Latin alphabet], I brought him away with mee" (6r). I have replaced the placeholder text with a transcription of the Greek in *CCP*, marked as a code-switch, and translated the Greek, providing the translation in a comment, emending the text to, "When I sawe there was no remedie, I yeelded, and euen (as the Poet saith) <cs>ἑκὼν αέκοντί γε θυμῷ</cs><!--'willingly but with an unwilling heart'; Homer.-->, I brought him away with mee.". The comment for this code switch also includes the source, as it was provided in a marginal comment. Translations are also provided for Latin code-switches, but only given when needed; sometimes it has not been considered necessary, as the original printed work provides a translation in the immediate context. Finally, it should be noted that the transcriptions and translations of both Greek and Latin are given only when the immediate textual context indicates that the content of the switch might be evaluative. In practice this means that no transcription or translation is considered necessary when the surrounding discussion indicates the code-switch is a title, subtitle, or other section marker of the main text, or a title of another work.

Features maintained
EEBO TCP reproduces superscripts, such as in y^t and y^e, as in the original. This feature, however, did not transfer well to the text editor. The text editors did not recognize superscript, and the pasted text appeared as *yt* and *ye*. As superscript was not seen as a central for the purposes of the study, there was no attempt made to maintain it in *CCP* as an entity. Instead, the items were edited into square brackets, such as in *y[t]*, to mark a change to the original. Other abbreviations, such as in Johan Bourchier's prologue to Jean Froyssant's *Chronycles*, "for his merit{is} immortalyte mought be gyuen to hym" (1523, STC 11396), *EEBO TCP* reproduces in curly brackets, and as that convention transferred well in moving the texts to file, they have been maintained in *CCP*.

5.3.4 Tag sets

Annotation is a major part of this dissertation. Indeed, as the search results are an important topic of discussion below, it could be stated that some of the analysis is conducted upon the annotation. As the principles of categorizing Appraisal resources were discussed above in Chapter 4, this section will focus on the technical side of the annotation process. I will describe the tag sets here, as well as their application.

The objective for creating the annotation scheme for *CCP* was to create a simple and flexible model which would allow me to search for individual features of the Appraisal token as well as several in combination. *CCP* contains primary and secondary tiers of annotation. The primary tier contains the features of evaluation considered necessary for the description of an evaluative expression: explicitness (inscribed or evoked), valence (positive or negative), type of Attitude (Judgement, Affect, Appreciation), and target (ST, TT, translator, etc.). These features have been annotated for each token of evaluation.[13] The secondary tier of annotation concerns

13 With the exception of Affect, which does not always have a source or target. (See Chapter 4.)

the markup of features potentially significant for the construction of meaning within the token. These include Graduation, irrealis structures, negation, metaphor, simile, and other types of comparisons. The secondary tier of annotation is only used in connection to expressions already found to be evaluative. The full list of the tags used in this study may be found below in **Table 15**.

There are two major issues influencing the practical process of annotation: the distance of tags from their token and the order of tags. In a prototypical case of inscribed appraisal, I placed annotation as closely surrounding the token of evaluation as possible, with the primary tier of annotation, i.e., explicitness, valence, Attitude and target, in the order listed in **Table 15**. Hence the markup of an inscribed positive Appraisal (of quality) targeting the work runs, *<i><pos><app type=”qua”><g> perfect </g></app></pos></i></irr>*.[14]

Situating the secondary tier Graduation and Engagement (*irr, n*, and *grad*) tags, however, I have considered on a case-by case basis. This is because the tokens of Engagement or Graduation may have been placed at quite a distance from the token they modify. In *It is <u>not</u> **ugly***, the token of Engagement is placed immediately preceding the token of Attitude, and it would be possible to treat the negation as it should – as a relevant part of the Appraisal token – and include both tokens within the tags: *It is <n><i><pos><app> not ugly </app></pos></i></n>*. In other contexts, however, the relevant tokens do not appear side by side. While tagging evaluation tokens spanning across several sentences is possible, it is considered counterproductive, especially when even the distance of a few words disrupts the searchability of the corpus. For example, in *AGAMEMNON <u>may</u> be a **perfect** paterne*, where the irrealis token is placed further away, situating the start tags before *may* would produce difficulties in relation to the WordSmith search results, as the results listed would begin with *may be a…* instead of *perfect…* – which is in fact the relevant result. Hence, the second tier annotation is placed separately, so as to include the token without influencing the results unduly: *AGAMEMNON <irr>may be a <i><pos><app type=”qua”><g>perfect</g></app></pos></i></irr> paterne* (for the full context of this example, see **Appendix 6**).

[14] There is no technical reason for the order of the elements of the first tier. The order is followed merely to avoid errors.

Table 15. Tag sets

Primary			
Explicitness	Inscribed		<i>
	Evoked		<e>
Valence	Positive		<pos>
	Negative		<neg>
Attitude type	Appreciation	Impact	<app type=”imp”>
		Quality	<app type=”qua”>
		Balance	<app type=”bal”>
		Complexity	<app type=”com”>
		Valuation	<app type=”val”>
		Distinction	<app type=”dis”>
	Judgement	Capacity	<jud type=”cap”>
		Tenacity	<jud type=”ten”>
		Normality	<jud type=”nor”>
		Propriety	<jud type=”pro”>
		Veracity	<jud type=”ver”>
	Affect	Un/happiness	<aff type=”hap”>
		In/security	<aff type=”sec”>
		Dis/satisfaction	<aff type=”sat”>
		Dis/inclination	<aff type=”inc”>
Target	ST		<b>
	TT		<w>
	ST & TT		<g>
	Other books		<ob>
	Translator		<t>
	Author		<a>
	Translator & Author		<m>
	Third parties		<oa>
	Reader		<r>
	No target		n/a
Secondary			
	Irrealis		<irr>
	Comparisons		<comp>
	Negation		<n>
	Graduation		<grad>

Hence, the primary tier tags only surround the evaluative item itself. This includes Appraisal involving negation. The evaluative token is tagged according to its meaning in context and the added layer of negated meaning is acknowledged with the <*n*> tag; the opening tag is placed before the item of negation, regardless of its distance, and the end tag after the primary tier annotation, much like what is done with irrealis. However, the tagging of negation introduces a new layer of practical issues, related to the negated meaning. Grammatical negation achieved with Engagement resources is marked separately using the <*n*> tag, so as to mark the existence of the denied alternative proposition (see **Appendix 6**).[15] Lexemes with negated negative valence are tagged as positive appraisal and those with negated

[15] *Morphological negation*, which refers to the negation of a proposition within a lexeme, such as in ***un****likeable*, is left unmarked (see also Martin & White 2005, 73).

positive valence are tagged as negative in *CCP*, i.e., *not ugly* would be marked as appraisal with positive valence expressed using negation; ***<n>*** *not <i>* ***<pos>*** *<app> ugly! </app>* ***</pos>*** *</i>* ***</n>***, and vice versa. However, this approach adopted in annotation implies that negation ‘flips’ valence, which is not entirely accurate. As noted above in section 4.3.2, the denial of the proposition does not necessarily imply the opposite position – nor does it negate the existence of the original proposition, but rather, opens up dialogic alternatives; *It is not ugly* implies there are indeed people who consider *it* to be *ugly*, although the speaker is not one of them. The approach by Martin and White (2005, 73) was to mark the denotative meaning as well as grammatical negation, producing the equivalent of ***<n>*** *not <i>* ***<neg>*** *<app> ugly! </app>* ***</neg>*** *</i>* ***</n>***. In other words, they mark the denotative meaning of the word with the denial thereof. Together, these elements are perhaps more accurate in the description of meaning (negated negative appraisal) than what the chosen annotation scheme in *CCP* implies (positive appraisal). However, Martin & White’s markup scheme was found unnecessarily complex for its purpose, as it led to four levels of valence; positive, negative, not positive, and not negative, etc. Finally, it should be noted that while I rejected Martin and White’s use of denotative meaning, I did find it necessary to mark the denial tokens, which I found equally useful in marking the denial of a position, with or without a denotative meaning.

Most often, the item of evaluation has all four primary tier tokens in its description. This is not a technical demand, but a principle applied to the annotation so as to maintain consistency and to ensure the XML is well formed. Affect tokens form an exception, as they often have no target:

(1) And in that I haue nat folowed myne authour worde by worde: yet I <i><pos><aff> **trust** </aff></pos></i> I haue ensewed the true reporte of the sentence of the mater (Bourchier 1523, STC 11396, my emphasis)

Bourchier’s expression of feeling *trust* contains no explicit source or target for the feeling (although it could be argued he trusts his own competence), and hence has no target tag. There are no technical obstacles for only marking three of the four primary tier features. However, as my interest lies on the evaluation of the book, the tokens accepted as a part of the analysis all have a target of some sort; all Affect expressions marked have been motivated by the book in some way. Bourchier’s expression of feeling of *trust* is part of a larger evaluative structure discussing the quality of his work.

Naturally, Affect expressions may also have a source, in which case the source is tagged in the position normally reserved for the target of evaluation. Such is the case with Thomas Paynell’s Affect expression *pleased* in example (2).

(2) A VERY frend of myne (most gentle reader) instantly desired me, to english him this french booke, intituled the Treasurie of Amadis, the whiche when I had well perused it, <i><pos><aff> **pleased** </aff></pos></i> me not a little, as wel for the elegant phrase thereof, as for the diuersities and arguments therin wrapped and inclosed. (Paynell 1572, STC 11396)

The appraisal is tagged <i><pos><aff>pleased</aff></pos></i>. Hence here the fourth tag, <*b*>, does not, as one would otherwise assume, refer to the target but rather the source or motivation of the affect expressed. It is the ST which raised the emotion in Paynell and motivated him to translate.

When there is overlap of meaning in terms of the target, the token has been double coded. This may happen in relation to tokens targeting author and ST, as discussed in section 4.3.1.4. However, there is also a second type of unclear targets: the unnamed actor and/or unspecified text, for example, the evaluation of a genre or topic of a text. In praising the merits of histories, their educational benefits for princes and rulers, is one targeting the ST or TT with the praise? The same issue occurs in considering the attitudinal tokens targeting the content of the book at hand; the content is – at least it may be assumed to be – unchanging between the ST and TT. These tokens have been tagged with a separate tag, <*g*>, to signpost the evaluation as one which reflects on both the ST and TT.

Finally, it should be noted that there is a sizeable group of evaluative tokens which have not been tagged, nor are they taken into consideration in the quantitative analyses below. There are four targets, specifically, whose appraisals I have left out of the analysis, but which could perhaps be seen as carrying evaluative meaning reflecting upon the book: evaluation of auctors, dedicatees, 'sources of knowledge', and readers. The evaluations of the three first ones are left out of the analysis for the same reason: their mention exhausts their function. References to outside *auctors*, such as Aristotle, Isocrates, or Plutarch (STCs 16805, 7664), can be seen as an attempt to give weight to the work, lend authority, or create a link between the authority and the work at hand. They may be seen as attempting to evoke ideas of the writer's learnedness and competency. Yet, targeting these third-party authorities with attitudinal language does not add to that message; either the reader knows the name, and makes the connection, or they do not. The same applies to the evaluations of the dedicatee. It is the name and rank of the dedicatee which reflects upon the work, not the politeness formulae and evaluations the translator needs to apply in addressing them. Hence, I consider evaluative expressions targeting the dedicatee unimportant for the current analysis. I have also excluded other sources of knowledge except the author (doctors, pilots, etc.) from the analysis for this same reason.[16] Finally, I have excluded the evaluations of readers. Evaluative language targeting the reader is usually used to limit the readership to those approaching the text with goodwill. And although the rejection of slanderous, mean-spirited readers may be seen as indirectly evaluative of the work, as there exists a suggested reading at the bottom of this sentiment, the inscribed evaluation targeting the rejected reader is outside the scope of this study.

5.4 WordSmith

In this section, I discuss my use of the WordSmith Corpus tool (Scott, n.d.). I explain and justify my choice of corpus tools and explain the settings applied within so as to facilitate repeatability of the study. At the end of the chapter, I provide a short overview of the searches I performed to produce the quantitative overviews discussed in Chapter 6.

5.4.1 Choice of corpus tool

The markup applied to *CCP* files was done in XML so as to give the files as much applicability and reusability as possible. The annotation scheme was constructed to allow for the possibility of simultaneous searches with several features of evaluative tokens. XML was favored as it is an extremely flexible markup language, both in terms of extending its set of elements, and its compatibility with programs and other file formats.

The searches from the XML created were conducted using WordSmith Tools 5. The choice of WordSmith was relatively simple: it is approachable, widely used, and relatively user-friendly. The older versions are free. As the XML planned was not very sophisticated, and there was no intention to produce executable files, Oxygen XML Editor and other more complex tools were considered and discarded. UAM corpus tool 2.8 was also considered as an analysis tool. UAM does admittedly have some considerable advantages to WordSmith: it is a corpus tool for linguistic study, much like WordSmith, but it has been developed with AF in mind: it has built in annotation schemes for Appraisal analysis. The tool is very user-friendly. Finally, UAM, too, uses XML. Nevertheless, the option was rejected for reasons of compatibility: although UAM uses XML, its annotation scheme produces XML files which are not usable in other corpus tools. Furthermore, the existing XML files could not be uploaded into UAM, as UAM uses stand-off annotation, which means that the annotation is not added to the text file, but rather to a separate file which then refers to the text file. The files which had already been prepared could not have been used

16 Although a case could perhaps be made for their inclusion; see Ruokkeinen (2020).

without the considerable labor of stripping the existing layers of XML and re-entering the analysis in the UAM application.

5.4.2 Settings

A set of custom settings was created in WordSmith for the use of *CCP*. As the settings have a drastic impact on the search results, the settings, as well as the tag files and entity files, are described here before moving on to the analysis.

The language and text settings identify the language of the files as English, and list six characters which may appear within words: ’ / [ ] § ¯. All characters are allowed at the start and end of the word. The apostrophe is a self-evident feature within any English text, while the macron and slash have been included to avoid problems should one of the files still contain them, despite cross-checking. The text format is marked as XML.

In the Tags tab the mark-up to ignore is defined as “ <*> ”, and some tag files are entered. These include an entity file and a file of tags used (see **Appendix 7**).

5.4.3 Searches

I conducted the searches themselves using all possible combinations of features of evaluative expression, i.e., I did separate searches for the *evoked negative Affect* of all possible targets, as well as for the *evoked negative Appreciation* of all possible targets, and so forth, until all possible variants had been searched. A full list of the searches may be found in **Appendix 8**.

The search strings include a wildcard (*) at each end, to avoid relevant hits from being excluded from the results due to the placement of the tags. Wildcards are also used in the middle of the tag when searching for Appreciation and Judgement. This is because Appreciation and Judgement are central categories in this dissertation, and hence the tokens have been classified more delicately (see Chapter 4). In the following chapter, I present my analysis of the evaluation of the book in the early modern English preface.

6 Historical Appraisal analysis

That an English Renaissance author and translator had the need to speak of themselves and their work in a negative light is a well-known fact to any Renaissance historian. Yet, the prefatory paratexts were a promotional space, serving the interests of the text, translator, and other actors involved in the book's production. The details of the cultural and textual constraints influencing the views presented were often realized in prefaces and dedications (see Chapters 2 and 3). In this chapter I ask: how did the English Renaissance translator answer these conflicting demands? How did they linguistically negotiate the need to fulfill the promotional functions of the prefatory paratext, all the while adhering to the cultural and textual conventions? I will answer these questions by conducting lexicogrammatical and discourse semantic analyses of the evaluative language found in the *Corpus of 16th Century Paratexts*. I provide quantitative overviews of evaluative expressions, explain and discuss the tendencies found in the data, and explicate these tendencies using data examples.

As discussed in Chapter 4, there are five features considered pertinent for the description of each evaluative expression: target, valence, Appraisal subtype, topic of the main text, and explicitness of the evaluative expression. These five features are treated somewhat differently in the analysis, depending on their influence over the evaluative expression. The ***target*** of the evaluative expression determines the relevance of the item to my study and is hence the default feature of the appraisal expression included in most figures below. This may be seen, for example, in my analysis of the translator's valence strategies, which I begin with a quantitative overview of valence in relation to all targets: author, translator, ST, and TT. The main features of the individual evaluative tokens are their ***valence*** and ***Appraisal subtype*** (see White 2011, 15; section 4.3). Analyses of the use of these two features are presented in sections 6.2 and 6.3, respectively. Although both valence and Appraisal are discussed primarily in relation to the target of evaluation, the ***topic*** of the main text is also considered pertinent to the strategies of appraisal, and hence considered a contributing factor when analyzing the valence and Appraisal subtypes below. The last of the five features, the ***explicitness*** of the evaluative expression, determines whether the item is included in the quantitative analyses; the tables and figures below only quantify inscribed items of appraisal. Evoked items are included in the qualitative discussions.

Below, in section 6.1, I begin the chapter with a brief general overview of Appraisal strategies. This overview is largely quantitative, and acts as an introduction to the topic and my chosen methodology of quantification. In section 6.2 I discuss *valence* – the positive and negative positions expressed in relation to the book – and discuss the ways in which valence is expressed. In section 6.3, I focus on the Appraisal subtypes utilized; the discourse semantic strategies applied by the translators. Finally, in 6.4, I present a case study in historical appraisal, to showcase the operationalizing of the appraisal strategies discussed in the preceding sections. I discuss the evaluative strategies of Thomas Paynell, whose prefatory paratexts appear in three titles within *CCP*: two titles of medical translation, and one Spanish chivalric romance. Paynell's idiolect is particularly interesting, given his success and productivity as a translator. The choice of paratexts also allows for observations related to the influence of the main text genre.

6.1 Appraisal strategies overview

In this section I provide an overview of the strategies of the English Renaissance translator in presenting evaluation and opinions related to the book. I discuss the number and frequency of Appraisal, the possible implications thereof, and some of the possible criticisms of the chosen quantitative data presentation. I will also account for the possible influence of the main text topic on the number of tokens found in the material.

In total, there are 2671 tokens of evaluation marked in *CCP*. These include both positive and negative evaluations of text, translation, topic, physical features of the book, translator, author, and other agents related to its production, and when relevant, even evaluations targeting other books (see Chapter 5 for full details of what has been included in the analysis). Of the 2671 tokens, 78% are inscribed (2091 tokens), 22% evoked (580). Note that rather than taking this figure as a proof of the tendencies of evaluative strategies of the Renaissance translator, i.e., that the translators favor directly evaluative tokens over indirect, it is worth remembering the nature of evoked evaluation. It is by definition oblique, and may be manifested through irony, humor, metaphor, repetition, or a multitude of other devices, many of which are specific to a text community. Additionally, it could be argued that the prefaces themselves should be classified as an indirect Appraisal of the work, given their communicative purpose (see Thompson 2014; section 4.3.1.4). Hence, any quantitative analyses of evoked Appraisal are dependent on one's familiarity with the source culture and should be considered more or less unreliable. Therefore, the figures below include inscribed tokens only.

As the length of an individual preface or dedication varies heavily (191–4766 words), all figures in this chapter present the number of Appraisal tokens normalized to 10,000 words.[1] **Table 16** presents the number of inscribed tokens of Appraisal and the normalized frequency of their occurrence in *CCP* and topic-specific sub-corpora.

Table 16. Normalized frequency (10,000) of tokens of inscribed Appraisal in *CCP*

	CCP	SC1: drama & fiction	SC2: science & medicine	SC3: history & geography	SC4: religion & philosophy
Number of tokens	867	210	192	251	202
Wordcount	71370	9609	15909	27248	18604
Normalized frequency (nf) to 10,000 words	121.5	218.5	120.7	92.1	108.6

There are 121.5 tokens of Appraisal per 10,000 words in *CCP*.[2] The main text seems to carry heavy influence over the frequency of evaluation. While the other sub-corpora have 92.1–120.7 tokens per 10,000 words, SC1 has a far higher figure of 218.5 tokens per 10,000 words. In other words, paratexts to drama and fiction texts (SC1) are more likely to contain a higher frequency of evaluation than paratexts to other genres and topics. This means that the evaluative expressions in SC1 appear with more frequency and are more visible. There is a significant relationship between the frequency of occurrence of evaluative expressions in SC1 and the other sub-corpora ($x^2 = 817.98$, $p < 0.0005$, $df = 2$).

It should be noted, however, that a higher frequency of evaluative tokens does not mean a higher number of tokens of Appraisal per paratext. For example, **Table 16** shows that while the absolute number of evaluations in SC1 is lower than in SC3, the normalized frequency of tokens in SC1 is twice as high in SC3. This is due to the fact that the SC1 paratexts are markedly shorter. SC1 is the smallest of the sub-corpora at 9609 words, despite having approximately the same number of paratexts as the others (see Chapter 5 for details). As the unit chosen for the base of normalization seems to have such potential to influence the interpretation of the results, to facilitate critical discussion on the chosen approach on data presentation, I have also prepared a second table for comparison purposes, **Table 17**. Here I use the number of prefaces as the base of normalization, meaning that I calculate the average frequency of tokens per preface.

1 *nf* = number of tokens in the relevant corpus ÷ size of relevant corpus × base of normalization.

2 *nf* = 867 ÷ 71,370 × 10,000 = 121.5.

Table 17. Average number of Appraisal tokens by preface

	CCP	SC1: drama & fiction	SC2: science & medicine	SC3: history & geography	SC4: religion & philosophy
Number of tokens	867	210	192	251	202
Number of prefaces	71	17	17	19	18
Normalized frequency (*nf*) by 1 preface	12.2	12.4	11.3	13.2	11.2

According to **Table 17**, *CCP* paratexts have an average of 12.2 tokens of inscribed Appraisal each.[3] In the sub-corpora, the number of inscribed evaluations per preface fluctuates between 11.2 and 13.2. SC1 is no longer the outlier, but has a perfectly average number of appraisal tokens, with 12.4 per preface. Hence, while SC1 paratexts contain more tokens of appraisal relative to the length of the paratexts, there is no more evaluation per paratext in SC1 than in the paratexts of the other sub-corpora. However, the fact that SC1 prefaces are shorter leads to the evaluation being more condensed. In other words, the SC1 prefaces are more *saturated* with Appraisal. This means that in the average preface of SC1, evaluative sentiments have more visibility, and the evaluative message may seem stronger than in the prefaces of other sub-corpora.

The reason for the higher saturation of Appraisal in SC1 might be found in the texts' producers. The translations of SC1 were, as we know, often done by young, classically trained men well-versed in oratory, while the producers of other sub-corpora prefaces were often professionals in the field of the translated main text (see section 2.2.3). Main texts to SC1 paratexts may have been produced as school exercises or as displays of skill to a potential patron, and hence dedicate more attention to issues of structure, brevity, and interpersonal issues such as politeness, speaker positioning, and evaluation. John Studley's preface to his translation of *Agamemnon* is a prototypical example (see **Appendix 2**). At 319 words, it is one of shortest paratexts in *CCP*. Yet, it contains various tokens of evaluation, 26 in total. There are no extended debates on content or descriptions of translation strategy, merely the statement of topic and a statement of deference offered to the author, the formulaic openings and closings, and a reference to unnamed friends asking for the translation. The (negatively) evaluative language takes prominence; the Appraisal tokens appear close together, contributing to a tone critical of the translator and their work, so well-known from previous studies and often described in terms of modesty and (affected) anxiety. While the paratexts of SC1 usually contain the obligatory

[3] $nf = 867 \div 71 = 12.2$

parts of the preface, and no more, the prefaces to non-fiction translations of SC1, SC2, and SC3 are more likely to contain sections engaging with the main text, debating the topic, and establishing the translator's authority in the field (Ruokkeinen *in prep*). This, naturally, makes the paratexts longer, but as the sections engaging with the topic of the text do not generally discuss metatextual issues, the increased length does not imply more appraisal of the book. All in all, although the appraisal of translations of drama and fiction is more frequent, the amount of evaluation of the book in each paratext is relatively stable – at least when only considering the inscribed Appraisal.

In the next section, I interrogate the valence of the Appraisal tokens targeting the book. I conduct quantitative overviews of the Appraisal strategies, which I use as a contextualization in discussions relating to uses of specific evaluative strategies in the corpus.

6.2 Simple translations of notable tragedies: Valence in appraising the book

Valence refers to either positive or negative attitude expressed towards the person, item, or entity involved, i.e., the position communicated by the translator, and often also the position they hope the reader will adopt. This section focuses on mapping out the valence attached to expressions of appraisal, their distribution, and the strategies for their use. I ask: what kind of positive and negative feelings and opinions were expressed in relation to books? Was the translator's preface, ultimately, a positive or negative text? How is valence justified? I begin in section 6.2.1 with introductory glances at the frequencies of positive and negative evaluations in *CCP*. In section 6.2.2, I provide a slightly more detailed overview, focusing specifically on the valence of appraisal expressions by target. In both sections, I pause to look closer at the most prominent differences between the topic-specific sub-corpora. These quantitative overviews inform my discussion in section 6.2.3, where I provide close readings of the evaluative strategies of the English Renaissance translator. I discuss the most prevalent strategies, likely structures, and possible motivations. I will also highlight some of the more unlikely evaluative strategies, and discuss situations where the translator has, for one reason or other, decided to go against the grain in relation to evaluative strategies.

6.2.1 Overview

What is the general tone towards books and literature in the prefaces studied? Are they critical texts; do they express negative or positive feeling or opinion? **Figure 10** shows an overview of valence in evaluations of the book in *CCP*. The figure includes inscribed tokens targeting ST, TT, author, and translator.[4] **Figure 10** shows that 66% of the inscribed tokens in the material have been found to contain positive valence (574 tokens). Negative valence appears in 34% of the tokens (293).

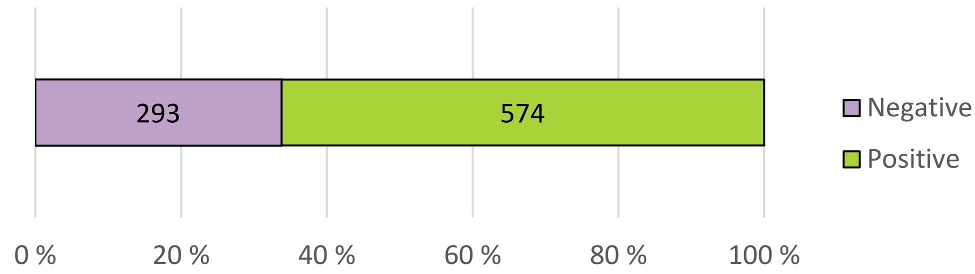


Figure 10. Valence of inscribed tokens in *CCP*

Prototypical tokens recorded are adjectival or adverbial phrases targeting the content of the work, such as in example (3) below, where Arthur Golding discusses the method of his author, Julius Caesar, using the inscribed positive Appraisal tokens *plainly, sincerely,* and *purely*:[5]

> (3) the whole processe wherof, he setteth forth so **plainly**, **sincerely**, and **purely** in theis Co*m*mentaries (1565, STC 4335)

It is not overly surprising that **Figure 10** reveals positive valence to be more common; as stated above, communicating a position which the readers are expected to adopt is part of the interpretive function of the paratext (see Birke & Christ 2013), and the paratexts studied are also considered an important promotional space for the early translators, authors, and printers. The negative tokens are also necessary, for communicating one's understanding and knowledge of textual conventions (see Chapter 3).

Given that texts have topic-dependent systemic probabilities, meaning that certain types of expression are more likely to appear in certain types of texts (Halliday & Matthiessen 2014, 29), I also discuss the valence of the Appraisal tokens from the perspective of the main text topic. The overview of the frequencies of Appraisal provided in **Table 16** and **Table 17** above revealed that works of drama

[4] This leaves out a number of tokens which have been annotated in the corpus, but whose targets are not directly relevant the questions asked. Most of these target readers, dedicatee, and outside authorities, etc.

[5] Unless otherwise noted, I have emphasized the relevant tokens under discussion by bolding.

and fiction (SC1) are evaluated more frequently than those in other sub-corpora (218.5 tokens per 10,000 words), while works of history and geography (SC3) are appraised more per paratext (13.2 tokens per paratext), meaning that the short paratexts of SC1 are saturated with evaluation, while the longer paratexts of SC3 simply employed more evaluative expressions. Next, I ask: how does the topic of the main text to which the paratext is attached influence the valence of appraisal targeting the book? Are texts of certain topics appraised more positively and why? If so, what features of the work are appraised positively? How are the 867 tokens of Appraisal shown in **Figure 10** distributed into the sub-corpora? For this purpose, in **Figure 11**, I give an overview of inscribed Appraisal in each sub-corpus of *CCP*, normalized to 10,000 words.

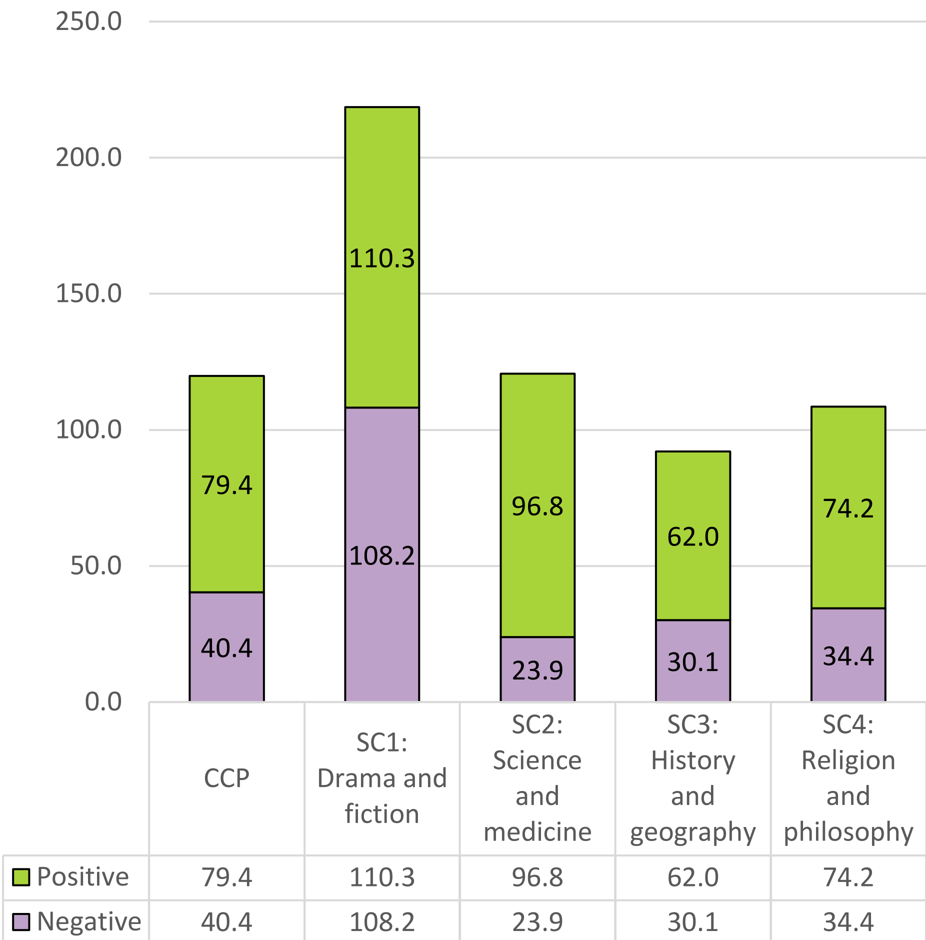


Figure 11. Valence in *CCP* and sub-corpora. Normalized to 10,000 words

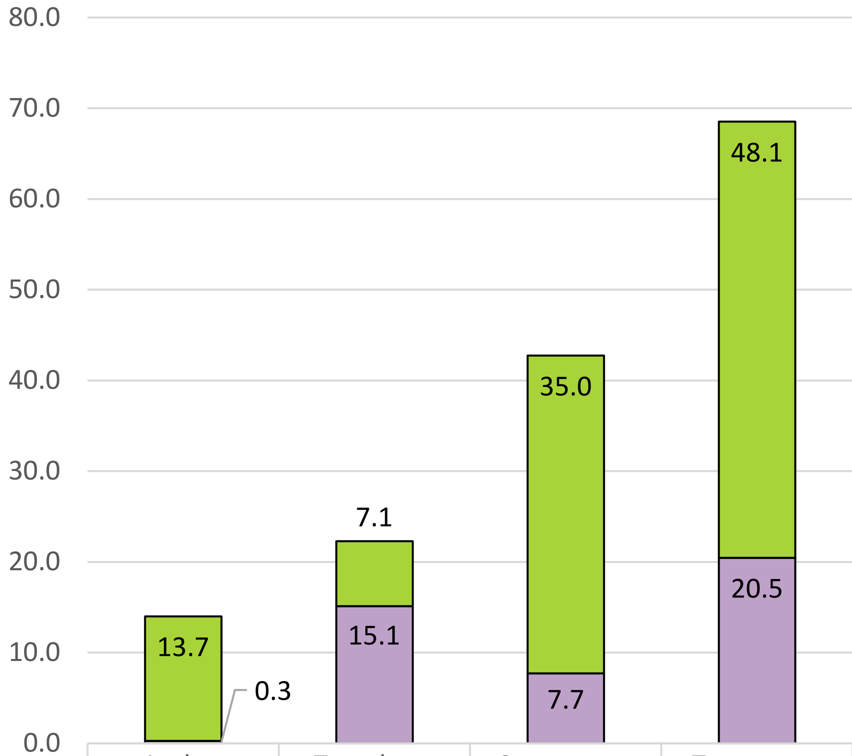
Figure 11 shows, firstly, that positive valence dominates throughout, not only in the full corpus but in all individual sub-corpora. In *CCP*, the frequency of positive tokens of Appraisal is 79.4 per 10,000 words, while the similar figure for negative tokens is 40.4 (66% positive, as already noted above in relation to **Figure 10**). Secondly, **Figure 11** shows that there seem to be no major differences in the overall tone between SC2, SC3, and SC4, which all contain mostly positive tokens. However, SC1 contains a higher normalized frequency of negative tokens than any of the other sub-corpora. Approximately half of the Appraisals in SC1 are those of negative valence, while in the other sub-corpora, the tokens of negative valence constitute one third of the tokens at most. Paratexts to science and medicine (SC2) are more likely to appraise the work positively, and least likely to appraise the work negatively, indicating that this is the most clearly positive of the sub-corpora, expressing least ambiguity in relation to the book. Prefaces to drama and fiction (SC1), however, are more ambiguous as to the overall valence of the paratext. Finally, the figure shows that SC1 contains more appraisal tokens than the other sub-corpora – this issue was addressed above (see **Table 16** and **Table 17**), where the saturation of SC1 paratexts was found to be higher. In other words, the figure indicates that the English Renaissance translator favored positive inscribed Appraisal over negative, and that the prefaces to drama and fiction contain more evaluation than the prefaces affixed to non-fiction, while non-fiction sub-corpora resemble each other in the quantity and valence of Appraisal expressed in discussing books and literature.

The higher frequency of negative tokens and higher frequency of tokens overall in SC1 may be explained by the stronger influence of historical, prescribed, and formally taught textual conventions over the imperative of promoting the text to professional or speculative readerships (see Chapter 3). This interpretation is in line with the second observation above: no major differences are observed in the relative frequency of tokens or the overall attitudinal value between SC2, SC3, and SC4, the producers of which are often professionals in the field of their publication (see Chapter 2).

In the next section, I focus on the use of valence in relation to specific targets within the book: author, translator, source text (ST), or target text (TT).

6.2.2 Valence by evaluative target

This section introduces one final component relevant to the analysis of the patterns of valence in *CCP*: the linguistic target of the evaluative expression. I discuss the valence of attitudinal expressions targeting the author, translator, source text (ST), or target text (TT) of the book at hand, in the full corpus as well as by sub-corpora. I begin with **Figure 12**, showing the normalized distribution of tokens by positive and negative attitudinal value and target. The figure has one stacked column for each target, with tokens of positive valence presented in green and negative valence in violet.



	Author	Translator	Source text	Target text
Positive	13.7	7.1	35.0	48.1
Negative	0.3	15.1	7.7	20.5

Figure 12. Valence in *CCP* by target. Normalized to 10,000 words

Figure 12 shows that not only is the attitudinal value most often adopted in the English Renaissance preface positive, as stated above, but that most targets related to the book are primarily appraised positively. The most common targets of inscribed positive appraisal are TT (with 48.1 hits per 10,000 words), ST (35.0), and author (13.7).[6] In other words, positive appraisal is the most common evaluative strategy in

6 Note that in this figure and those following which deal with evaluation by target, some tokens have been counted twice due to the ambiguity of their exact target. A particularly prominent group of tokens relevant to this issue are the positive appraisals of content, such as in "embrace it for the **excellencie** of the matter therin conteyned" (1566, STC

connection to all relevant targets but the translator. Tokens of inscribed positive appraisal of the translator do exist in the corpus, but they are relatively rare (7.1). Both TT (20.5) and translator (15.1) are routinely appraised negatively, as is appropriate in the textual conventions of the modesty topos. While negative appraisal of the author (0.3) and ST (7.7) exists, the tokens are relatively rare. Additionally, **Figure 12** shows that there is some ambiguity in the overall valence of appraisals targeting ST, TT, and the translator – in fact, all targets but the author. This is somewhat in line with the expectations, as the conflicting demands on the preface would necessitate conflicting appraisals. More surprisingly, the figure shows that positive appraisals of TT are more prevalent than those of ST, despite the often-discussed demand for modesty. Most surprisingly, **Figure 12** shows that there exists negative appraisal of the author –although very rare – and source text. I will discuss these points further in the below subsections, where I explore the positive and negative attitudinal values in relation to their linguistic target.

Figure 13 below adds one final, crucial component to our quantitative overview of valence by target: the sub-corpora. The figure allows us to compare the possible influence of the main text topic upon the specific Appraisal strategies. Are certain targets (ST, TT, author, or translator) appraised more in paratexts of certain types of texts? Are these targets appraised differently?

22222), in relation to which the division source/target text is not functional, and which are hence considered evaluative of ST and TT both (see section 5.3.4). Appraisals of content make up approximately 29% of the tokens targeting ST and TT. This quantification strategy naturally influences the frequency of appraisals reported to have been found in the material. For example, leaving out the double coded appraisals of content, the frequency of positive appraisals targeting the TT is 25.6 per 10,000 words (instead of the 48.1/10,000 recorded in **Figure 12**). It should be noted that including the appraisals of content in the figures in evaluations of both ST and TT does not greatly influence the issues of interest. The relationships between types of Appraisal tokens remain the same. For example, even when discounting all ambiguous items, positive Appreciation of the TT is still the most prominent type of positive appraisal with 25.6 tokens per 10,000 words, negative appraisals targeting the TT the least common at (17.4). Positive evaluation of the ST (12.9) is similarly more prominent than negative (5.2), while the author's appraisals are still nearly always positive (12.0) as negative appraisals are practically non-existent (0.1). However, the difference between tokens with positive and negative valence is more prominent in the chosen representation model, given that the tokens dealing with content are most often positive.

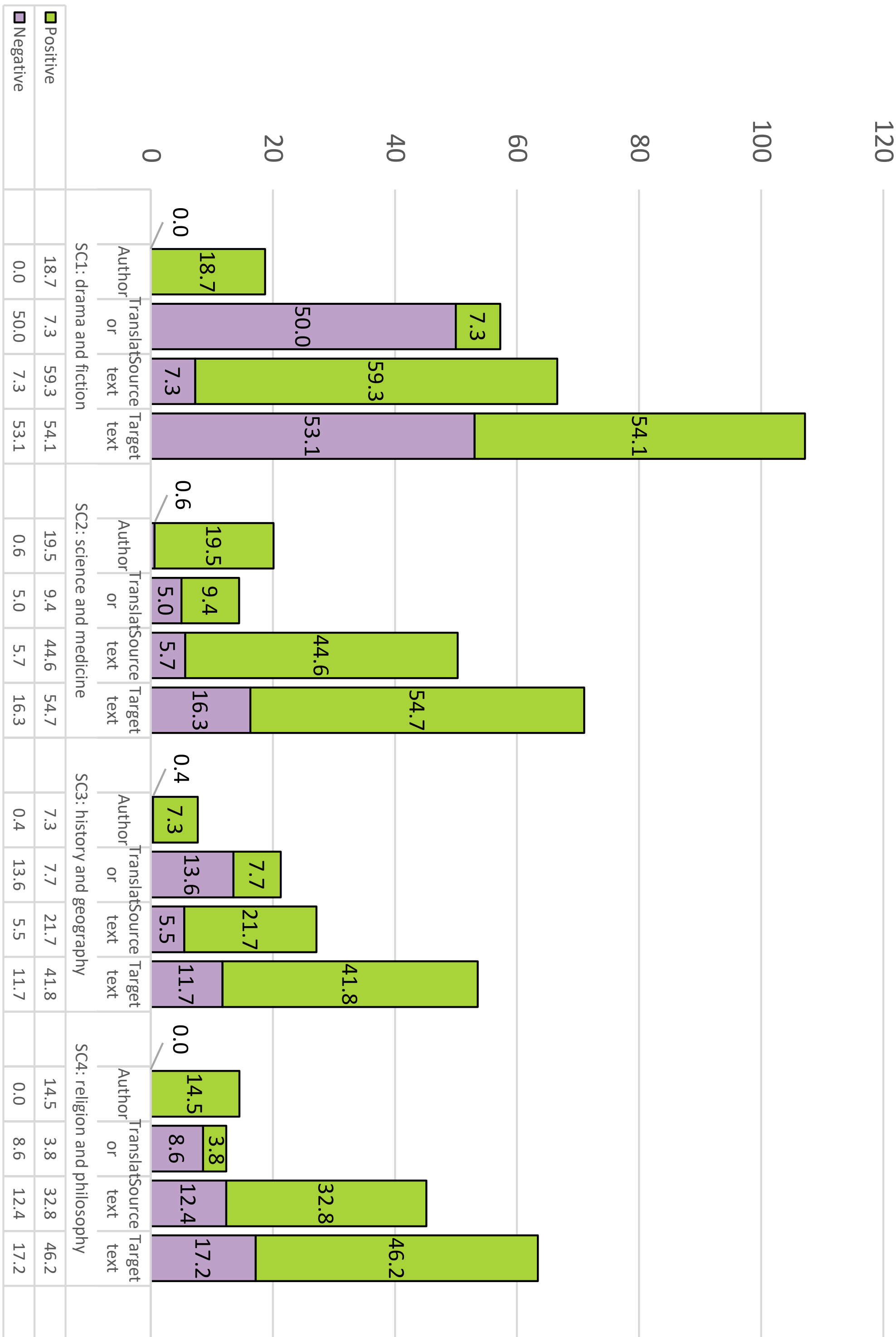


Figure 13. Valence in *CCP* and sub-corpora by target. Normalized to 10,000 words

Figure 13 shows that the sub-corpora have fairly similar strategies, again with some differences between SC1 and the other sub-corpora, and that many of the observations made in relation to *CCP* above hold true.[7] The general tendency to favor positive valence observed in **Figure 12** extends to nearly all targets in all sub-corpora: positive appraisals of the author, ST, and TT are more common than negative in all. TT is most popular evaluative target in all sub-corpora, and also the one most often appraised positively.

SC1 is again the outlier: negative appraisals are highly over-represented. SC1 has 53.1 negatively toned appraisals targeting the TT per 10,000 words, while the similar figure for the other sub-corpora is less than a third of that, at 11.7–17.2/10,000. Similarly, the relative frequency of negative appraisal tokens targeting the translator in SC1 is 50.0/10,000, while the same in other sub-corpora is only a fraction of that, with 5.0–13.6/10,000. The relative frequency of positive appraisals targeting the TT and translator are also at the high end in SC1 (TT: 54.1, translator: 7.3), but unremarkable in comparison to the other sub-corpora (TT: 41.8–54.7, translator: 3.8–9.4). In other words, the negative appraisal of the translation and translator are solely responsible for the quantitative differences of SC1 discussed previously: paratexts to drama and fiction have relatively more appraisal simply because negative appraisal of these specific targets is more frequent. The other targets are evaluated at approximately the same rate across sub-corpora.

We may also see that in all sub-corpora the actors mentioned in the paratext are evaluated with similar valence strategies: positive appraisal of the author (7.3–19.5/10,000) is more common than negative (0.0–0.6/10,000); negative appraisal of the translator (5.0–50.0/10,000) is more common than positive (3.8–9.4/10,000) – with the exception of SC2, in which the translator is appraised positively (9.4/10,000) more often than negatively (5.0/10,000).[8] The focus on positive appraisal in relation to the author and negative in relation to the translator is not overly surprising, given that the most weighty of the demands of the modesty topos

7 These observations hold true even when normalizing the hits by the number of prefaces per sub-corpus. The differences between the sub-corpora are somewhat flattened, especially in relation to SC1 (see p.122fn6), but the salient parts are similar: namely, the relationships between the frequencies of different types of appraisals. For example, positive appraisal is more prominent than negative in nearly all targets, with negative appraisal of TT and translator disproportionally high in SC1.

8 Although the difference between SC2 and the other sub-corpora is quantitatively quite small, the result is nevertheless somewhat surprising, and I speculate that the demand for modesty might be diminished in utilitarian or scientific texts, where the value of the textual item lies more firmly on the accuracy of the information content than on elegance or other prescribed features of the oratory form, but the number of relevant hits (inscribed positive and negative appraisals of the translator in SC2, n=23) is too low to say if the difference is dependent on the main text topic.

target the translator. Unlike in appraising the TT, where content evaluations may be used to blur the line between ST and TT and hence, it is possible to target TT with positive Appraisals, there is no self-evident excuse for positivity in appraising the translator-self. Some unfavorable comparisons between the author and the translator are to be expected. What is slightly surprising, however, is that there are negative evaluations of the author at all. Negative tokens targeting the author are nonexistent in SC1 and SC4, but SC2 and SC3 have 0.6 and 0.4 tokens per 10,000 words, respectively. I will discuss appraisal of the author further in section 6.2.3.1.

As to the preferred evaluative targets, one could state, roughly, that in SC1 and SC3 the most often appraised target is the TT, with an overwhelming lead in the frequency of tokens, with the author as the least frequent target. In SC2 and SC4, on the other hand, ST and TT both receive more visibility than author and translator. In other words, the prefaces to drama and fiction (SC1) and the prefaces to history and geography (SC3) seem to favor evaluation of the target text as an evaluative strategy overall, with evaluations of the source text and translator gaining equal visibility somewhat behind that afforded to the target text, and evaluations of the author being the least favored evaluative strategy. In paratexts prefacing texts of science and medicine (SC2) and religion and philosophy (SC4), the favored evaluative strategies seem to be to discuss the source text and target text both. Given that the increase in the frequency of evaluation of ST in SC2 and SC4 is constructed mainly of positive appraisals, I am led to speculate that the subject matter of these paratexts (science and medicine, religion, and philosophy) necessitated a more robust justification of the choice to translate, which resulted in more positive evaluations of the ST.

Other points of interest include the relatively low number of positive appraisals targeting the author in all sub-corpora (7.3–19.5). While most translators do mention their author in a positive light, there are some who prefer not to. In SC2 the number of positive appraisals of the author is the lowest in the material, meaning that the prefaces of historical and geographical works contain fewer positively evaluative tokens targeting the author (7.3/10,000) than other sub-corpora (14.5–19.5/10,000). This might be due to other and alternative sources of knowledge in publications dealing with history and geography. Ruokkeinen (2020) found that works of history, geography, and navigation are likely to positively appraise sea captains and explorers, whose accounts of their travels are the basis of the publications in question – even when they did not author the works themselves. The evaluative language related to these alternative sources of knowledge takes forms similar to the appraisal of authors in other works, and seemingly occupies a space usually reserved for author evaluations.

The portrayals of the translator-self are quite mixed in terms of valence, despite the demands of the modesty topos. Negative appraisals of the translator are, with the exception of SC1 (50.0/10,000), not as common as might be expected (5.0–

13.6/10,000 in SC2–4). Positive appraisals of the translator, while rather scarce in all sub-corpora, are especially rare in SC4, with 3.8 tokens per 10,000 words, whereas the other sub-corpora carry 7.3–9.4/10,000 positive tokens. In other words, the negative portrayal of the translator-self appears with some regularity in all sub-corpora but especially so in the prefaces of works of fiction and drama (SC1), while positive self-appraisals are rarer, and almost non-existent in prefaces to works of religion and philosophy (SC4). As noted above in section 6.2.1, the higher frequency of negative tokens in SC1 reflects the textual conventions taught in English schools. This interpretation is in line with the second observation above: no major differences are observed in the relative frequency of negative tokens or the overall attitudinal value between SC2, SC3 and SC4, the producers of which are often professionals in the field of their publication (see Chapter 2), with professional audiences, and with less need for expressing proficiency in the conventions of classical oratory.

All in all, the different sub-corpora follow relatively similar strategies in appraising the book: positive evaluation in relation to the work of others, more ambiguous attitudes in relation to oneself and one's own work. A closer view affords more differences, such as the curious tendency of translators of historical and geographical texts to favor positive appraisals when speaking of themselves, and fewer positive appraisals in relation to their STs. In the subsections following, I study the use and interplay of different strategies of valence closer, hoping to explain some of the evaluative tendencies explored in this section.

6.2.3 Valence in appraising the book

In this section, I analyze the evaluation of the sixteenth-century book from the perspective of valence. In the below sections, I discuss the appraisal of each relevant evaluative target: author, translator, ST, and TT. I utilize the quantitative findings given above to discuss the English Renaissance translator's evaluative tendencies. I begin each section with an overview of the overall appraisal strategies apparent in relation to the evaluative target, recounting some example tokens and discussing their features. I discuss the evaluative strategies of the sixteenth-century translator using text examples, and progressing from the more common, prototypical items towards the more curious outliers. I will begin below with the strategies for appraising the author and ST in section 6.2.3.1, then discuss appraisal of the translator in section 6.2.3.2 and finally, TT in section 6.2.3.3.

6.2.3.1 Valence in Appraisal of the author and ST

I discuss the valence expressed in relation to author and ST together in this section, for two reasons. Firstly, the appraisal strategies applied seem to overlap somewhat and their presentation separately would result in repetition. Both targets are appraised primarily using tokens of strong positive valence. The source text is *elegant, excellent, godly, meruelouse, notable, profound, virtuous*, while the author is *earnest, good, graue, great, honourable* and *noble*. Negative appraisal of these two targets is rare, and in relation to the author, nearly nonexistent (see **Figure 12** and **Figure 13**).

My second reason for discussing author and ST together is conceptual. It seems that appraisal of a text is understood conceptually and linguistically as being close or overlapping with that of its author. The association is so close that Thomas Rogers (1581) found it necessary to remind his readers that the value of his translation is not lessened should it be revealed that the source text had not been written by St Augustine: "wise men either do not respect the Author, or not the Author so much as the matter; nor so much who writeth, as what is set downe" (STC 938). This conceptual overlap is evident on the linguistic level, too, which is apparent from the fact that a text may be targeted with tokens such as *virtuous* or *noble* (e.g., STC 19149, 6901), despite the inability of objects to possess morality – indeed, it is rather the thoughts and opinions of the text's author which motivate these appraisals, despite their linguistic target. I have usually categorized these tokens as Appreciation, in accordance with the principles discussed in section 4.3.4.2. Similar conceptual overlap may be found in Arthur Golding's discussion on the geographic errors of his source text, where he happily conflates text with its author: "CAESAR in hys descryption of Gallia made in the begynnyng of this work, may seeme dysagreable wyth other Authors". This target/value mismatch is apparent in other areas of language, too, such as in relation to art and film (see Thompson 2008; 2014; section 4.3.1.4).

As noted above, most appraisal of the author and ST is positive in valence – although one may find a few negative tokens targeting the ST. While there may be some, well justified, negative appraisals of the ST in the paratext (see below), the positivity of author appraisals is nearly absolute. This practice of strict positivity is common enough to motivate metacommentary – as evidenced by Thomas Twyne's comment in his preface to Humphrey Llwyd's *Breuiary* (1573, STC 16636): "accordyng vnto the custome of some translatours, I should fine;[9] and picke my penne, to set foorth the commendation of mine author". As the main function of these sections is to inform the reader of metatextual facts, these evaluations may be quite brief and perfunctory – but nevertheless clearly and unequivocally positive. John More's and John Studley's exaltations in the introduction of their authors and STs in examples (4) and (5) are quite standard.

9 'Finish' (*MED*, s.v. *fīnen* v.(1)).

(4) IT happened me but late good chrysten reader, to receyue and reade in a booke of a **vertuouse connynge** man called Fryderyk Nausea, a booke of sermones, surely <u>meruelouse</u> mete for the season. (1533, STC 18414)[10]

(5) When as I had (right honorable Syr) at the request of my frendes, both performed and minded to publysh thys my symple translation of so <u>notable</u> a Tragedie, written by the **prudent**, and **sage** Seneca: (1566, STC 22222)

These simple adjectival phrases conveying positive judgements of the author and his work may be the norm, but the author's position as the source of knowledge invites more complex and extensive appraisals as well. I have quoted Thomas Twyne's introduction of his author, Dionysius Periegesis, at length in example (6), to illustrate the other extreme: lengthy and detailed sections of positive appraisal, with a buildup of evaluative prosodies involved. The quoted section opens the preface in a conventional manner, with a brief introduction of the preface writer and his relationship to the text (translator), and direct reader address asking for goodwill. Still following conventional themes, the writer provides metatextual information on the work, *The surueye of the vvorld* (commonly known as *Periegesis of the Known World* or just *Periegesis*), but then veers off to provide a lengthy author biography spattered with evaluation.

(6) IF nowe by my meanes (friendly Reader) yet in thy behalfe, Dionisius may be vnderstood in english, as I iudge, and hope, thou canst not be therat offended. It is long sythence he wrote in the Greeke tongue, and hath bin translated into Latine of late yeares, by dyuers. **In whose commendation, if he had needed other than hys owne, purchased by iust deserte, since he firste wrote, I wold not haue wanted to haue done my endeuoure. But for so muche as he is accompted**[11] **of all antiquitie, the olde writer, for compendiousnesse and breuity in that he tooke in hand: sufficie*n*t it shal be in prayse or authoritie to haue yealded to him his owne, & no more.** Whiche what it is read Plinie, and there vnderstand howe that the author of this woorke beeing borne in Alexandria, a citie in Eegypt, **descended of a moste noble familie, abounding in great welth & authoritie,** wrote not only this woorke, whiche wee haue interpreted, The Surueye of the habitable Worlde in Hexameter verses, **beeing as yet but very yong**: but also many other, both lerned and eloque*n*t. **Who afterward resorting to the courte of**

[10] In this example and in the others in section 6.2, the relevant Appraisal tokens targeting the author have been bolded, those targeting the ST have been underlined. Those Appraisal tokens which are not under discussion are not visually marked in the examples.

[11] "To estimate, value, esteem" (*OED*, s.v. *account*, v. III. 8.)

> **Rome, was sent by Augustus the Emperour, to surueye & report the state & situation of cuntries in the east parts of the worlde**, when his eldest sonne was vpon expedition into Armenia, to the Parthians, and Arabians. What shall I say, that **ther haue bin many other worthy men of that name, who haue be*n* supposed to be the authors of this boke?** (1572, STC 6901)

Positive valence in example (6) is established and intensified through heavy repetition. Interestingly, despite the high number of Appraisal tokens in the section, there are few directly targeting the author, and hence, few have been recorded in **Figure 12** above, as the figure only recounts inscribed tokens. The extract does contain inscribed appraisal (*commendation, prayse, authoritie, noble, welth, worthy*), but a number of the tokens are used to evaluate the author in a circumspect manner; through the use of Russian dolls (see Chapter 4) – evaluating one target while making it clear the attitudinal value is meant to reflect on the other. Twyne establishes the author's group membership in sections *descended of a moste noble familie, abounding in great welth & authoritie* and *ther haue bin many other worthy men of that name, who haue ben supposed to be the authors of this boke* and then targets the groups with appraisal (*noble, worthy*). The inscribed tokens of evaluation are not considered directly evaluative of the author. Rather, they are evaluating a group. This group, in turn, might or might not include Dionysius – although the former is heavily implied. Hence, these are considered tokens of evoked evaluation of the author and double coded for the inscribed tokens of other actors. Additionally, a number of the tokens in example (5) contain no dedicated lexis targeting the author or any other actor, but nevertheless evoke positive attitudes in the putative reader. Such is the case in the token *very young*, which in itself is a factual statement. In its context the youth of the author – at the time of writing – is contrasted favorably against his eventual great authority and later learned and eloquent works. This Appraisal is fully evoked, merely relying on textual prosody to convey its evaluative meaning.

The evaluative section of text shown in example (6) is rare in terms of its length and intensity. It is of course impossible to deduct Twyne's exact motivations in presenting such an appraisal, but I nevertheless hypothesize a dual motivation for this unusually positive and intensified section. First, although French and Latin versions of Dionysius Periegetes' (fl. 110–140 CE) *Periegesis* are popular and widely circulated in continental Europe (Lightfoot 2014; Reeve 1994), Twyne's translation (STC 6901), published in 1572, is the first English edition of the work in print.[12] In other words, the translator might have assumed the work and its author to

[12] Later the interest of the reading public waned, as the work sunk into an obscurity which lasted until the late twentieth century (Reeve 1994).

be unknown to the English reader and thought there might be a need to convince the reader of the value of the same. However, at a time when the reading public and print output were both quickly expanding (see Chapter 2), this is true of most newly Englished authors, so this is not alone sufficient to explain why Twyne decided on such an unusually long and glowing commendation. The second contributing factor might be, simply enough, that Twyne viewed the information provided to be at least partially factual, as opposed to evaluative – necessary background information on the credentials of the author presented to a new readership.

The high saturation of Appraisal tokens in Twyne's preface is not unheard of (see, e.g., STC 16636, 22225), but this type of intensification – high saturation level in a section of a limited length, combined with amplification, or the repetition of an Appraisal value with a single target, in this case positive appraisal of the author – is rare. It may be found in connection to the author, as shown in example (6), or in connection to the ST. Thomas Paynell, in presenting his source text *Amadis* (1572, STC 545), repeats the phenomenon when he describes his ST as *elegant, eloquent, sweet, delicate*, *courteously and amiably handled*, *prudently penned*, *friendly and lovingly pronounced*, and *ingeniously inuented* (see section 6.4.4 for an analysis of the paratext). Paynell's other happy exclamations carry on for the rest of his 560-word preface. As noted above, saturation itself does not necessarily imply uniformity in direction or type of Appraisal, and usually the paratext contains a wider variety of potentially conflicting Appraisal tokens, focus on different targets, or are otherwise used in navigating between different expectations and conventions of text production. Focusing an extended section of uniformly attitudinal evaluation on a single target – i.e., long sections of intensified Appraisal – is found unusual.

The similarities between the Appreciation of the author and ST extend to negative evaluation as well. Firstly, negative evaluation of both author and ST is considerably less common than positive. Yet, some negative appraisal of the source text may be found in *CCP* (see **Figure 12**), while negative appraisal directly targeting the author is nearly nonexistent. The few negative appraisals of the ST have a common theme: negatively attitudinal appraisal tokens are used to explain away the editorial decisions made with regard to the text in translation and the differences in content found between ST and TT.

This strategy is used by Thomas Rogers. His preface contains an exceptionally long and detailed exploration of the reasoning behind his translating of St Augustine's *Prayers* (1581, STC 950). Rogers presents himself as a pious man, forced to retranslate the work due to the poor quality of the previous translations – a justification differing somewhat from the requests reported in the other *CCP* paratexts as the motivation to translate. Rogers reports that not only is the previous translation incomplete and full of errors, but also in dire need of the addition of bible verses and explanations of the more difficult concepts. However, it is not only the previous translated versions which are the target of repeated and unusually strong negative appraisals. The source text, too, receives similar treatment. Rogers further explains his retranslation by stating that other godly men have done analogous deeds. Retranslating and correcting other people's work is bold, but he is driven to it by his conscience. He is only forced to leave out sections of text in order to protect the reader, lest the ST might *infect* them, *do ill* or *offend* (see example (7)).

> (7) I trust I am not blame worthie for trieng, and for chusing that which good is, and refusing that which either might **infect**, or be **offensiue** to the godlie, but should **do verie il**, both against God, against man, and against my conscience too, if I did not so, hauing both so holie a commander to obeie, and so worthie examples to imitate.
> […]
> Now furthermore would be showed particularlie what I haue corrected; how I haue corrected the same; and why. The places which I haue corrected, be either **manifestlie erroneous;** or **scapes vnwittinglie**, for so charitie and circumstances wil me to iudge, committed. (1581, STC 950)

After justifying his textual interventions through negative evaluation of the ST, Rogers provides examples of evil men corrupting texts with such editorial interventions, and states his belief that he is thus allowed to use the same textual tools for the betterment of his text. After this further justification of the changes he has made to the text, Rogers moves on to detailing the types of changes and corrections applied. The changes are indeed many, and include corrections and omissions both. Some of the omissions are significant in size, such as the omission of chapter 19 of the Latin ST. The latter part of example (7) shows that these decisions, too, are justified by the use of negatively attitudinal appraisals of the ST – although Rogers allows the reader to form their own opinion on the severity of the oversight.

The negativity and strength of Rogers's appraisals of his ST are relatively rare in *CCP*, but not unheard of. Indeed, negative Appreciation of the ST is used to justify textual interventions and disagreements with previous text producers elsewhere as well. Abraham Hartwell's discussion on his source text *Congo* (1597, STC 16805), reflects this theme: the description of the conversion of Congo to Christianity strikes Hartwell as popish superstition with its *miracles* and *superstitious vanities*, craftily devised for the *glorie and aduancement of the Pope.* These defects of the source text necessitate a more serious and grave approach to the topic in translation, and negative appraisal is again used to excuse the textual interventions.

Aside from justifying textual interventions, negative appraisals of the ST are done to counter unwanted reader interpretations. When Arthur Golding states in his preface to Caesar's *The Eyght Bookes of Caius Iulius Cæsar* (*Gallic Wars*), in example (8), that the work may seem *dysagreable with other Authors*, he is in fact negatively evaluating Caesar's work for inaccuracy – although the use of a modal verb to form irrealis (***may** seem dysagreable*) mitigates the evaluation to the point of neutrality and the reader is made aware that an explanation for this mild attack is to follow.

(8) WHEREAS CAESAR in hys descryption of Gallia made in the begynnyng of this work, may seeme **dysagreable** wyth other Authors, I thought it expedie*n*t for the better vnderstanding of thys History, as well to set oute a more ample description of Gallia, as also to declare what su*n*dry Nations haue since Cesars tyme possessed the same. (1565, STC 4335)

Countering unwanted reader interpretations may naturally lead to more textual interventions. Indeed, Golding explains, the apparent disagreement between different texts is merely due to complexities of history and geography, and easily fixed with a textual intervention giving a historical overview of the land area and rulership of Gallia.

While negative appraisal of the ST is reserved for special cases only, negative appraisal of the author is practically nonexistent (see **Figure 12**). *CCP* contains only two paratexts which express inscribed negative positioning towards the author, and both are tokens in which the conceptual overlap between a text and its author discussed above blurs the exact token of evaluation. The first of these two paratexts was already discussed in example (8), where the token, *disagreeable*, may equally well be read as referring to Caesar's work or Caesar himself and his capacity as an author.[13] Hence the attitudinal token in example (8) has been double coded as targeting both author and ST.

The second case may be found in Abraham Hartwell's preface to Duarte Lopes's *Congo*, quoted in example (9), with several tokens appraising both ST and author. While the tokens are those of Appreciation, the evaluative expressions target the author, as may be seen in the denial of the negative valence in *herein Pigafetta is not to be blamed*. The appraisal is hence achieved using tokens with a target/value mismatch (see section 4.3.4.2).

(9) And first, they will except perhaps against the Methode of the Author, because he keepeth no continuate Order in this Report, but leapeth from

[13] According to the OED, *disagreeable* refers to a disagreement between (abstract) things or issues, such as virtue, love, etc., or discord between texts, not people: "Not in agreement; characterized by difference or incongruity; disagreeing, discordant, at variance." (*OED*, s.v. *disagreeable*, adj. and n. A.1.). Known uses of the term in relation to people are found from the seventeenth century onwards.

> one Matter to another, **without any coherence**, like Marots Poeme, called Du Coqual' Asne: and so maketh a **Hotchpot** of it. But herein Pigafetta is not to be blamed, who gathering this Report out of the **tumultuarie** Papers of Lopez, and from his **vnpremeditated** speeches, vttered by mouth at seuerall times, could not so well reduce it into so exact a forme and Methode, as curious wits do require. (1597, STC 16805)

What further blurs the nature of the Appraisal tokens in example (9) is the somewhat convoluted nature of the work's authorship. The *Report*, Hartwell notes in his preface, is a collection of a mishmash of observations penned down by the Portuguese merchant and explorer Duarte Lopes (fl. 1578–89), during his travels in central Africa. Venetian explorer Filippo Pigafetta's (1533–1604) edition-compilation of these notes into a somewhat coherent whole involved their translation from Portuguese to Italian.[14] Interestingly, it is the actions of the editor-translator Pigafetta which the evaluations excuse, while the original author of the notes, Lopes, is blamed for their *tumultuous* and *unpremeditated* nature.[15] In fact, Hartwell is protecting Pigafetta from expected reader criticisms much like we saw Golding doing in relation to Caesar in example (8); indeed it could be said that Harwell presents Pigafetta as it is customary to present one's source text author – denying negative inference and attempting to motivate positive ones. However, Lopes, who is the original source of the work's information content, does not seem to receive a similar kindness. Hartwell's appraisal strategies are here in contradiction with others of his era. Ruokkeinen (2020) has shown that in prefaces to sixteenth-century navigational and geographical translations, the authors are usually somewhat overlooked: they are appraised less often than in the paratexts to works of other topics and genres. As the seamen and explorers assume the place of authority, they receive the praise usually reserved for authors. As a result, the authors are praised less than one has come to expect from a translator's preface (Ruokkeinen 2020). Rather than follow this rule, Hartwell positions the intermediary translator, Pigafetta, in the position usually reserved for the author, offering no positive evaluations of

14 *ESTC* lists Pigafetta as an editor, RSS as an intermediary translator.

15 Here the limitations of my approach in concentrating on the author and translator as correspondent text producers for the ST and TT are made apparent. Most often, I take it for granted that a discussion on the ST implies the presence of an author, and vice versa, while in reality, the position of source text producer may be occupied by a translator, compilator, or some other persona in the text production. Yet, the binary option *author / not author* is necessary for the quantitative analyses. Here, I consider Pigafetta – the translator-compositor of Hartwell's ST – an author of equal standing with Lopes simply to reflect Pigafetta's more authorial status, as the appraisal is revealed to treat him with the respect normally given to authors.

Lopes, indicating that the contemporary view of the true authorship of *Congo* favored Pigafetta, rather than Lopes.

Perhaps the most prolific way of provoking appraisals of the ST is the use of metaphor. Using metaphor to evaluate blurs the exact target of the Appraisal token, but most often, we may assume, based on contextual clues, that the target evaluated is the content of the work, and more specifically, the content of the ST transported to a new environment or changing it. Metaphors of gardens, fruits, and herbs are abundant (see e.g., STC 11470; 12458). Everard Digby likens his ST to a "silver stream" of virtue from the "vineyard of the Lorde", while John Stradling describes his as a fountain of "golden and silver cesterns" flowing sweet water upon the fertile soil of receptive readership (STC 6842; 15695). James Dane depicts his ST, *Vita*, Raymond of Capua's account of St Katherine's revelations as the orchard itself, filled with fruits and herbs, some bitter, but all equally useful for the purging of the soul (STC 4815). Arthur Golding employs clothing metaphors to evaluate the languages involved, his Latin source text by Trogus Pompeius as having been "richely clad in Romayn vesture", stripped of the finery to be coated in "homely English" clothing.[16] Unsatisfied with a single metaphor only, he carries on pointing out that the value of a precious stone is not lessened by it being set in brass or iron, i.e., that the change in the text's language does not lessen the value of the information content (STC 24290). Thomas Rogers likens his author – previously thought to have been – St Augustine to a goldsmith, and his work to a gold link chain laden with jewels (STC 938, see also 22224). The metaphors are fused Appraisal; they act as both tokens of Attitude and Graduation (see section 4.3.4.2). More specifically, they fuse intensification of force and different attitude categories. This means that the intensified attitudinal meaning exists in the same token with Attitude, and the intensification signals the possibility of attitudinal meaning within the token (as opposed to realizations as isolated tokens, see Martin & White 2005, 148). The function of these metaphorical representations within *CCP* seems to be to enhance visibility. They provide color and life to a narrative whose formulaic assurances of quality the reader has seen repeatedly before.

All in all, strategies available for the early modern translator in expressing Appraisal of their ST and author are relatively limited. The author and ST were to be evaluated positively, and fairly simple, succinct appraisals – of the author, specifically – were the norm. Evaluations of the ST particularly could be somewhat more verbose and colorful, especially when discussing content: metaphorical representations of the content were especially popular. Negative appraisals of the author and translator were not generally among the available appraisal strategies,

16 Denton (2016, 27) tracks the metaphor of language as clothing to Quintilian.

except for in rare cases, such as when the translator needed to justify editorial interventions. Next, I discuss valence and the strategies for expressing the same in relation to the translator.

6.2.3.2 Valence in Appraisal of the translator

According to **Figure 12**, the Appraisal of the translator is somewhat contradictory in tone. Inscribed positive appraisal of the translator appears at a rate of 7.1 hits per 10,000 words. More often, however, the translator is the target of inscribed negative valence (15.1/10,000). As shown above in Chapters 2 and 3, the modesty topos and other textual and social conventions dictate that the self-presentation by the translator should be modest. The position of the translator as a supplicant in the paratext, and the well-known and much discussed anxiety over the social position of a gentleman putting their name forward in such a public and crass way lead one to expect negative attitudinal values in relation to the translator. It is hence not surprising that it is the translator to whom the negative valence is personified. And indeed, as we know, negative self-appraisals have a long history in rhetoric, and the supplicant position of the translator in the dedication is also a well-documented matter (see e.g., Jenkins 2003; Morini 2006; Rhodes 2011). Yet, the positive appraisals targeting the translator are hardly nonexistent, and indeed they might be considered a logical and promotional necessity: why suffer the proliferation of a work by a translator who has nothing to say for themselves? Below, I will discuss the linguistic strategies used in navigating this conflicting array of expectations.

Inscribed negative appraisal of the translator-self is a highly visible attitudinal message, especially in the prefaces to drama and fiction (see **Figure 15**). The tokens of self-appraisal found in the corpus are often quite strong and relate to the translator's skill (*base*, *ignorance*, *vnskillfulness*), impetuousness, or daring displayed in the social situations involved in text production (*bold, rash*), or even apologetic metacommentary on boring the reader in paratext (*tedious*). In example (10), John Studley ends his dedication of Seneca's *Agamemnon* (1566) to Sir William Cecil in a conventional manner.

> (10) Thus thrfore trustyug your honours courtesie will haue me excused for my **rude boldenes** and except my good wyll herein sygnyfyed, I leaue you to the turssyon[17] of allmyghtye god (1566, STC 22222)[18]

The form and position of Studley's self-appraisal are both prototypical: inscribed negative self-judgement (often in connection to direct reader address) is a frequent

[17] *Tuition*, i.e., protection or guidance (*OED*, s.v. *tuition*, n.).
[18] All Appraisal tokens from this point forward are bolded unless otherwise noted.

element of the end formula. Similar positioning is readily apparent at the start of prefaces and dedications – especially in the short and formulaic SC1 prefaces. These rather simple and repetitive appraisals are used not only in addressing the dedicatee, but also in addressing the rest of the readership, and in presenting the knowledge content. In example (11), Thomas Twyne, who opens his preface to Humphrey Llwyd's *Breuiary* with a narrative of how he came to translate the history, accompanies the narrative with a suitable negative self-judgement, presenting himself as someone with no expertise in the field.

(11) For I perceiued how dangerous a thyng it was for me, who, God knoweth, am but a **simple** antiquarie, and but slenderly practised in the antiquities of this Ilande: to geue foorth my absolute sentence in suche matters as are in controuersie (1573, STC 16636)

Such self-appraisals of negative valence, used at the beginning or end of the dedication, exist to position the translator in relation to the information content of the text or other discourse participants. In dedications, they seek to remind the reader of the extratextual function of the epistle. In addressing the dedicatee, the translator reminds the reader of the social distance between the two and the expectation of reciprocity. Similar expressions (inscribed negative judgements of the translator) positioned at the beginning or end of the paratext are especially prominent in dedications in *CCP* (see e.g., STC 4335, 24665, 4699).

The adjectives themselves, especially those used in example (10), *rude* and *bold*, are also commonplace. Both have multiple senses, including ones related to behavior, such as in example (10), where the appraisal tokens target the manner of the translator: the social faux pas of approaching a potential patron (see e.g., STC 22222, 4335, 760). The valence of *boldness*, however, is rather dependent on the context. In example (10) the token is strongly negative, due to the intensification of the evaluative message achieved through repetition of the negative valence in combining the two tokens *rude* and *bold*. The intensified appraisal indicates a strong speaker investment in the proposition. Below (see example (15)), I discuss the use of *bold* in positively attitudinal appraisals.

The second token, *rude*, is also commonplace in prefaces; it has multiple senses and interwoven contexts of use, all related to status differences, usually between upper or lower classes, patrons and petitioners, and Latin and English. It may be used to appraise one's behavior or character (as is done in example (10)), alone or in contexts in which the rude behaviors are contrasted with the patron's nobility and unreachability. *Rude* may also be used to refer to one's style of writing and is often contrasted with the elegance of the original in translations (see sections 6.2.3.3 and 6.3.3.4 for use in relation to the TT). Finally, in *CCP*, the token may be found used in reference to vernacular languages (see below). Example (12) shows Alexander

Neville equating the poor quality of his work in translating Seneca's *Oedipus* with the general poor quality of the English language.

(12) In fyne I beseche all togyther (yf so it myght be) to beare with my **rudenes**, and consydre the grosenes of oure owne Cou*n*trey language, whiche can by no means aspire to the hyghe lofty Latinists Stile. (1566, STC 22225)

While I do not generally consider appraisal of languages relevant to this research, nevertheless, it is worth noting that when used in contexts such as in example (12), the sixteenth-century translator likely associates the lexeme *rude* with the English vernacular rather than with the character or actions of a person as we do today. Consider, for example, Arthur Golding's appraisal of the English language in his preface to *Histories of Trogus Pompeius (Histories)*: "I maye seeme to some, to haue taken in hand a vaine and friuolous trauell namely to put forth that thyng in **rude Englisshe** whiche is written in good & pure Latin" (STC 24290). The perceived rudeness of the English vernacular has been well documented elsewhere as well. Barber (1976, 65–66) comments specifically on the use of *rude* in relation to the English language, stating that the meaning of the lexeme relates to a lack of technical vocabulary and expressiveness in English which would be necessary for exacting scholarly works. In addition to deficiencies in vocabulary, in *CCP* prefaces, the English language is frequently negatively evaluated for the lack of capacity for rhetorical eloquence. This sentiment is echoed in discussions on translation and translated text, as we can see in example (12). Hence, while there are multiple contexts in which this vocabulary item is used in reference to the translator, it is likely that the evaluative implications were many and varied.

At first glance, positive appraisals of the translator-self are relatively rare. **Figure 12** shows inscribed positive Appraisal appearing at a modest rate of 7.1 tokens per 10,000 words (as opposed to 15.1 per 10,000 of negative tokens). This result seems reasonable enough, as the translator is placed in a socially precarious position of supplication in which openly positive appraisals of the self would be contradictory. Yet, tokens of positive valence in relation to the translator do appear in the material. In addition to the 7.1/10,000 inscribed tokens in *CCP*, there are also great many indirect Appraisals used of the translator-self. The strategies for expressing positive valence in self-representation involve Engagement and Graduation resources, discourse prosodies, attribution, negation, and downgrading. I discuss both explicit and implicit evaluative strategies for expressing positive self-appraisals below.

Positive appraisal targeting the translator-self seems to be most often focused on the translator's skill or work ethic. The translator may utilize the same conceptual overlap between the work and its producer as the author and ST have been shown to, above. This allows the translator to use inscribed positive tokens about themselves.

The ambiguity may be seen in the use of adverbials when expressing the quality by which something has been done. In example (13) Thomas Rogers describes the motivation behind, and the methods applied in translating St Augustine's *Prayers*.

(13) And therfore that neither the aduersarie might haue iust occasion to carpe; nor the godlie to complaine hence-foorth that it is not perfected, I thought good **faithfulie** to translate the same. (1581, STC 950)

The token *faithfully* in example (13) is strongly associated with the act of translating. In terms of targets, it may be used to refer to the accuracy of the work and the conscientiousness of the worker both (*OED*, s.v. *faithful*, adj., n., and adv. 4 and 5). In other words, it may be use used to describe either the TT (see e.g., STC 10560, STC 950) or translator. Rogers's use of the term not only fits in the criteria of appropriateness as it evaluates him positively for diligence but also invokes appraisal related to the accuracy of the TT.

Similarly, in example (14), John Stradling evokes the concept of faithfulness in relation to his translation:

(14) In all these **I swerue not from my printed copie**, sauing that I haue added a few marginall notes for expositions sake where neede required. Lastly I haue with some more care and diligence of mine owne, reduced the summe of both bookes into a large and plaine table containing the argument of the whole conference vnder one viewe, the better to helpe thy memorie (1595, STC 15695)

The full context of the extract contains an exceptionally detailed description of editorial decisions and text creation practices – all the ways in which Stradling indeed swerved from his source text. Yet, by stating an intent to maintain closeness to the original (*I swerue not from my printed copie*), Stradling engages with previous translation discourse in which 'faithfulness' has been established as a positive value of a translation, and invites the reader to evaluate his work, and his actions, in relation to that previous discussion.

The translator may also be found to be manipulating the conventions of inscribed negative self-appraisal to achieve positive valence. As mentioned above, most uses of *bold* in the *CCP* prefaces follow conventionalized models of performing the modesty topos, presenting negative self-appraisals. Geoffrey Fenton's use of *bold* in example (15) differs from this use.

(15) yet novv, taking my reason of the vvorthines of the vvorke, and obseruing the examples and inducements of others in like oblatio*n*s, I am **bold** vnder feare & humilitie to prostrate these my last payns afore that diuine moderation of mind vvhich alvvays hath holden for acceptable all things respecting learning or vertuous labours: Humbly beseeching your right

> excellent Maiestie, that vvhere the vvorke is novv to appeare in the open vievv of the vvorld, and stande before the vncertaine iudgements of so many sundry & straunge humors of men, you vvill vouchsafe to let it passe vnder the happie name of your Maiestie, and vnder your gracious authoritie to giue it defence and fauor agaynst the emulation of such as eyther through malice or ignorance may rise vp to interprete me and my labours sinisterly. (1579, STC 12458)

In example (15), Fenton closes his dedication of *The historie of Guicciardin, conteining the vvarres of Italie and other partes* (*Guicciardin*) to Queen Elizabeth I with the conventional direct address, establishing the social distance between the participants and stating his wishes in terms of reimbursement. Fenton's dedication was indeed bold. The Queen was a popular but unaffected dedicatee, whose rejections of pleas of patronage are well known (see section 2.2.1).[19] The use of *bold* here carries more positive connotations than above in example (10), as indicated by the following counter expectancy indicator *vnder*, and tokens of negative Affect, *feare* and *humilitie*. In effect, Fenton is stating his boldness at the face of the very viable threat of being rebuffed. Notable here is the way in which Fenton uses a conventionalized token of negative self-appraisal to, on the face of it, appease the demands of the modesty topos, only to achieve the opposite valence, and present himself as daring in this delicate social situation.

While the translator may express positive valence in relation to their self by using inscribed tokens such as in examples (13) and (15), as noted above, indirect tokens seem to be more common. More specifically, the translators seem to favor indirect third-party appraisals. These are clearly considered most useful multi-purpose rhetorical tools. Thomas Paynell, in example (16), ticks this rhetorical box in a succinct and perfunctory manner, stating that the translation was motivated by a request from a friend, implying someone has trust in his skill as a translator. Paynell provides no details to reveal the identity of his advocate. Similar brief claims and references are made by several translators in *CCP*, including John Studley, Nicholas Lesse, Alexander Neville, and Arthur Golding (STCs 22222, 10450, 22225, 4335).

(16) A VERY frend of myne (most gentle reader) instantly desired me, to english him this french booke, intituled the Treasurie of Amadis (1572, STC 545)

It is not surprising that motivating translation, print publishing and other text production practices by claiming outside encouragement from friends is a popular

19 Fenton's dedication of *Guicciardin* in 1579 was not necessarily in vain, however, for he received a post as the secretary to the Lord Deputy of Ireland a year later (*DNB*, s.v. *Fenton, Geoffrey, c.1539–1608*).

topos. These types of requests have been mentioned as motivation to produce text since Greco-Roman antiquity (Janson 1964, 116–24; see also section 3.2.1). Claiming one was requested to translate is a convenient rhetorical strategy, communicating several messages simultaneously. Firstly, the translator may have simply wished to relate a factual narrative on the origins of the translation. Secondly, with this topos, the translator has an excuse for the perceived social slight they have committed by advancing themselves in such a crude manner as translating and publishing – they were compelled to do so. Invoking a third party and placing some of the responsibility of text production on said person, the translator communicates that they are well versed in the trappings of their social class and the textual conventions by which that class is communicated in paratext. And finally, by stating that the text production was requested by a third party, the translator signals to the reader that a third party finds the translator proficient enough both in languages and/or in text production in general to believe them to be able to deliver a serviceable enough text in English. Hence, the goal of these references to unnamed friends and seemingly neutral, metatextual narratives is to evoke positive appraisals of the translator's skill. The invocation of friends, patrons, and peers conveys an image of the respectability and reliability of the translator.

One could claim, however, that such brief accounts stress the importance of form, merely fulfilling the demands of textual convention. Leaving the account sparse displays little care as to whether the statements were found convincing.[20] A notable exception to this brevity may be found in Abraham Hartwell's preface to his translation of Duarte Lopes's *Congo* (STC 16805), quoted at length in example (17).

(17) I Finde it true, that Sophocles writeth in his Whipp-bearer Aiax, Πόνος πόνῳ πόνον φέρει:[21] Labor labori laborem adfert, that is to say, Labour doth breede labour vpon labour. For after that the translation of the Booke, contayning the Warres betweene the Turkes and Persians written by Iohn-Thomas Minadoi was published, **diuers of my friends haue earnestly moued me to be still doing somewhat, and to help our English Nation, that they might knowe and vnderstand many things, which are common in other languages, but vtterly concealed from this poore Island**. I haue aunswered some of these my friends to their good satisfaction, and told them, that the weakenesse of my body would not suffer me to sit long, that the houres of my leasure were not many, vnlesse I should vnduetifully defraude those to whome I am most

20 The truthfulness of these claims is not strictly speaking relevant to the message. True or untrue, the narratives evoke images of competence, through the translator's familiarity with the textual conventions.

21 *CCP* paratexts generally provide translations for code-switches in the original context. I have annotated the exceptions below.

> beholden and bounden, of that duty and attendance which I owe vnto them: and lastly, that I had no great pleasure to learne or informe my selfe of the state of other Nations, because I do not as yet sufficiently know the Estate of mine owne Countrey. Whereof (I am verily perswaded) I may iustly auouch that which Vlysses protested of his Ithaca: Ο Οὔδε ἔγωγε ἠς γαίης δύναμαι γλυκετρώτερον ἄλλο ἴδεσθαι.[22] Then which poore Countrey can I neuer see any sweeter. Among others that made these Motions vnto me, Hackluyt. one there was, who being a curious and a diligent searcher and obseruer of Forreine aduentures and aduenturers, as by his good paines appeareth, came vnto me to the house of a graue and learned Prelate in Suffolke, Castelton. where I lay in my returne out of Norffolke, and there **made the like request vnto me**, and I the like answere vnto him. But it would not satisfie him: for he sayd it was an answere answerelesse, and it should not serue my turne. And presently presented me with this Portingall Pilgrime lately come to him out of the Kingdome of Congo, and apparrelled in an Italian vesture: **intreating me very earnestly, that I would take him with me, and make him English**: for he could report many pleasant matters that he sawe in his pilgrimage, which are indeed vncouth and almost incredible to this part of Europe. When I sawe there was no remedie, I yeelded, and euen (as the Poet saith) ἑκὼν αέκοντί γε θυμῷ,[23] I brought him away with mee. (1595, STC 17943)

The extract repeats thrice the conventional request to translate, first by unnamed friends, then twice naming the requester. The Hackluyt Hartwell refers to is likely Richard Hackluyt (1553–1616), an English priest and an accomplished writer and translator conveniently also focusing on geographical and navigational works. Hackluyt's major work, *The Principall Navigations, Voiages and Discoveries of the English Nation* (1589, STC 12625) had been first published six years earlier and the enlarged edition (3 vols, 1598–1600, STC 12626) likely occupied Hackluyt at the time of the discussion mentioned in Hartwell's preface. Hartwell refuses translation requests twice, citing health reasons, but when Hackluyt asks again, Hartwell concedes demurely. The extract is exceptional both for its length and detail and for naming the third party performing the requesting and hence indirectly evaluating the translator. The extract also offers an exceptional view of early modern literary vanity; Hartwell's affected modesty is apparent in this account of the chase Hackluyt gives for his literary products. The chase is crowned by the by the fame and esteem of the author who is seeking to have Hartwell perform the translation. The narrative

22 Transl. 'There is nothing sweeter (to look at) than your home country.' This and following translations have been produced for this dissertation, unless otherwise noted.

23 Transl. 'Willingly, but with an unwilling heart.'

stresses Hackluyt's influence in the inception of the translation, not only for the purpose of shifting responsibility for the work to a more established author more prepared to face the – however slight – social stigma of publishing, but also because Hackluyt's specialization in the field of the translated main text is likely to give Hartwell's work prestige by proxy, in the eyes of his prospective audience. The playful use of not one, but two ancient languages within the immediate context, and the mention of Hartwell's previous translation work, *The history of the vvarres betvveene the Turkes and the Persians* (1595, STC 17943) by Giovanni Tommaso Minadoi, draw attention to Hartwell's expertise and strengthens the constructed image of competence evoked by Hackluyt's request. They also deepen the contrast between the affected modesty and the projection of the translator's skill.

Other strategies for side-stepping or even using the convention of negative self-evaluation to one's advantage – to invoke positive images of the self – involve, for example, *downscaling* (or lessening of force) when discussing one's skill. This practice is a variant of *excusatio propter infirmitatem*, excuse for mental weakness (see section 3.2.1). Martin and White (2005, 153) note how downscaling has the "obverse effect of construing the speaker/writer as having only a partial or an attenuated affiliation with the value position being referenced." This may be seen in example (18), where John Studley addresses Sir William Cecil to explain why he was approached for patronage.

(18) I co*n*sidered your honours aucthorie, wisedome, & learning, (takyng the tuicion of it vpon you) might be a terrour, and abashment, to such slaunderous tonges, who by my **simple & slender skill**, eyther in this or any other lyke facultie, myght take courage rather of malicious (then of ryght) to reprehend my doings (1566, STC 22222)

The shortcomings in his skill as a translator, Studley explains, might encourage critics to attack – a conventional construct used to motivate requests of patronage. This is a clever strategy: downscaling one's skill in accordance with the demands of the modesty topos allows for the introduction of the positively toned concept of *skill* in relation to the translator-self. Although this positivity is immediately graduated down, the proposition has been stated, and the existence and presence of Studley's skill has now been presented to the world. Multiple similar or synonymous constructions may be found in *CCP*, including *little skill*, *simple learning*, *simple understanding*, *simple judgement*, *poor learning*, *poor talent*, *slender skill*, etc. (see e.g., STC 1966, 5802, 13435). The number of these variants highlights the popularity of this rhetorical strategy.

The mechanism is quite similar to that of denials. In example (19), Thomas Paynell discusses his translation of Ulrich von Hutten's *Gallico* (1533, STC 14024).

Paynell denies the quality of his work, stating there are others who may have done better.

(19) But what so euer aunswere I made hym, I finally determyned to translate the sayd boke, as I haue done in dede, **not so well I am sure, so playnly, and so exquisitely as many other coude***,* if they wold vouchesafe to take the peyn: (1533, STC 14024)

As Martin and White (2005, 118) have noted, from the dialogistic perspective, denials may be used as a device for introducing both positions. In this case, Paynell introduces the idea of his having produced a plain[24] and exquisite work. Despite his denial of these positions, the alternative has been verbalized and the possibility of Paynell having done quality work has been introduced to the world.

Overall, the strategies for expressing valence in relation to the translator-self in the Renaissance English preface might be best described as 'layered'. The surface level inscribed, strong, and explicit appraisals are negative, in coordination with the modesty topos. More complex structures, such as third-party appraisal and afforded Judgement is used when evaluating the translator positively. What begins to emerge from this is an image of evaluation as the tool through which the translator balances social realities and reader expectations against the tradition of negative appraisal and demands of speculative production expecting positive representations of the textual product. It is interesting to note that it is in the figure of the translator, as well as their work, where these demands clash and intervene. Below, I will continue this discussion with a consideration of the ways in which Appraisal resources are used in reference to the target text.

6.2.3.3 Valence in Appraisal of the TT

Positive appraisal of the target text (TT) is the most common of the evaluative messages in *CCP* (48.1 per 10,000 words, see **Figure 12**), while negative appraisals are not uncommon either (20.5/10,000). The contradictory demands apparent on the evaluation of the book are hence especially clear in the valence expressed in connection to the TT. I will begin my discussion from the most common tokens of valence in appraisals of TT, and progress to the more complex strategies, such as evoked appraisal, in the latter part of this section.

Above I have discussed the demands of the modesty topos, cultural values, and the position of the translator as a supplicant seeking compensation for their work. These demands upon the translator all contribute to the presence of negative tokens

24 'Clear in meaning, understandable, easily intelligible' (*OED*, s.v. *plain,* adj.2, II 9).

in relation to the translator, but also in relation to their work. As it is the act of translation and publishing which is the source of the (affected) anxiety, it is only expected that the finished product should be evaluated in a negative light. And indeed, inscribed tokens of negative appraisal of the TT contain some of the most repetitive and formulaic evaluations in the material. However, the valence displayed by the tokens is oftentimes very weak or indeed even neutral. The token might convey dual meanings, allowing the reader to interpret the token unevaluatively, should they so wish, while some of the tokens may even be used to express positive values.

There is a group of three lexemes in particular which appear with some regularity in connection to the appraisals of the TT (and sometimes in connection to the translator). These are *simple, rude*, and *little.* They are used in multiple different types of constructions and functions, including as tokens of negative valence, Graduation, and Engagement. Including alternative spellings, these three either modify or mark over a third of the tokens of inscribed negative appraisal of the TT.

Little is a versatile device for evaluative discourse. It may appear either graduating Appraisal (*pleased me not a* ***little***, STC 545) or as a token of Appraisal targeting the TT (*my* ***little*** *labour*, STC 15695). It may carry both positively or negatively attitudinal values, as shown by *OED*'s senses: "Implying endearment or appreciation" and "not of great importance or interest; trifling, trivial" (*OED,* s.v. *little*, adj., pron., and n., and adv). Of course, the lexeme also involves senses and meanings related to the physical form of the book, in which case it may be wholly unevaluative – or at least offer the possibility of interpreting it as such. Indeed, the subjective and objective uses overlap quite often, suggesting, to the putative reader, several alternative interpretations. Such is the case in example (20), where Thomas Eliot's appraisal of his translated Eucopius' *Image of governance* as *litle* might be a description of the work's physical characteristics just as well as a commentary on the importance of the work – or even an expression of fondness.

(20) ¶ But now to thintent that ye if ye list, may attaynin estimable profit by the reding of this **litle** warke (1541, STC 7664)

STC 7664 is 104 leaves in quarto, 32 lines per page. And although such matters as the physical size are most often impossible to deduct reliably from the *EEBO* images, the STC 7664 image set has the British library measuring bar photographed on the first page, making it possible to state that excepting the possibility of the margins having been cut at some point, the volume is no larger than 11 x 18 cm in size – the size of a small present-day paperback. Despite the physical characteristics of the work fitting the descriptive, it is possible to discern evaluative meaning: specifically, positive valence. Positive senses of this token may communicate endearment (*OED*, s.v. *little*, adj., pron., and n., and adv. I.8.a). The positive interpretation of this use is encouraged by the preceding positive evaluations, promising “estimable profit” for the reading. Additionally, in the preceding paragraph, Eliot is quite explicit in his positive appraisal of his own gifts and judgement in translating the work, stating: “I wil during my life, be in this wise occupied, in bestowing my talent, beinge satisfied with the contentynge of suche men as ye be, adourned with virtue”. These preceding appraisals color the following discourse and mark *little* as positive.

The overlap of possible meanings is similarly apparent in example (21) below, where Thomas Langley’s promise to his dedicatee, Sir Anthony Denny, to undertake further translations involves him referring to the work as a ***litle** booke*.

(21) Notwithstandyng when oportunitee shalbee giuen me, I shall not apere slacke in this behalfe, desiryng you in the meane tyme to take this **litle** booke into your tuicion so dooyng you shal bolden and encorage me hereafter to employe more earnest laboure in doyng some thyng that maie redownd to your perpetuall memorie and renoune: (1546, STC 24655)

The token does not seem immediately evaluative. And as the work in question, Virgil’s *De rerum inventoribus*, lost significant portions of its text mass in Langley’s translation (*RCC*, s.v. *De rerum inventoribus. Abridgments. English*), it may have indeed appeared *litle* to the discerning reader. However, the interpretation of the token as negatively evaluative is encouraged by the context and communicative function of prefaces. Langley expresses his translation is in need of protection (*tuicion*), implying the work does not have the necessary qualities to stand on its own merit. This type of sentiment is common at the end of prefaces, and often involves the invocation of overly critical readers as a way of enhancing the plea for protection (see e.g., STC 12458, 22224). As I show above in section 6.2.3.2, this location in the paratext is likely to contain the most prototypical tokens of negative self-appraisal, with which the translator establishes social distance between themselves and the dedicatee and expresses the necessary politeness formula before ending the letter. The token in example (21) reflects the appraisals discussed in 6.2.3.2 in terms of valence, position within the epistle, and purpose. It appears at the end of Langley’s preface, where he addresses his dedicatee, Sir Anthony Denny, reiterating his request for protection.

Finally, *little* may be used to disclaim positive valence, such as in example (22), where Richard Linche uses *little* to deny the worth and value of his work.

(22) This peece of work (Sir, may be compared to those hands ful of water) being indeed of **little vvorth and value**, and also very hastily performed,

> vvhich as it is, I offer in the fulnesse of loue, and do desire a fauorable censure for the same: (1599, STC 4691)

By using this expression, Linche advances two simultaneous positions. Firstly, the use of *little* advances the conventional modesty topos position of negative value, a dismissal of the worth and value of the work at hand. The token is one of graduation:intensification, carrying a meaning very close to that of engagement:deny. Either interpretation is possible, and the reader is left to form an opinion on whether the expression communicates intensification or a full-out denial. Secondly, this item, too, carries positive implications, whether the section is interpreted as Graduation or Engagement. Lowered intensification of positive value is still value, and the dualistic nature inherent in denials also implies the work has worth and value; to be denied, the position must be first presented. This polyphonic presentation of appraisal propositions creates conditions for the reader to choose their own position – one that is likely influenced by the following positive Affect and requests for goodwill.

Little (and synonyms such as *small*) seems to be an important part of the evaluative apparatus within English Renaissance prefaces. In addition to being a frequently and diversely used token of evaluation, *little* also connects the English preface to the classical rhetorical tradition, not only thematically, as an example of the modesty topos, but on a lexical level. Van Dam (2008) has identified a corresponding topos, the use of Latin *libellus*,[25] as a part of the classical rhetorical formula. Describing one's work as a *libellus* has been a part of the expected self-disparagement since Catullus, and is used in connection to works of small and large physical size equally (van Dam 2008, 26). Sixteen centuries later, the token seems to be part of a stable evaluative formula. It appears in no less than 11 instances of evaluative constructions in *CCP*, and nearly always in similar structures: preceded by a deictic expression pointing towards the work under discussion (*this, my*) and followed by a noun referring to the work (*booke, worcke, treatise, volume*). The position of the token is relatively stable as well. Examples (20) through (22) all appear towards the end of the paratext, where the translator addresses their readers more explicitly and attempts to solicit a response, in the form of compensation or goodwill. At the end of the preface this evaluation reminds the putative reader of the purpose of the epistle and repeats the request for – sometimes fairly material – protection first mentioned at the beginning. Due to these strong connotations of the practical and material values of the book, *little* is certainly a very mildly evaluative expression, and due to its semantic ambiguity and dependence on context, its meaning often borders upon the evoked tokens. However, I have included some of

[25] Transl. 'little book'.

its manifestations amongst the inscribed items precisely due to its long history as an evaluative token.

Simple may be used in a very similar manner to that of *little*, as shown in examples (23) and (24). In example (23), even the structure of the evaluative expression is similar, *my* ***simple*** *labours*. The token also appears immediately preceding a request for protection, much like many of the tokens of *little*. *Simple* is most often used to convey a mild negative valence. In example (24), it is used together with *plain*; the valence is strengthened by the repetition. In this example, Everard Digby explains how the plainness of his work initially had him decide not to publish it.

(23) trustynge that forasmuche as there is as Cicero saieth a certaine kynde of lyberalitee euen in takyng, ye will wyth no lesse cherfulnesse accepte these my **simple** labours dedicated vnto you, (1550, STC 24665)

(24) I ment before this to haue published the same, indifferentlie to all. But afterwards considering the **simple plainnes** of the same scarce worthie the reading of the learned: (on good cause hauing halfe vowed neuer to publish any thing hereafter) I thought it good rather to present my friend with it, as a priuate token of my goodwill, then by publishing it, to make my selfe a marke for such boults, as in this case vsually flie abroad. (1590, STC 6842)

Much like *little*, *simple* may also communicate positive valence. According to the *OED*, *simple* may be understood as 'inartificial'; "[f]ree from elaboration or artificiality; artless, unaffected; plain, unadorned" (*OED*, s.v. *simple*, adj. and n.). Such is the case in example (25), where Everard Digby justifies his *simple style* as motivated by the positive token *truth*.

(25) I am bould to sound my slender oten pipe amongest Mineruaes muses, and therewith to **gratifie** you with Celsus of Verona his dissuasiue, **plainly** translated into our English tongue. The **truth** whereof incited me in **simple** stile, **no lesse effectuallie to record the good blessings of the Lord** powred on those which loue his church, than Celsus hath done to the contrarie. (1590, STC 6842)

Here the positive valence of *simple* is strengthened as the token is enveloped in a plethora of other positively attitudinal tokens: a comparison between himself and the muses, a promise to *gratify* his reader, and assurances that the style chosen is sufficient in conveying the text's meaning.

Simple may also be used as a purely stylistic device, in a manner communicating rhetorical acumen rather than any true evaluative sentiment. As an example of this phenomenon, see John Hall's uses of the token in examples (26) and (27), referencing his translation of Lanfranco's *Chirurgia*, and the preface thereof.

(26) I therfore, as preparatiue to the reste that shall folowe, dedicate thys my **symple** laboure, in settyng forth this excellent compendious worke, called Chirurgia parua Lanfranci, vnder your ayde, helpe, succor, tuition, and defence: (1565, STC 15192)

(27) Thus (wyshyng to the gentyll readers theyr hartes desyre, that trauayle for the perfectnesse of this art, euen as vnto my self in my moste weighty affayres:) I ende this my **symple** Preface. (1565, STC 15192)

The use of *simple* to refer to the translation of Lanfranco's *Chirurgia* in example (26) is somewhat incongruous. At 229 leaves in quarto, the work is not small. This was the first full translation of Lanfranco into English, and the anatomical woodcuts, tables, and indices add to the complexity of the work. Some of the indices have been attributed to Hall, who also added other textual and paratextual devices to the work, by his own hand and by other authorities (*ODNB*, s.v. *Hall, John, 1529/30–1568/9*). The disingenuity of Hall's use of *simple* is even more apparent in example (26), where Hall closes his preface. This is a conventional manner of closing the prefatory letter, by expressing modesty through a negative appraisal as a part of the end formula; a prefatory version of a bow upon exiting a room. However, other parts of Hall's preface are far from modest. Indeed, at 2290 words, it is among the longest prefaces in the material, as the average length of a preface in *CCP* is approximately 1000 words. Hall is a self-assured and argumentative preface writer, and he does not differ in his dedication (see section 6.3.3.3). In the preface, Hall delves into the history of surgery, engages with the topic of his text, references sources, and establishes the triad of medical arts (physiologia, pathologia, therapeutica), positioning Lanfranco's work within it. Hall then moves on to describe the ideal surgeon: not an uneducated fool, a "rustike, brainsick beast, fond foole, [or] vndiscrete idiote", but a man of good memory, understanding, and judgement. In the last third of his preface, Hall presents his work and contextualizes it as an answer to the needs of future (ideal) surgeons. This is not a *simple* preface, but a thorough justification of the translation from a professional surgeon to other experts of the field. Hall's use of the evaluative token is nothing more than a perfunctory, rhetorical nod towards the traditions of the prefatory text type, which favors modesty expressions at the closing of the paratext.

Finally, I turn to the third of the most popular tokens of negative valence, *rude* (see also section 6.2.3.2). To a modern reader, *rude* perhaps appears to be the most obviously and strongly negative of the three. However, much like *simple*, this token has various overlapping meanings in the sixteenth century, including 'harsh', 'unskilled', 'ignorant', 'uncultured', 'impolite', badly or roughly formed or 'inelegant', to name a few (*OED*, s.v. *rude*). In *CCP*, the token seems to mainly be used in relation to style – as an opposite to the elegance of Latin or French source texts. Example (28) shows the token in a clearly negatively evaluative meaning, the token paired and strengthened by a second token of negative valence, *unpleasant*, in the immediate context. A similar, clearly negatively attitudinal token may be found in example (29), where John Studley has paired it with one of the tokens discussed above, *simply*, in describing his style in translating Seneca's *Medea*.

(28) for thou shalt not at any tyme (as I thinke) repent theé; more for the reading of it, than I for the translating therof, the which although it be but **rude** and **vnpleasant,** yet my mynde and hand were neyther negligent slacke to profite theé (1572, STC 545)

(29) as God hath gyuen me grace, **rudely** and **symply** I haue performed it: And bycause that all thynge myght be to the better vnderstandyng and commodytye of the vnlearned, as in some places I do expou*n*d at large the darke sence of the Poet: (1566, STC 22224)

As noted above in section 6.2.3.2, the negative senses of *rude* relate closely to the use of vernaculars. The view of English as 'rude' or 'barbarous' relates to its lack of expressiveness and lack of fixity, especially in comparison to Latin and Greek (Barber 1976, 72–75).[26] The token is also commonly used in connection to nations (STC 16805) and peoples (STC 15192, 4699). Differences between the use of *rude* and *simple/ little* as evaluative tokens are apparent in their valence; while *simple* and *little* communicate ambiguous or mild valence in connection to more or less material forms of the text (*litle warke, litle booke, simple labour, simple translation*, see e.g., STCs 7664, 24655, 4699, 19157), *rude* is also used in strong appraisals of the translator and other text external entities.

More complex uses of negative appraisal of the TT include the use of a second, negative appraisal to contextualize the first inscribed one and minimize its force. D.I., the translator of Aristotle's *Politiques*, uses the strategy of lessening force in explaining the low quality of his translation in example (30).

(30) It shall suffise briefly to acquaint you with some thinges which being absolutely considered and the truth thereof vnknown, may seeme to yeeld large and iust occasion of reproofe: as first, the **harshnesse** of the phrase and **rough** conueiance of the stile, which if any doth dislike, as doubtlesse some will, I entreat them to remember (for I can hardly thinke they know not) that **no translation is capable of Elegance as the originall**, because

26 The attitudes towards the English language changed during the sixteenth century. Jones (1953, 76–77) has found that the change happened quite suddenly between 1575–1580.

> the one hath full libertie of inuention, & the other is by necessity tied to obseruation: (1598, STC 760)

First, D.I. makes clear he is about to raise issues which might make the reader to misinterpret the true meaning of the main text; they *may seeme to yeeld large and iust occasion of reproofe*. The low commitment of the translator to this proposition is expressed with the auxiliary *may*. The negative appraisals following (*harshness, rough*) have hence already been denied. The justification of the perceived negative valence follows, in a statement seemingly carrying negative valence in itself. *[N]o translation is capable of Elegance as the originall* is, on its face, an inscribed negative appraisal ([denial] *elegance*) of all translations which, placed in a translator's paratext, proposes negative valence in relation to the translation at hand. This is an interesting construction from the perspective of AF: the two previous Appraisal tokens are first placed in a context questioning their validity, then reframed by stepping back to view the TT as a variant of its type: all translations. Although all three tokens are negative (*harshnesse, rough, no […] elegance*), the effect of placing the 'harsh and rough' TT in the context of those of its type mitigates the proposed (and downgraded) criticism further.

Despite the proliferation of the negative appraisal tokens discussed above, the most prominent individual evaluative concept relating to the TT is actually a positive one. The appraisal is expressed through the synonyms and variants of *profit*, as in example (31), where John Stradling motivates his work by stating it is of *benefit* to many.

(31) After I had translated this treatise […] it seemed not amisse to the patron to haue the same published for the **benefit** of many. (1595, STC 15695)

The example is very common both in theme and Attitude. According to a rough *CCP* search using *benefit, commodity, expedient, necessary*, *profit*, and *utility* (and alternative spellings) the profit a reader may derive from reading the text is mentioned 66 times in the corpus. This means that the usefulness of the content matter is used as an evaluative strategy in approximately 23% of the inscribed positive appraisals targeting the TT. The popularity of the evaluative sentiment is tied to the wider cultural context of the time: Helen Moore (2011) connects the use of the concept to the humanist translation practices, which stressed the self-instructiveness of their translated texts as a motivation for their Englishing (see also section 6.4).

Furthermore, *profit* is one half of the most common pair of evaluative collocates in the material, *pleasure and profit*. This is a widely popular collocate pair – in Britain and on the continent. Both terms are fourteenth-century borrowings from French, and a similar collocate pair seems to be in existence in present-day French as well (*OED*, s.v. *profit,* n. and *pleasure*, n.). Swartz (2017) has tracked the collocate pair as far back as Horace, who instructs poets to mix profitable and pleasurable themes to achieve success. Uses of the collocate pair in *CCP* target the ST and TT both, and include examples such as *pleasant and profitable* (STC 1304), *pleasure and profet* (STC 21626, 7664), *pleasure and profitableness* (STC 4335), and *for profit or for pleasure* (STC 19179.5). John Studley's usage specifies the audience of each type of effect: *pleasure of the learned, and the profyte of the vnlearned* (STC 22224). And, as stated above, synonyms are frequently used to achieve similar meanings, such as in *pleasure or commoditie* (STC 6901), *commoditie and profyte* (STC 24290), *delighte and edifie* (STC 24665), and *neyther benefite nor pleasure* (STC 24290).

Notably, appraising the TT positively based on its profitability rarely involves the retelling of the translator's own experience with the work (although there are some examples of this in relation to *pleasure*, which I discuss in section 6.3.1.3). Rather, the realization of positive effect expressed in example (31) – the predicted appraisal – is contingent upon future events and the actions of the potential readers. The translation's positive effect is yet to be actualized: it is irrealis, as are most other positive appraisals of the TT. Modal verbs or conjunctions are often used to express the relationship or engagement of the speaker to the evaluative message. (Although these are not necessary in relation to evaluations of future states, as we can see from example (31).)[27] In examples (32) and (33) we see different levels of Engagement that the speaker may allow for the evaluative message; in example (32), John Hester expresses a high degree of certainty in the future profitability of his translation of Leonardo Fioravanti's *Discours on chirurgerie*, while Thomas Twyne's use of the conjunction *if* in example (33) expresses a very low degree of certainty in relation to the effect of the translation of Periegetes Dionysius' *The Surueye of the Vvorld* (*Periegesis*).

(32) Reader, take this booke in good part, for there-with thou shalt **profite** more then of any other that hath bene set foorth heretofore (1580, STC 10881)

(33) if thou receiue any **plesure** or **commoditie** therby, then haue I for my part, atteyned to my desire. (1572, STC 6901)

There are no trends immediately apparent in terms of the level of certainty related to the attitudinal senses expressed in the material. However, the uses of modals and other irrealis resources seem to be extremely popular in the positive appraisals of the

27 A close relative of the futurite irrealis is also the statement of the *necessity* of the text (e.g., STCs 11966, 15192, 21626), although this evaluative token is rather presented as a situation already actualized in the world.

TT, especially in connection to the evaluative tokens predicting the uses or effect of the work upon the reader, perhaps due to the obvious need to justify the time spent reading the work. In these contexts, the irrealis constructions hence occur to counterbalance the norm-breaking positivity of the self-evaluative proposition, which was an affront to the demands of the modesty topos. Irrealis, such as futurity and modals in examples (32) and (33), allows for the dialogic expansion of the evaluative proposition, expressing openness to rejection or alternative interpretations in relation to the position.

The reader is not expected to accept the promises made in Appraisal tokens without evidence. And often, the evidence provided effectively evaluates the work further. In example (31), John Stradling provides support for his statement about the usefulness of the work by partially attributing it to his patron and uncle,[28] Sir Edward Stradling (*it seemed not amisse to the patron to haue the same published*). Other translators provide support for their assessment of the work by invoking the image of a previous community of readers, such as John Florio in relation to Jacque Cartier's *New France* in example (34).

(34) [I] haue the rather aduentured to translate this parte of Nauigation, whiche (I assure my selfe with other mens trauel and diligence) may be an occasion of no smal **commoditie** and **benefite** to this our Countrie of Englande. And heerein the more to animate and encourage the Englishe Marchants, I doe onely (for breuitie sake) propose vnto them the **infinite treasures** (not hidden to themselues) whiche both the Spaniardes, the Portugales, and the Venetians haue seuerally gained by their suche nauigations and trauailes. (1580, STC 4699)

Indeed, Florio might have had cause to be confident in his prediction, as by 1580 – the year of publication of Florio's translation – the Spanish and the Portuguese had shown the benefits of not only their navigational skills and technologies, but also of imbuing the reader's imagination with a thirst for discoveries.

None beat John Hall in confidence, however. His futurite appraisal of Lanfranco's *Chirurgia* in example (35) is not only intensified through repetition of the attitudinal value but also it explicitly breaks the pattern of providing proof by stating that his appraisal requires no support but the text itself.

(35) And what **profite** or **commoditie**, this worke shall be, (being nowe set forth vulgarly) to all estates of this realme, the **excellencie** therof wil

28 This relationship is both familial and financial. Sir Edward Stradling (c. 1529–1609) was, in fact, John Stradling's great-uncle. Sir Edward, an antiquary, scholar, and prolific patron of arts, adopted his young relative, John. Sir Edward died without issue, leaving John to inherit (*ODNB*, s.v. *Stradling, Sir John, first baronet, 1563–1637*).

> shortly so proue it by euident experience, that we nede not for that cause here to waste the time with wordes. (1565, STC 15192)

Aside from the quite straightforward positive tokens, the translator might use different strategies of provoking positive appraisals. One of the more interesting strategies for evoking positive valence is the invocation of Greek or Roman personages or narratives in metaphors. These may be quite simple, such as the reference to translation as *fruits* of one's labor (e.g., STC 10881). Helen Moore (2011, 55) has noted the popularity of metaphors of cultivation, specifically among humanists. More verbose metaphors are also popular. For example, Richard Linche's positive self-appraisal in his dedication of Vincenzo Cartati's *Fountaine* to Sir Peter Davidson in example (36) involves a narrative spanning nearly the length of the paratext.

(36) I imitate the fashions and vsances of the ancient Persians, vvho alwaies vvhen they saw their king, vvould offer vp something or other that they had about them vnto him, as a token and testimonie of their loue, dutie, and reuerence and one day the king being abroad, one of his subiects vpon the suddain met him, vvho hauing nothing in his hands to giue him, ran in all hast to the vvaters side, and brought him both his hands full of vvater, which the king graciously accepted, & gaue him thanks as for a greater present. (1599, STC 4691)

Linche recounts the Roman author Claudius Aelianus's (c.170–c.235) story of a Persian man, Sinaetes, offering his king a handful of water in lieu of a better gift. On the face of it, this is a metaphor for the conventional humility discourse: comparing Linche's translation to a simple sip of water cupped in the hand and expressing negative valence in relation to the TT. However, the last sentence in example (36) (*gaue him thanks as for a greater present*) reveals the purpose of the extract. In Aelianus's original narrative, king Artaxerxes values the modest gift of water above all other gifts he has received from his subjects, stating that it shows a willingness to honor the tradition of giving the king gifts even when no suitable items are readily at hand. King Artaxerxes bids an eunuch to retrieve a golden cup to hold the water, and later rewards Sinaetes with clothing, money, and a golden cup of his own with which to draw water in the future (Aelian, 1.31–32). The implication is clear; the translation, like water cupped in hand, is only seemingly worthless and has value beyond measure as a symbol of the appreciation Linche holds for his dedicatee. It is a not-so-subtle nudge for Davidson to reward Linche for his efforts in translation. Although the exact nature of the reciprocity sought by Linche is somewhat disguised by his omission of the ending of the narrative, the metaphor concerning the perceived worth of the translation is apparent to the readers familiar with the story; the humility expressed by comparing the translation to a handful of water is affected, and the omitted request for payment drives that point home.

Similar metaphorical, disguised Appraisals may be found in John Studley's dedication of *Medea* (1566, STC 22224) to Lord Russell and Anthony Munday's dedication of *Palladine of England* to the Earl of Essex (*Palladine*. 1588, STC 5541). Munday's gift to his patron is a broken pothead gifted to Jupiter, while Studley's is the pearl swallowed by Cleopatra in her competition with Antony. Studley especially seems to expect the reader to be familiar with his narrative, which recounts Cleopatra and Antony's famous competition for the most excessive and expensive feast. Despite mentioning Cleopatra and Antony by name, and referencing pearls, gluttony, delectations and excess, he never recounts the story itself. He compares his dedicatee, Lord Russell, to Lucius Munatius Plancus, the referee in Cleopatra and Antony's contest who eventually ruled in Cleopatra's favor after she ingested the pearl. This comparison is likely done in the hopes that it will help the dedicatee to recognize the value of the metaphorical pearl.

(37) Therfore I knowynge your Honour to be of the lyke mind with hym y[t] was Iudge betwene CLEOPATRA & ANTONIVS, lightly esteme, & highly contempne al bribyng golden gifts that as much or more glutteth vertuous minds, then might Antonius excessiue fare: I haue presumed, to offer vnto your Honour, a smal Pearle of y[e] pearlesse Poet and most Christian Ethnicke Seneca, wherin no glutting, but swete delectacion, is offred vnto y[e] mind that doth hunger after vertue. (1566, STC 22224)

It is clear that the extract, in comparing the gift of translation to the pearl that wins the race, is suggesting the high value of the translation – or at least that the seemingly small prize should be recognized as valuable by Lord Russell, much as it was by Lucius Munatius Plancus. Much like in the previous metaphor in example (36), here too, the dedicatee is praised for his acuity in seeing the value of his gift. And much like in example (36), there are sections of the story which have been left out – namely, the revelation of the monetary value of the gift. In fact, from Cleopatra's pearl earrings hung, according to Pliny (IX.58), the two largest pearls in history – indeed quite the prize to be presented as analogous to Studley's translation.

Both Linche and Studley draw parallels between superb monetary prizes and their own translations, presenting the narrative and the parallels but leaving the true value of the analogous objects out of the narration. The parallels of these metaphorical narratives are especially interesting as they also reflect the findings of some present-day advertising research. Bruthiaux's (2005) work on persuasion in spatially constrained advertising language reveals that PDE advertisements show great awareness of reader perception in their language. Billboard and magazine ads prioritize manipulation of the message through the use of sophisticated language to create a perception of class, rather than using the limited amount of space available to give specifics of the product. Although similar space constraints can hardly be identified in Renaissance translator's paratext and as such, the translators would have been able to provide metatextual information, neither of these translators does so. Rather, whatever facts Linche and Studley consider pertinent, are given in separate prefaces, and the dedications are kept below 400 words, well below the average in *CCP* (1,000 words). The dedications are nearly wholly dedicated to the metaphorical narratives. The topic matter communicates the schooling and social class of its writer, and becomes another point of analogy to Bruthiaux's findings: a tendency to prioritize expressing of cultural solidarity with the perceived audience rather than provide factual information. This suggests the early translators treated the dedications in a similar manner as present-day advertisers see advertisements, as a space for creating narratives of cultural significance and solidarity, and stressing reader engagement is found more important than metatextual information.

Overall, expressing valence in evaluations of the target text is a convoluted exercise, as the paratext is caught between the functions of promoting itself as a textual product and the traditions of the Greco-Roman *exordium*. As a result, the profile of appraisals may seem quite contradictory: the most prominent and visible appraisals of the TT are negative adjectives such as *rude, little*, and *simple*. Some of these uses are more strongly and unambiguously negative, while others carry several senses, some of which are unevaluative or even positive. They simultaneously fulfill the demands of the modesty topos and circumvent it by communicating alternative meanings, lessening the force of the negative appraisals implied. Positive valence is communicated directly when tokens reference the content of the work – the straightforward positivity of these items is not hindered by modesty, as they communicate positive appraisals of the ST and TT simultaneously, and as noted above in section 6.2.3.2, negative appraisal of the ST is not amongst the permitted Appraisal strategies. While positive valence of the appraisals targeting the TT only may also be quite strong and explicit, these appraisals are presented as irrealis – expressed either in the third person or in future tense, or both. In other words, the positive appraisals of TT move the positive appraisal from the realized appraisal in the realm of its producer – to the hypothetical and predicted realm of its consumer.

6.2.4 Conclusion

Valence, in relation to the appraisal of early modern translation, forms a cline of complexity. At one end of the cline, conventional and expected Attitudes, such as the positive appraisal of the author, are presented in simple positive structures, using inscribed tokens, and intensified with metaphors. These appraisals need not be complex, for they express uncomplicated and unchanging views, and challenge no traditions.

On the other end of the cline are the evaluations of the translator and the TT. The translator frames themselves in the narrative of *captatio benevolentiae*-inspired negative appraisals. The strategies for expressing valence in relation to oneself reflect the Greco-Roman traditions presented by Janson (1964) nearly perfectly. The themes of incompetence, brevity, requests, etc. all appear in different modesty topos constructions integrating negative appraisals and subtly nudging the reader along towards a positive interpretation. The TT is the most frequently appraised of the targets, and the target whose evaluations were found to be the most contradictory. The very existence of the TT needed to be defended from critics and promoted to customers, so its evaluations had to encompass both the modesty of its writer and the positive expectations of its influence. In evaluations of the TT, highly formulaic single-word Appraisal tokens of the content and style are accompanied by complex third party futurite appraisals communicating predicted – hoped or feared – effect of the text. Metaphors extend to metaphorical narratives encompassing the whole of the paratext. And much like in relation to the translator, modesty topos expressions, too, are found to have been expressed through Graduation of positive tokens.

In the next section, I discuss the utilization of Martin and White's (2005) discourse semantic categories in appraising the book.

6.3 My simple, rude and unskillful pen: Attitude in appraising the book

Subtypes of Attitude, or the discourse semantic categories used to achieve the evaluative function, are analyzed in this section to reveal the strategies of the English Renaissance translator in expressing evaluation and opinion. I discuss the number and frequency of different discourse semantic categories of Appraisal in relation to the target and topic of the main text. The structure of this section reflects that of section 6.2 above. I begin with some quantifications in subsections 6.3.1 and 6.3.2. Again, the figures in these sections only include inscribed items due to the unreliability of quantifications involving evoked appraisal. I discuss the use of each subtype of Attitude from a quantitative perspective and give examples of prototypical uses. I also carry the influence of the main text alongside the quantitative discussions. Informed of these trends, in subsection 6.3.3, I present close readings of uses of Attitude subtypes. I discuss the ways in which specific linguistic targets of evaluation are appraised, and how that appraisal contributes to the image of the book proposed for the reader. I focus on the prototypical strategies of applying Attitude, after which I discuss some of the more uncommon trends and the possible motivations for their use in the appraisal of the book.

6.3.1 Overview

How is appraisal achieved? What kinds of discourse semantic resources are utilized in expressing evaluation and opinion? **Figure 14** shows the overall distribution of inscribed Attitude tokens in *CCP* targeting the author, translator, ST, and TT. The numbers presented in **Figure 14** are hits in *CCP*.

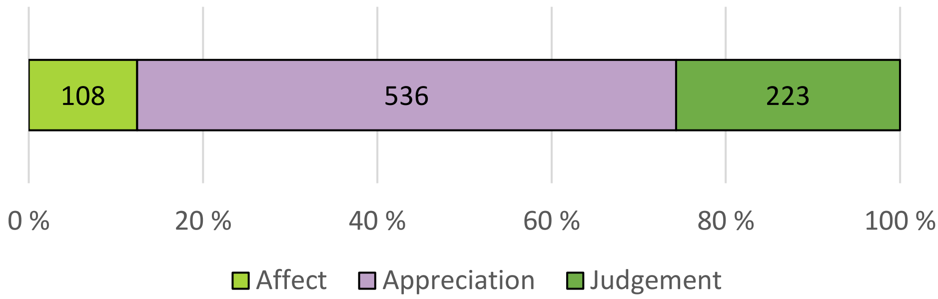


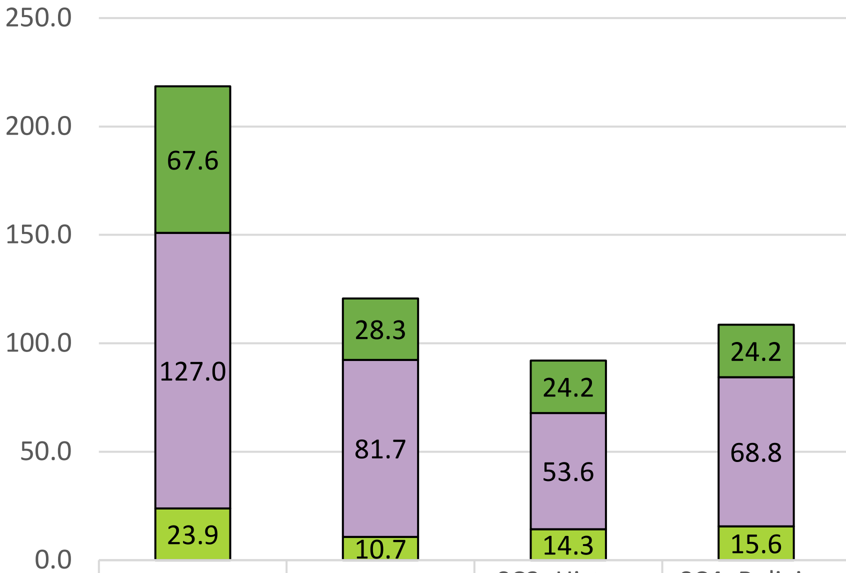
Figure 14. Attitude of inscribed tokens in *CCP*

Figure 14 shows that Appreciation is the most common evaluative strategy in descriptions of the book in *CCP*: Appreciation is used in 62% of the inscribed Appraisal tokens, Affect in 13%, and Judgement in 26%. The prototypical uses of Appraisal to evaluate the book are adjectival phrases carrying Appreciation semantics, such as the inscribed token marked in example (38), where Thomas Paynell introduces his translation of *Amadis*.

> (38) What stonie and harde hearte hath he, that with the glittering and twinkeling of the eye, the abundant teares, the dulcet and sweéte parolls of his paramour (wherwith this **fine flattering** booke is infarced) will not be mollifyed and melted? (1572, STC 545)

That Appreciation is the most common type of Attitude in *CCP* is a reasonable enough result which need not be made much of, as this study mainly focuses on discourses surrounding an object and is interested in the linguistic expression of its evaluation. The relative popularity of Judgement as an evaluative strategy is also easily explained by the research interests of this dissertation, as on both conceptual and linguistic levels, the artist and their art are often seen as one (see section 4.3.1.4). Finally, the relative rarity of Affect tokens gives the impression that the evaluation of the book is seldom achieved using affective language; in other words, the translators do not often promote their work by appealing to the emotions of the reader – at least not explicitly.

What of the influence of the main text topic? As we saw above in section 6.2, the topic of the main texts that the paratexts frame may have quite some influence on the appraisal strategies of the translators. I have prepared the below table as an introduction to the discussion on the use of attitudinal sub-categories in different types of texts. The figure contains a column representing each sub-corpus showing the overall distribution of each attitudinal category within.



	SC1: Drama and fiction	SC2: Science and medicine	SC3: History and geography	SC4: Religion and philosophy
Judgement	67.6	28.3	24.2	24.2
Appreciation	127.0	81.7	53.6	68.8
Affect	23.9	10.7	14.3	15.6

Figure 15. Attitude in *CCP* and sub-corpora. Normalized to 10,000 words

Overall, **Figure 15** shows that the strategies adopted by translators appear fairly similar regardless of the main text topic. As shown above, texts of SC1 are appraised more frequently than the texts of other sub-corpora. **Figure 15** reveals that this observation extends to all subcategories of Attitude. Additionally, it should be noted that paratexts to science and medicine (SC2) are slightly less likely to evaluate the book using affective language despite the higher number of tokens overall – discounting SC1.

In this section, I discuss the prevalence of each type of Attitude token in the corpus, and how they are used. The section is largely quantitative, presenting a bird's eye view of the use of Attitude; the more detailed analysis of evaluative strategies will follow in section 6.3.3, where I discuss how these resources are applied as part of a strategy of evaluation with respect to the most likely evaluative targets.

Given that the Appreciation and Judgement resources are the more common strategies of Appraisal when evaluating the book, much of the discussion in section 6.3 is dedicated to their use. I will give brief quantitative overviews of their use in sections 6.3.1.1 and 6.3.1.2 below, after which much of the discussion in section 6.3.3 is dedicated to the details of their use. The use of Affect gets a somewhat different treatment. I discuss Affect slightly more closely in section 6.3.1.3, given that the uses of Affect are uncommon enough to provide such an overview.

6.3.1.1 Use of Appreciation resources

In this section I provide an overview of the use of Appreciation resources in *CCP*. I focus on the quantifications of tokens, giving text examples of prototypical uses, to establish the common strategies of appraisal which form the basis of the discussion below. **Table 18** shows the distribution of Appreciation tokens in *CCP* with this additional division included.

Table 18. Appreciation tokens by subtype in *CCP*

Type	Hits	Normalized to 10,000 w	% of Appreciation
Reaction			30 %
Quality	133	18.6	25 %
Impact	26	3.6	5 %
Valuation			43 %
Usefulness	111	15.6	21 %
Distinction	116	16.3	22 %
Composition			28 %
Balance	89	12.5	17 %
Complexity	59	8.3	11 %

Table 18 shows that all higher-level Attitude subtypes (reaction, valuation, composition) are used roughly to the same degree in *CCP*. Valuation is the most common of the Appraisal subtypes, with 43% of the tokens. Reaction follows with

30%, and composition with 28%.[29] All six of the more delicate subtypes appear in the material, with reaction:quality (25%), valuation:usefulness (21%), and valuation:distinction (22%) as the main subtypes used, and with reaction:impact (5%) as the least common, meaning that the innate value and usability of the work were the central standards by which the English Renaissance book was evaluated, while affective talk of the work's emotional impact upon the reader was not the norm. I discuss the use of these discourse semantic categories briefly below.

Reaction:quality is the most common of the categories of Appreciation in the material, with 133 inscribed tokens (18.6 tokens per 10,000 words). The subtype answers the question, "did I like it?" (Martin & White 2005, 56). In *CCP*, prototypical tokens of reaction:quality are expressed using thin concepts, such as *good*, *excellent*, and *poor*, but thick concepts may be found as well, most notably *small* and *rude* (see Kirchin 2017 and section 6.2.3.3). See, for instance, example (39), where John Hall's appraisal of Lanfranco's *Chirurgia* is simply that the work is *excellent*, and hence worthy of his esteemed group of dedicatees, the surgeons of London.

(39) I therfore, as preparatiue to the reste that shall folowe, dedicate thys my symple laboure, in settyng forth this **excellent** compendious worke, called Chirurgia parua Lanfranci, vnder your ayde, helpe, succor, tuition, and defence: (1565, STC 15192)

Given the frequency of quality tokens it is interesting that the second type of reaction, **reaction**:**impact**, is the rarest of the discourse semantic categories in the material, with only 26 tokens (3.6/10,000) in *CCP*. Answering to the question, "did it grab me?" (Martin & White 2005, 56), impact is conceptually close to Affect (see **Figure 6**). It refers to linguistic resources for describing emotional responses, externalizing affect and presenting it as a feature of the evaluated. Prototypical tokens of this category found in *CCP* include tokens such as *delight*, *pleasure*, and *pleasant*. The preface, as a nonfictional prose text, seems not to favor emotion talk, and the rarity of reaction:impact is in line with the relative rarity of Affect tokens in the material (see **Figure 14**). John Stradling's description of Justus Lipsius' *Constancie* showcases this feature of impact in example (40).

[29] These percentages total 101% only due to the fact that the percentages have been rounded upwards.

(40) Whose iudgement I could not but very wel approue in respect of the matter, being both **comfortable**[30] and **pleasant** to be red (1595, STC 15695)

According to **Table 18**, **valuation** makes up 43% of the tokens of Appreciation in *CCP*. According to Martin and White (2005, 56), valuation is one discourse semantic category answering the question "was it worthwhile?". While Martin and White's valuation does not have subcategories, I have divided it into two: usefulness and distinction (see section 4.3.1.1). **Valuation:usefulness** is the second most common attitudinal strategy in the material, with 111 tokens (15.6/10,000). Tokens of this subcategory include *necessary*, *benefit*, *profitable*, *needefull*, etc., which are used to stress the needs of the readership, or the benefits of the text upon the reader. See, for example, Richard Eden's use of valuation:usefulness in describing the contents of Martin Cortes' *Art of Navigation* in example (41).

(41) And to haue sayd thus much of the wonderfull effects of the course of the Sunne, it may suffise for an example to prooue how **necessary** a thing it is, not onely for all Pilots and Sea men to haue the knowledge hereof, but also for all other such as shall attempt great and farre voyages in vnknowen lands, and strange countreys (1589, STC 5802)

Valuation:distinction is the third most common of the Appreciation categories used in *CCP*, with 116 tokens (16.3/10,000). Tokens of valuation express the work's innate value: its level of distinction in comparison to others of its type. Prototypical tokens include tokens such as *profound, true*, and *worthy*. In example (42), Geoffrey Fenton evaluates the content of his translated text using a distinction token.

(42) yet novv, taking my reason of the **vvorthines** of the vvorke, and obseruing the examples and inducements of others in like oblatio*n*s, I am bold vnder feare & humilitie to prostrate these my last payns afore that diuine moderation (1579, STC 12458)

Tokens of composition make up 28% of the Appreciation in *CCP*. Most of these are tokens of **composition:balance** (89 tokens, 12.5/10,000), and answer the question

30 Note that while the present-day senses of the lexeme *comfortable* refer to both physical and emotional states of contentment and absence of physical and emotional trouble, the earlier senses carry more emotive meanings – some of which are now obsolete (*OED*, s.v. *comfortable*, adj. and n.). These include "[p]leasing or grateful to the senses" and "[a]fording mental or spiritual delight or enjoyment; pleasant, enjoyable" (*OED*, s.v. *comfortable*, adj. and n. 4 and 5). Hence, while the present-day meaning would lead us to categorize the token as a target/value mismatch communicating Appreciation of valuation or perhaps composition, the sixteenth-century senses are indeed more affective, and hence the token is classified here as reaction:impact.

"did it hang together?" (Martin & White 2005, 56). The tokens of composition:balance found in *CCP* include such as *corrected, faithful,* and *faulty*. Abraham Hartwell's explanation concerning the quality of the method and structure applied in composing *Congo* in example (43) utilizes a token of composition:balance.

(43) But to leaue this long Allegorie, which indeede is meant of this Booke, and to come seriously and briefly to certaine **faults**, that some Readers may peraduenture finde therein (1597, STC 16805)

Finally, I discuss the use of the last of the Attitude subcategories, **composition:complexity**. While the tokens of composition:balance relate to structure, tokens of composition:complexity deal with the appropriateness of that structure in context. The tokens of composition:complexity answer the question, "was it hard to follow?" (Martin & White 2005, 56). Most of the 59 tokens (8.3/10,000) in this category concern the language used. In *CCP*, the prototypical tokens relate to the ease of use or simplicity of the work, such as *clear*, *bare*, *rude*, and *plain*; such is the case with Studley's preface to *Agamemnon* in example (44):

(44) although it be but groslye, & after a **rude maner** translated, contemne it not for the **basenes** of the phrase, but embrace it for the excellencie of the matter therin conteyned. (1566, STC 22222)

As discussed in Chapter 4, there are indeed several areas in which subtypes of Appreciation overlap, and the vocabulary items are vague enough to fit into several semantic categories. The areas found most problematic in the analyses conducted are two types of thin concepts, specifically. Thin concepts at the border of valuation:distinction and composition:complexity are the first problematic class. The second includes thin concepts which are used in a manner obstructing whether the token of evaluation, e.g., *best*, is appraising the target in relation to others in its class (distinction) or in the context it is evaluated (complexity). Additionally, there are some specific thin concepts which are particularly problematic. Perhaps the most versatile token found in *CCP*, *simple*, may be classified as composition:complexity, reaction:quality, valuation:quality, Judgement, or even as a resource of Graduation, depending on the context. I will return to these issues of ambiguity and overlap below in section 6.3.3, when discussing appraisal strategies.

6.3.1.2 Use of Judgement resources

In this section I describe the use of Judgement resources in *CCP*. I focus on the quantifications of tokens. As noted in Chapter 4, Judgement is divided into five subcategories. Judgements of social esteem: capacity, tenacity, and normality, and

Judgements of social sanction: propriety and veracity. The purpose of this section is to discuss the distribution of Judgement resources to identify which of the discourse semantic resources of Judgement are most commonly used to communicate attitudes towards the book – specifically, towards the actors involved in the production process. **Table 19** shows the distribution of Judgement tokens in the material by subcategory.

Table 19 shows that Judgements are twice as likely to be motivated by social esteem (70% of all inscribed Judgement tokens) than by social sanction (30%). All five subtypes of Judgement appear in the material, with capacity (35%), propriety (26%), and tenacity (22%) as the main subtypes used. The social sanction of veracity is the least often applied of the Judgement subtypes, with 4% of the Judgement tokens in *CCP*. This means that when discussing themselves and the author, the translator wished to communicate opinions related to their ability and perseverance, as well as to the appropriateness of their behavior. The small number of veracity tokens indicates that opinions as to the truthfulness or accuracy of the actors or text versions is not discussed, which is somewhat surprising (see section 6.3.3.1). I give some prototypical examples of the use of these different Judgement resources below.

Table 19. Judgement tokens by subtype in *CCP*

Type	Hits	Normalized to 10,000 words	% of Judgement tokens
Social esteem			70 %
Capacity	78	10.9	35 %
Tenacity	49	6.9	22 %
Normality	29	4.1	13 %
Social sanction			30 %
Propriety	59	8.3	26 %
Veracity	8	1.1	4 %

Social esteem:capacity is the most common subtype of Judgement used in *CCP*, with 78 inscribed tokens (10.9 tokens per 10,000 words). Capacity Judgements answer the question "how capable?" The author's capacity has been a popular and productive theme of the preface since classical antiquity (see section 3.2.1). Capacity tokens in *CCP* deal with issues such as the ability of the author or skill of the translator, using tokens such as *sage*, *great, grave*, *learned*, *ignorant*, *poor*, and *simplenesse*. See, for instance, example (45), a quite saturated passage where Alexander Barclay addresses his dedicatee, Duke of Norfolk, describing the search for a way to reward the duke for his generosity.

(45) But whan I consyder and co*m*pare my **symplenesse** and **impossibylite**[31] with your preemynent dygnite: I fynde myselfe **greatly insufficyent** to parforme or attempt any besynesse or warke which I may condynglie[32] present vnto your honorable presence. (1522, STC 21626)

Other social esteem Judgements are not nearly as common. **Social esteem:tenacity** (6.9/10,000), which makes up approximately 22% of the Judgement tokens in *CCP*, answers the question "how dependable?". The preface writer's (author's) dependability, too, has been a theme of the preface since classical antiquity. The unpreparedness of the author was a part of the *excusatio propter infirmitatem* – a variant of the modesty topos (see section 3.2.1). In Renaissance England, this use of the topos of dependability still exists, but most of the tokens in *CCP* are positive, and are used to discuss the translator overcoming their unskillfulness, rather than the ancient Roman theme of unpreparedness (see section 6.3.3.3). Tenacity may be found in tokens such as *diligence*, *negligence*, *bold*, *weakness*, and *faithfulness*. Tenacity most often targets the translator – sensibly, as commenting upon the original author's work ethic would be a rather bold speculation. In example (46), Thomas Paynell addresses the reader to offer assurances on his own reliability as a translator.

(46) thou shalt not at any tyme (as I thinke) repent theé more for the reading of it, than I for the translating therof, the which although it be but rude and vnpleasant, yet my mynde and hand were **neyther negligent nor slacke** to profite theé, and to english it to thy consolation and comfort. (1572, STC 545)

The third and final social esteem Judgement, **normality**, appears at a rate of 4.1 tokens per 10,0000 words. It answers the question, "how special?", with tokens such as *noble, worthy, poor*, or *meanest*. Thomas Twyne's presentation of himself in relation to his authors in example (47) is a typical metatextual description in its evaluativeness, contrasting his own negative normality with the positive normality of the author.

(47) Trusting, that as Virgil and Maph*ae*us of the*m*selues, shalbe welcome vnto you, so they neuer theworse for the company of my **poore** name, but rather my name for the presence of so **worthie** writers, the better accepted (1584, STC 24802)

31 Inability (*OED*, s.v. *impossibility*, n.2.).

32 "Fittingly, suitably" (*DSL*, s.v. *Condign(e)ly, Condingly*, adv.).

Tokens of Judgement of **social sanction** are far less common than those of social esteem, discussed above. Only approximately 30% of all Judgements are social sanction, and most of the tokens are those of **social sanction:propriety** (8.3/10,000, 26%). Propriety tokens answer the question "how far beyond reproach?" Examples from *CCP* include tokens such as *ingratitude*, *godliness*, *blame*, and *commendable*. John Studley evaluates both himself and his author using propriety tokens in example (48).

(48) I haue **presumed**, to offer vnto your Honour, a smal Pearle of y*e* pearlesse Poet and most **Christian Ethnicke** Seneca (1566, STC 22224)

The last and final of the Judgement subtypes, **veracity**, is the rarest in the material. It only appears 1.1 times in 10,000 words, making up 4% of the Judgement tokens in the material. Veracity tokens answer the question "how honest?" and in *CCP*, they utilize tokens such as *earnest*, *dysagreable*, *honest*, *sincere*, and *vain*. Assurances of the veracity of the text hence seem to be quite rare indeed. The unsigned preface to Bernardino Occhino's *Sermons* contains one of the few tokens found, in example (49).[33]

(49) All thys notwythstandyng at length because he **syncerely** folowed the true Gospel, and did not forbeare to reprehend the publyke abuses of the Romish church) (1551, STC 18766)

The rarity of veracity tokens is somewhat surprising, given the amount of utilitarian texts written and translated during this time. One possible explanation for this omission might have been the lack of existing debates as to the veracity of the authors, translators, and texts published. After all, I do expect to find many of the evaluative patterns targeting the TT to reflect, for example, the existing tensions related to translation. Hence, the lack of appraisals of veracity might indicate a lack of debates or tensions, although in relation to religious texts, this supposition does not ring true. Indeed, Minnis (1948, 10), who studies medieval prefacing models, notes that the truthfulness of the narrative was important especially in religious works. Given the religious turbulence of the sixteenth century, one would expect the tradition to have been carried over, and the lack of veracity tokens seems incongruent. I return to this issue in section 6.3.3.2.

33 According to the *RCC* and *ESTC*, *Sermons* has two translators, Anne Cooke Bacon and Richard Argentine. The paratext itself is unsigned. *RCC* identifies the preface writer as Argentine (*RCC*, s.v. *Prediche. English*).

6.3.1.3 Use of Affect resources

In this section I give an overview of the use of Affect resources in *CCP*, focusing on the quantifications of tokens. **Table 20** shows the distribution of Affect tokens in *CCP*.

Table 20. Affect tokens by subtype in *CCP*

Type	Hits	Normalized to 10,000 words	% of Affect tokens
Un/happiness	63	8.8	45 %
In/security	34	4.8	24 %
Dis/satisfaction	29	4.1	21 %
Dis/inclination	13	1.8	9 %

Table 20 shows that all subcategories of Affect are relatively rare (1.8–8.8 tokens per 10,000 words) in comparison to tokens of other subcategories of Attitude in the material (see above). This result is echoed in the low frequencies of appreciation:impact (3.6/10,000), discussed above. This implies that the book is not commonly discussed in affective terms. Below, I present a brief overview of the use of affect resources in the English Renaissance translator's preface.

Un/happiness related to the book is the most common strategy of communicating Affect (8.8/10,000), with 45% of the Affect tokens in the material. Un/happiness tokens in *CCP* deal with issues such as the liking or enjoying the text, or modesty topos expressions suggesting the translator is inducing negative emotive states in the reader by presuming to translate or by rambling on unnecessarily in the prefatory matter. Lexemes used to express this subtype of Affect include, among others, tokens such as *tedious*, *liked*, *pleasure*, *ravished*, *disdain*, and *envy*. See, for instance, example (50), where Thomas Rogers motivates his translation of *S. Avgvstines Manuel* (*Manuel*).

(50) This Manuel so **liked**[34] me, and the wel accepting of other bookes whiche I haue published to the same purpose, so pricked me forward, that I thought it requisite to set foorth the same in such order as I haue done. (1581, STC 938)

The second most common subcategory of Affect in *CCP* is **in/security** (4.8/10,000), which appears in 24% of the Affect tokens. In/security expresses the levels of confidence the speaker feels in a situation. In/security tokens in *CCP* include such

[34] *Liked*, i.e., 'pleased' (*OED*, s.v. *like*, v.1). The syntax is obsolete as *like* lost its *object experiencer* (liked *me*), i.e., the ability to express the experiencer of mental states as an object instead of a subject, by the seventeenth century (van Gelderen 2014).

as *trust*, *wish*, *thankfully*, and *fear*. John Stradling's use of *feare* in example (51), narrating his production process, seems to be a typical context of use.

(51) I haue reduced it into english, I **feare** me, with more hast then good speede, not hauing spent full fiue weekes there abouts, as you very well know. (1595, STC 15695)

Dis/satisfaction (4.1/10,000), expressing emotive states related to achievements and frustrations, is used in 21% of the Affect tokens. Examples of this subcategory include tokens such as *pleased*, *offence*, *pleasure*, *satisfie*, and *gratifie*. In his preface to Lanfranco's *Chirurgia*, John Hall uses the dis/satisfaction token *satisfie* to counter possible arguments against his work (see example (52)).

(52) This notable briefe worke of Lanfranke may **satisfie** those curious katchers, that finde fault with Vigo, for his great co*m*positonis (which they call superfluous) and ample doctrine (1565, STC 15192)

Finally, the rarest of the Affect subtypes, **dis/inclination** (1.8/10,000), used in 9% of Affect tokens, refers to expressions of emotive states which appear to have an aspect of movement or change: drawing towards or from the subject motivating the emotion. Martin and White (2005, 48) refer to this aspect of the category as "surge (of behaviour)". Tokens such as *desire*, *fear*, *repent*, *doubt*, and *hope* express dis/inclination in *CCP*. Thomas Eliot, in example (53), motivates his style and method of translation of Eucolpius's *Image of governance* using a token of dis/inclination.

(53) Than did I [o]ftsones peruse it, and with more exact diligence conforme the style therof with the phrase of our englishe, **desiringe** more to make it playne to all readers, than to flourishe it with ouer eloquence. (1541, STC 7664)

It should be noted that the typical contexts of use of Affect resources in prefaces are somewhat unexpected. John Stradling's use of an un/happiness token in a narrative of his pleasure in the author's style in example (54) is perhaps the context in which one would expect to see Affect tokens. In the extract, Stradling is explaining the choice of his ST to his patron and uncle, Sir Edward Stradling.

(54) Afterwardes seing the method of this writer so much **pleased** mee, (as I think it can displease no man that taketh pleasure in reading) I called to minde this treatise of CONSTANCIE, which came to my hands about ten yeares past, being a student in Oxford. And considering of it with better aduisement then euer I did before, it seemed vnto me a work not vnworthy your good consideration. (1595, STC 15695)

Considering the regularity with which the translators give narratives of encountering and choice of their ST, it stands to reason that there would have been some first-person accounts of the emotive states roused by the text, such as the one given by John Stradling and presented in example (54). However, while justifications for the choice of text or act of translation are common enough themes in the prefaces, the evaluation attached to these justifications is most often achieved using tokens of Appreciation (see section 6.2.3.2), while Affect tokens where the translator is the emoter are largely limited to expressions of futurity. First person Affect is most often seen in tokens such as of *hope, wish* and *fear*, used when speculating on the reader's responses to the text. See, for instance, example (55), from Thomas Twyne's preface to Dionysius' *Periegesis.*

(55) IF nowe by my meanes (friendly Reader) yet in thy behalfe, Dionisius may be vnderstood in english, as I iudge, and **hope**, thou canst not be therat **offended**. (1572, STC 6901)

Twyne opens his preface in a prototypical manner, with metatextual commentary, direct address, and appraisal. Although not as common as the use of Appreciation resources in this position, using Affect in irrealis structures to discuss expectations in relation to the reception of their work is a common theme in the paratexts.

Affect is also used to predict future emotive states roused by the work in the readers, such as in example (55) above, where the potential but rejected emotive state is *offended*, or in example (56), where Thomas Eliot uses the highly conventionalized *pleasure and profit* formula to predict the effect of the text upon its readers (see section 6.2.3.3 for an analysis of valence in relation to these collocates).

(56) I dyd nowe publishe this boke, whiche (except I be moche deceyued) shall minister to the wyse readers both **pleasure** and profite. (1541, STC 7664)

The use of Affect in example (56) is twice removed from the prototypical Affect token presented above in example (54). Not only does the token express pleasure at the reading of the work as a future prediction of an emotional response, but it is also a third person Affect: a predicted state within a third party yet to be realized in the world. While I have marked these as Affect in the *CCP*, it might be argued that as the feelings are yet to occur, the Affect – in the sense of an emotional state roused by the book – cannot exist either. It might be argued that the tokens ought to be classified as invoked valuation, given the implication that the writer is hoping to motivate appreciation related to the value of the work at hand with such speculative predictions.

In addition to predictions of future states, Affect may be used to report appraisal. This, too, is a debated category of Attitude (Thompson 2008, 175). I have calculated third party tokens of appraisal in the material, such as the dis/inclination token *desired* in Thomas Paynell's narrative of production in example (57), amongst the inscribed tokens.

(57) A VERY frend of myne (most gentle reader) instantly **desired** me, to english him this french booke, intituled the Treasurie of Amadis, the whiche when I had well perused it, pleased me not a little (1572, STC 545)

Paynell's report of his friend's *desire* targets the TT with an Affect token, as the translated text version is the object of desire. Naturally, a similar argument may be made in connection to the tokens of third party Attitude in example (57) as was made in relation to the futurite Attitude in example (56). The token does not convey an affect by the speaker, but a report on the emotive state in a third party, which not only distances the emotion expressed from the speaker, but also makes the statement less reliable.

Before moving to the more detailed analysis of the use of different discourse semantic sub-categories, there is one more general observation to be made on Affect tokens, specifically. There are affective tokens in *CCP* which I have left out of the analysis or treated as Attitude. As mentioned above, there is a cornucopia of Affect tokens in *CCP* which I have left out of the analysis, for example, due to the unsuitability of their target (see, e.g., section 4.3.5). The love and admiration the translator feels for the dedicatee and the fear of God are perhaps the most visible of these sentiments. There are also tokens which I consider polyphonic, i.e., Affect lexemes communicating non-affective Attitude, or Affect lexemes communicating no appraisal at all.[35] For example, many of the tokens expressing *hope*, *wish*, or *fear* may be interpreted as a (lexical) metaphor, i.e., the tokens do not express affect as such but rather act similarly to PDE platitudes such as *I'm* ****afraid*** *I'm going to have to let you go now*.[36] These tokens are not considered relevant and have not been quantified. Elsewhere, Affect may be used to invoke some other type of Attitude, such as in example (58), where Arthur Golding, addressing his dedicatee William

35 While other sub-categories may of course be used to invoke Attitude as well, the phenomenon seems to be especially prevalent in relation to Affect tokens – and no similar habit of use of attitudinal tokens to express unevaluative propositions has been identified in the material in relation to Judgement and Appreciation.

36 The separation between rhetorical platitudes and Affect expressions is not always clear-cut, but rather, is often dependent on the larger context. For example, I tend to leave overly melodramatic uses of Affect tokens unmarked. These appear at the closing of the paratext, surrounded by metaphoric representations of the translation's uncertain position in the world as a lead up to a final plea for patronage.

Cecil, uses a negative Affect token *paynfull* to invoke appraisals of himself and his TT.

(58) not doubting but that youre Honour of your accustomed goodnesse and gentelnesse to wardes me, will pacientlye beare with myne errours where any happen, and so regarde my **paynfull** trauell, as that my boldnesse maye no whit offend you (1565, STC 4335)

Paynfull is not used here to express physical or emotional discomfort but rather the strenuousness, difficulty, and laboriousness of the task and the subsequent diligence of the translator in achieving the objective in the face of such difficulty (*MED*, s.v. *peinful* adj. I; *OED*, s.v. *painful*, adj. 4.a. and 5). The token is a complex one, as it also carried the sense 'pain' in the sixteenth century. The token is hence polyphonic in terms of not only its attitudinal subcategory but also on the level of its valence: it communicates negative appreciation:quality of the TT and positive judgement:tenacity of the translator.

What does this relative sparsity of Affect resources indicate about the translator's preface? The absence of affective language in relation to the book seems to imply that the translators position themselves as experts or authorities in the field of discourse. In comparison, analyzing PDE letters-to-editor pages in a movie magazine, *Empire*, Martin and White (2005, 4–5) found that their highly affective language contributed to a construction of the writer as a fan rather than an expert, creating an unequal power relationship where the writer places themselves at the bottom of the hierarchy. As the unequal power relationship between the translator and the dedicatee is well known (see Chapter 2), we may dismiss the idea of the translator using nonaffective language to place themselves at the top of the social hierarchy. However, it may indeed indicate a positioning of the translator-self at the middle ground between the dedicatee and the reader: simultaneously a petitioner and an expert. Even on the level of affective language, the translator is balanced between the expectations of their conflicting roles.

6.3.2 Attitude by evaluative target

Much as was done in section 6.2.2, before turning to the close readings and detailed discussions on the strategies of attitudinal expression below, I will here introduce one final component of the analysis that influences the realizations of attitudinal strategies in *CCP*: the target of the evaluative expression. I give a quantitative overview of the use of attitudinal categories in relation to different targets: author, translator, ST and TT. I begin with a figure presenting an overview of the uses of the different Attitude categories in *CCP* (see **Figure 16**).

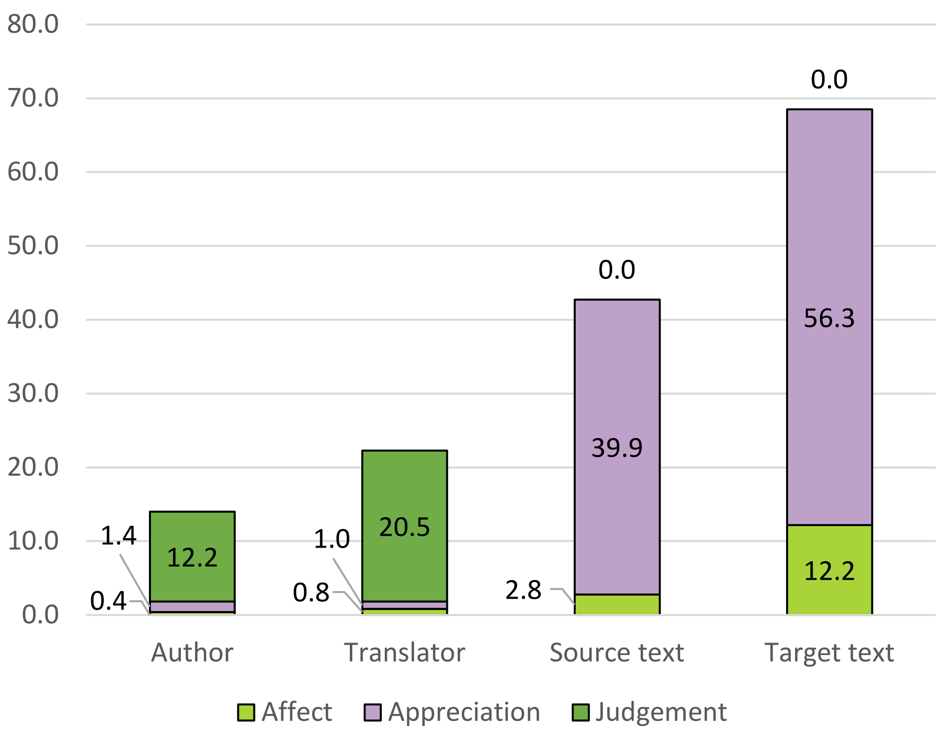


Figure 16. Attitude in *CCP* by target. Normalized to 10,000 words

Figure 16 shows that the appraisal of the translator is more popular than the appraisal of the author; the appraisal of the TT is more popular than the appraisal of the ST. The most prominent types of Attitude found in *CCP* are Appreciation of the TT (56.3 tokens per 10,000 words) and ST (39.9/10,000).[37] Judgements of the translator (20.5) and author (12.2) follow, and Affect targeting or motivated by the TT (12.2) may also be found in some number. While tokens of Affect may be found

[37] Note that here, too, some tokens have been counted twice, especially should there be ambiguity as to the target of evaluation. As was found in connection to valence (see p. 122fn6), here too, the choice to account for this ambiguity by counting the tokens as belonging to both categories has produced slightly inflated numbers but no difference in the prominence or visibility of individual strategies in relation to one another. Even discounting the ambiguous items altogether, the most prominent types of Attitude found in *CCP* are Appreciation of the TT (31.8 tokens per 10,000 words) and ST (16.4), followed by Judgements of the translator (19.1) and author (10.4), and Affect targeting or motivated by the TT (11.1). A small number of Affect tokens are found targeting or motivated by the ST (1.7), translator (0.8), and author (0.4); Appreciation tokens targeting the author (1.4) and translator (0.8); and Judgement tokens targeting the TT (0.1).

targeting the ST (2.8), translator (0.8), or author (0.4), the tokens are rare. The same applies to the Appreciation of the author (1.4) and translator (1.0).

The overall results of this quantitative overview are not particularly surprising, as the Appreciation of items of entities and Judgement of people and their actions are the basic tenets of AF. However, the figure does allow for an overview to be formed of the use of Attitude and the prevalence of Attitude subtypes in the preface, before moving on to discuss the findings in more detail: the most visible of the appraisals in *CCP* is the Appreciation of the TT. The TT is also the only target appraised using Affect expressions with any frequency. Furthermore, the overall profiles of the ST and TT are fairly similar, in terms of use of Attitude resources: mostly Appreciation, although there is some Affect in both. The evaluative overview of the author and translator also resemble one another. Both pairs only differ in scale; the translator and TT are appraised more often.

6.3.3 Strategies for expressing Attitude

In the below sections, I discuss the appraisal of each relevant evaluative target: author, translator, ST, and TT. I utilize the quantitative findings presented above. I begin below with a discussion on the prototypical tokens and likely uses of the Attitude sub-category in question, focusing on the sub-categories found to be the most popular discursive strategies in sections 6.3.1 and 6.3.2. I proceed in the same order as I did in section 6.2. I present the strategies for appraising the author in section 6.3.3.1, then discuss the appraisal of the ST in section 6.3.3.2, the translator in 6.3.3.3 and finally, the TT in 6.3.3.4.

6.3.3.1 Attitude targeting the author

As shown in **Figure 16**, appraisal of the author is predominantly done using Judgement resources (12.2 tokens per 10,000 words), with some Appreciation (1.4) and Affect (0.4) tokens apparent in *CCP* as well. In this section, I first present some examples of tokens, then discuss different strategies for utilizing these discourse semantic resources in appraising the author. At the end of this section, I discuss some of the outliers, i.e., the use of more uncommon discourse semantical strategies, such as the use of Affect tokens.

Table 21. Overview of inscribed Attitude targeting the author in *CCP*

Attitude		Hits	Example tokens
Judgement			
Social esteem	Capacity	23	*connynge, excellent (scholler, clerke), learning, knowledge, sage*
	Tenacity	4	*godlie, dylygence*
	Normality	21	*noble, notable, renowmed*
Social sanction	Veracity	8	*deceit, earnest, honestly*
	Propriety	30	*Christian, goodlinesse, honorable, integrite, vertuous*
Appreciation			
Composition	Balance	1	*roundness*
	Complexity	1	*pure*
Reaction	Impact	-	
	Quality	7	*best, excellent*
Valuation	Distinction	1	*eloquence*
	Usefulness	-	
Affect			
	Un/happiness	2	*beloued, pleased*
	In/security	-	
	Dis/satisfaction	1	*displease*
	Dis/inclination	-	

Authors are most often appraised using positive tokens of propriety, capacity, and normality (see **Table 21**). They are evaluated using explicitly positive social sanction Judgements of propriety (30 tokens in *CCP*), social esteem Judgements of capacity (23) and normality (21). The tokens are used to judge the author based on intellectual competence or singularity among other authors and men. Appraising the author using capacity tokens is a feature familiar from classical antiquity. However, these classical models present capacity evaluations as a part of the modesty topos, i.e., the appraisals are negative. As the author is presented as a separate authority in the Renaissance translator's paratext, in contrast to the classical model, the polarity of the appraisals is flipped. In *CCP*, **capacity** Judgements of the author are almost always positive (see section 6.2.3.1). In addition to positive capacity judgements, the authors are often judged for positive **normality** (*singuler gifte of grace*). Both of these appraisal strategies may be seen in example (59), where Nicholas Udal presents his author, the Italian protestant reformer Pietron Martire Vermigli, and his work on the Eucharist.

(59) this wryter throughe his [nor+] **singuler gifte of grace**, his [cap+] **right profounde learnynge**, and his [cap+] **highe iudgemente** aswell in the scriptures, as also in the doctours, and in the generall councell wadeth so depe in searchyng and boultyng out the trueth of this matier, that he maketh it so clere so plaine and so euident to all (1550, STC 24665)[38]

The unusually intense and repetitive expressions of positive social esteem in example (59) are motivated by the topicality of the main text. The Eucharist was a hotly debated issue in England and in continental Europe in the late 1540's and early 1550's. Vermigli himself had escaped European unrest and settled as a Professor of Divinity at Oxford, and later became a great influence upon the Reformation and practices of the Church of England (*ODNB*, s.v. *Vermigli, Pietro Martire, 1499–1562*). Establishing the credentials of an author discussing such contested topics was clearly essential. Other capacity Judgements encountered in *CCP* are rather abstract, vacuous expressions such as *great* and *excellent*. This latter group is, as Bednarek (2009b, 174) has noted, difficult to classify according to aesthetic or ethical considerations, due to the Judgement token's semantical underspecificity. Vacuous appraisals may reflect the author's position of authority, but they also direct attention to the superficiality of the sentiment.

It is noteworthy that no tokens of negative capacity or normality of the author may be found amongst the inscribed tokens, either on a lexical or on a discourse semantic level. In other words, not only are there no tokens of negative valence used in appraising the author's capacity or normality directly, but there are also no tokens of negative valence used in constructing positive propositions. There appears to be a general avoidance of complex constructions in appraising the author. Even third person evaluation or denials of negative valence, which are frequent in connection to other targets, cannot be found in the material in great numbers (see, e.g., section 6.2.3.2). Rather, the constructions are largely very simple. There are very few heteroglossic forms of representation, irrealis structures, or uncertainty, meaning that overall, the translators presents positive social esteem of the author as the only possible option of alignment to the reader. I postulate that the image of the author is simply too important to risk presenting alternative propositions.

Naturally, there are exceptions. Indirect and implied evaluations of negative capacity of the author are extremely rare, but John Stradling's preface to *Constancie*

[38] Here and in other examples where I discuss several types of tokens, I identify the type of token with Attitude subtype (e.g., cap, nor, ten, ver, pro for Judgement tokens) and valence (+ or -) in square brackets within the example. I will also provide an upper-level token should there be need for clarification, resulting, e.g., [jud:cap+] for positive capacity Judgements. These additions will be given in square brackets. The tokens themselves have been bolded.

contains a section allowing the possibility of negative veracity on the part of the author, Justus Lipsius.

(60) That he writeth so highly in commendation of RIGHT REASON, although som times with the words of the Au*n*cients: yet he acco*m*pteth no reason pure or right except it be directed by God & illuminated by faith. **If in writing of destiny & other lik profou*n*d matters his tongue (through an ardente and earnest intente of a good meaning mind) hapned any wher to trip or his pen to slide;** Be not thou too rigorus towards him for it, he yealdeth to amend whatsoeuer shalbe proued amisse. (1595, STC 15965)

The admittance of the possibility of negative veracity is entrenched in inscribed positive Judgements of Lipsius's veracity and propriety (*earnest*, *good meaning*) and followed by an entreaty to ignore his faults.

Although social esteem Judgements are the most common evaluative approach in relation to the author, the most commonly used individual Attitude subcategory is **social sanction:propriety** (30). Tokens of propriety are a fairly varied set of appraisals and include some rather complex structures. In Chapter 4, I discussed my view of the overlap between the categories of veracity and propriety, but even without this merging of the categories, propriety is one of the most lexically varied of the subtypes observed in the material: the author is evaluated for a multitude of distinctive internal characteristics relating to societal values and moral rectitude, most visibly *virtue*, *modesty*, and *honor*. On three separate occasions the term *Christian* is used to present a positive Judgement of social sanction relating to the author, and on two of these occasions, the author evaluated is Seneca the younger (c. 4 BCE – 65 CE). John Studley's presentation of Seneca's *Medea* to his patron, Lord Russell, includes a token of positive social sanction.

(61) I haue presumed, to offer vnto your Honour, a smal Pearle of y^e^ pearlesse Poet and most **Christian Ethnicke** Seneca (1566, STC 22224)

Both John Studley and Alexander Neville, the translator of Seneca's *Oedipus* (1563, STC 22225), term Seneca a *Christian Ethnicke*. The noun phrase is, at first glance, contradictory. The sixteenth-century century senses of *ethnic* relate to paganism and heathenism, rather than to the PDE use of cultural or racial background (*OED*, s.v. *ethnic*, n. and adj. A.1. and B.1.).[39] In Appraisal terminology, describing Seneca as an *ethnicke* means Studley and Neville are targeting their author with a highly uncommon negative Judgement of social sanction; and yet, the modifying *Christian*

[39] For more negatively judgmental uses of *ethnicke*, see e.g., Thomas Lupton (1581, STC 16954, A.ii^{v}–Aiii^{r}).

is in direct contradiction of the relevant senses of *ethnicke*. The phrase is emblematic of the issues related to the admiration of classics in the early modern period, given the fact that many of the authors, Seneca included, lived at a time before the formation of the Christian church. Consequently, many of their writings were considered doctrinally problematic or otherwise inappropriate. Yet, Seneca had been an author widely and warmly approved by the Christian church and some of its most prolific thinkers since the late Middle Ages (Hadas 1968, 1).

There are hence several meanings to the token *Christian* here, some of which are polyphonic. It is clearly carrying evaluative senses in itself, and has been classified as a token of positive propriety, identifying Seneca as a part of the reader's religious community and creating solidarity. Additionally, *Christian* is used as an Engagement token, to deny the negative propriety proposed, to counter any previous uncertainties related to the author's background on the reader's mind. The full phrase is hence used to acknowledge and dismiss an existing tension related to classical authors in early modern England. Finally, setting *Christian* against *Ethnicke* separates Seneca from his contemporaries. It is a very skilled construct indeed, and encapsulates one of the functions of translator's prefaces: "evoking [of] the work's (or its author's) difference while rendering that difference familiar or knowable" (Watts 2000, 32).[40] By acknowledging and dismissing the concern, the young translators are not only justifying their choice of ST but positioning themselves to stand in a long line of Christian scholars with the 'correct' understanding of the classics to evoke an impression of their own competency in the reader.

Other, less popular Appraisal strategies of the author include the use of social **sanction:veracity** (8 tokens), such as in example (60) above, or the use of positive reaction:quality (7) in connection to the author's position, title, or situation, such as in Henry Billingsley's description of his author, Joseph Du Chesne in example (62).

(62) J freely imparted to my Countrime*n* at diuers times heertofore, such secrets as by often reading in the **best**[41] Authors of the same Arte, or by

[40] In my view, this is a type of *domestication*. The term, usually referring to the changes made to a translated text in order to make it more familiar to the target text reader and suitable for consumption in the target culture (see e.g., Venuti 2018, xii–xvi), should perhaps also include attempts to influence the reading using paratextual means.

[41] Billingsley's use of *best* might arguably also be classified as a Judgement of capacity, and I have double coded it to reflect this fact. I am more inclined to view it as a reaction:quality, however, due to the lack of action or agency inscribed in the evaluation.

> many experiments of my great labour and charge, I haue founde out most certaine and without deceit. (1591, STC 7275)

For Billingsley to assure his readers of the quality of his author is a necessity due to the subject matter and topicality of his publication. The work is an alchemical treatise discussing the use of alchemy to produce medicines, and the methodology itself was under dispute (Taavitsainen and Suhr 2011, 140). The use of thin appraisals simply stating the superiority of the chosen authors might be used pre-emptively to delimit the possible future arguments, when thick evaluation has the potential to open dialogism and further disputes.

All in all, author evaluation in the *CCP* paratexts seems to go against what we know of historical models of prefacing, partially due to the fact that no medieval or Latin prefacing models account for translator's paratexts. The most popular lexicogrammatical categories in appraising the author, i.e., capacity, normality, and propriety, are either used quite differently from the way they are discussed in the models or have no corresponding item or theme at all. Additionally, practically no veracity tokens targeting the author were found in the material, despite expectations related to the authorization of religious works. Next, I turn to the use of Attitude in the appraisal of the source text.

6.3.3.2 Attitude targeting the ST

According to **Figure 16** above, appraisal of the ST is predominantly done using Appreciation tokens (39.9 tokens per 10,000 words). All subtypes of Appreciation are used to appraise the ST (see **Table 22**). The most prominent subtypes in the material are valuation:distinction (79), reaction:quality (70) and valuation:usefulness (60). Different subtypes of composition may also be found: 41 tokens of composition:balance and 19 of composition:complexity. Reaction:impact – a close relative of Affect – may also be found with 15 tokens. The use of Affect (2.8 tokens per 10,000 words, see **Figure 14**) is marginal. Notably, the Attitude tokens targeting the ST have some overlap with Attitude targeting the TT (see **Table 24** and p. 172fn37).

Table 22. Overview of inscribed Attitude targeting the ST in *CCP*

Attitude		Hits	Example tokens
Judgement			
Social esteem	Capacity	-	
	Tenacity	-	
	Normality	-	
Social sanction	Veracity	-	
	Propriety	-	
Appreciation			
Composition	Balance	41	*elegant, errors, faults, true (methode)*
	Complexity	19	*clearlely, darke (sence), purely, plainely, obscuritie*
Reaction	Impact	15	*delectable, louingly*
	Quality	70	*excellent, fryuolous, heauenly, wonderfull*
Valuation	Usefulness	60	*expedient, helpe, necessary, profite, vtilite*
	Distinction	79	*commendable, godly, little, notable, vertuous, worthy*
Affect			
	Un/happiness	8	*liked, pleasure*
	In/security	1	*comforte*
	Dis/satisfaction	9	*delited, pleased, liked*
	Dis/inclination	1	*desired*

Usefulness or **distinction** of the text are, naturally, not phenomena restricted to the ST. I discuss usefulness tokens in relation to Attitude in appraising the TT below in section 6.3.3.4 (see also section 6.4.2). In section 6.2.3.3 above, where I discuss the valence of tokens targeting ST, I note the frequent futurity of these constructions. It is of course quite logical for the outcome (usefulness) of the reading of the TT to be presented in the future tense in a narrative in which the translation has not yet been read by the recipient. Similarly, it might be expected that usefulness tokens in relation to the ST will be found in realis, expressing actualized opinions or states, such as when John Palsgrave uses valuation:usefulness to justify his translation of Gulielmus Gnaphaeus' *Acolastus* by stating that others have found the work useful before:

(63) But in very dede I shall thynke my selfe not onely very well suffised, but also moche fortunate, if this myne enterprise, or at the least fyrst settynge on, maye gyue occasion vnto other your graces wel lerned clerkes, to fal in ha*n*de with suche of the latyne auctours, as in the iudgeme*n*t of all men

be most excellent, and to this purpose most **necessary** and **expedient**. (1540, STC 11470)

However, Palsgrave's use of realis appraisal (expressing an appraisal already factualized in the world, as others have already found the text useful) is a fairly rare use of valuation. It is far more common to use irrealis and refer forward to future readerships finding the text useful (in which case the evaluation targets the TT), or to leave the tempus vague, targeting both text versions. As a consequence, the numbers in **Table 22** give the perhaps misleading impression that there is a sizeable number of valuation tokens targeting the ST, specifically. In fact, most of the tokens of valuation:usefulness recorded in *CCP* have been double coded to target both the ST and TT and could also be discussed in section 6.3.3.4. The same applies, to a lesser extent, to tokens of valuation:distinction. This is because many of these tokens do not target a version of text, but the topic, genre, or other content of the work – incidentally, just the feature whose transport from one version to another is the objective of the translation, allowing such vagueness in the first place. We may see two examples of such use in the extracts below; Nicholas Udall's use of valuation in example (64) is directed towards his main text without specifying an ST or TT target, while Alexander Barclay uses valuation to justify his translation of Sallust's *Jugurthine War* in example (65). Instead of evaluating the work directly, Barclay targets the work's genre. The exact text version evaluated is not specified in either example.

(64) I will no longer with hold thesame fro*m* the hearinge of Martyr himselfe speake, who shal more delighte and [val:use+] **edifie** you then my penne maye dooe.(1550, STC 24665)

(65) Thus: great is y^e^ [val:dis+] **laude** and many be the [val:use+] **commodyties** and [val:use+] **vtilyties** of hystories and chronycles. An hystore is the recorder of tymes passed: the light of veryte: the maistres of ma*n*nes lyueng: the presydent of memorie: the messanger of antyquite. And (as Tytus Lyuius recordeth in his prologue) the knowledge of hystories among other thynges is moost holsome / [val:use+] **necessary** / & [val:use+] **profitable**. (1522, STC 21626)

Additionally, the textual object as a vestibule of human thought makes it a special, and a somewhat problematic target in terms of AF. As noted above in section 4.3.1.4, the use of tokens with target/value mismatch specifically mixing Judgement tokens with appraisals of object is a feature apparent in the evaluation of arts and other results of human agency, creativity, and skill (Thompson 2014, 56–58). The placement of these tokens into Attitude categories was not discussed, however. In *CCP*, the phenomenon is perhaps best seen in the tokens of valuation:distinction, which carry a relatively high number target/value mismatches.[42] I have classified target/value mismatches according to their target, which means that tokens such as *godly, profound, profane, prudent, superstitious, truth, vanity*, and *worthy* – although Judgement on the lexical level – have been classified as Appreciation. Target/value mismatches classified as valuation:distinction may be found in the rare cases of negative appraisal of the ST, such as in Abraham Hartwell's defense of his editorial interventions in translating Duarte Lopes' *Congo* and Thomas Rogers' preface to St. Augustine's *Praiers*.

(66) The last exception[43] which may be made against this booke, is the discourse of the Conuersion of the Kingdome of Congo to Christianitie, which is amplified, and set out with such [val:dis–] **Miracles** and [val: dis–] **Superstitious** [val:dis–] **Vanities**, as though it had been plotted of purpose for the glorie and aduancement of the Pope and his Adherents: (1597, STC 16805)

(67) For it containeth strange, that I saie not erroneous doctrine: as that Vnicuique propria voluntas est causa suae damnationis vel saluationis;[44] that, Bona voluntas Deum ad nos deducit, & nos in eum dirigit;[45] that, Per bonam voluntatem Deum diligimus, Deum eligimus, ad Deum currimus, ad Deum peruenimus, & eum possidemus, &c[46] which sentences being [val:dis–] **contrarie vnto the truth**, and sauoring of a [val:dis–] **superstitious** time, were better quite omitted, than translated to the [val:dis–] **infecting** of some, or offence of anie. (1581, STC 938)

The overwhelming majority of valuation tokens targeting the ST carry positive valence. And as noted in section 6.2.3.1, negative valence – such as in examples (66) and (67) – is quite rare in relation to the author. Yet, Hartwell's and Rogers' use of *superstitious, truth*, and *vanities* is reminiscent of Judgement values, drawing attention to the author's contribution to the content. The Appraisals are also in line with the uses of negative tokens previously discussed above: listing the faults of the ST to justify textual intervention. The tokens of negative valence in examples (66) and (67) are made more exceptional by their strength and intensity, as well as by the fact that they

42 This leaves open the question of whether the tokens expressing human agency in the creation of an object of target/value mismatch are always a part of the valuation subcategory or if this discourse semantic category is only typical of this particular context of use.

43 "*Law.* A formal objection or protest entered by a defendant" (*MED*, s.v. *excepciŏun* n).

44 Transl. 'Each individual through their own free will cause their condemnation or salvation.'

45 Transl. 'God leads us to good deeds, which are then done or not out of our free will'

46 Transl. 'Through choice and free will, we love god, we choose god, we hurry towards god and he holds us, etc.'

target the work's internal worth. While the tokens of negative valence targeting the ST discussed in section 6.2.2 include composition tokens such as *disagreeable, erroneous* and *scapes*, which may evoke negative Judgements of the author's competence, in examples (66) and (67) the Judgement tokens *superstitious, truth*, and *vanities* – while targeting the ST – evoke negative Judgements of the author's character – a far more serious judgement than a negative appraisal of their skill.

The common denominator between the two sections is religious controversy. In fact, these target/value mismatches are the appraisals I expected to find appraising the author in section 6.3.3.1. *Vanities*, *superstitious*, etc. are classified as Appreciation despite carrying senses of judgement:veracity, as they target a textual object (for principles of classifications, see **Table 11**). However, they nevertheless reflect the medieval Christian *auctoritas* identified by Minnis's (1984, 10–11) account of the medieval preface. According to Minnis (ibid.), the authenticity of the text was of paramount importance, especially in religious works where *truth* meant conformity. The use of this subcategory of appraisal may hence be explained by the surviving priority of this aspect of religious textuality, while the strength and quality of the sentiment presented in examples (66) and (67) speaks of the enduring discontent between the Catholic church and the Church of England.

Reaction:quality (70 tokens in *CCP*) is the second most common individual discourse semantic category to be utilized in the appraisal of the ST. The subcategory is fairly uninteresting, as it mostly consists of thin evaluations, i.e., tokens whose purpose is simply to express valence, and contain little other meanings or motivations for the opinion expressed (Kirchin 2017, 2; see also section 4.3.1.1). See, for example, John Hall in example (68), simply stating the *excellence* of the work without justifying his appraisal.

(68) I therfore, as preparatiue to the reste that shall folowe, dedicate thys my symple laboure, in settyng forth this **excellent** compendious worke, called Chirurgia parua Lanfranci, vnder your ayde, helpe, succor, tuition, and defence (1540, STC 11470)

Hall explains the exact merits of his work elsewhere in the dedication, and is indeed quite verbose about the sentiment. However, promotional language is not the purpose of this sentence, but the reiteration of the dedicatory statement: the valence is only expressed to support this message, and hence, a thin evaluation will suffice.

Composition:balance (41 tokens targeting the ST in *CCP*) and **composition:complexity** (19) evaluate the object according to its form – either internal form or the suitability of the object to its environment. The tokens are used in contexts such as meta-discussions on the ST's rhetorical style, language, metacommentaries on translation, and for contrasting the ST and TT. Interestingly, valence does not seem to have much influence on the frequency of use in this subtype, with positive tokens such as *clere, delicate, elegant*, *naturall*, *rhetoricall* being equally common as negative ones, such as *darke*, *errors*, *faults*, *obscure*, *scapes*, and *strange*. Much like the negative distinction tokens discussed above in example (65), these negative tokens are used to justify the editorial decisions made in translating. However, while negative distinction drew attention to the agency of the author, composition tokens externalize the feature evaluated as a feature of the work without directing attention to human agency. Thomas Paynell's use of *elegant* in example (69) and John Studley's use of *darke* in example (70) are typical applications of this discourse semantic strategy.

(69) [*Amadis*] pleased me not a little, as wel for the [com:bal+] **elegant** phrase thereof, as for the diuersities and arguments therin wrapped and inclosed. (1572, STC 545)

(70) in some places I do expou*n*d at large the [com:com–] **darke** sence of the Poet: so haue I chaunged the fyrste Chorus, because in it I sawe nothyng but an heape of prophane storyes (1566, STC 22224)

Appraising the ST negatively for the difficulty of the subject matter or faultiness of the text may also be read as indirectly appraising the translator. Janson (1964, 99) has identified this a strategy in the Latin preface tradition, where the author might mention the difficulty or vastness of their subject matter to imply they deserve merit.[47] In the context of translator's paratexts, this tradition transforms into one where the complexity of the source text motivates the evoked appraisal. For example, Studley's negative complexity appraisal of his ST in example (70) could be read as communicating his ability to overcome the difficulty of the source text.

So far, I have discussed the appraisal of the ST through tokens of inscribed Attitude. However, the ST is also often evaluated indirectly. While categorizing evoked appraisal according to valence is relatively simple, semantic subcategories of Attitude are more difficult to identify and no quantification of semantic classification of evoked tokens has been attempted. For example, the use of metaphor to refer to the ST is fairly frequent in the material, but the description of textual content as fruits, herbs, or orchards (see, e.g., STCs 4815, 10881, 24665) gives little clue as to whether the evaluative sentiment expressed is to be interpreted as valuation or reaction. Sometimes, however, the attitudinal subcategory of the token of indirect evaluation is possible to deduce from the prosody. In example (71), Thomas Twyne presents a blurry of negative appraisals of his TT (*fault*, *wrong*, *euell*, *falsenesse*) in an attempt to excuse his editorial interventions and possible mistakes in his

[47] Some were rather more direct in stating that the translation had been laborous: "Whiche Poet [Palingenius] for hys vertuous workes and godly zeale with no litle labour of mine, though rudely translated." (Googe 1561, STC 19149).

translation, only to state that these are all due to his faulty copy of the ST. The extract ends in a long evoked negative token of composition:balance targeting the ST.

(71) if there shall haply appeare any [com:bal–] **fault**, by vs now committed, either in [com:bal–] **misnamynge any person, Towne, or other thynge,** [com:bal–] **wronge** placing of wordes, [com:bal–] **euell** allegation of writers, [com:bal–] **altering of the authours meaning** by [com:bal–] **false** poynting, [com:bal–] **one woord put for an other**, or such like, the truth wherof I coulde not exactly try out, by diligent animaduersion, or due conferrence in so short time: I most hartely craue pardon, and must needes impute the most parte therof vnto the [com:bal–] **falsenesse**, an [com:bal–] **disordre** of the Latine copie, printed at Colone. [com:bal–] **Whose errata, are moe then I haue commonly seene in a booke of no greater quantitie, & yet if the Printer woulde haue noted all: he shoulde haue noted twise so many as he did, besides that there are many errata in erratis.** (1573, STC 16636)

Twyne's identifying the copy used as the source of the errors found in translating *Breuiary* is unusual, and the only use of this strategy found in *CCP*. The clear identification of the printer as the actor responsible for the errors in the ST justifies this exceptionally saturated section of negative valence. Notably, all the possible errors in the TT listed have been grouped together as the product of the errors of the Latin copy and ultimately, the printer's agency, even tokens *euell, false*, and *falsenesse*. *Euill* has senses classified as Judgement of propriety and as Appreciation of balance, although only the latter is applied here (*OED*, s.v. *evil*, adj. and n.1). The interpretation is further motivated by its context, which, as may be seen, carries a number of tokens of negative balance. It is hence assumed that *euill*, too, falls under the collective of 'errors'.

All in all, appraisal of the ST is fairly straightforward. Quality, usefulness, and distinction – the discourse semantic categories focused on the internal qualities and effect of the text upon its reader – are most prevalent. There is also a sizeable group of appraisals targeting the ST for its form, i.e., balance and complexity, under which issues of language and structure are appraised. Simple one-word appraisals of the ST may be found in the metatextual statements at the beginning of the work (quality), while usefulness and distinction are used in justifying translation, or promoting consumption. The composition tokens account for the negative appraisals of the ST, often as a part of the narrative focused on justifying editorial decisions. While medieval and ancient prefacing models influence the appraisal somewhat, especially in relation to distinction, the position of the translator is unaccounted for in these historical models. The presence of the translator complicates the relationships of power within the paratext and changes some of the evaluative patterns.

6.3.3.3 Attitude targeting the translator

According to **Figure 16**, Appraisal of the translator is achieved using Judgement tokens (20.5 tokens per 10,000 words). Use of other resources is marginal (Affect 0.8/10,000, Appreciation 1.0/10,000). In discussing the valence of the Attitude targeting the translator in section 6.2.3.2, I found that the translator is most often appraised negatively in inscribed expressions of appraisal to follow the demands of the modesty topos; that there are positive tokens as well, but inscribed realizations are rare, and that a multitude of indirect realizations are used for evoking positive attitudinal values. In this section, I explore the appraisal of the translator more deeply.

Table 23 shows that inscribed Attitude targeting the translator is most often expressed using resources of social esteem:capacity (56 tokens) and social esteem:tenacity (45). Social sanction:propriety (33) is also used. In other words, the translator's explicit evaluations deal with their ability in text production and endurance in the process, as well as their propriety in different types of social situations related to the production.

Table 23. Overview of inscribed Attitude targeting the translator in *CCP*

Attitude		Hits	Example tokens
Judgement			
Social esteem	Capacity	56	*base (learnynge), ignoraunce, imbesilitie, knowledge, learning, skill, talent*
	Tenacity	45	*bold, curious, diligence, dutiful, hardy, negligent, rash*
	Normality	11	*homely, simple, unworthy*
Social sanction	Veracity	-	
	Propriety	33	*humbly, ingratitude, presumption, rudeness, trouble, vayne, vnmannerly*
Appreciation			
Composition	Balance	-	
	Complexity	2	*rudelye*
Reaction	Impact	3	*tedious*
	Quality	-	
Valuation	Distinction	1	*simple*
	Usefulness	-	
Affect			
	Un/happiness	-	
	In/security	1	*mystrusted*
	Dis/satisfaction	3	*offend*
	Dis/inclination	2	*desiringe*

The uses of social sanction:veracity tokens targeting the translator are notably absent from the corpus, indicating that the translator is simply not appraised for the validity of their statements. This corresponds with the results of author appraisal discussed above, where I found that the expected statements of the author's veracity had been replaced with a positive distinction of the ST. A similar process may be observed in relation to the evaluations of the translator and TT (see **Table 24**). Below, I will discuss the linguistic strategies for expressing Attitude, through the exploration of the most typical subcategories as presented in **Table 23**.

The most common of the subcategories, **social esteem:capacity**, is used both in contexts of negative and positive valence, but while negative capacity is apparent in the inscribed tokens, positive capacity is expressed using graduated tokens (see section 6.2.3.2 for an analysis of the valence of the appraisals of the translator). Capacity tokens answer the self-evident question, "how capable?" (Martin & White 2005, 53). Typical tokens of inscribed capacity simply state the translator's lack of skill using tokens such as *ignorance*, *imbecility*, or *unskillfulness* (see e.g., STC 15192, 11470, 16636). They may also rely on nearby Graduation or Engagement resources to modify – to downgrade or deny – the translator's *talent*, *skill*, *judgement* or *learning*, or use fused appraisals, namely, Graduation or Engagement resources to signify negative valence. The most common strategy of expressing the capacity of the translator involves the use of the token *simple* to modify positively toned nouns such as *skill*, *learning*, and *wytt*. Johannnes Rastell's reference to his capacity in example (72) is illustrative of the use.

(72) now as farr as my **symple wytt** & **small lernynge** wyll extende I haue here takyn vppon me to abbregge the effect of them more shortly in thys lytyll book (1519, STC 9515.5)

The attitude in example (72) is presented in two very similar appraisal expressions intensifying each other by the repetition of the similar attitudinal stance, valence, and even the discourse semantic strategy. The tokens *wytt* and *lernynge* express positive capacity, *symple* and *small* modify the appraisals. Of the two modifiers, *small* is unproblematic in terms of classification; it lowers the force of the appraisal token *learnynge*. However, *symple* is slightly trickier. If viewed as a token of graduation, *symple* down-scales the intensity of *wytt*, or lessens the positive senses communicated. But *symple* may also be read as an engagement token: a denial of the existence of *wytt* altogether. Both interpretations are possible to the reader, and *simple* has been double coded to reflect this fact.

As is very clear by now, downplaying one's skill is a conventional caveat in the Renaissance English preface, and a part of the tradition of the modesty topos (see also, e.g., STC 24802; 10450). However, to be more specific, the use of this exact structure, i.e., Engagement and Graduation tokens (*symple, small*) to communicate lowered positive or even negative valence in relation to a token expressing competence (*wytt, lernynge*), is also a very popular strategy for communicating the traditional sentiment of low capacity. Other adjectives such as *poor*, *little*, and *small* are used in a very similar manner (*poor talent*, *small lernynge*, *little skill*). The popularity of the strategy is likely explained by the fact that the structure allows for the introduction of the positive concept of skill in relation to the translator (see also section 6.2.3.2). The proposition states that the translator indeed has *skill*, *wit*, or *learning*, and although the tokens are immediately modified or negated, the existence of this capacity opens up discursive space for positive interpretations.

Simple and synonyms may also sometimes be used in their noun forms. In these contexts, the use is, however, clearly attitudinal. Alexander Barclay's address to Thomas, the Duke of Norfolk, below in example (73) showcases this use.

(73) But whan I consyder and co*m*pare my **symplenesse** and **impossibylite**[48] with your preemynent dygnite (1522, STC 21626)

This is a far less popular strategy than the use of fused appraisal discussed above. It is a simple strategy in terms of Appraisal constructions, and simpler to interpret, as no dialogic alternatives are offered to the reader. The choice to use tokens of fused Appraisal such as *simple skill* rather than monoglossic alternatives such as *symplenesse* indicates a lower degree of speaker commitment to the message: there is a willingness to accept alternative interpretations. In other words, while the translators indeed follow the demands of the modesty topos to express negative valence in relation to their own capacity, many favor linguistic strategies which open discursive space, enabling positive interpretations, even within the modesty topos expressions themselves.

Other strategies applied by the translators to appraise their capacity include tokens such as *rude* to speak of a lack of ability in relation to style. The different senses of this lexeme have been discussed multiple times in this dissertation, so it should suffice to say here that in this sense, the token is used as an antonym of *elegance*, the object of classical oratory frequently used in evaluations referring to the author or the ST. Senses of the token relevant here – those that target the translator – are commonly paired up with other tokens of capacity such as *unskilfull* or *ignorant*, as may be seen in example (74), where John Studley addresses his readership in his preface to Seneca's *Agamemnon* (see also e.g., STC 22224).

[48] "Impotence, inability" (*OED*, s.v. *impossibility*, n.2.).

(74) I had not assayed[49] thys second attempte, to bewraye[50] my **rudenesse** and **ignoraunce**, vnto thy skilfull iudgemente (1566, STC 22224)

As a final issue of the translator's negative capacity I should note the tendency of the tokens to be used as an intensification strategy for other appraisals in an attempt to gain goodwill. Both example (74) and example (73) above are positioned at the beginning of their respective paratexts and involve direct reader address. While the number of relevant items is too low to speak of a correlation between the negative self-appraisals of competence and reader address in any statistical sense, the translators do seem to have a general tendency to intensify both valence and Attitude of their evaluative propositions through the use of comparison and contrast, by specifically presenting appraisals of themselves in relation to those of the readership (example (74)) or dedicatee (example (73)).[51] The objective of gaining goodwill is transparent here. Not only do examples (73) and (74) both open their paratexts, but both use direct reader address, to draw the reader's attention and stress the importance of the proposition. Both examples contain two appraisals (positive Judgement of capacity or normality of the reader and negative capacity of the translator), which are intensified by the binary opposition in which they are placed (dignity of the dedicatee, skillful judgement of the reader). Together, these elements (position of the appraisal, contrast, direct reader address) suggest that the sentiment expressed might be rhetorical: intended to flatter the reader into a positive frame of mind and facilitate the acceptance of the (evaluative) propositions presented later in the preface. The function of the negative appraisals discussed previously mainly involved the adherence to the demands of the modesty topos in a tacit expression of literary competence. The negative appraisals positioned at the beginning of the preface in examples (73) and (74) seem rather to have a dual function. Communicating competence through adherence to the literary tradition might indeed be a factor, and there is indeed the expression of humility achieved using tokens of negative capacity, but more importantly, the negative capacity tokens are used as a strategy for intensifying the flattering remarks targeting the reader. The negative capacity tokens are specifically used to balance between the text-internal and text-external functions of the preface: to communicate the translator's understanding of convention and tradition to gain the goodwill of the reader heading forward into the text, but also to act as a counterpoint to appraisals flattering the reader in direct address, attempting to motivate gaining patronage or purchase.

49 "To put to the test" (*OED*, s.v. *assay*, v. I.).
50 "To expose, to reveal" (*OED*, s.v. *bewray*, v.).
51 Additionally, Dunn (1994, 5) has identified a strategy of classical oratory where one's own worthlessness is contrasted with the worthiness of the topic.

Although straightforward positive appraisals of the translator's capacity are fairly rare, there are some tokens in the material. The tokens are often rather inexpressive, for example, simply stating the existence of skill or talent, as may be seen in Thomas Eliot's description in his preface to Eucolpius' *The image of governance* in example (75).

(75) for my part, say what they liste, I wil during my life, be in this wise occupied, in bestowing my **talent** (1541, STC 7664)

There are several of these types of tokens of capacity in *CCP*. Namely, unmodified statements of the existence of *skill*, *talent*, etc. I find the tokens slightly problematic from the perspective of AF. Mentioning the existence of skill is undoubtedly a positive capacity Judgement. Yet, the noun form, factual tone and absence of any surrounding evaluative sentiments to strengthen or color the valence leaves the evaluative sentiment bland. The absence of qualifying adjectives in relation to a token where negative Graduation is so frequently used to achieve negative values (see above) is glaring to anyone who is familiar with the textual conventions, and AF does not account for the absence of intensification – does not theorize the base value of evaluation in terms of Graduation, so to speak. Kirchin's (2017) concepts, thin and thick evaluation – the evaluative expression at its purest form, with no additional senses or meanings (e.g., *good, evil*), and the evaluative expression laden with additional meanings (e.g., *holy*, *unholy*) – are the closest explanation for meanings such as the one in example (75). In other words, the simple statement of skill without other appraisal in context or qualifying adjectives communicates the thickest of evaluative meanings, bordering on factual.

This is not to say that all positive propositions of capacity are similarly bland. Indeed, there are some few which are quite assertive. John Hall (1529/30–1568/9) in example (76), discussing his editorial decisions in translating Lanfranco's *Chirurgia*, exemplifies the use of intensified positive capacity by stressing his agency in text production:

(76) Vnto this worke also is added a briefe Anatomie, necessary for all Chirurgiens, and a table of the interpretation, as well of all maner of strange wordes, as also of all maner of simples, by any occasion treated of in this profitable worke: By me collected, according to myne owne **experience** and the meaning of good authors, as well ye auncie*n*tes as the new writers. (1565, STC 15192)

The extract given in example (76) is a full paragraph at the end of Hall's dedication, nestled between two paragraphs of direct reader address. Above the extract, Hall, a surgeon himself, addresses his choice to dedicate the work to the company of surgeons, and below, he states the work is likely to be received better by the brotherhood than by any other dedicatee (see also section 6.2.3.3). While the topic matter of discussing his choice of dedicatee is somewhat interrupted by the declaration in example (76), the sections are tied together by a spattering of positive appraisal targeting the content, specifically tokens of usefulness.

While it was not uncommon for the early modern English translator to be an expert in the field of the work, Hall's unabashed brandishing of this expertise through the use of the positive capacity Judgement *experience* is somewhat unusual in terms of its context of use. Other mentions of skill typically appear in contexts of modesty, for example explaining that the translator had need to fill their idle hours with useful endeavors and decided hence to utilize their skill, or that they wish to help educate others or serve the nation, as Eliot does in the context of example (75). Hall's more assertive position places his own experience in the content matter of his main text on a par with the canons of his field – the *good authors*. His assuredness on this matter has likely been motivated by the fact that he, as a surgeon himself, relied on his professional expertise to assess the value of the information included (*ODNB*, s.v. *Hall, John, 1529/30–1568/9*). In other words, when speaking of the additions made to the text and published alongside Lanfranco's work, Hall is positioning himself as an authority.[52] The self-confidence seems typical of Hall, who has shown his assertiveness in other ways as well (see section 6.2.3.3 for Hall's use of *simple* as a part of the negative evaluation in modesty formula in the preface). He writes two paratexts to the translation, a preface and a dedication. In both, Hall displays his confidence. Both are long, 2,300 and 4,800 words respectively, when the average length of a *CCP* paratext is just over 1,000 words. In the preface Hall delves into the history of the art, argues with his sources, discusses the relationship between medical arts practiced by physicians and surgeons, and encourages medical students to apply themselves more resolutely to their art. Attitudinal language is largely reserved for the end of the preface, where Hall justifies the translation with its usefulness. The preface's calm, authoritative tone is contrasted with the dedication, which is full of fire and fury, attacking both critics of surgery and critics of translation alike, flattering his fellow surgeons, and abusing the "Smythes, Cutlers, Carters, Coblars, Copers, Coriars lether, Carpenters, and a great rable of women: Vvhich [---] forsake their handiecraftes, and for filthy lucre abuse phisick, and chirurgerie". And while Hall does present the reader with a dedication, he forgoes the traditional subservience and dedicates the translation to the "whole company and brotherhod of Chirurgiens of London", identifying himself as a member of said company within the dedicatory phrase, which is in itself unusual as

52 I do not mean to say that Hall's position resembles that of the early modern English author – who was likely as apologetic as the translator – but that Hall's position bears similarity to the way that translators portray their main text authors (see section 6.3.3.1).

the dedicatory phrase usually only contains the name of the dedicatee, the position of the dedicatee, greeting, and name of the writer. Hall's use of *experience* in example (76) – although otherwise similar to the other uses of positive capacity discussed above – must be viewed against this authoritative backdrop, the positive valence sharpened and intensified by the prosody of evoked positive capacity.

While explicitly positive capacity tokens targeting the translator are rare, as discussed above, there is one more strategy for achieving inscribed positive valence: using Engagement resources to fully deny negative values. I have classified simple negation of explicit negative values as inscribed positive appraisal for technical reasons, although it needs to be noted that the lexemes themselves are not positive and their classification as tokens of positive valence is somewhat simplistic. Note, however, that even with this caveat, there are no more than seven tokens in the material which directly inscribe the positive capacity of the translator. One of the relevant tokens (*experience*) may be found above in example (76). Two of the remaining positive capacity tokens are employed by Thomas Rogers, explaining his editorial interventions in his preface to *Manuel*:

(77) One Chapter you shal find in this booke, lesse than is in the Latine copie: and yet moe by two, than hetherto hath bene in English. The addition, I doubt not, wil like you, but the omission of a Chapter some perhaps wil mislike, which notwithstanding was done, [soe:cap+] **neither of negligence** vnwittinglie, [sos:pro+] **nor heddilie of presumption**, but with [soe:cap+] **good** aduisement,[53] that thy zeale might not be cooled by the reading thereof. (1581, STC 938)

Rogers states he is aware of the possible negative appraisals he might receive for his editorial decisions, but denies being unknowingly negligent or callous, and that his consideration of the omission is motivated by the questionable content of the ST. He then carries on to extensively quote the ST to justify his decision. Example (77) contains two tokens of positive capacity, the first of which has been achieved through negation. Although the positive valence is softened by the negation, the use of positive capacity is nevertheless unusual, especially paired with the latter positive capacity token, which is not obscured by negation and which colors the preceding token, intensifying the positive valence by repeating the Attitude.

53 "Consideration, reflection, deliberation" (*OED*, s.v. *advisement*, n.3.a.). Although the term also carries early modern senses which would imply outside help in deliberating the best textual practices – namely, "instruction" or "[j]oint deliberation" (e.g., *OED*, s.v. *advisement*, n.1.a.) – meaning Rogers would have intended to shift the responsibility of the editorial decisions to an outside party by stating he only followed advice, the textual context carries no further implication of outside parties influencing the text production.

Naturally, translators may also evaluate themselves through indirect means. Perhaps the most prominent evoked Attitude token within the preface is often attached to the modesty topos: the positive capacity Judgement evoked by stating the translation has been requested by a friend or associate. However, it is worth remembering that as is the case with much of evoked Attitude, it is difficult to state exactly into which sub-category these evoked tokens are to be classified. While I have discussed the ways in which the translator may evoke positive valence in section 6.2.3.2, analyzing valence involves only the determination of whether a proposition is evaluative, and a subsequent choice between the binary opposition of positive or negative. In the context of Attitude sub-categories, there are several possible interpretations, and the categorization of evoked tokens often involves too much speculation. For example, there is the often-used rhetorical tool of claiming the translation was requested by a third party, mentioned just now. This claim might be interpreted as a statement of unwillingness to translate and hence, a negative Affect token roused by the (nonexistent) TT. The rules of polite conduct in textual encounters judicated that the writer must express their unwillingness to put themselves forth, after all. A case could also be made for their classification as positive normality – an expression of the translator's social standing, a reference to the types of social interactions the translator engages in and the circles the translator frequents – especially should the requester be named, as we saw Hartwell do in prefacing STC 16805, discussed in example (17). And as mentioned multiple times previously, the expression may also be taken as an evoked positive capacity Judgement – stating there is a third party who finds the translator skilled enough to satisfactorily achieve the task. However, the key issue here is not to identify the correct interpretation or the intended message, but rather, to point out the necessity of acknowledging that there are several possible interpretations for each individual token evoking appraisal through this traditional rhetorical device. As White (2011, 17) has noted, in using evoked appraisal, the writer may only establish the conditions from which the evaluation may be made, surrendering the interpretation of the evaluative message to the reader. Hence, I am sometimes hesitant to ascribe attitudinal values to evoked tokens, unless the token is a standard one, such as the topos *request to translate,* or if more information has been made available, as was the case in Hartwell's use of the topos.

The second most common sub-category of Attitude by which the translator appraises themselves is the social esteem of **tenacity** (45 tokens in *CCP*). While this self-appraisal is again most often realized using negative valence (*bold, hasty, negligent, rash*), there are several explicit tokens of inscribed positive valence in the *CCP* as well (*diligent, dutiful, hardi*). This sub-category of Judgement answers the question, 'how dependable?' (Martin & White 2005, 53), and the self-appraisals expressed relate to the (lack of) applying oneself to the task undertaken. More specifically, in the context of the prefaces studied, the negative Judgements of tenacity are motivated by two considerations: the impulsiveness in initiating the translation and the subsequent lack of quality of the end result, as Thomas Twyne does in his preface to Humphrey Llwyd's *Breviary of Britain* in example (78); and the brashness of presenting a poorly thought-out work to a new audience as Thomas Rogers does in his preface to St Augustine's *Prayers* in example (79). The latter group might be considered bordering on the values of judgement:propriety.[54]

(78) But I feare me much, least in myne **ouer rash** attempt, in takyng so worthy a writer in hand (1573, STC 16636)

(79) For some perhaps, to translate that which is once done alreadie, wil thinke it vanitie; to amend that which no godlie man would euer enterprise to correct, wil iudge it **presumption** (1581, STC 950)

Notably, the central meaning of these tokens – the steadfastness and reliability of the translator – is commonly accompanied by senses relating to the unadvised nature of the action and the speed at which decisions were made and textual items produced (*hastily*, *rashly*). Similar sentiments related to time and manner may be found expounded upon in detail, evoking negative tenacity. In example (80), John Stradling evokes negative tenacity through his admittance to dedicating less time to the work than it deserves. The evoked token is triggered as a negative appraisal through the use of the negative Affect token, *feare*, in the immediate context.

(80) I haue reduced it into english, I feare me, **with more hast then good speede**, not hauing spent full fiue weekes there abouts, as you very well know. Wherein I trauelled with the more paines for bringing foorth this vntimely birth, to the end it might receaue his perfecte consummation against this day of your birth, whereunto I had respecte when I firste took the work in hand. (1595, STC 15695)

Stradling's somewhat unpleasant metaphor labors to express the hastiness of the translation which he wished to gift to his dedicatee and uncle, Sir Edward Stradling, for his birthday. The narrative invokes negative Appreciation related to the quality of the translated text, but also negative Judgements of the translator himself and his tenacity at the task. While the extract is one of the more unpleasant metaphors found in the material, evoking negative images in relation to the quality of the translator's

[54] *Presumption* is here considered an invoked Appraisal: a token of a sub-system of Attitude used to convey a meaning of another sub-system (Bednarek 2007b). At the lexical level, *presumption* is a Judgement of propriety, but I have classified it as a token of tenacity according to its meaning in context. I do not view invoked Appraisal as evoked, but classify these tokens as inscribed.

literary output through parallels drawn between the text and miscarriage, Stradling's metaphor may perhaps be excused by the more relaxed social context in which it was produced. Epistles to family members seem to be somewhat more lax in style, and other epistles to family in *CCP* also contain unusual content, constructs, and structures.[55]

Interestingly, although the boldness, rashness and negligence of the translator seems to be one of the main points of contention in his self-evaluations, the boldness of the translator may also be framed in terms of positive valence. These uses relate to steadfastness, to facing challenges head on, forging bravely ahead despite the fear of criticism or accusations of impropriety. In addition to the social risks of text production processes such as translation and print publishing (see Chapter 2), the dedicatory act itself required some boldness on the part of the writer. This is the boldness exhibited by Geoffrey Fenton in example (81) (see also section 6.2.3.2).

(81) yet novv, taking my reason of the vvorthines of the vvorke, and obseruing the examples and inducements of others in like oblatio*n*s, I am **bold** vnder feare & humilitie to prostrate these my last payns afore that diuine moderation of mind vvhich alvvays hath holden for acceptable all things respecting learning or vertuous labours (1579, STC 12458)

Addressing his dedicatee Queen Elizabeth I, Fenton admits to his anxiety and determination, expressing the sentiment with the token *bold*. The positive tint of the token is revealed by the counter-expectancy indicator *vnder*, followed by negative Affect; *feare* and *humilitie*. Elizabeth I's reticence as a patron meant Fenton was taking a risk indeed by dedicating, as it was unlikely he was to be rewarded for his dedication. The risks themselves were twofold: the loss of monetary compensation

55 Consider, for example, Thomas Eliot's dedication of Plutarch's *The educacion or bringinge vp of children* (1532, STC 20057) to his sister Margery Puttenham. In it, Eliot discusses her fertility being a relief to him, who has no heirs, and states that the good manners of her children enhance his feelings of familial love for her. The dedication contains an inordinate amount of direct address and the Appraisal tokens seem to congregate in the middle as well as at the beginning and the end, which would be more common. Eliot performs the customary evaluative strategies, but the appraisals only relate to the effect (usefulness) of the text on his audience of one: Margery. Rather than discuss the value of the text more broadly, he focuses on its value to his sister. The epistle also suggests that the unedited ST would be boring to Margery due to its difficulty. These propositions are, I believe, the only time I have seen the dedicatee negatively appraised for their capacity – although a more thorough exploration might be necessary to make any definitive statements.

Ironically, Eliot's wish for well-mannered nephews seems to have been vain, as Margery's sons George (1529–1590/1) and Richard (1520–1597) spent their lives in and out of courts, debtor's prison, or on the continent escaping the law (*ODNB*, s.v. *Puttenham, George, 1529–1590/91*).

and the humiliation of rejection. Although the humiliation felt at a rejected dedication is not an often-discussed topic in the literature, there are some examples to show that the threat of negative Judgement and resulting negative affect was real indeed (see the story of Richard Robinson in section 2.2.1). Other, less ambiguous uses of positive tenacity may be found in the material as well. Thomas Eliot's use of the token *diligence* in example (82) relates to his approach to the translation process.

(82) Than did I [o]ftsones peruse it, and with more exact **diligence** conforme the style therof with the phrase of our englishe (1541, STC 7664)

Eliot's use of positive tenacity is not opaque from a linguistic perspective. However, even this explicitly positive Judgement harkens back to the Greco-Roman models of the rhetoric of modesty. Janson's (1964, 145–49) analysis of mentions of the author's (preface writer's) diligence identifies it as a modesty topos expression; authors had to apply their diligence to combat their lack of skill.

Overall, inscribed uses of positive tenacity of the translator are more explicit and are presented in simpler and more unambiguous contexts than those of capacity, although capacity is more common overall. In other words, Appraisal of tenacity is presented, more often, in monogloss, while the capacity tokens express negative valence but also a willingness to accept alternative interpretations of the appraisal. This indicates to me that positive tenacity is a more socially acceptable way of speaking of one's own work and character than positive capacity.

Social sanction:propriety (33), the third most common self-evaluative strategy of the English Renaissance translator, answers the question "how far beyond reproach?" (Martin & White 2005, 53). Inscribed tokens of propriety targeting the translator include *arrogance, bold, blame, commendable, undutifull, vaine*, and *worthy*. The social situations for which the translators are judged for their propriety are the act of translating and the act of dedicating, as can be seen in examples (83) and (84) below.

(83) But I feare me much, least in myne ouer rash attempt, in takyng so worthy a writer in hand, not beyng furnished with any greater skyll, and learnynge in this his kinde, then I am knowne to be: I haue deserued iust **blame**, and M. Lhuyd, if he were liuynge: woulde haue desired me of lesse acquaintance. (1573, STC 16636)

(84) THE reguarde of your manifolde curtesies, wherof you cease not euery day to giue experiment, not only generally, so as all men take notice therof, but perticularly bestowed vpon my poore self, not unknowne unto many, and which without great note of **Ingratitude** I cannot conceale, hath oftentimes driuen mee, and yet doth, to deuise the meanes, wherby in duetie and seruice, I might sumway seeme to thankefull. (1584, STC 24802)

Both extracts are from paratexts by Thomas Twyne. In example (83), Twyne expresses his acceptance of the future blame he is to receive in overreaching his skill in translating Llwyd Humphrey's *Breuiary*, while in example (84), he denies *ingratitude*, stating his indebtedness to his dedicatee, Robert Sackville, drove him to translate Virgil's *Aeneidos* in an attempt to settle his debt. Notably, very few positive tokens of propriety may be found which would have straightforwardly positive senses. In other words, although there are, technically, positive propriety Judgements of the translator in *CCP*, these are usually classified as positive due to a technical classification encompassing positive and neutral valence, achieved by denying the values of negatively toned tokens. Twyne's denial of ingratitude in example (84) is one example of this type of Appraisal strategy.

Inscribed tokens of **social esteem:normality** targeting the translator are not very common in *CCP*. There are only 11 relevant tokens in the corpus. Despite the rarity of inscribing positive normality, attempts to evoke the same are frequent in the paratexts, which is why I will address the use of normality here briefly. I begin with an overview of the inscribed uses. Normality answers the question, "how special?" (Martin & White 2005, 53). In the context of Renaissance translators, normality tokens typically express the usuality, commonness, and predictability of the translator. Some of these tokens may be quite difficult to identify and classify; firstly, because normality tokens targeting the translator are mainly fused appraisals, carrying more than one sense of attitudinal meaning, or fundamentally opaque Appraisal tokens usable in multiple contexts such as *simple* and *poore*. Additionally, normality seems to have no innate valence. Whether, for example, the *simplicity*, *fame*, or *commonness* of the translator is a positive or negative appraisal of their character is dependent on the surrounding cultural value systems, and these tokens are not always explicated further in the text. Especially when it comes to fame, I suspect our present-day cultural understanding of and attitude towards the concept has shifted to the extent that it would be quite difficult to attempt to state whether a contemporary reader identified evaluative valence in the token.

One of the clearest examples of the use of social esteem:normality may be found in example (85), where Everard Digby[56] positions himself as the *meanest* of the thousands who would argue against the ruin of church buildings.

(85) Though I be the **meanest** of manie thousands who*m* this cause concerneth, yet knowing that it directly belongeth to the maintaining of true religion, and the holie worship of Almightie God, I could not with

56 Everard Digby (d. 1605), clergyman and author. Not to be confused with Sir Everard Digby (c. 1578–1606), conspirator and participant in the Gunpowder Plot.

hold my pen anie longer, from refuting so dangerous and damnable an opinion. (1590, STC 6842)

This normality token differs from the others discussed in that the appraisal of the translator is expressed through a superlative. Although some other similar tokens of intensified normality (lexicalized Graduation) may indeed be found in the material, they are rare. The rarity may be due to the fact that explicit differentiation or separation of oneself from other translators, professionals, Christians, readers, or from any other group simply is not in line with the translators' self-representation strategies.[57] Rather, the translator wishes to do the opposite, to create points of contact with professional groups or potential patrons.

Evoked Judgement again allows for a wider variety of strategies. Positive Judgements of normality are evoked, for example, by establishing or reiterating the existing (patronage) relationships. Thomas Broke, in his preface to his translation of Calvin's *Of the life or conuersation of a Christen man*, showcases this strategy.

(86) I wyll shortly (**the Kynges maiesties busynes geuynge me leaue**) put forth either the, same or part therof (1549, 4436)

I view this statement as a flaunt: Broke is evoking a Judgement of positive normality, attempting to use his personal connection to the king to evoke images of his own unusuality and exceptionality in the mind of the reader. As a member of Parliament and usher at the king's chamber, Broke indeed had a connection to Edward IV. He was also a religious radical, and his patrons included Thomas Cromwell and several other influential members of the king's chamber (*ODNB*, s.v. *Broke, Thomas, c.1513–c.1555*). Yet, Broke's translation of Calvin bears no dedication, only the preface titled 'Thomas Broke, vnto the Reader', containing the faux casual statement given in example (86). No other mention of the king or any of Broke's patrons is made in the preface and there are no other discursive paratexts in the book.

While Broke's preface itself contains some metatextual commentary and appraisal typical of a translator's paratext, most of the preface might be best described as a sermon. Broke opens with a prayer, names the author and the work, praises the work, states he will not detain the reader any longer than necessary, and launches into over 2,000 words of bible verse, direct reader address, and commentary on Calvin's main text. This type of content is not exactly conventional to prefaces, but it is not unusual either; translators have been known to engage with the topic of their text. The reference to Edward IV is the only truly unusual feature of the paratext (Ruokkeinen *in prep*).

57 Another possible reason for the rarity of evoked normality is the fact that where there is no intensification, normality tokens are difficult to identify as the Attitude is not transparently evaluative. This may also lead to misclassifications.

The flaunt itself is relatively subtle. *CCP* dedications could all be seen as evoking similar Judgements of normality of translators through association established with the highborn dedicatees (see section 6.3.3.4); Broke's paratext differs from dedicatory phrases in the sense that the mention of the association is not visually marked – usually the dedicatory phrase creating this association is prominently displayed at the head of the dedication and set in a larger font. Furthermore, despite his connections, no other dedicatory phrase may be found anywhere else in the preface. Edward IV is never mentioned by name – in the title of the paratext or elsewhere – and the extract in example (85) is buried in the latter section of the 2490-word preface. Furthermore, although the mention occurs late in the paratext, it is not late enough to act as a part of the end formula – as one would expect in an *epistle dedicatoire* where the translator might exit the text after soliciting a response from their dedicatee through the use of direct address (Ruokkeinen *in prep*). Despite these differences, the closest point of comparison to example (86) may be seen in the dedicatory statements: insertions of famous and powerful people into the paratext, the invocation of their name to lend authority. What makes me interpret the extract in example (86) as a self-representational tool is precisely its coy insertion in the middle of the text, in the context of discussing the translator's future work. While I generally consider the invocation of the dedicatee in the title to act as evoked positive Appreciation of the target text, the position of the extract in example (86) indicates that there is no intent to use the connection to promote the current main text. Rather, the association is seemingly created simply to state its existence, with no attempt to promoting the work through the association. Indeed, despite lateness of its publication date, the section is most reminiscent of the dedication theme of the medieval prologue (see section 3.2.3). Given that the association between Broke and Edward IV already existed, I am left to speculate that the lack of dedicatory title communicates that there is no need to utilize the extratextual function of the dedication – a function which became more apparent as the need for patrons grew through the sixteenth century.

All in all, Attitude targeting the translator is heavily influenced by the rhetorical traditions and oratory models designed for authors. The modesty topos is the most influential feature of the appraisals targeting the translator, and under this designation, many kinds of appraisals are nestled. The translator evaluates their capacity, tenacity, and propriety. Capacity and propriety appraisals are especially explicit, negative, and straightforward. But while straightforwardly positive evaluations of the self are very rare, there are different types of strategies for circumventing the prescribed negativity in evoked appraisal. A particularly popular strategy for doing so is to widen the discursive space using the modesty topos, graduating or denying appraisals of capacity and hence skillfully utilizing the most prominent feature of the *exordium* to enable the reader to make positive interpretations.

6.3.3.4 Attitude targeting the TT

According to **Figure 16**, appraisal of the TT is largely done using Appreciation (56.3 tokens per 10,000 words). Additionally, Affect (12.2) is sometimes used. Furthermore, as shown in **Figure 16**, appraisals targeting the TT are the most common of the appraisal strategies overall. Both positive and negative valence are highly prevalent in *CCP* paratexts, and while tokens may be highly repetitive (*simple*, *rude*, etc.), more indirect strategies, such as metaphor, may be found in use as well. Irrealis structures are used to express the futurity of the appraisals, especially in relation to the positive effects of the translated text upon its readership (see section 6.2.3.3). In this section, my focus is on the distribution of Appreciation sub-categories in appraisals targeting the translated text, focusing on the most oft-used strategies. At the end of the section, I will briefly address the Affect expressed in relation to the TT.

Table 24. Overview of inscribed Attitude targeting the TT in *CCP*

Attitude		Hits	Example tokens
Judgement			
Social esteem	Capacity	-	
	Normality	-	
	Tenacity	-	
Social sanction	Veracity	-	
	Propriety	-	
Appreciation			
Composition	Balance	60	*baseness, corrected, defects, fault, rude, vnpullished*
	Complexity	45	*clere, difficultie, easie, eloquence, plain, simple*
Reaction	Impact	18	*pleasant, tedious*
	Quality	99	*acceptable, good, lytell, poore, thexellency, unfit*
Valuation	Usefulness	99	*beneficiall, commoditie, expedient, necessary, profit*
	Distinction	79	*better, frivolous, new, notable, value, worth*
Affect			
	Un/happiness	23	*dislike, enioy, like, pleasure*
	In/security	33	*corage, doubt, feare, hope, trust*
	Dis/satisfaction	19	*gratifie, offend, please, repent*
	Dis/inclination	10	*desire, doubt, wishing*

Reaction:quality is the most common of the Appraisal sub-categories used to target the TT in *CCP*, with 99 inscribed tokens expressing positive and negative valence. Inscribed reaction:quality is used often enough that on average, the *CCP* paratexts contain at least one inscribed token each. Tokens of reaction:quality answer the question, “did I like it?” (Martin & White 2005, 56). The question is fairly general, and in this sub-category, one may find the quintessential, stereotypical Appraisal tokens, such as *excellencie, good, fine, perfect* – tokens expressing rather thin concepts, usually further qualified by the context. As noted in section 4.3.1.4, the tokens may be somewhat problematic in terms of attitudinal categories given that they are semantically ‘underspecified’ (Bednarek 2009b, 174). The same lexemes may be found in other Appraisal categories according to the context of their use. Their use as quality tokens in relation to the TT most often relates to evaluations of content, such as in example (87), where Thomas Rogers admits to only including *good* sections of his ST to his translation of St Augustine’s *Praiers*.

(87) I trust I am not blame worthie for trieng, and for chusing that which **good** is, and refusing that which either might infect, or be offensiue (1581, STC 950)

Tokens targeting content have most often been double coded to reflect the fact that the division of the text into ST and TT is not functional, as the preservation or dissemination of content is precisely the point of the translation. This is also the case with *good* in example (87). However, the use of inscribed reaction:quality to express straightforward positive valence is fairly rare. More often, the tokens are either negative, or downgrade positive appraisals.

Where negative valence or downgrading is used, the Appraisal expression is more likely to identify the TT as the exact target. In other words, inscribed negative or downgraded positive reaction occurs in contexts in which the appraisal is tied to the present version of the text, particularly when speaking of material aspects of the book. For example, in examples (88) and (89), Anthony Munday’s and Alexander Barclay’s appraisals of quality connect squarely with the target text.

(88) in like manner, right noble Lord, among those ripe and curious wittes, that offer to your learned view matter of valew, squared and leueld by deepe knowledge and experience: a simple zealous man, more deuoted in affection to your honors welfare, then able to expresse the same as other can, presents this **rude** and vnpullished peece of work (1588, STC 5541)

(89) Wherfore most myghtie and magnifycent prynce: pleaseth it your hyghnesse of gratious benyuolence to accept this **small** present /

translated by yo*r* beedman to pleasu*re* and profet of al gentylmen of this our region: (1522, STC 21626)

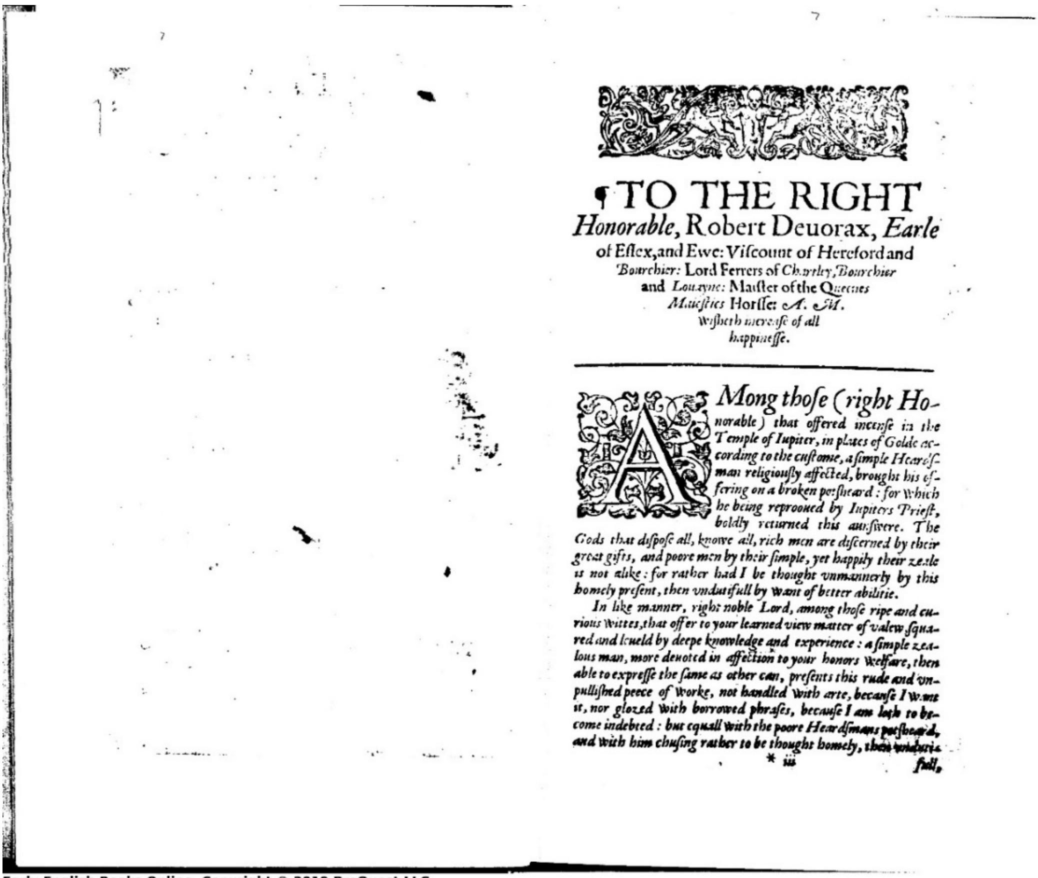
I have discussed the use of *little* and *small* above in section 6.2.3.3, from the perspective of graduating and negating valence. These lexemes are also used as tokens of Attitude, especially when targeting the TT. In fact, *little* and *small* form the largest contingent of inscribed negative Appreciation targeting the TT: formulaic appraisals of quality, low on force, and achieved through fused tokens of Graduation. Barclay's use of a Graduation token to negate the valence in a token of Appreciation is an especially typical way of expressing valence: the mildly positive noun *present* is both downgraded using the lexeme *small* and marked for negative valence.

Evoking positive reactions of quality is perhaps not as frequent a strategy, but it is certainly more visible. Reactions of positive quality are evoked in the reader's mind through the invocation of the name of a famous or powerful personage whose presence in the text lends it weight and authority. While the dedicatory phrase has other, more weighty and visible functions discussed previously, from the perspective of AF, there is also an attempt to lead the reader to form positive quality appraisals of the main text through the perceived association (Bennett 1965, 31). Anthony Munday's dedication of Claude Colet's *Palladine* to the Earl of Essex, Robert Devereaux, is transparent in this attempt due to his lengthy listing of the dedicatee's titles (see example (90)).

(90) TO THE RIGHT Honorable, Robert Deuorax, Earle of Essex, and Ewe: Viscount of Hereford and Bourchier: Lord Ferrers of Chartley, Bourchier and Louayne: Maister of the Queenes Maiesties Horsse: A. M. wisheth increase of all happinesse. (1588, STC 5541)

Not only is there an association created in the dedicatory phrase, between the work and the dedicatee and between the translator and the dedicatee, provoking positive Judgement, but the evaluative message is amplified through methods which are rather uncommon in the evaluative discourse studied for this dissertation: the use of visual marking.

The dedicatory phrase is most often the first sentence in the book after the title page; the name and titles of the dedicatee are presented as spatially separate; the name of the dedicatee is presented in a larger font. Munday's dedication to Robert Devereux, Earl of Essex, exemplifies the conventions perfectly (see **Figure 17**). From the perspective of AF, this implies the possibility of expanding the Appraisal model to account for multimodal means of communication.



¶TO THE RIGHT *Honorable*, Robert Deuorax, *Earle* of Eſſex, and Ewe: Viſcount of Hereford and *Bourchier:* Lord Ferrers of *Chartley, Bourchier* and *Louayne:* Maiſter of the Queenes *Maieſties* Horſſe: *A. M.* *Wiſheth increaſe of all happineſſe.*

AMong thoſe (right Honorable) that offered incenſe in the Temple of Iupiter, in plates of Golde according to the cuſtome, a ſimple Heardſman religiouſly affected, brought his offering on a broken potſheard: for which he being reprooued by Iupiters Prieſt, boldly returned this aunſwere. The Gods that diſpoſe all, knowe all, rich men are diſcerned by their great gifts, and poore men by their ſimple, yet happily their zeale is not alike: for rather had I be thought vnmannerly by this homely preſent, then vndutifull by want of better abilitie.

In like manner, right noble Lord, among thoſe ripe and curious wittes, that offer to your learned view matter of valew, ſquared and leueld by deepe knowledge and experience: a ſimple zealous man, more deuoted in affection to your honors welfare, then able to expreſſe the ſame as other can, preſents this rude and vnpulliſhed peece of worke, not handled with arte, becauſe I want it, nor glozed with borrowed phraſes, becauſe I am loth to become indebted: but equall with the poore Heardſmans potſheard, and with him chuſing rather to be thought homely, then vndutifull,

* iii

Figure 17. Anthony Munday's Dedication of Claude Colet's *Palladine of England* to Robert Devereux (1588, STC 5541). RB 60789, The Huntington Library, San Marino, California. Images published with permission of ProQuest. Further reproduction is prohibited without permission. Images produced by ProQuest as part of Early English Books Online. <www.proquest.com>.

In the absence of a more comprehensible study on the subject in the context of early printed books,[58] I tentatively term the action of visual highlighting a type of *amplification*: intensifying the message through visual means (Martin & White 2005, 20). The reader's attention is drawn, and the importance of the message is stressed, through the use of *visual paratext* – paratextual elements such as initials, images,

[58] Multimodal Appraisal resources have been studied in digital environments of late, largely in reference to expression of Attitude in video (see e.g., Mills & Stone 2020; Mills et al. 2020; Unsworth & Mills 2020).

and the highlighting of text via the use of font, font size, color and space.[59] Much like with other types of Graduation, not all elements amplified are evaluative, but the visual paratext may be used to mark the evaluative message – such as the dedicatee's name – and hence the visual highlighting is used to provoke positive interpretations of the translated text.

Next, I turn to discuss the categories of valuation. The use of valuation resources to appraise the TT is a popular appraisal strategy and both **valuation:usefulness** (99) and **valuation:distinction** (79) may be found in *CCP* with some frequency. Inscribed usefulness of the TT may be found, on average, in every *CCP* paratext. Tokens of valuation answer the question, "was it worthwhile?" (Martin & White 2005, 56). There are practically no negative tokens of **valuation:usefulness** in *CCP*. Typical tokens of usefulness include tokens such as *beneficiall, expedient, fruitefull, nedefull*, and *profitable.* The uses range from practical to theoretical, from clearly rhetorical moves to more thoroughly justified arguments. Sometimes, the translator might have simply stated the usefulness of the work without providing any additional proof to their claim. Such is the case in example (91), where Thomas Twyne uses the valuation:usefulness token *commoditie* as a part of the *pleasure & profit* collocate pair.

(91) Accepte this the trauaile of vs both thankfully: and if thou receiue any plesure or **commoditie** therby, then haue I for my part, atteyned to my desire. (1572, 6901)

Most often, however, translators did find the need to motivate their appraisals of usefulness. For example, Arthur Golding (STC 24290) states that histories are useful for the example they set for readers – a conventional theme, especially in paratexts to histories (see, e.g., Burke 2007b, 133; Janson 1964, 66). Thomas Eliot and Alexander Barclay list specific lessons to be gained from their translations (STC 7664, 21626). John Studley's dedication of John Bale's *Pageant of Popes* (1574, STC 1304) to the Earl of Sussex specifies that the purpose of the translation is to provide the English information on their enemy: the Catholic Church.

Sometimes, the way in which the text is to be 'useful' has perhaps been considered apparent from the narration of the main text topic accompanying the evaluation. Medical texts, for example, were described as useful, with little need to specify they might be *useful to one's health*. At other times the declarations of usefulness seem to be rhetorical, and communicate more the ability of their writer to

59 The term *visual paratext* was originally used by Armstrong (2007), in reference to elements outside the text area only, such as pictures and illustrations, although the definition does allow for the inclusion of some textual elements such as decorative initials.

follow the conventions of prefacing than actually having the reader believe the text is useful in a specific manner. There are some who do not justify the use of the Attitude at all; the lexemes *profit*, *profitable*, and synonyms thereof are used with little explanation as to what about the text the reader should find useful. Alexander Neville, for example, does not stop to justify his appraisal, simply stating that his translation of *Oedipus* has been "for thy profit rudely translated" (STC 22225), before moving on to apologize for his style. His later plea to the reader to avoid sin lest God punish them for it implies that he considers the text a moral tale teaching men not to sin, but the didactic sentiment is rather lost under the scandalous and affective recounting of the events of *Oedipus* – accompanied, ironically, by lamentations stating the tale is too horrible to repeat. Other examples of usefulness being mentioned as an empty rhetorical necessity include example (92), found in Alexander Barclay's dedication of Sallust's *Jugurthine war* to Thomas, Duke of Norfolk. Barclay's explanation of the exact effect of his work is also notable for its amusing circular argument:

(92) I dout nat but that this my labour to the*m* shalbe both pleasure and **profet**. For by the same **they shall haue some help toward the vndersta*n*dyng of latyn**: which at this tyme is almost conte*n*ned of ge*n*tylmen. And also they shall vnderstande a ryght **fruytfull** hystorie: both pleasant / **profitable** / and ryght **necessary** vnto euery degre: but **specially to gentylmen / which coueyt to attayne to clere fame and honour**: by glorious dedes of chyualry. But I dout nat: but that some calumnyous detractours shall maligne agay*n*st this my besynes and **profitable** labour / sayeng y[t] to a preest and man professed to obserua*n*ce of relygion: it is farre contrary and dysagreyng to tangle hymselfe with warfare: (1522, STC 21626)

Barclay repeats the inscribed valuation:usefulness five times, and there are two further extracts which are perhaps intended to evoke the same. The leading argument is circular: the text is useful because one may learn Latin and because it is *fruitful*, *profitable*, and *necessary* – in other words, it is useful because it is useful, especially to gentlemen. Barclay carries on stating the gentlemen may also find lessons in chivalry within the text. After tangling himself in rhetoric, Barclay turns to his imagined opponent to blame them for denying the *profitable* nature of his labor. All in all, the section in example (92) is found to be indicative of the level of esteem to which positive usefulness is held in the Renaissance translator's mind.[60]

[60] The importance of usefulness is also apparent in the collocate pair *pleasure* and *profit*, discussed in section 6.2.3.3 from the perspective of its valence. Although the phrase itself is interesting in its prevalence, it offers few new perspectives on the use of usefulness resources, beyond the fact that its prevalence, and the number of its

Notably, there are very few negative tokens of valuation:usefulness. What is more revealing is that few of the usual Graduation or Engagement strategies are applied. No positive tokens communicating usefulness are expressed through denials of negative values (such as *not useless*), and there is little Graduation. Sometimes, the translator may intensify their usefulness Appraisal, as Thomas Eliot and John Studley do in discussing the purpose of their translations, in examples (93) and (94), respectively.

(93) ¶But now to thintent that ye if ye list, may attaynin [force+] **estimable** [val:use+] **profit** by the reding of this litle warke (1528, STC 21596)

(94) to the [focus+] **better vnderstandyng** and [val:use+] **commodytye** of the vnlearned (1560, STC 22224)

Tokens of usefulness may also appear in futurite or third party appraisals, but overall, intensification of positive sentiments seems to be the favored strategy used in expressing usefulness. What this means is that there are fewer alternative voices. While the reader may reject any position expressed in the paratext, in the context of valuation:usefulness of the text, the translators facilitate fewer of these negative interpretations. This is in direct contrast to some of the other appraisal strategies I have previously explored, which allow for alternative interpretations through the widening of discursive space using negation and Graduation, or even the use of fused Appraisal to alter the valence of propositions. All in all, in the repertoire of promotional strategies available to the English Renaissance translator, positive valuation:usefulness is one of the stables.

The second subtype of valuation, **distinction**, may be found in 79 inscribed tokens within the corpus. Distinction, as a part of the valuation sub-category established by Martin and White (2005, 56), relates to the worthwhileness of the item, entity or experience; I view it rather as a worthwhileness as a result of the innate value of the entity or experience, as separated from instrumental value (usefulness tokens). It is manifest in tokens such as *diuine, fabulous, friuolous, holie, horrible, little, monstrous, simple, slender, true, virtue*. As may be seen from this small list of example tokens, valuation:distinction, unlike valuation:usefulness, may also be found in tokens expressing negative valence in relation to the TT. These distinction tokens are often somewhat low on force. The unknown translator of Bernardo Orchino's *Sermons* – likely Richard Argentine – utilizes the familiar strategy of using a Graduation token (*lytle*) to express negative distinction in example (95).

synonymous manifestations, add to the aura of importance given to these sentiments in the English Renaissance translator's paratextual matter.

(95) Disposing thy selfe to learne the sciences that this **lytle** boke shal teach the, which treateth of none other but of the spiritual thynges, and beareth in it the substaunce of the holy scripture wyth so veheme*n*t reasons, and so good perswacions, that it suffiseth to draw fro*m* the thy stony hart, and to reneu in the a carnal hart, if thou be one of them, to whom God hath determined to gyue hys grace. (1551, STC 18766)

Lytle in example (95) differs from other uses of fused tokens discussed so far in that the noun it is used to modify, *boke*, is unevaluative. Similar uses (*little volume*, *littel labour*, *litel treatise*, STC 1304, 20057) are very frequent in *CCP*, and the token is used to target objects of both material and textual sort. These evaluations are of especially low force, and may equally well be interpreted as factual statements, particularly where the physical form of the book is the target of the evaluative proposition.

This is not to say that tokens of negative distinction are always low in force. High force may be seen in the negative distinction token in example (96) where Arthur Golding uses fused tokens of Judgement to express strongly negative distinction in relation to his translation of Marcus Junianus Justinus' *Histories*.

(96) albeit I maye seeme to some, to haue taken in hand a [val:dis–] **vaine** and [val:dis–] **friuolous** trauell, namely to put forth that thyng in rude Englisshe whiche is written in good & pure Latin: (1564, STC 24290)

The negative valence here targets both Golding's work, specifically, and himself as a person. Golding uses the negative appraisals to negotiate the possible interpretations of his readers. While the intensification of this negatively toned Attitude subtype is uncommonly rare, and the repetition of the Attitude strengthens the evaluative proposition further, with the irrealis construction *may seem*, the appraisal is mitigated, as Golding communicates his low commitment to the expressed evaluative proposition. And indeed, below the appraisal, Golding carries on, justifying the translation, stating both his wish to fill his idle hours with useful tasks and his zealous wish to serve his country – expressing a view that Englishing texts was a nationalist exercise.

Positive distinction of the work may also be invoked using other sub-categories of tokens. Billingsley's preface to his translation of Euclid's *Geometrie* shows how the use of other appraisal categories may be used to construct evoked appraisal.

(97) So that without the diligent studie of Euclides Elementes, it is impossible to attaine vnto the perfecte knowledge of Geometrie, and consequently of any of the other Mathematicall sciences. (1570, STC 10560)

Here tokens of other subcategories are used to invoke an Appraisal of distinction. The extract contains some inscribed tokens, although not of distinction: a Judgement of positive capacity of the potential readers, *diligent*, and positive Appreciation of the reaction:quality of the content, *perfect*. These tokens are used to communicate the unusualness of the work among the others of its type.

There are a multitude of other topics which are discussed in a manner likely to evoke positive interpretations of distinction. One of these topics is the age of the information provided. Advanced age or novelty of the text could both be perceived as positive. The speed at which printing spread and new texts were produced and disseminated (see Chapter 2) already speaks of a profound thirst for new knowledge and entertainment in the early modern era. This thirst is explicated in John More's preface to Damião de Gois' *The legacye or embassate of the great emperour of Inde prester Iohn* in example (98).

(98) euery man naturally is desyrous to here [val:dis+] **new** thinges and [val:dis+] **straunge**[61] (1533, STC 11966)

This thirst for new and strange things is an early modern phenomenon, and likely a consequential one in relation to evaluation of the book. According to Minnis (1984, 9), the late medieval reader's position on the quality of a book was also tied to the text's age: "[t]o be old was to be good; the best writers were the more ancient. The converse often seems to have been true: if a work was good, its medieval readers were disposed to think that it was old." While the Renaissance revived the appreciation of ancient texts and hence, also maintained the positive Appreciation of old knowledge (see e.g., STC 21626), the parallel technical developments and discoveries also birthed an appreciation of newness perhaps more readily apparent in *CCP*. Example (98) shows that the early modern translator seems to have been at least somewhat cognizant of these effects of the information revolution. Anthony Monday's 1588 preface to *Palmerin* (STC 19157), an anonymous Spanish chivalric romance, touches on the same topic when discussing the rapidity at which the audience loses interest in the newly published works: "for such are affectio*n*s now a daies, that a booke a sennight olde, is scant worth the reading". Yet I hesitate to classify the newness of the information content of the work as inscribed appraisal, as there are no early modern senses in the *OED* or *MED* defining the lexeme *new* itself as evaluative (*OED*, s.v. *new*, adv. and n.; s.v. *new*, adj.; *MED*, s.v. *neue*, adv.). Additionally, I suspect that much as was the case with *fame*, discussed above in section 6.3.3.3, our present-day cultural understanding of the concept of 'newness', influenced by consumerism and mass production culture, has been laden with

[61] Relevant early modern senses include such as "foreign", "unknown", and "unusual, uncommon" but also "Unfamiliar, abnormal, or exceptional to a degree that excites wonder or astonishment" and "extraordinary, remarkable" (*MED*, s.v. *straunǧe* adj.; *OED*, s.v. *strange*, adj. and n. A. 1; 2; 8; 10).

meanings which are impossible to account for in an early modern context, and which influence the analytical reading of the token. Hence any statement regarding the exact way in which the early modern reader considered the token *new* to inscribe valence involves a great deal of speculation. Given these reservations, I view the positive Affect token *desiderious* and graduation:focus token *naturally* in example (98) as invoking positive valence in otherwise neutral adjectives *new* and *straunge*.

Finally, there is a collection of narratives evoking positive quality or distinction which I would, in the absence of a better term, title *humble brags*. These are a close relative or subtype of the modesty topos; the difference lies in the fact that humble brags stress accomplishments through negative Appreciation. In other words, humble brags involve the attempt at evoking positive distinction through narratives of production which ostensibly warn the reader from expecting too much of the work. They draw attention to positive narratives, such as that the translation has been effortless, that it was produced as an accidental side product of some other effort, or that it was intended for the private use of someone who insisted on a wider audience. I have previously discussed this in connection with requests to translate. In stating that there is a third party requesting the translation, the translator is reporting on a third-party positive appraisal of their own capacity. John Stradling strengthens the credibility of the third-party evaluative sentiment by stating that the dedicatee asked Stradling to publish his translation of Justus Lipsius' *Constancie* in print after reviewing the work.

(99) After I had translated this treatise (frendly reader) and presented it to **him for whose priuate vse I intended it**, being moued thereunto vpon occasion in the former epistle declared: **it seemed not amisse to the patron to haue the same published for the benefit of many.** (1595, STC 15695)

The extract evokes positive appraisals not only through the third-party evaluation but also by arguing that the translation was produced for a different, smaller audience than the one it inevitably has after print. Claims of expecting a small audience are made to imply a subsequent laxity in the style of the translation. This is a way of presenting oneself modestly by implying the translation is not of high quality. Better yet, it is a way of laying the groundwork for future reader evaluations. If the reader finds the work subpar, an excuse for the quality has been presented. If the reader forms a positive view of the work, the achievement of the translator is all the more impressive, given the original intent of producing a near-private work. In Lipsius' case, the naming of the patron further solidifies the modesty topos function of shifting authority and responsibility for the decision to publish. This is the quintessential afforded Appraisal: creating the conditions from which the reader may form appraisals, based on the conditions of their reading.

Similar claims of unintended print publication have been made, for example, by Richard Linche. In his preface to Vincenzo Cartati's *Fountaine*, Linche explains to the reader that the translation was meant to be distributed amongst his friends, and that he only heard of the impending print publication at the last moment, not having known that a printer had gotten access to the manuscript. Linche's intent was merely to produce the translation as an exercise:

(100) it must now passe, as for me it is too late to recall it, and too needlesse to repent it, for howsoeuer it is, it once neuer imagined to haue been now subiest [sic] to the error-searching sight of a generall eye, **being only pend & translated for mine owne exercises and priuate recreations**. (1599, STC 4691)

The translation, Linche explains, ended up in a printer's hand through an "extraordinary accident", and rather than let it go "naked & clothelesse" into the world, Linche chooses to "father" it through paratext. Linche's prose is full of metaphorical representation comparing his work to a forsaken child, a handful of water, or a traveler (see discussion on this metaphor in example (36)), while he fashions himself the father and architect to the text and a subject to his dedicatee, who is compared to a Persian king. In the dedication, Linche repeats the claim of the translation being produced for the fulfillment of his idle hours only, calling his translation a "strange-borne child of idlenesse". Linche also repeatedly assures the reader of the rapidity of his translation: it has been "hastily performed", "vndertaken suddainly, and dispatched hastily", and full of "hastbred imperfection". He even ends the preface with the epistolary topos "And so in hast I leaue you" – carrying the narrative of catching the printer at the last moment to own up to his translation before it was published without his name. Despite all of these assurances – and for all of his harebrained metaphors – Linche seems sincere enough. Yet I cannot help but see the paratext as a brag. Translating a book is a time-consuming and laborious task, and while many may have been produced for the sheer entertainment value of the effort, or to practice one's language skills, taking the step to publish and name oneself in print does not speak of real shame attached to the act. To claim the text was produced quickly is of course a negative evaluation of its quality – a proposition presented to the reader as an excuse in case they have criticisms – but it is also a positive appraisal of its distinction – in case the reader comes to the opposite conclusion.

Inscribed tokens of **composition:balance** and **composition:complexity** appraising the form of the translated text appear 60 and 45 times in *CCP*, respectively. The focus of balance is on the internal structure of the entity evaluated; tokens of balance answer the question, "did it hang together?" (Martin & White 2005, 56). Tokens of composition:balance found in *CCP* include such as *artificiall, corrected, error, fault*, and *orderly.* Whether the valence of the appraisal is positive or negative, the tokens are most often used in relation to errors: errors in translation (for which the translator begs pardon); errors of the source text (which the translator corrects in translation); and errors of the printer. In example (101) – already discussed in section 6.3.3.2 (example (71)) as a rare token used for evoking negative Attitude of the ST – Thomas Twyne manages to mention all three types of errors in two sentences.

(101) Moreouer, if there shall haply appeare any [com:bal–] **fault**, by vs now committed, either in [com:bal–] **misnamynge any person, Towne, or other thynge,** [com:bal–] **wronge** placing of wordes, [com:bal–] **euell** allegation of writers, [com:bal–] **altering of the authours meaning** by [com:bal–] **false** poynting, [com:bal–] **one woord put for an other**, or such like, the truth wherof I coulde not exactly try out, by diligent animaduersion, or due conferrence in so short time: I most hartely craue pardon, and must needes impute the most parte therof vnto the [com:bal–] **falsenesse**, an [com:bal–] **disordre** of the Latine copie, printed at Colone. [com:bal–] **Whose errata, are moe then I haue commonly seene in a booke of no greater quantitie, & yet if the Printer woulde haue noted all: he shoulde haue noted twise so many as he did, besides that there are many errata in erratis.** (1573, STC 16636)

In example (101), Twyne is negotiating the reader's interpretation of the faithfulness and accuracy of his TT. All three types of mistakes mentioned above are apparent here. The possibility of mistakes in translation is the topic of the section. Twyne presents the negative balance using the token *fault*, clearly targeting the TT and marking the following explanatory appraisals as negative. *Fault* is given in a conditional clause, expressing Twyne's low commitment not only to the evaluative proposition in the sentence itself, but also in those following. Speculating on the possible motivations for the reader's negative interpretations of the text, Twyne opens discursive space in verbalizing these possible negative interpretations. In the following explanatory section, mistakes in the ST and the mistakes made by the previous printer are also appraised using negative balance. These mistakes are also identified as the source of the possible errors in the TT.

The translation may also be negatively evaluated for balance using explicitly negative tokens such as *imperfection, errour,* and even *bad*, such as in *bad translation* (STC 19157). Positive valence in relation to the balance of the text is expressed with corresponding tokens, such as *corrected*. Notably, the majority of balance tokens relate to fairly technical processes of translating, remarking on (the possibility of) individual mistakes contributing towards a TT with a faulty internal structure. However, this is not the full extent of balance resources. Although less common, there are balance tokens in the material which relate to the more abstract whole of the text. The token *rude*, for example, discussed many times in this dissertation (e.g., sections 6.2.3.2 and 6.2.3.3), may be found in example (102), where Arthur Golding uses it to express negative balance in relation to his TT.

(102) Euen in lyke wyse (I trust) it may so comme to passe, that this my [com:bal–] **rude** translation [com:bal–] **voyd of ornate termes and eloquent indityng**, may (as it were) in his [com:com+] **playne** and [com:com+] **homely** English cote, be as well accepted of the fauorable reader, as when it were [com:com+] **richely clad in Romayn vesture:** (1564, STC 24290)

Rude and *eloquent* underwent somewhat of a semantic shift in the sixteenth century. In PDE, the tokens would likely most often be understood as relating to the suitability of the person, action, or entity to the situation, resulting in a classification of judgement:propriety or appreciation:complexity, depending on the target (see Martin & White 2005, 56). However, these sixteenth-century tokens are closely related to the ones used to appraise languages for their appreciation:balance: 'rude English' referred to the lack of Latinate internal structure. In the late sixteenth century, there was a shift in the appreciation of the English language itself, which quite abruptly stopped the repeated references to English as unstructured (Jones 1953, 76–77). This would have left the lexemes only with the senses related to the composition:complexity, i.e., the senses communicating the text's suitability to its audience due to its form. In early sixteenth-century contexts, the terms may be still used in both senses, and they are very difficult to classify beyond **composition**. I have tentatively classified most tokens as composition:balance.

Other uses of **composition:complexity** found in *CCP* include tokens such as *clere, easie, eloquently, familiar, obscure, playne*, and *simple*. As noted above, these tokens relate to the suitability of the evaluated object to its context. They answer the question, "was it hard to follow?" (Martin & White 2005, 56). The clearest examples of complexity targeting the TT are perhaps the uses of *easy* and *difficult* (STC 12458, 10560, 20057, etc.), although the most common of the complexity lexemes used to target the TT in *CCP* is *plain* (STC 24665, 24560, 15695, etc.). While in *CCP*, all uses of this token express positive Attitude, neither the *OED* nor *MED* record any clear valence in relation to the lexeme (*OED*, s.v. *plain*, adj.2, *MED*, s.v. *plain(e* adj.). Presumably, *plain* could hence be used to express negative appraisal as well, although no uses of negative valence were found in *CCP*.

Plain has been found to have two major uses, both of which are interesting in relation to other evaluative strategies previously found in *CCP*. (For a discussion of the valence of the token, see section 6.2.3.3.) Firstly, using this token, the simplicity of the English translation may be set in contrast with the classical rhetorical ideal of eloquence, as is made clear by Thomas Eliot and Everard Digby's uses in examples (103) and (104).

(103) Than did I [o]ftsones peruse it, and with more exact diligence conforme the style therof with the phrase of our englishe, desiring more to make it **playne** to all readers, than to flourishe it with ouer moch eloquence. (1541, STC 7664)

(104) I am bould to sound my slender oten pipe amongest Mineruaes muses, and therewith to gratifie you with Celsus of Verona his dissuasiue, **plainly** translated into our English tongue. (1590, STC 6842)

Eliot marks the positive valence of the token *playne* by the use of the preceding Affect token *desiring,* then contrasts *playne* with the negative balance token *ouer moch eloquencie* – a rare use of *eloquencie* to express negative valence. Digby's use is slightly more ambiguous. The inscribed token used to color the appraisal positive (*gratifie*) is given further on in another phrase. Additionally, while Digby contrasts *plainly* with classical eloquence much like Eliot, the reference to classical eloquence is achieved through metaphor: Digby playing a simple flute in chorus with the muses, his pipe singing plain among the more eloquent voices of the goddesses. It is noteworthy that the two uses of *plain* carry positive valence, given that typically, the adjectives set in opposition of *eloquence* are at least somewhat pejorative (e.g., *rude, barbarousness,* STC 24290, 22222).

Secondly, as examples (103) and (104) show, *plain* may appear independently, but it is also commonly used in coordination with other appraisals with similar attitudinal sentiments, presumably to clarify and strengthen the otherwise low-force appraisal through repetition. *CCP* contains phrases such as *familiar and plaine*, *brefly and plainly, clere and playne*, and *easie and plaine* (STC 15695, 4335, 21626, 10560). There appears to be some similarity in this strategy to that of the use of *simple, little* etc., discussed above in section 6.2.3.3: both seem to be considered vague enough to require additional clarification in the form of a second token as well. In other words, it seems that when discussing the TT, the favored Appraisal tokens of the Renaissance translators are mild, expressing the required humility sentiments through ambiguous, multi-purpose appraisals than being forceful in their evaluations.

While **reaction:impact**, with 18 tokens, is fairly rare in *CCP* in comparison with the use of other sub-categories, I have decided to discuss it due to its close relation to Affect. The TT is the only relevant target[62] which seems to invite a substantive number of affective evaluations (discussed below), and indeed, there seems to be a higher frequency of use of impact resources as well. In other words, the translated text seems to inspire a higher number of emotionally motivated appraisals than the

62 There are other targets inviting affective responses (Affect or reaction) in *CCP*, such as the dedicatee, family members, and opponents of the main text's craft. These are not considered relevant to the current discussion.

other central aspects of the book. Tokens of impact answer the question, "did it grab me?", and relate to the verbalizations of emotional reactions to an object, externalized as a feature of the object (Martin & White 2005, 56). Tokens of impact found in *CCP* include such as *agreeable, odious, pleasant*, and *tedious*. John Hall's use of *pleasant* in example (105) is prototypical:

(105) for my part I must co*n*fesse, that in so few wordes I neuer reade so [many] perfect science conteyned, as is in this **plesant** co*m*pendious worke. (1565, STC 15192)

The impact token in example (105) targets the content, i.e., the product of the original author, but in the context of promoting the translation and encouraging students to read it. Interestingly, the token is not presented in the future tense. In the context of Affect I found that the appraisal expressing positive valence was often in the future tense, promising positive effects of reading. While there are a few of these types of tokens found in *CCP* in relation to reaction:impact as well, most tokens in this category present the appraisal as realized in the world. In other words, rather than promising the reader will make positive interpretations, which is the norm, the translator makes evaluations regarding their own experience of the work. The same applies to negative impact. John Studley's prologue to his translation of John Bale's *Pageant of popes* confesses some of his translated content to be *odious*.

(106) IT maye be (gentle Reader) that when thou shalt in this booke reade many monstrous & horrible histories rather to be suppressed the*n* put in print, thou wilt not thincke well of my trauayle. I grau*n*t that here are manye thinges vttered [rea:imp–] **odious** to be heard: but yet if any thing [aff: sat–] **offend** thy chaste eares, [jud:pro+] **blame not** me gentle Reader but ye importunitye of ye Papistes, (1574, STC 1304)

The reaction:impact (*odious*) in example (106) is quite remarkable, as it appraises the content of the TT negatively, yet sidestepping the appraisal of the ST. While I would usually consider the token to equally reflect upon the ST, the context specifies that the attitude is to be interpreted as relating to the text at hand (*this booke*, *my trauayle*). The curious deflection of blame is compounded in the last sentence of the extract. First Studley admits the text may cause negative affect (*offend*) – although in an if-clause expressing Studley is not committed to this proposition. The responsible party for this proposed affect is identified as the papists, while the responsibility of the translator is denied. The author of the work, John Bale, is not mentioned as a possible target of the reader's ire – again, curious, as the negative appraisals relate to content produced by him. The unlikely evaluative proposition may be explained through the consideration of the text topic. *Pageant of Popes* is a history of the Catholic popes, written by the bishop, dramatist, and protestant propagandist John Bale (1495–1563). In *Pageant of Popes*, Bale seeks not only to list the chronology of Roman popes, but also to prove "England's spiritual independence" from Rome, timing the arrival of Christianity to England to year 63 AD, and denying St Peter's part in starting the Roman Catholic Church (Pineas 1962, 223). The position of the author is hence extremely critical towards his own subject matter, and the translator has simply adopted this view.

Evaluations of TT are the only context in which tokens of Affect may be found at any frequency (see **Figure 16**). The tokens used when evaluating the TT are mostly those of un/happiness and in/security, with 23 and 33 respectively, although all subcategories are represented. The un/happiness sub-category carries the most prototypical of the tokens expressing emotion – in *CCP* this means tokens such as *delight, despise, mislike*, and *suffer* – in/security deals with emotion talk related to well-being or security felt in a situation, and is realized in *CCP* in tokens such as *courage, doubt*, and *fear*.

Un/happiness tokens motivated by the TT are used in second or third person to express the proposed emotive response to the reading the work. The phrase *profit and pleasure* and its variants, discussed previously in section 6.2.3.3, may also contain un/happiness tokens, although some of the tokens expressing the latter part of the phrase might also be classified as dis/satisfaction. In example (107), Alexander Barclay requests his dedicatee, Thomas, Duke of Norfolk, to accept his work and uses said phrase to promise the translation will provide pleasure to its readers.

(107) Wherfore most myghtie and magnifycent prynce: pleaseth it your hyghnesse of gratious benyuolence to accept this small present / translated by yo*r* beedman to **pleasu*re*** and profet of al gentylmen of this our region: (1525, STC 21626)

Predictions of second- and third-person affective states roused by the text – like the one expressed in example (107) – are most often positive (*pleasure, enioy, like*) but negative emotive states are expressed as well. Notably, negative propositions are expressed with a lower degree of speaker commitment, framing the appraisal, for example, with if-clauses[63] or uncertainty adverbs. D.I., the translator of Aristotle's *Politiques*, uses the former in example (108).

(108) the harshnesse of the phrase and rough conueiance of the stile, which if any doth **dislike,** as doubtlesse some will, I entreat them [readers] to

[63] Although if-clauses are also used to frame positive Affect, they seem far more likely to appear in the negative.

> remember (for I can hardly thinke they know not) that no translation is capable of Elegance as the originall (1598, STC 760)

The use of low commitment appraisals to express possible negative reader response is a safe way to widen discursive space in terms of negative interpretations as it is possible to deny or counter the proposed negative affect immediately without contradicting oneself. For example, D.I. in example (108) presents the negative Affect in an if-clause, noting that some will form appraisals of unhappiness as to his TT, but also excuses the proposition immediately by stating that it is impossible to compare favorably against the ST in any case. Similar structures are used in connection to a variety of Appraisal sub-categories so as to pre-emptively answer some of the potential criticisms of future readers.

In/security targets our "ecosocial well-being – anxiety, fear, confidence, trust" (Martin & White 2005, 49). There are 33 tokens of in/security motivated by the TT in *CCP*. It is important to note here that the analytical constraints and approaches adopted in relation to AF greatly influence the analysis here. As noted in section 4.3.4 above, this dissertation does not consider the lexical level meaning a sensible starting point for, for example, quantifications of Appraisal tokens, and conducting a simple corpus analysis of the use of affective lexis would produce substantially different results in relation to in/security resources in *CCP*. Consider, for example, the lexeme *fear*, used 31 times in *CCP*, with only 5 relevant uses. A visible and important part of the preface, *fear* is used in multiple in/security tokens targeting objects and entities outside the scope of this study, in senses such as 'worry' of not having children, 'terror' at the face of sin portrayed in *Oedipus*, or 'reverence' targeting the dedicatee or God.[64]

In evaluating the book, in/security is rarely used to express affect caused by the book directly, as in Thomas Paynell's preface to the anonymous Spanish chivalric romance, *Amadis*.

(109) my mynde and hand were neyther negligent nor slacke to profite theé, and to english it to thy [app:use+] consolation and [app:use+/aff:sec+] **comfort** (1572, STC 545)

Rather, in/security tokens are generally used to express more abstract or complex notions, negotiations of meaning or uncertainty in relation to the (perceived) quality of the work. The use of the token *feare* in example (110) is prototypical. Here Thomas Twyne, in discussing his translation, expresses worry as to his ability to rise to the challenge that is translating Humphrey Llwyd's *Breuiary*:

64 Obsolete. Now used only to refer to reverence of God, previously in wider use (*OED*, s.v. *fear*, n.1, 3.d.)

(110) But I [aff:sec–] **feare** me much, least in myne [jud:ten–] **ouer rash** attempt, in takyng so worthy a writer in hand, [jud:cap–] **not beyng furnished with any greater skyll, and learnynge in this his kinde, then I am knowne to be:** I haue deserued iust [jud:pro–] **blame** (1573, STC 16636)

Feare is used here to express 'apprehension' and 'unease' (*OED*, s.v. *fear*, n.1) in relation to skill level. The inscribed in/security token (*feare*) colors and strengthens the negative appraisals of judgement:tenacity (*rash*), judgement:capacity ([deny] *skill*), and judgement:propriety (*blame*) of the translator. This is in line with other uses of *fear* in *CCP*. More positively toned tokens of in/security may be found expressing roughly similar sentiments, using similar structures. Positive Affect is carried by tokens such as *hope* or *trust* when used in discussing the success of the text, as Nicholas Udall does in example (111) in reference to his translation of Vermigli.

(111) Yet I [aff:sec+] **trust** it shall to the fauourable and indifferent reader appere that [app:bal+] **I haue not any thynge degressed from the autours mynde** (1550, STC 24665)

Interestingly, tokens of in/security in both examples (110) and (111) – and in most others found in *CCP* – appear to be used specifically for modifying other tokens of Appraisal. In example (110), *fear* stems from the possibility of the translation attempt being *ouer rash*, while in example (111), *trust* is expressed in relation to the 'faithfulness' of the TT: *I haue not any thynge degressed from the autours mynde*. In/security is also used to express Affect responses in relation to expected third party appraisals. In relation to expected reactions, the in/security token usually carries positive valence. Thomas Rogers' preface to the reader in his translation of St Augustine's *Manuel* is typical of the use:

(112) The addition, I [aff:sec+] **doubt not**, wil [aff:sat] **like** you (1581, STC 938)

Other evaluative propositions in/security tokens may be found modifying include appraisals targeting the content of the work (STC 10450, 5802), the dedicatee, or other readers (STC 22224, 10881, 15192).

When modifying, the tokens *fear*, *trust*, and *hope* are used not only to express Affect, but also differing levels of certainty. In fact, most of the in/security tokens found in *CCP* are fused appraisals, simultaneously expressing Attitude and Engagement. Even the positively attitudinal tokens such as *trust* and *hope* exhibit the uncertainty attached to the following evaluative propositions, if only by expressing heightened probability, and hence opening discursive space for other propositions. Despite the seemingly underwhelming frequency of use (as noted above, many tokens of in/security are not considered relevant to the study), the tokens of in/security are, in fact, a fairly significant feature of the preface, as they verbalize the anxiety related to the translation process. With only 5 relevant tokens in *CCP*, the lexeme *fear* exemplifies the famous sentiment frequently discussed in literature of English Renaissance translation: translation anxiety.

6.3.4 Conclusion

Overall, an analysis of the strategies applied by the Renaissance translator for communicating Attitude reveals a playful application of traditional prefacing formulae to the new commercial and marketing situation. The prefaces favor positive attitudes related to content, such as reaction:quality, valuation:usefulness and valuation:distinction in appraising the texts. The application of content-related appraisals of quality, usefulness, and distinction enables the translator to blur the exact token of Appraisal (ST or TT) and hence, allows for more freedom to utilize explicitly positive forms in their appraisal – a strategy which would otherwise be in discord with the demands of the modesty topos.

Judgements of capacity and propriety are the most used attitudinal sub-categories in appraising author and translator. Authors are also appraised with Judgements of normality. Although the situation sometimes necessitates some detail to reassure the reader, especially in paratexts to authors previously unknown to the English readership, prefaces mostly favor simple and transparent appraisals of the author. Simple adjective phrases as a part of the preface's metatext are often considered sufficient. Capacity tokens are used, as expected, in the modesty topos to appraise the translator, but in a manner which allows for the introduction of the positive concept of the translator's skill. Structurally, these modesty topos expressions – which I expected to be negative – were most often positive appraisals graded down, or otherwise structured in a manner allowing for more heteroglossia, enabling the reader to form positive interpretations. Tenacity was used in a more explicit manner to provide positive appraisals of the translator, indicating that early modern society carried less strict attitudes towards self-aggrandizement in relation to diligence than ability.

Appraisal of the TT could also be achieved using Affect tokens. These were largely either third party future predictions of the emotive states the text was to rouse in the reader, or reported emotive states used by the translator to express their anxiety in relation to possible negative reactions from the readership. This latter group was considered a rhetorical ploy: a part of the *captatio benevolentiae* structure used to position the translator in relation to their patron or readership.

In the final section of the analysis below, I present a group of case studies: three paratexts by Thomas Paynell.

6.4 Thomas Paynell's useful humanist translations

In order to illustrate how Appraisal operates in context, I have prepared three case studies. These case studies provide a closer view of the ways in which evaluation is structured throughout a preface and how evaluative prosodies are built. The section will also provide a basis for some comparisons of Appraisal strategies between paratexts of different main text topics. Finally, the section will also provide a view of the process of applying AF to the study of paratexts.

I have chosen the paratexts by Thomas Paynell (d. 1564?), translator and chaplain, as the material for the case studies. Three of the 71 paratexts in *CCP* are by Paynell. Paynell was chosen for two reasons. Firstly, because having only one translator allows one to minimize the influence of idiolect when observing the possible differences between paratexts, and not many translators have more than one paratext in *CCP* (see **Appendix 1**). Happily, Paynell is an ideal subject for this type of study, given that he was a prolific translator and scholar, who seemingly had the ability to understand English audiences, as he produced several topical and successful translations throughout the sixteenth century. Hence, a view into Paynell's preferred method of describing his work to these audiences, presumably, is also a view into the tastes and values of early modern English readers. Below I show how Paynell uses the paratextual space to frame his translated works as useful, and to present himself as someone "empowering the reader" through the act of translation (H. Moore 2011, 51).

I begin below with a brief bibliographical note on Paynell, focusing on his profile as a text producer. I also discuss some of the possible influences upon his evaluative strategies, such as his position in society and his humanist views on individual agency. In the subsections following, I provide Appraisal analyses of the three paratexts. For reference purposes I provide the relevant paratexts in full in **Tables 25** through **27**, roughly following Martin and White's (2005, 174–75, 232) system of visual presentation, illustrating Attitude categories, valence, and explicitness within the paratexts. In section 6.4.2, I discuss Paynell's evaluative strategies in his dedication of *Regimen Sanitatis Salerni* (*Regimen.* 1528, STC 21596) to John, Earl of Oxford. The two other paratexts are prefaces. In section 6.4.3, I discuss Paynell's preface to Ulrich von Hutten's treatise on the treatment of syphilis, *De Morbo Gallico* (*Gallico.* 1533, STC 14024). Finally, in section 6.4.4, I discuss Paynell's preface to the anonymous Spanish chivalric romance, *Amadis de Gaula* (*Amadis.* 1572, STC 545).

6.4.1 Thomas Paynell (d. 1564?)

Thomas Paynell (d. 1564?) was an author, translator, chaplain to Henry VIII, and orator to the Queens Mary I and Elizabeth I (*ODNB*, s.v. *Paynell, Thomas, d.*

1564?).[65] He produced translations of religious, medical, and didactical works. Paynell's intellectualism has motivated enduring study, and scholars place him at the forefront of the English tradition of Erasmian learned pietism (H. Moore 2011, 39). Details on the other parts of Paynell's life are somewhat obscured by the number of Thomas Paynells recorded. What seems to be clear is that the likely author of these works was the Thomas Paynell educated at St Mary's College, the Austin canons' college, Oxford, where Erasmus stayed after arriving to England in 1499 (*ODNB*, s.v. *Paynell, Thomas, d. 1564?*). According to Helen Moore (2011, 40), this Paynell also received some education in Paris. Other details are less clear. In a *Times Literary Supplement* article from 1931, Salter questions many of the assertions made in the contemporary *DNB* entry, claiming, for instance, that the translator-Paynell never trained in Oxford, but, rather, was educated in Paris in mathematics. A. F. Pollard (1931) answered in the same publication two weeks later with an essay listing up to four Thomas Paynells found in contemporary accounts. Some of these four might or might not be the same person (see also *DNB*, s.v. *Paynell, Thomas, fl. 1528–1567*).

As to his literary pursuits, Paynell was an industrious and well-connected translator, editor, and commentator. He has been credited with the translation of numerous works from French and Latin. His translations were topical, reflecting an array of an English Renaissance humanist's and layman's interests and preoccupations: devotional works such as sermons and prayers, medical works on plague and syphilis, Roman history, Spanish romance, domestic instruction by humanist scholars like Erasmus and Vives, and even a 1537? land surveying manual – sorely needed at a time when Henry VIII was redistributing large amounts of agricultural and other land seized from the Catholic Church. Moore (2011) has shown how this seemingly eclectic mix of topics contributes to Paynell's profile as a translator who was focused on helping his readers in practical and spiritual humanist self-instruction. With his translations, Paynell showed a keen and timely awareness of the issues most relevant to his countrymen. He transferred information on practical issues so that laymen were able to gain a bigger agency in their lives.

65 Little seems to be known on the title of 'orator' in Paynell's time. The most complete account I have been able to find of the role is given in relation to the poet John Skelton, *orator regius* to King Henry VIII. Under Henry VIII, the orator had "a range of duties, sometimes diplomatic, sometimes secretarial, and sometimes poetical". He was to "praise the king, celebrate victories in battle, and to denigrate the enemies of England" (*ODNB*, s.v. *Skelton, John, c. 1460–1529*). However, even in relation to Skelton, the record is somewhat contradictory as to the status of the *orator regius*. Some suggest that this position might have been an official title which Skelton held 1512–1513, until he fell out of favor (Levy-Navarro 2008, 48; Rouse 2017). Others claim that Skelton merely "saw himself as a spokesman for the king" (*ODNB*, s.v. *Skelton, John, c. 1460–1529*; see also Segall 2007, 34).

Even Paynell's medical translations were semi-popular and intended for the lay reader as well as medical professionals (Bennett 1969, 106; H. Moore 2011, 40).

In addition to working as a translator, Paynell was an editor and annotator, known to have annotated Thomas More's work – providing scriptural references and "retouching" his Latin – as well as a number of other, subsequently lost works (Marc'hadour 1966, 63, 65; *ODNB*, s.v. *Paynell, Thomas, d. 1564?*). During the years 1528–1539, Paynell worked exclusively with the King's printer Thomas Berthelet, producing eight translations, including the two medical texts whose paratexts are studied in this section (Hosington 2010, 53; Schutte 2017, 150).[66]

Paynell's accurate estimation of the needs and interests of his English readership often implied financial success as well, and many of his translations were repeatedly reproduced in the speculative market (Bennett 1969, 165). In a widely referenced anecdote, the King's printer Thomas Berthelet asked Paynell to provide a translation of *Gallico* (1533, STC 14024) after the previous translation by Paynell, *Regimen* (1528, STC 21596), had turned out to be a popular success (Bennett 1969, 103; see also section 6.4.3). Aside from his keenness in choosing source texts, his success as a popular translator was likely also influenced by his pragmatic approach to textuality. In his translations, he stressed "readerly ease and speed", producing several tables for his works and emphasizing the accessibility of knowledge (H. Moore 2011, 47). Paynell's contribution to early modern literary culture is noteworthy for his translations, his participation in the vernacularization of science and literary culture, and his position in early English literary criticism and translation theory (H. Moore 2011, 41).

Paynell moved skillfully in the early modern English patronage system. He had a number of well-known and high-born dedicatees, including many of the royal family: Henry VIII, Mary I, and Elizabeth I. Admittedly, it is risky to assume a patronage relationship based on dedications (see section 3.2.3). Indeed, Womersley (1991, 317) calls his effort to forge connections "contrived". However, given the number of translations Paynell produced, his relation to the King's printer, and his apparent position as orator to the Queens Mary I and Elizabeth I, as well as the fact that Henry VIII was known to have used the patronage system to advance his political views (Fox 1995), it is likely that at least some of the translations were rewarded. To operate successfully in this system, we may assume, Paynell had a firm grasp of the functionality and use of the extratextual functions of paratexts.

66 While it is known that Paynell worked exclusively with Berthelet 1528–1539, I have found no mention of financial compensation. Whether Berthelet was in a position to order translations from Paynell is an interesting question possibly influencing our view of Paynell's propensity for producing topical, necessary, or anticipated translations, and hence, his effectiveness and impact as a 'helpful' figure in English Renaissance translation.

6.4.2 Appraising *Regimen Sanitatis Salerni* (1528)

The first of Paynell's paratexts discussed here is his dedication of *Regimen Sanitatis Salerni* (*Regimen.* 1528, STC 21596) to John de Vere, the fifteenth earl of Oxford (1482–1540), who was a courtier in Henry VIII's court and a Knight of the Garter. The work is a translation of Arnald de Villanova's commentary on Joannes de Mediolano's didactic poem on domestic medical practices, such as hygiene, diet, and rest. The translation was a part of a group of works pioneering vernacular medical texts for laymen (Slack 1979, 241). The work was a popular success and was continuously reprinted until 1634 (Bennett 1969, 103). Indeed, the success of *Regimen* is mentioned in Paynell's preface to *Gallico* (see section 6.4.2) as the motivation for translation.

The dedication may be found immediately after the title page (A.ii^{r}–A.iii^{v}). Following the dedication, there is a long and informative table of contents, as is customary for Paynell (see section 6.4.1). There are no other prefatory paratexts. I have provided the paratext below in **Table 25** roughly following Martin and White's model of annotation: the text is given on the left, the annotation in two columns on the right. The attitudinal tokens have been marked in the text using visual means, such as bolding, mirroring the descriptions of the Attitude expressions given in the right-hand column. The tokens may contain more than one visual indicator. The middle column gives the target of the evaluative expression, or in the case of Affect tokens, the emoter. The full key to the annotation may be found below. I have also, following Martin and White (2005, 174–75, 232), provided subsection titles for the text to facilitate my discussion. The subsections have been named following the move structure of the English Renaissance translator's preface presented in Ruokkeinen (*in prep*): dedication/greeting, contextualization of the work, production narratives, and a request for goodwill.[67] These principles are also applied in sections 6.4.3 and 6.4.4 below.

Key to annotation:

- All Attitude is bolded. Attitude types are expressed using small capitals (**APPRECIATION**), italicization (***Judgement***), and underlining (**<u>Affect</u>**).
- Target of evaluation:
    - author, translator, target text (TT), source text (ST), reader
    - several/ambiguous targets
    - emoter for Affect is given in brackets
- Valence expressed as *+ve* (positive), *–ve* (negative)

[67] These divisions relate purely to the content/function of the paratext, and are not reflected in the paragraph division, subtitling, or layout of the original printed page.

Table 25. Appraisal in Paynell's dedication of *Regimen Sanitatis Salerni* (1528, STC 21596) to John, Earl of Oxford

text	**target of evaluation (emoter)**	**attitudinal description**
1: dedication/greeting ***TO THE RYGHT EXCELLENT AND HONORABLE LORDE IOHUN ERLE OF OXFORDE / AND HYGH CHAMBERLAYNE OF ENGLANDE THOMAS PAYNELL GRETYNGE***.	TT; translator	+ve **APPRECIATION**: evoked quality; +ve ***Judgement***: evoked normality
2: contextualization of the work REdynge of olde authors and stories my most honorable lorde / I fynde / that mē in tyme past were of lōger lyfe / and of more prosperous helthe / than they are nowe adayes. Whiche thynge as hit greued me / so in maner hit enforced me / to seke the cause of this sodeyne and strāge alteracion. For why / it is written / y{t} Adam lyued .930. yere. The Sibyls of Cumane liued .iii C. wynters: Nestor .iii.C. wynters: Arganton / kynge of Tartesses .iii.C. yeres: and Galen that famous doctor .C. and .xl. yeres: but nowe adays (alas) if a man may aproche to .xl. or .lx yeres / mē repute hym happy and fortunate. But yet howe many come therto? To serche & gyue y{e} very true reason herof passeth my small ***capacite***: without I may say hit be / bicause we fulfyll nat the commandementes of almyghty god: whiche to well wyllyng {per}sones are very lyght / and of no burden. For our lorde sayth: My yocke is swete / and my burden lyght to be borne. Sayth nat the prophet Dauid: that who so feareth god / and walketh in his wayes and preceptis / shal se his childers children? And Salomon sayth: O my childrē / forget nat my preceptes & lawes: for they shall kepe you & {pro}lōge your days & yeres. And I wyll (saith our lorde god by Dauid) lengthen his dayes. Than may nat this be a reasonable cause of this our so shorte	translator	+ve ***Judgement***: inscribed capacity

and wretched lyfe? Trewely I suppose hit be by our myslyuynge and fylthy synne? whiche beynge so abominable and so horrible / is at somtyme the very cause of corporall infirmite / and of short lyfe***. Sayd nat our lorde / the phisician of all phisicians*** / to the sicke man: Nowe I haue heled the / depart thou from hens: and loke thou syn no more / lest a worse harme happē vpō the? Or whether shall I say / y{t} hit chanceth by our mys diete? and to moche surfettynge? Truely the prouerbe sayth / that there dye many mo by surfet / than by the sworde. Accordyng wherto y{e} wyse mā sayth: Surfet sleeth many a one: and temperance prolongeth the life. Surfet and diuersites of meates and drynkes / lettyng and corruptyng the digestiō febleth man / and very oft causeth this shortnes of lyfe. What other thyng but mys diete caused Ptolomeus Philadelphus to be so miserably & peynfully vexed with the goute: and so (as hit is written) that nothyng coude relesse his peyne / sauyng dethe? What caused Antipater / & that noble man Mecenas / to be contynually vexed with the feuer but yll dite? What other thynge infected Aristarcus with the dropsy / but yl diete? Yll diete (as me thynketh) is chiefcause of all dangerous and intollerable diseases: and of the shortenes of mans life. Than hit must nedes folowe / that a tēperate and a moderate diete / prolongeth mans lyfe: and saueth hym from all suche peynfull diseases. And therfore Asclepiades that noble phisiciā / professed There are .v. necessarie thynges to conserue and prolonge mans prosperite and helthe: that is abstinence from meate / abstinence from wyne / rubbyng of the body / exercise / and digestiō. O howe holsome is hit than to vse good diete / to lyue temperatly / to eschewe excesse of meatis and drinkes?	author & other authors	+ve ***Judgement***: evoked normality

3: production narratives: motivation		
Yea howe greatly are we Englishe men bounde to the maisters of the vnyuersite of Salerne (Salerne is in the realme of Naples) which vouchesafed in	other actors	+ve ***Judgement***: evoked capacity
our behalfe to compile thus NECESSARI / and thus	ST&TT	+ve **APPRECIATION**: inscribed usefulness
HOLSOME a boke? But what auayleth hit / to haue	ST&TT	+ve **APPRECIATION**: inscribed usefulness
GOLDE OR ABUNDANCE OF RICHES / if one can nat vse hit? What helpeth costely medicines / if one receyue	ST	+ve **APPRECIATION**: evoked quality
them nat? So what **PROFITETH** vs a boke / be hit	ST	+ve **APPRECIATION**: inscribed usefulness
neuer so **EXPEDIENT** and **FRUTEFULL** / if we vnderstande hit nat? Wherfore I / consydryng the	ST; ST	+ve **APPRECIATION**: inscribed usefulness; +ve **APPRECIATION**: evoked usefulness
FRUTE yt myght come of this boke / if hit were translated in to the englishe tonge (for why / euery ma*n* vnderstandeth nat the latine) I thought hit very	ST	+ve **APPRECIATION**: evoked distinction
EXPEDIENT at some tymes / for the welthe of vnlerned *per*sones to busy my selfe ther in: Yet if suche other wyse and discrete parsones / as is your lordeshippe / by chance rede this boke: they may *per*auenture	TT	+ve **APPRECIATION**: inscribed usefulness
fynde that shall **<u>please</u>** them: and that besides theyr owne diete and custome of lyuynge / shall be for	TT (reader)	+ve **<u>Affect</u>**: inscribed dis/satisfaction
theyr corporall **WELFARE** and **GOOD** helthe.	TT; TT	+ve **APPRECIATION**: inscribed usefulness; +ve **APPRECIATION**: inscribed usefulness
4: requesting goodwill		
I wyll nat / nor it becometh me nat / to exhorte your lordshyp / with let of other your great busynesses / to		
rede this my **POWRE** tra*n*slacion: but if per chaunce at	TT	–ve **APPRECIATION**: inscribed quality
your leisure ye rede hit / ***I humbly desyre and praye your good lordeshyppe to rede hit with forgyuenes / and to accept the same as hit is worthy.***	translator	+ve ***Judgement*** evoked propriety

Section *1: dedication/greeting* is spatially separate from the rest of the paratext, visually marked by a larger font. The content declares the association, both between the dedicatee and the translator, who are both named, and between the dedicatee and the work, promoting the work through the coordination of visual and textual features of the paratext. This is the first, and arguably, the most consequential appraisal in the dedication: for a reader browsing in the stationer's shop, it might be the only one they read. This section of the dedication contains no inscribed appraisal – although it seems to become customary, later, to flatter the dedicatee in the dedication/greeting (see **Figure 17**). The dedication/greeting evokes positive appraisals of the translator (judgement:normality) and the translated work (appreciation:quality) both, through the elevation of their status by association to Oxford.

In the following section, *2: contextualizing the work*, Paynell first provides a narrative relating to his choice of translation tasks. He sets the scene with a personal narrative of reading old works, wondering about the healthier and longer lives of the men he found described therein, and positions himself modestly with a conventional downgraded positive capacity token *(small) capacity* (see section 6.2.3.2). After this, Paynell quotes David and Solomon's discussion on the length of human life, finally determining that the shortened life span of man has been caused by sin, and that medicine must be the answer. This conclusion evokes a discourse prosody – a shared narrative within the discourse community of early modern surgeons and doctors – relating to the interconnectedness of illness and sin (see, e.g., Slack 1979, 255). The positive normality token, "*Sayd nat our lorde / the phisician of all phisicians*", is the climax of the narrative conflating faith and medicine. The narrative elevates medicine as a social practice, and as such, should be read as evoking positive Judgement towards the author and other physicians, and legitimizing the work's existence. The comparison and the appraisals evoked with it are a variant of the *laudatio historiae* theme (see section 3.2.1), which was used in Greco-Roman prefatory rhetoric to justify the existence of a genre or group of texts. The section ends in a number of examples of famous cases of gout and other illnesses.

In section *3: production narratives: motivation* Paynell recontextualizes the discussion in the English environment and presents *Regimen*, specifically, as a container of knowledge and a solution to the issues discussed so far. This section is saturated with Appraisal. The section opens with an evoked evaluation acknowledging a debt to the masters who produced the information content of the volume. This evaluation is likely done in place of the conventional positive author appraisal – the work itself is anonymous. The following Appraisals of the ST and the TT are conventional. Inscribed Appreciation concerning the usefulness of the content is manifest in the tokens *necessari* and *holsome*, the ST is further praised for its *expedient* and *frutefull* content. It is further metaphorically represented as a treasure in *golde or abundance of riches* after which more tokens of inscribed usefulness follow. This metaphor may have also been used to convey the image of the financial benefits of maintaining good health through self-care. After establishing the value of his ST with these repeated appraisals, Paynell again returns to the situation at hand, and identifies his relationship to the text; as a translator, he may reproduce the content in a form understandable to the English audience. Some of the Appraisal tokens are then repeated in relation to this new target, the TT (*frute*, *profite*). The use of repeated usefulness tokens, especially the use of *profite*, is particularly consequential as an evaluative message. Helen Moore (2011) has argued that Paynell's use of *profite* signals his humanist agenda of using translation to produce direct effects upon individuals and society at large. Paynell's use of *profitable* in its late medieval meaning – 'remedial', as well as 'beneficial' – complements this goal (H. Moore 2011, 41; *MED*, s.v. *prŏ̆fitāble* adj.). In other words, Paynell's appraisals of usefulness have a basis in the humanist views of the practical and urgent real world needs of the English readers. Finally, Paynell turns back to his dedicatee, completing the invocation of the traditional *pleasure and profit* formula (see section 6.2.3.3) in suggesting that should Oxford or his peers read the text, it might *please* them. The use of attitudinal tokens in this section of the dedication is prototypical. They are applied to express indirect and third-party appraisals of future or predicted states resulting from the reading of this work (see esp. section 6.3.1.3), while the bare assertions of usefulness in the realis target the source text.

From the perspective of the extratextual functions of dedications, the final section of the dedicatory epistle is the most important one in the text proper. In Paynell's dedication to the Earl of Oxford, section *4: requesting goodwill* contains a reiteration of the purpose of the letter. The *busyness* of the dedicatee is contrasted with the inconsequential nature of the gift itself with a token of inscribed quality in ***powre*** *translacion*, and the translator prostrates himself one last time before asking for acceptance of the gift and a fair Judgement on its merits.[69] The last sentence of the dedication is akin to a bow with which one of a lower rank might excuse themselves. In *I humbly desyre and praye your good lordeshyppe*, *to rede hit with forgyuenes / and to accept the same as hit is worthy* Paynell ties together the major discourse participants: himself, the Earl, and the work, and finally, the purpose of the letter. The function of the modesty topos expression *humbly* is to prepare a polite exit from the communicative situation: to evoke and have the reader adopt an image

69 The last word of the dedication, *worthy*, might also be interpreted as an Appraisal token, a request to accept the work 'as (i.e., *because*) it is worthy'. In this case, the token would be an inscribed one. However, I consider this reading to be too assertive in a section where Paynell uses direct address to request Oxford for protection, and rather view the section requesting Oxford to 'judge the text by its value'.

of positive propriety in relation to the translator before he repeats his requests and departs.

6.4.3 Appraising *De Morbo Gallico* (1533)

Ulrich von Hutten's *De Morbo Gallico* (*Gallico*. 1533, STC 14024) is a medical treatise dealing with the symptoms and treatment of syphilis, i.e., 'The French disease'. As with many of Paynell's translations, *Gallico* was extremely topical upon publication. Originating from the New World,[70] syphilis was first identified in Europe amongst an international group of mercenaries hired by Charles VIII of France to lay siege to the city of Naples in 1495 (Farhi & Dupin 2010). As the soldiers returned home, syphilis became an immediate European epidemic (Rothschild 2005). In the early sixteenth century, the available cures for the disease were either ineffectual or actively harmful. The most well-known cures were pilgrimages or mercury, and long-term exposure to mercury was detrimental to both the user's mental and physical well-being (Buckell et al. 1993). Von Hutten's work suggests an alternative treatment for the disease – a medicine extracted from a South American *guaiacum* tree – information which was welcomed by many sufferers of syphilis. Additionally, von Hutten promoted values in his work which were in line with those espoused by Paynell and the other humanists of the time. Von Hutten criticized luxury and excess, promoted simplicity and self-administered medicines, while the central tenet of Paynell's *oeuvre* was to be helpful to his readers by providing information for their self-betterment (H. Moore 2011; *ODNB*, s.v. *Paynell, Thomas, d.1564?*).

Paynell prefaced his translation of *Gallico* with a paratext titled "The preface of Thomas Poynel chanon of Marten abbey, translatour of this boke", situated immediately after the title page (sig. a.i^{r}–a.ii^{r}). There is no dedication, but the work does have a table of contents, as is customary for Paynell's works. I have provided the preface in full below in **Table 26**. The markup of attitudinal tokens, layout of the table, and sectioning practices follow that given for **Table 25** above.

70 There is longstanding controversy as to the exact source of syphilis, although it was widely believed in sixteenth-century Europe that the disease originated from the New World (the present-day Dominican Republic). This belief is evidenced by the name of Paynell's ST, *De medicina guaiaci et morbo gallico*. The word *guaiaci* refers to trees and plants of the Guaiacum family, native to South America, and in early modern Europe, both the disease and the cure originating from the same area was seen as divine providence. It was also long believed that the disease arrived in Europe on Columbus's ships – returned only three years before the disease was first identified (Farhi & Dupin 2010, 543).

Table 26. Appraisal in Paynell’s preface to *De Morbo Gallico* (1533, STC 14024)

text	**target of evaluation (emoter)**	**attitudinal description**
1: title		
The preface of Thomas Poynel chanon of Marten abbey, translatour of this boke.		
2: contextualization of the work		
NOt longe agoo, after I had translated into our englysshe tonge the boke called Regimen sanitatis Salerni, I hapned being at London to talke with the printer, and to enquire of hym, what he thought, and how he lyked the same boke: and he answered, that in his mynde: it		
was a boke moche **NECESSARYE**, and very	other texts	+ve **APPRECIATION**: inscribed usefulness
PROFITABLE for them that toke good hede to the	other texts	+ve **APPRECIATION**: inscribed usefulness
HOLSOME teachynges, and warely folowed the same. And this moche farther he added therto, that so farforthe as euer he coude here, it is of	other texts	+ve **APPRECIATION**: inscribed usefulness
euery man **VERY WELL ACCEPTED AND ALLOWED**.	other texts	+ve **APPRECIATION**: evoked distinction
And I sayd, I pray god it may do **GOOD**, and ***that is all that I desire.***	other texts; translator	+ve **APPRECIATION**: inscribed distinction; +ve ***Judgement****:* evoked propriety
3: production narratives: motivation		
And thus in talkynge of one boke and of an	translator	+ve ***Judgement***: evoked capacity
other, he came forthe and sayde: that IF I WOLDE TAKE SO MOCHE PEYNE AS TO TRANSLATE INTO INGLYSSHE THE BOKE THAT IS INTITLED DE MEDICINA GUAIACI ET MORBO	ST	+ve **APPRECIATION**: evoked quality
GALLICO wryten by that ***great*** clerke of Almayne Vlrich Hutten knyght, I shulde, sayd he, do a	author	+ve ***Judgement***: inscribed normality
verye ***good*** dede. For seinge hit is soth, as this	translator	+ve ***Judgement***: inscribed propriety
great clerk writeth of this medicine Guaiacu*m*,	author	+ve ***Judgement***: inscribed normality
(For ***he hym self hath had the verye***	author	+ve ***Judgement***: evoked capacity
experience therof) how **NEDEFULL** and howe	TT	+ve **APPRECIATION**: inscribed usefulness
BENEFICIALL to the common wel[t]h were it? For almoste into euerye parte of this realme, this	TT	+ve **APPRECIATION**: inscribed usefulness

mooste foule and peynfull disease is crepte, and many soore infected therwith. Whan he had sayd thus his fantasye, a[n]d that I hadde bethoughte me and well aduysed his wordes, I answered: If I thought it wolde do GOOD, I wolde take the peyne with all my verye harte, and hit were moche greatter: and yet (sayde I) I **feare** me, it be as moche or more than I am able to ***accomplysshe***. For I **doubt** whether I may come to the clere ***vnderstonding*** therof or not:	TT TT (translator) translator; translator (translator); translator	+ve APPRECIATION: inscribed quality –ve **Affect**: inscribed security –ve ***Judgement***: inscribed capacity; –ve **Affect**: inscribed in/security –ve ***Judgement***: inscribed capacity
4: production narratives: process It is in ersnest a matter STRAUNGE inough to translate, not onely for the names of herbes and other diuers thynges therin conteyned, but also for the phrase and ELOQUENT style. But what so euer aunswere I made hym, ***I finally determyned to translate the sayd boke, as I haue done in dede***, not so WELL I am sure, so PLAYNLY, and so EXQUISITELY as many other coude, if they wold vouchesafe to take the peyn: but yet ***I trust I haue not moche erred from the true meanynge of the auctour***. And I saye not the contrarye, but SOMME WORDES HAUE I LEFTE BARELY ENGLYSSHED, AND SOME NAT AT ALL, BUT THEY BE SUCHE, AS ARE BY THOSE NAMES IN LATINE VSUALLY KNOWEN TO PHISITIONS, WITHOUT WHOSE COUNSAYLLE (SPECIALLY THOSE THAT BE APPROUED AND KNOWEN TO BE SYNGULARLY *LERNED* IN PHYSIKE) I WOLDE COUNSAYLLE NOO MA*N* TO BE TO BOLD EITHER TO PRACTISE OR RECEIUE ANY MEDICINE.	ST&TT ST translator TT TT; TT translator & TT; TT (translator) TT reader	–ve APPRECIATION: inscribed complexity +ve APPRECIATION: inscribed balance +ve ***Judgement***: evoked tenacity –ve APPRECIATION: inscribed quality –ve APPRECIATION: inscribed complexity; –ve APPRECIATION: inscribed quality +ve ***Judgement***: evoked veracity & +ve APPRECIATION: inscribed balance; +ve **Affect**: inscribed in/security –ve APPRECIATION: evoked quality +ve ***Judgement***: inscribed capacity
5: end formula At Marten Abbey. an. dn*m*i. 1533.		

Paynell opens the preface with a simple title (1*: title*), in which he identifies himself, provides his credentials, and states his relationship to the text. In section *2: contextualizing the work*, Paynell opens the paratext proper with a narrative of a discussion he had with Thomas Berthelet, the printer of his previous medical translation, *Regimen* (1528, STC 21596). Paynell asserts the value of his earlier translation using appraisals attributed to Berthelet (*necessarye*, *profitable*, *holsome*, *very well accepted and allowed, do good*). Paynell's choice of the attitudinal tokens *profitable* and *holsome* have related meanings of physical and mental well-being (see section 6.4.2), and the repetition of the positive appreciation:usefulness intensifies the Appraisal. The evaluative tokens not only advertise the earlier translation, but also establish Paynell as a medical translator. By attributing the appraisals to Berthelet, Paynell lends extra credence to these assertions, and to his position in the field. He provokes further positive Judgements by providing an image of his own Christian meekness, in accordance with the modesty topos (*that is all I desire*). The section is quite skillfully constructed. Paynell is using the paratextual space to seamlessly combine traditional textual topoi with the early modern commercial realities, advertising his earlier translation of *Regimen* to the readers of the newly translated *Gallico*. Providing the reader with both the title of the work and the name of the printer is the sort of specificity a reader would need to easily track down a copy of his earlier translation. The token provoking appraisals of his own positive propriety is indirect and introduced in the context of the previous translation. However, given that the translator is the same in both works, the evaluation is of course effective in relation to the work at hand, as well.

In section *3: production narratives: motivation*, Paynell justifies the existence of the work at hand – the English *Gallico*. He opens with the traditional topos of *requests*, reporting that it was the printer who wished him to translate (*he came forthe and sayde: that if I wolde take so moche peyne as to translate into Inglysshe the boke that is intitled De medicina guaiaci et morbo gallico* […] *I shulde, sayd he, do a verye good dede*). The request evokes positive appraisal of the work and translator both. The formula of requests to translate is traditional (see sections 2.2.2 and 3.2.1), but also convenient. It offers Paynell the possibility of further flouting his skill by repeating the claim of a connection between him and Berthelet. The association with a printer gives additional weight to the implication of positive capacity inherent in all requests to translate. The following author evaluations are perfunctory (***great*** *clerke,* ***great*** *clerk*) in comparison, and would almost seem shallow, if not for the following evoked token, justifying the evaluations of the author's capacity: *he himself hath had the verye experience thereof*. After establishing both his text and his author through authorial and third party positive appraisals, Paynell contextualizes the work in its new English environment, explicitly stating the TT's usefulness to the commonwealth (*nedefull*, *beneficiall*, *good*). At the end of the section, the positive qualities of the work are contrasted with the required negative capacity Judgements of the translator ([denial] *accompleshe*, [denial] *vnderstonding*). These inscribed negative tokens are presented in the immediate co-text with negative Affect tokens (*doubt*, *fear*). The Affect tokens are, in fact, fused Engagement tokens contributing to irrealis structures. They leave open the negotiability of the utterance and allow the reader to make the final decision on the direction and strength of the Appraisal.

In the next section, *4: production narratives: process*, Paynell discusses his translation process. These are the contexts in which the ST and TT may both be appraised positively or negatively in justifying his decisions to translate and edit (see section 6.2.3). And indeed, Paynell begins by highlighting the translated matter as *straunge*. In the context of early modern English translation, this refers to matter that is difficult, unfamiliar, unseen, or foreign, but may also appraise the work positively, for its extraordinary or novel features (*OED*, s.v. *strange*, adj. and n.; *MED*, s.v. *straunğe* adj.; see also section 6.3.3.4). Here the sense utilized is the former. In the following, Paynell praises his ST for its *eloquent* style, and evaluates his translation negatively by comparing it to a hypothetical translation produced by others ([denial] *well*, [denial] *plainly*, [denial] *exquisitely*). Introducing positive concepts in relation to the TT through denials is a well-used strategy allowing the translator to appear modest while introducing the possibility of positive interpretations to his readers (see section 6.3.3.3). And indeed, Paynell follows with an inscribed positive Affect token *trust* – used to express positive likelihood – and a positive evoked evaluation relating to the faithfulness of the translation. At the end of the section, Paynell returns to the strangeness of his ST, admitting that some of the more difficult medical and botanical vocabulary has been left untranslated. Clearly aware that this might be interpreted against his translation, he immediately counters the expected criticism with an evaluation of his readership, stating that the untranslated terminology should not pose difficulties to his *learned* readers. The preface closes with an end formula communicating the year and place of writing (5*: end formula*).

Comparing the paratexts of *Regimen* and *Gallico* draws attention to the similarities and differences between dedications and prefaces in the English renaissance. While there are surface level differences in issues such as reader address, Paynell applies similar evaluative strategies, even similar language. The modesty topos -inspired negative evaluation of the self, short praise of the author while presenting the work, and the more thorough positive appraisal of the work, both generally and in relation to the translated text, all repeat in both paratexts. Paynell is clearly skilled in constructing texts, proceeding from the general to the more specific, first setting the scene by establishing the general qualities of the text and then presenting the reader the position from which to approach the English version of the text.

In the following subsection, I discuss the appraisal of a third Paynell paratext: his preface *The Treasurie of Amadis* (1572, STC 545). This text is of a different genre, a fictional work on chivalric romance. I wish to see if the appraisal found within differs from that used by Paynell to discuss his medical translations.

6.4.4 Appraising *The Treasurie of Amadis* (1572)

The third and final paratext of Paynell's found in *CCP* is his preface to *The Treasurie of Amadis* (*Amadis*. 1572, STC 545), a Spanish chivalric romance, translated from the French *Le Thresor des Livres D'Amadis de Gaule* (Ortiz-Salamovich 2016, 379).[71] Paynell's translation is the first English *Amadis*, but it is not a complete translation of the text. Rather, Paynell's *Amadis* contains a collection of extracts 'culled' from books 1–12 of the full work (H. Moore 2011, 44). Despite *Amadis* being popular and influential throughout early modern Europe, Paynell's English translation seems to have only run for one edition, and a full translation was provided twenty years later (Ortiz-Salamovich 2016, 379).

Paynell's *Amadis* and its paratexts are rather interesting texts from the perspective of the early modern appraisal of the book. There is an additional layer of conflicting demands upon this paratext, in addition to the ones discussed in Chapters 2 and 3. As noted above, Thomas Paynell was a humanist and produced several humanist instructive translations, including works by Erasmus and Vives. His translation of *Amadis* appears contradictory to his humanist ideals, given the fact that humanists are generally seen as critical towards romances. Adams (1959) has explained this criticism. He points out that while Christians viewed the stories as generally immoral, humanists objected to the stories due to their lessons. Young princes were not to take stories glorifying tyrants and conquerors as credible history or as models of social order, or view pagan narratives with a veneer of Christianity as examples of Christian order and justice. Humanists disapproved of stories where romanticized ideas of individual power, passion, and desire rather than reason, order, and social responsibility prevailed (Adams, 1959). More recently, however, Helen Moore (2011) has argued that *Amadis* proves Adam's (1959) conclusions incorrect. While the early modern humanists had, according to Moore (2011, 45), a "platonic distrust of the fictive", they also understood the necessity of inspiring the young with chivalric fictions – "if, of course, they were read correctly". In the case of *Amadis*, the 'correct' humanist reading, Moore (2011, 45) argues, was to accept its rousing lessons as one among Paynell's many self-instructive translations. The humanist imperative of conveying a 'correct' reading of the romances recalls the interpretive functionality of paratext (see section 3.1.1). And indeed, below, I show Paynell's insistence in conveying his interpretation to the reader.

[71] The extent of Paynell's contribution has been questioned (*RCC*, s.v. *Amadís de Gaula. Book 2. English*). This might be due to the translation being posthumously printed. Yet, scholars generally accept the translation as Paynell's work. Many other *RCC* entries of Paynell's translations contain similar notations as well, perhaps because Paynell is often rather free with his translations (Womersley 1991, 317). The issue may also be related to the confusion over Paynell's identity (see section 6.4.1).

Table 27. Appraisal in Paynell’s preface to *Treasurie of Amadis* (1572, STC 545)

text	primary target of evaluation (emoter)	attitudinal terms
1: title		
To the gentle Reader.		
2: production narratives: motivation		
A VERY FREND OF MYNE (MOST GENTLE	translator & TT	+ve ***Judgement***: evoked capacity & +ve **APPRECIATION**: evoked quality
READER) INSTANTLY DESIRED ME, TO	TT (other actor)	+ve **Affect**: inscribed dis/inclination
ENGLISH HIM THIS FRENCH BOOKE, intituled		
the Treasurie of Amadis,		
3: description of work		
the whiche when I had well perused it,		
pleased me not a little, as wel for the	ST (translator)	+ve **Affect**: inscribed dis/satisfaction
ELEGANT phrase thereof, as for the	ST	+ve **APPRECIATION**: inscribed balance
DIUERSITIES AND ARGUMENTS therin	ST	+ve **APPRECIATION**: evoked quality
wrapped and inclosed. For truly it		
aboundeth with such **ELOQUENT** orations	ST	+ve **APPRECIATION**: inscribed balance
and **WYSE** counsels: with such **SWEÉTE**	ST; ST	+ve **APPRECIATION**: inscribed distinction; +ve **APPRECIATION**: inscribed quality
and **DELICATE** Epistles and letters	ST	+ve **APPRECIATION**: inscribed complexity
especially of loue, so **CURTEOUSLY** and	ST	+ve **APPRECIATION**: inscribed quality
AMIABLY handled: with suche exhortations	ST	+ve **APPRECIATION**: inscribed quality
and admonitions so ***prudently*** penned:	author	+ve ***Judgement***: inscribed capacity
with suche lamentations & complaints so		
SOROWFULLY and **MOURNFULLY**	ST; ST	+ve **APPRECIATION**: inscribed impact; +ve **APPRECIATION**: inscribed impact
expressed: with suche **CONSOLATIONS**	ST	+ve **APPRECIATION**: inscribed impact
and **COMFORTS** in aduersitie, so **FRENDLY**	ST; ST	+ve **APPRECIATION**: inscribed impact; +ve **APPRECIATION**: inscribed impact
and **LOUINGLY** pronounced: with such	ST	+ve **APPRECIATION**: inscribed impact
answers and replications so ***ingeniously***	author	+ve ***Judgement***: inscribed capacity
inuented: with reproches and tauntes so		
BITINGLY and **BITTERLY** spoken: with	ST; ST	+ve **APPRECIATION**: evoked impact; +ve **APPRECIATION**: evoked impact
requests so **HUMAINLY** and **CIUILLY**	ST; ST	+ve **APPRECIATION**: inscribed quality; +ve **APPRECIATION**: inscribed quality
demaunded: with excuses so **CRAFTILY**	ST	+ve **APPRECIATION**: inscribed balance
and **SUBTILLY** painted and coloured: with	ST	+ve **APPRECIATION**: evoked balance
defyances so **STOUTLY** and	ST	+ve **APPRECIATION**: inscribed balance
courageously sente to the aduersarie	author	+ve ***Judgement***: inscribed normality

and receiued, that if a man were astonied		
& much amazed, it woulde quicken him,		
and sodeynly reuiue his spirites againe.		
For what a dullarde is he, that **WISE**	ST&TT	+ve **APPRECIATION**: inscribed distinction
counsell. **VERTUOUS** exhortations,	ST&TT	+ve **APPRECIATION**: inscribed distinction
FRIENDLY admonitions, **WITTIE** and	ST&TT; ST&TT	+ve **APPRECIATION**: inscribed distinction; +ve **APPRECIATION**: inscribed
SUBTILL persuasions shall not quicken	ST&TT	distinction; +ve **APPRECIATION**: inscribed complexity
and reuiue? and how farre without sense		
is he, whom **AMIABLE, FINE, AND**	ST&TT	+ve **APPRECIATION**: evoked quality
BEAUTIFULL LADIES WITH THEIR TICKLYNG		
AND FLATTERYNG WORDES shall not		
awake, stirre vp, and call to their lure,		
wanton fansie, & feruent loue? What		
stonie and harde hearte hath he, that with		
THE GLITTERING AND TWINKELING OF THE	ST&TT	+ve **APPRECIATION**: evoked quality
EYE, THE ABUNDANT TEARES, THE DULCET		
AND SWEÉTE PAROLLS OF HIS PARAMOUR		
(wherwith this **FINE FLATTERING** booke is	ST&TT; ST&TT	+ve **APPRECIATION**: inscribed quality; +ve **APPRECIATION**: evoked quality
infarced) will not be mollifyed and melted?		
And how depely are they drowned in		
sorrowe, that with **GODLY** and **VERTUOUS**	ST&TT; ST&TT	+ve **APPRECIATION**: inscribed quality; +ve **APPRECIATION**: inscribed distinction;
CONSOLATION will not be **comforted**?	ST&TT; ST&TT	+ve **APPRECIATION**: inscribed reaction; +ve **Affect**: inscribed dis/satisfaction
What weake and cowardly heartes and		
stomackes haue they that will not be		
stirred or moued with the **RHETORICAL** &	ST&TT	+ve **APPRECIATION**: inscribed distinction
ELOQUENT orations, the **VEHEMENT**	ST&TT; ST&TT	+ve **APPRECIATION**: inscribed balance; +ve **APPRECIATION**: inscribed impact
persuasio*n*s, and liberall **PROMISES** and	ST&TT	+ve **APPRECIATION**: evoked distinction
REWARDS of wise, noble & worthie	ST&TT	+ve **APPRECIATION**: inscribed usefulness
capitains, pluck vp their harts, inuade their		
enimies, & (for worthie renoume sake, &		
immortall glorie) fight stoutly and		
corageously, as Amadis, the king of		
England & France, & Florean with other		
did (as this **PROPER** booke in diuers	ST&TT	+ve **APPRECIATION**: inscribed quality
places reciteth) most cordially? **WHEROUT**	ST&TT	+ve **APPRECIATION**: evoked usefulness
MEN MAY LEARNE TO BE NOBLE ORATOURS,		

WISE AND PRUDENT COUNSELLOURS, EXCELLENT RHETHORICIANS, EXPERT CAPTAINS, AMOROUS COMPANIONS, FERUENT & HONEST LOUERS, SECRETE MESSENGERS, OBEDIENT SERUANTS, ELEGANT ENDITERS OF LOUELY EPISTLES, SWEÉTE PRONOUNCERS & TRUE ORTOGRAPHERS, OF THE FRENCH TONG SO PLEASANT, SO HIGHLY COMMENDED, AND SO IMBRACED OF ALL MEN. Wherfore (gentle Reader) let it not lothe theé (I pray theé to reade this **FINE** and **FRUITFULL** booke, nor to ensue the **HONEST** and **VERTUOUS** lessons, the **PRUDENT** admonitions and **GOOD** counsels of the same:	ST&TT; ST&TT ST&TT ST&TT; ST&TT ST&TT	+ve **APPRECIATION**: inscribed quality; +ve **APPRECIATION**: inscribed distinction +ve **APPRECIATION**: inscribed distinction +ve **APPRECIATION**: inscribed distinction; +ve **APPRECIATION**: inscribed quality +ve **APPRECIATION**: inscribed quality
4: requesting goodwill for **THOU SHALT NOT AT ANY TYME (AS I THINKE) REPENT THEÉ MORE FOR THE READING OF IT**, than I for the translating therof, the which although it be but **RUDE** and **VNPLEASANT**, yet my mynde and hand were neyther ***negligent*** nor ***slacke*** to **PROFITE** theé, and to english it **TO THY CONSOLATION AND COMFORT**. Therfore receyue it, I pray theé, as it is, in good part and with thanksgiuing for my good will and paines taking, if thou esteéme it **THANKES WORTHIE**, if **NOT**, amende it I beseéche theé, and I with all my heart shal thanke theé nowe and euer.	TT TT (reader) TT TT translator; translator TT; TT TT (reader); TT (reader) TT; TT	+ve **APPRECIATION**: evoked impact +ve **Affect**: inscribed in/security –ve **APPRECIATION**: inscribed complexity –ve **APPRECIATION**: inscribed impact +ve ***Judgement***: inscribed tenacity; +ve ***Judgement***: inscribed tenacity +ve **APPRECIATION**: inscribed usefulness; +ve **APPRECIATION**: evoked usefulness; +ve **Affect**: inscribed in/security; +ve **Affect**: inscribed in/security +ve **APPRECIATION**: inscribed quality; –ve **APPRECIATION**: inscribed quality
5: end formula Farewel.		

Paynell opens the preface with a title addressing "the gentle Reader" (*1: title*), followed by a brief narrative justifying the production of the translation (*2: production narratives: motivation*). Paynell again utilizes the topos of requests, claiming that he took up the translation upon the request of an unnamed friend, and evoking positive appraisals of his own capacity. This positive appraisal is strengthened by the inscribed Affect token *desired*, attributed to a third party evaluee, and motivated by the TT.

Much as in the other paratexts by Paynell, the evaluations of the TT appear in the latter part of the paratext. What comes first is the setting of the scene. In the preface to *Amadis*, this is done through a substantial number of explicitly positive Appreciations targeting the ST. The relative frequency of inscribed appraisal within this 553-word paratext is 949.8 tokens per 10,000 words, making the paratext the most often appraised in the material, and an outlier among *CCP* paratexts, which only have 121.5 tokens per 10,000 words on average (see section 6.1).

Section *3: description of work* opens with a rare proclamation of first-person positive Affect: *pleased*. As noted above in section (see section 6.3.1.3), a translator reporting first-person affective responses to the text is surprisingly rare in the *CCP*, despite their potential for justifying translation and redistribution of texts. What follows is a long descriptive section relating to the content of the work. The source text is appraised as *elegant*, *eloquent*, *wyse*, and *delicate*, and for having been handled *courteously*, *amiably*, *subtilly*, and *craftily*. These inscribed appraisals are a mix of different lexicogrammatical categories, including distinction, balance, quality, and complexity. A substantial number of the tokens are those of impact, such as *consolations*, *mournfully*, and *sorrowfully*, making the preface one of the most affective paratexts in the material. It is also worth noting that many of the section's tokens, while discussing the text, refer to a successful and skillful communicating of the text's message, to an ability to produce impactful narratives, and hence, they indirectly communicate the capacity of the author. While the Appreciation of the work is seen in individual tokens, the Judgement of the author creates a through-line of evoked positive capacity throughout the section. (*For truly it aboundeth with such eloquent orations … that if a man were astonied & much amazed, it woulde quicken him, and sodeynly reuiue his spirites againe.*) Hence, this part of section *3: description of work* has been double annotated to target both the ST and author. For readability purposes, this evoked Judgement has not been marked within **Table 27**.

Although section *3: description of work* continues, the target of evaluation shifts somewhat. It is no longer readily apparent which text version – and which audience – is evaluated. *What a dullarde is he*, Paynell asks, who would remain unmoved by the compendium of *virtuous*, *friendly*, *amiable*, and *fine* tales? It is unclear here if Paynell is presenting this as a defense of his translation or justifying the reader's attention on the romance by indirectly evaluating them positively. The clever readers, he indirectly states, have understood the value of the text. The pattern repeats, and the text is again appraised using a plethora of positively toned tokens, this time including some metaphorical representations of quality (*beautifull ladies with* […] *flattering wordes*, *sweéte parolls of his paramour*). The heavy saturation continues until the end of section 3, including mostly tokens of appreciation:distinction and appreciation:quality. Comparing the evaluative language of the latter part of section 3 to its beginning reinforces the interpretation of Paynell's paratexts using Appraisal to support the structure of his paratexts. Much as in the paratexts to *Regimen* and *Gallico*, the description and evaluation of the text first targets the ST, then content, before localizing the text in the English context by appraisals of the TT. The choice of attitudinal tokens in the latter part of section 3 – leaving out composition and reaction in favor of quality and distinction – focuses the appraisal on the shared qualities between the ST and TT. The ambiguity of targets allows for a smooth transition to section *4: requesting goodwill*.

Section *4: requesting goodwill* is no less saturated than the previous sections of the paratext. However, here the evaluative target has shifted fully to the TT. In accordance with the modesty topos, the target text is appraised for reaction:impact and composition:complexity; the use of the inscribed negative complexity token *rude* encodes multiple possible meanings related to vernaculars and the English language (see, e.g., section 6.2.3.2), performatively repeated here as a part of the modesty topos. The *vnpleasant* text is the vernacular one, and the negative impact is framed as being related to the form of the English text. The content is still valuated positively, using the usefulness token *profit*, as well as the Affect tokens *consolation* and *comfort*, which act as Russian dolls to communicate the specific type of useful that the text is to be taken as. Before section *5: end formula*, Paynell presents two final appraisals of the work: *thankes worthie* and [denial] *thankes worthie*. These are presented as equally likely future scenarios, and yet, the latter option is accompanied by a request to correct whatever the cause of the criticism is.

The paratext differs greatly from the two others discussed above due to the higher saturation of appraisal. In this paratext, Paynell seems fully committed to adjusting reader expectation of the main text. Furthermore, production narratives and contextualization of the work are all but missing from the paratext. The commonplace topoi, such as requests from the reader and *captatio benevolentiae*, may be found, but their impact is somewhat lessened in the deluge of intensified positive appraisals targeting the text. I believe the paratext communicates a humanist ambivalence towards romances.[72] The plethora of positive appraisals may undoubtedly be read as a defense of fiction, but it is also apparent from the sheer quantity of the attitudinal expressions that the appraisals are an attempt to reassure the readers with 'platonic suspicion of the fictive' by letting them know the text indeed contains useful lessons, and that the exceptional quality of the affective narratives within ought to help the reader overlook the fact that the subject matter contains trifles. Moore's (2011) interpretation of the English Renaissance humanist's attitudes towards romances supports this view, as she suggests that the intent – as far as it is sensible to speak of intent in relation to appraisal – may have been to guide the interpretation of the reader, to show them how to utilize the texts and receive their lessons.

6.4.5 Conclusion

In this section, I have analyzed three paratexts by the translator Thomas Paynell, to showcase early modern English evaluation of the book in context. The case studies of Paynell's paratexts allow us to observe the ways in which early modern English prefaces built their Appraisal structures and evaluative prosodies.

Paynell's paratexts are built skillfully, employing both traditional and early modern prefatory devices. The paratexts to Paynell's medical translations are particularly well positioned between the new and old production methods and markets, applying traditional formulae as well as more topical promotional methods. He maintained the historical prefacing traditions with prefatory topoi such as *laudatio historiae* and the topos of modesty. These topoi manifest, for example, in positive appraisals of other medical texts and the ST, and in positive appraisals of his own tenacity. He also used other evaluative tools conventional to early modern English prefaces, such as thin evaluations extolling the author and denials of unwanted Attitude values. Paynell managed to combine these with some more topical, early modern priorities, such as new promotional interests and the rather complex humanist attitudes towards romances.

The paratexts to Paynell's translations were structurally surprisingly similar: first contextualizing the work, then moving to the more 'localized' appraisals in the English context. The appraisal of Paynell's medical translations in particular stressed the usefulness of the main text topic, utilizing the fact that this type of Attitude could

[72] The fact that Paynell did not publish this paratext within his lifetime might be taken as additional proof of this ambivalence. However, it is possible that Paynell did 'publish' it, by circulating the translation in manuscript during his lifetime (for manuscript publication, see p. 43n14). I am hence hesitant to ascribe meaning to this late print publication date.

be used to refer to the ST and TT alike. Paynell used Attitude to structure the paratexts in a manner which led from the Appraisal of the topic in general, to the appraisal of the ST, to the appraisal of the content without specifying the text version, to the appraisal of the TT. A similar evaluative structure is applied in the Appraisal of *Amadis*, but in this case, the appraisal of the content is done using several Attitude categories. Repetition of this model suggests Paynell may have had some awareness of his promotional strategies.

Overall, from the perspective of AF, Moore's (2011, 43) assertion of Paynell as a humanist attempting to provide profitable works for his reader's everyday use seems quite correct. Usefulness (profit) is the central evaluative sentiment in Paynell's paratextual output. The evaluations hence suggest that the central message and position promoted in the paratexts was one where the reader was to view the text as a source of applicable everyday knowledge.

7 Conclusions and future avenues for research

This study into the evaluation of the sixteenth-century English book has been one of the few studies utilizing Appraisal Framework in historical and philological contexts. I have shown the applicability of the model to historical language data, and to the study of attitudes and positions in Renaissance English. Studying evaluative language is the study of both personal attitudes and societal values. Finding the themes around which evaluative utterances converge allows us to tease out societal priorities and shed light on the attitudes behind individual positions. In this study, I have shown how the early modern English translator presented their work, what positions they wished the readers to adopt in relation to the books they translated, and which values of the book were desirable in an early modern English book. Below, I draw together my findings. I review the results of this study and reframe them in relation to the research questions presented in Chapter 1. In this dissertation I asked: what is a good book like, according to early modern English translators? How are books evaluated in paratexts, and how do contextual issues influence these evaluations? I also wished to interrogate the Appraisal Framework as a tool for studying historical language. In this chapter, I draw together the central issues from previous discussions on these topics and draw attention to some further avenues of research in evaluation, Appraisal, and historical linguistics.

The central research question for this study is: what is a good book like, according to early modern English translators? Applying AF to the *Corpus of 16th Century Paratexts* shows that a ‘good’ book, in early modern England, carried either internal or external value – value for its own sake or for the effect it had on the outside world. The internal valuations, which appraised the work either for general quality or its distinctiveness in a class of its kind, were often vague, ambiguous, or thin, leaving the motivation behind the evaluation unclear; this appraisal may or may not have been repeated in the co-text with further repetition of the Attitude or other evaluations of more specificity.

The most prototypical appraisal of a sixteenth-century translation, however, related to its effect on the external world. A good book was to be **useful**, with content relevant to the user’s practical or everyday needs. Usefulness appraisals of utilitarian literature could have several different motivations, depending on the ideologies espoused by the translator. Humanists sought to promote personal growth and self-help, for example, while budding nationalist tendencies had other translators promoting the advancement of the commonwealth. Yet, perhaps reflecting the necessity of such appraisals, a work might have been presented as useful without any explanation as to how or why the reader was to adopt this position.

A good book was produced by authors and translators who were capable text producers, and able to conduct themselves properly in social situations, including that of publishing. Somewhat surprisingly, veracity was not among the demands placed upon the text producers – the paratext may appraise the text for its truthfulness, but the medieval theme of the preface, especially popular in Christian texts, of connecting the truthfulness of the text to the authority of its producer is not readily apparent in the *CCP* (Minnis 1984, 10; see also section 6.3.1.2). It is also noteworthy that the quality of the book was rarely expressed in relation to the affective response it aroused. Although some instances might be found where the translator invited the reader to align with the proposed affective positions towards the book – see, for instance, Paynell's presentation of *Amadis* discussed in section 6.4.4 – by and large, the translator rarely offered appraisal motivated by affect or personal experiences the translator may have had with the text. Rather, a good book is one with an accomplished author and advantageous effects upon its readers. Most Affect tokens within the paratexts studied were in alignment with this overview. What affective evaluations there were, were related to the future predicted emotive states of the potential readers, and were likely often rhetorical, rather than honest predictions of the expected results of the reading. While positive outcomes were often espoused, promising the reader a *pleasurable* experience, this prediction was formulaic, repetitive, and left unexplained. The more visible of the attitudes was negative. These negative predictions also included pre-emptive appraisals of the negatively positioned readers. These positions were most often in contexts of direct address of the dedicatee, so as to make the potential patron align with the position which presented the translator as someone who is being targeted by undeserved scorn and hence, deserving protection. Hence, rather than as honest opinions of the true emotive states roused by the book, I consider most affective appraisals rhetorical moves either related to the structure of the dedicatory letter, or to attempts to position the general reader as non-combative and benevolent.

The early modern translator followed the ancient *exordium* and the medieval prescriptive models when it comes to the *themes* of the preface, although no discernable structure is followed in their application. The translators seem to have been free to pick and choose the themes they wished to follow, although some of the themes – most notably the different manifestations of the modesty topos – are clearly more popular, perhaps even obligatory in an early modern English preface (see also

Ruokkeinen *in prep*). As the medieval and ancient prefacing models do not account for the position of the translator, the translator was positioned as an author in the appraisal strategies applied in the early modern English preface. More specifically, in the early modern English preface, the positioning of the translator is that of the modest author, and the author of the source text is elevated – their authority and position in the work practically unquestionable – resulting in thin appraisals. The position of the translator as paratext producer and the resulting differences in the constructions of authority in relation to the text are also likely why the medieval tradition of discussing the author and translator's *veracity* was not apparent in the results discussed above.

The topic matter of the main text which the paratext was prepared to present seems to have some influence on the evaluative strategies of the early modern translators. In paratexts to drama and fiction, especially, the relative frequency with which appraisals were used was found to be significantly higher than the frequency with which works of other topics were evaluated. However, the average number of inscribed appraisals per paratext did not differ; each paratext was found to have approximately the same relative frequency of Appraisal tokens, regardless of the topic. The quantitative difference in evaluation between paratexts to drama and fiction and paratexts to other topics is the result of the fact that the former group carries shorter paratexts. This observation has two implications. Firstly, that the evaluative language found in early modern paratext is, to some extent, stable and even obligatory. There were no paratexts without appraisal, and there were no topic-specific sub-corpora in which appraisal was significantly less common – implying that the evaluation was considered a necessary feature of the paratextual element. Secondly, the much-discussed anxiety of the Renaissance translator seems to be, partially, a product of the uncharacteristic visibility of the negatively evaluative tokens within those paratexts which most strictly followed the model of the ancient *exordium* – the paratexts to drama and fiction. The saturation and prominence of the negative appraisals motivated by the modesty topos gives the impression of these paratexts being more negative and more evaluative than the others, and contribute to the somewhat overstated view of the (affected) anxiety of the early modern translator.

Whether the print medium influenced appraisal is not directly apparent from the results. However, the speed of the new medium likely influenced the growth and proliferation of the dedicatory epistle, which, in turn, acted as a promotional tool espousing positively evaluative positions towards the newly printed works – adding to the visibility of positive and promotional messages. The most visible evaluative language, Appraisal targeting the dedicatee, is unfortunately outside the scope of this study. However, previous research by Voss (1998) and Enenkel (2008) suggests that an examination of the changes in the appraisal of the dedicatee during the sixteenth century might shed further light on the ways in which the printing press affected early modern book culture. Both of these questions – the influence of the printing press upon evaluation and paratextuality, and the influence of the printing press upon the appraisal of the dedicatee as a reflection of their position in early modern book culture – deserve further study.

Finally, I turn to considerations of my chosen method and methodology, which I discuss together with the limitations of this study. Firstly, it must be noted that Appraisal research is labor-intensive – especially in contextual analyses classifying the tokens according to target rather than value (see section 4.3.4.2). Appraisal research also requires knowledge of the target culture. Hence, some questions could be raised in relation to the feasibility of research projects studying historical texts using AF. Should the work be only briefly contextualized or the methodology section especially concise, questions about the reliability of the results may also be raised. In most AF studies, these issues do not pose such challenges, as studies of Appraisal are predominantly focused on the researcher's native tongue. Indeed, studying Appraisal in a foreign-language environment might not generally be preferable due to the additional challenges it poses. However, the situation is quite unavoidable in the study of historical texts.

Additionally, it should be noted that the Appraisal Framework is a rather sizeable resource, and contains quite a few recent reclassifications, modifications, or areas of the system whose classification is dependent on the researcher's perspective and research interests. This, too, means that without precise descriptions of the application principles, the research may suffer from a lack of replicability. In the context of this study, this issue may perhaps best be seen in my choice to only focus on some of the realizations of Appraisal within prefaces. Given that I was only interested in the Appraisal expressing opinion or evaluation on the book, there may be a multitude of tokens left unaccounted for within the prefaces studied. Without a thorough explanation of the principles followed and a rationale behind the choices made, the study cannot be replicated. This also means that the quantitative results produced here cannot necessarily be used for straightforward comparisons. For example, a comparison between my quantitative results and those of later prefaces might be interesting for the study of the diachronic development of the preface, but the results of such comparisons would need to be approached cautiously – unless, of course, that later study has a similar focus on the evaluation of the book. I do not view this as a serious enough obstacle to deter one from using the studies for comparison purposes altogether, but these types of considerations may complicate issues. Either way, fruitful, largely unexplored research avenues such as comparisons between evaluative strategies in different genres or the development of evaluative strategies over time benefit from precise and detailed tracing of the method in which AF has been applied.

Finally, it should be noted that the labor-intensity of Appraisal analysis in combination with the need for thorough contextualizations and methodological explanations means that what is considered a suitable corpus size for PDE Appraisal research may be unfeasible when studying historical language forms. At 70,000 words, the *CCP* was at the upper limits of feasibility for this study. And yet, the size of the corpus led to some minor difficulties, mainly when I wished to find information on the frequency of a specific linguistic phenomenon, but the number of relevant hits was too small to make assertions on the findings. There is, hence, some need for more discussion on the appropriate scope of individual studies utilizing Appraisal, as well as a need for historical linguists to turn their attention to the implications of evaluative language in research on historical linguistics and philology, so as to increase the pool of studies from which to draw comparable data.

List of References

Primary sources

STC 300 = Ruscelli, Girolamo. 1559. *The Secretes of the Reuerende Mayster Alexis of Piemount.* Translated by William Ward. London: [Henry Sutton].

STC 545 = Anon. 1572. *The Moste Excellent and Pleasaunt Booke, Entituled: The Treasurie of Amadis.* Translated by Thomas Paynell. London: By Henry Bynneman for Thomas Hacket.

STC 760 = Aristotle. 1598. *Aristotles politiques, or Discourses of gouernment.* Translated by I. D. London: Adam Islip.

STC 919 = Augustine, St. 1548. *Certein Places Gathered out of S. [Augustine's] Boke Intituled de Essentia Diuinitatis.* Translated by [Anon]. London: William Hill.

STC 938 = Augustine, St. 1581. *S. Augustines Manuel.* Translated by Thomas Rogers. London: Henry Denham.

STC 944 = Augustine, St. 1581. *A pretious booke of heauenlie meditations*. Translated by Thomas Rogers. London: Henry Denham.

STC 950 = Augustine, St. 1581. *A Right Christian Treatise, Entituled S. Augustines Praiers.* Translated by Thomas Rogers. London: Henry Denham.

STC 1304 = Bale, John. 1574. *The Pageant of Popes.* Translated by John Studley. London: Thomas Marshe.

STC 1859 = Benedict, St. 1517. *Here Begynneth the Rule of Seynt Benet*. Translated by Richard Fox. [London]: Richard Pynson for Bishop Richard.

STC 1966 = Bernardino, da Siena, St. 1511. *The chirche of the euyll men and women*. [Paris?: Wynkyn de Worde?]

STC 4335 = Caesar, Julius. 1565. *The Eyght Bookes of Caius Iulius Caesar.* Translated by Arthur Golding. London: William Seres.

STC 4436 = Calvin, Jean. 1549. *Of the Life or Conuersation of a Christen Man*. Translated by Thomas Broke. London: John Day and William Seres.

STC 4691 = Cartati, Vincenzo. 1599. *The Fountaine of Ancient Fiction.* Richard Linche. London: Adam Islip.

STC 4699 = Cartier, Jacques. 1580. *A Shorte and Briefe Narration of the Two Nauigations and Discoueries to the Northweast Partes Called Newe Fraunce*. Translated by John Florio. London: Henry Bynneman.

STC 4815 = Raymond of Capua. 1519. *Here Begynneth the Orcharde of Syon in the Whiche Is Conteyned the Reuelacyons of Seynt Katheryne of Sene.* Translated by James Dane. London: Wynkyn de Worde.

STC 5278 = Cicero, Marcus Tullius. 1534. *The thre bookes of Tyllyes offyces*. Translated by Robert Whytinton. London: Wynkyn de Worde

STC 5541 = Colet, Claude. 1588. *The Famous, Pleasant, and Variable Historie, of Palladine of England.* Translated by Anthony Munday. London: Edward Allde for John Perin.

STC 5802 = Cortes, Martin. 1589. *The Arte of Nauigation*. Translated by Richard Eden. London: Richard Watkins.

STC 6842 = Maffei, Celso. 1590. *Euerard Digbie His Dissuasiue*. Translated by Everard Digby. London: Robert Robinson and Thomas Newman.

STC 6901 = Dionysius, Periegetes. 1572. *The Surueye of the Vvorld, or Situation of the Earth.* Translated by Thomas Twyne. London: Henry Bynneman.

STC 7275 = Du Chesne, Joseph. 1591. *A Breefe Aunswere of Iosephus Quercetanus Armeniacus*. Translated by John Hester. London: [Robert Robinson?].

STC 7664 = Eucolpius; Lampridius, Aelius. *The image of gouernance compiled of the actes and sentences notable, of the moste noble Emperour Alexander Seuerus.* London: Thomas Berthelet.

STC 9515.5 = England. 1527. *The Statutes Prohemium Iohannis Rastell*. Translated by Johannes Rastell. London: Johannes Rastell.

STC 9518 = England. 1536. *The statutes prohemium Iohannis Rastell*. Translated by Johannes Rastell. London: Johannes Rastell.

STC 10450 = Erasmus, Desiderius. 1550. *The Censure and Iudgement.* Translated by Nicholas Lesse. London: Widow of John Herford for Robert Stoughton.

STC 10560 = Eucolpius. 1541. *The Image of Gouernance*. Translated by Thomas Eliot. London: Thomas Berthelet.

STC 10833 = Ferrier, Auger. 1593. *A Learned Astronomical Discourse*. Translated by Thomas Kelway. London: Widow of Charlewood for Richard Watkins.

STC 10881 = Fioravanti, Leonardo. 1580. *A Short Discours of the Excellent Doctour and Knight, Maister Leonardo Phiorauanti Bolognese Vppon Chirurgerie*. Translated by John Hester. London: Thomas East.

STC 11396 = Froyssart, Jean. 1523. *Here Begynneth the First Volume of Sir Iohan Froyssart of the Cronycles of Englande, Fraunce, Spayne, Portyngale, Scotlande, Bretayne, Flaunders.* Translated by John Bourchier. London: Richard Pynson.

STC 11470 = Gnaphaeus, Gulielmus. 1540. *The Comedye of Acolastus.* Translated by John Palsgrave. London: Thomas Berthelet.

STC 11966 = Góis, Damião de. 1533. *The Legacye or Embassate of the Great Emperour of Inde*. Translated by John More. London: W. Rastell.

STC 12458 = Guicciardini, Francesco. 1579. *The Historie of Guicciardin, Conteining the Vvarres of Italie and Other Partes*. Translated by Geoffrey Fenton. London: Thomas Vautrollier for William Norton.

STC 13435 = Brunschwig, Hieronymus. 1528. *The Vertuose Boke of Distyllacyon*. Translated by Laurence Andrewe. London: Laurens Andrewe.

STC 13875 = Thomas Howell. 1581. *H. His deuises, for his owne exercise, and his friends pleasure*. London: W. How? for H. Iackson.

STC 14024 = Hutten, Ulrich von. 1533. *De Morbo Gallico*. Translated by Thomas Paynell. London: Thomas Berthelet.

STC 15192 = Milan, Lanfranco of. 1565. *A Most Excellent and Learned Vvoorke of Chirurgerie, Called Chirurgia Parua Lanfranci.* Translated by John Hall. London: Thomas Marshe.

STC 15379 = Lefèvre, Raoul. 1597. *The auncient historie, of the destruction of Troy*. London: Thomas Creede [and Valentine Simmes].

STC 15695 = Lipsius, Justus. 1595. *Tvvo Bookes of Constancie*. Translated by John Stradling. London: Richard Johnes.

STC 16636 = Llwyd, Humphrey. 1573. *The Breuiary of Britayne*. Translated by Thomas Twyne. London: By Richard Johnes.

STC 16805 = Lopes, Duarte. 1597. *A Report of the Kingdome of Congo*. Translated by Abraham Hartwell. London: John Wolfe.

STC 16954 = Lupton, Thomas. 1581. *The second part and knitting vp of the boke entituled Too good to be true Wherin is continued the discourse of the wonderfull lawes, commendable customes, [and] strange manners of the people of Mauqsun*. London: Henry Binneman.

STC 18041 = Montaigne, Michel de. 1603. *The essayes or morall, politike and millitarie discourses*. London: Val. Sims for Edward Blount.

STC 18414 = Nausea, Friedrich. 1533. *A Sermon of the Sacrameent of the Aulter*. Translated by John More. London: W. Rastell.

STC 18766 = Ochino, Bernardino. 1551. *Certayne Sermons of the Ryghte Famous and Excellente Clerk Master Barnardine Ochine*. Translated by Anne Cooke Bacon and Richard Argentine. London: By John Day.

STC 18808 = Camus, Philippe. 1518. *[Here Endeth Ye Hystorye of Olyuer of Castylle, and of the Fayre Helayne]*. Translated by Henry Watson. London: Wynkyn de Worde.

STC 19148 = Palingenio Stellato, Marcello. 1560. *The Firste Syxe Bokes of the Mooste Christian Poet Marcellus Palingenius, Called the Zodiake of Life*. Translated by Barnabe Googe. London: John Tisdale for Rafe Newbery.

STC 19149 = Palingenio Stellato, Marcello. 1561. *The firste thre bokes of the most christia[n] poet Marcellus Palingenius, called the Zodyake of lyfe*. Translated by Barnabe Googe. London: John Tisdale for Rafe Newbery.

STC 19157 = Anon. 1588. *Palmerin D'Oliua*. Translated by Anthony Munday. London: I. Charlewood for William Wright.

STC 20057 = Plutarch. 1532. *The Education or Bringinge vp of Children*. Translated by Thomas Eliot. London: Thomas Berthelet.

STC 21559 = Saint German, Christopher. 1528. *Dialogus de fundamentis legum Anglie et de conscientia*. London: Johannes Rastell.

STC 21561 = Saint German, Christopher. 1528. *Hereafter foloweth a dyaloge in Englysshe, bytwyxt a Doctour of Dyuynyte, and a student in the lawes of Englande*. Translated by Anon. London: Robert Wyer.

STC 21562 = Saint German, Christopher. 1531. *The fyrste [-secunde] dyalogue in Englysshe wyth new addycyons*. [London?: Robert Wyer]

STC 21596 = Mediolano, Joannes de; Arnaldus de Villanova. 1528. *Regimen Sanitatis Salerni*. Translated by Thomas Paynell. London: Thomas Berthelet.

STC 21626 = Sallust. 1522. *Here Begynneth the Famous Cronycle of the Warre, Which the Romayns Had against Iugurth Vsurper of the Kyngdome of Numidy*. Translated by Alexander Barclay. London: Richard Pynson.

STC 21627 = Sallust. 1525. *Here begynneth the famous cronycle of the warre, which the romayns had agaynst Iugurth vsurper of the kyngdome of Numidy*. Translated by Alexander Barclay. London: Richard Pynson.

STC 22222 = Seneca, Lucius Annaeus. 1566. *The Eyght Tragedie of Seneca. Entituled Agamemnon*. Translated by John Studley. London: Thomas Colwell.

STC 22224 = Seneca, Lucius Annaeus. 1566. *The Seuenth Tragedie of Seneca, Entituled Medea*. Translated by John Studley. London: Thomas Colwell.

STC 22225 = Seneca, Lucius Annaeus. 1563. *The Lamentable Tragedie of Oedipus the Sonne of Laius Kyng of Thebes out of Seneca*. Translated by Alexander Neville. London: Thomas Colwell.

STC 23080 = Spenser, Edmund. 1590. The faerie queene Disposed into twelue books, fashioning XII. morall vertues. London: [John Wolfe for] William Ponsonbie.

STC 24290 = Justinus, Marcus Junianus, and Pompeius Trogus. 1564. *Thabridgment of the Histories of Trogus Pompeius*. Translated by Arthur Golding. London: Thomas Marshe.

STC 24655 = Vergil, Polydore. 1546. *An Abridgeme[n]t of the Notable Worke of Polidore Virgile*. Translated by Thomas Langley. London: Richarde Grafton.

STC 24665 = Vermigli, Pietro Martire. 1550. *Sacrament of the Lordes Supper*. Translated by Nicholas Udall. London: Robert Stoughton for Nicholas Udall.

STC 24766 = Raymond, of Capua. 1492. *Here begynneth the lyf of saint katherin of senis the blessid virgin*. Translated by Anon. [London: Wynkyn de Worde].

STC 24766.3 = Raymond, of Capua. 1500. *Here begynneth the lyf of saint katherin of senis the blessid virgin*. Translated by Anon. London: Wynkyn de Worde.

STC 24802 = Virgil. 1584. *The .Xiii. Bookes of [AE]Neidos.* Translated by Thomas Twyne and Thomas Phaer. London: William Howe for Abraham Veale.

Secondary sources

Adams, Robert P. 1959. "'Bold Bawdry and Open Manslaughter': The English New Humanist Attack on Medieval Romance." *Huntington Library Quarterly* 23: 33–48.

Alba-Juez, Laura, and Geoff Thompson. 2014. "The Many Faces and Phases of Evaluation." In *Evaluation in Context*, edited by Laura Alba-Juez and Geoff Thompson, 3–23. Pragmatics & Beyond New Series. Amsterdam/Philadelphia: John Benjamins Publishing Company.

Anderson, Randall. 2002. "The Rhetoric of Paratext in Early Printed Books." In *The Cambridge History of the Book in Britain, 1557–1695*, edited by John Barnard, D. F. McKenzie, and Maureen Bell, 636–44. Cambridge University Press.

Armstrong, Guyda. 2007. "Paratexts and Their Functions in Seventeenth-Century English Decamerons." *Modern Language Review* 102: 40–57.

Bakhtin, M. M. 1981. *The Dialogic Imagination: Four Essays*. Edited by Michael Holquist. Translated by Caryl Emerson. University of Texas Press Slavic Series 1. Austin: University of Texas Press.

Baraz, Yelena. 2012. *A Written Republic: Cicero's Philosophical Politics*. Princeton University Press.

Barber, Charles. 1976. *Early Modern English*. London: André Deutsch Limited.

Barnard, John. 2002. "Introduction." In *The Cambridge History of the Book in Britain, Vol 4. 1557–1695*, edited by John Barnard, D. F. McKenzie, and Maureen Bell, 1–25. Cambridge University Press.

Baron, Sabrina Alcorn, Eric N. Lindquist, and Eleanor F. Shevlin, eds. 2007. *Agent of Change: Print Culture Studies after Elizabeth L. Eisenstein*. Amherst and Boston: University of Massachusetts Press.

Batchelor, Kathryn. 2018. *Translation and Paratexts: Paratexts and Translation Theory*. London: Routledge.

Bednarek, Monika. 2006a. "Epistemological Positioning and Evidentiality in English News Discourse: A Text-Driven Approach." *Text and Talk* 26 (6): 635–60.

———. 2006b. "Evaluation and Cognition: Inscribing, Evoking and Provoking Opinion." In *Language and Memory: Aspects of Knowledge Representation*, edited by Hanna Pishwa, 187–221. Berlin: Mouton de Gruyter.

———. 2006c. *Evaluation in Media Discourse: Analysis of a Newspaper Corpus*. New York: Continuum.

———. 2007a. "Local Grammar and Register Variation: Explorations in Broadsheet and Tabloid Newspaper Discourse." *ELR Journal* 1. <http://ejournals.org.uk/ELR/article/2007/1>.

———. 2007b. "Polyphony in Appraisal: Typological and Topological Perspectives." *Linguistics & The Human Sciences* 3 (2): 107–36.

———. 2008. *Emotion Talk across Corpora*. Basingstoke: Palgrave Macmillan.

———. 2009a. "Dimensions of Evaluation: Cognitive and Linguistic Perspectives." *Pragmatics and Cognition* 17 (1): 146–75.

———. 2009b. "Language Patterns and Attitude." *Functions of Language* 16 (2): 165–92.

———. 2010. *The Language of Fictional Television: Drama and Identity*. New York, NY: Continuum.

———. 2011. "Expressivity and Televisual Characterization." *Language and Literature* 20 (1): 3–21.

———. 2012. "Constructing 'Nerdiness': Characterisation in The Big Bang Theory." *Multilingua* 31 (2): 119–29.

———. 2015. "'Wicked' Women in Contemporary Pop Culture: 'Bad' Language and Gender in Weeds, Nurse Jackie, and Saving Grace." *Text & Talk* 35 (4): 431–51. <https://doi.org/10.1515/text-2015-0011>.

Bednarek, Monika, and Helen Caple. 2010. "Playing with Environmental Stories in the News: Good or Bad Practice?" *Discourse and Communication* 4 (1): 5–31.

———. 2012. "'Value Added': Language, Image and News Values." *Discourse, Context and Media* 1 (2–3): 103–13.

Bennett, H. S. 1965. *English Books and Readers 1558–1603*. Cambridge University Press.

———. 1969. *English Books and Readers 1475–1557*. 2nd ed. Cambridge University Press.

Bernard, G. W. 2010. *Anne Boleyn: Fatal Attractions*. Yale University Press.

Biber, Douglas, and Edward Finegan. 1989. "Styles of Stance in English: Lexical and Grammatical Marking of Evidentiality and Affect." *Text: An Interdisciplinary Journal for the Study of Discourse* 9 (1): 93–124.

Biber, Douglas, Stig Johansson, Geoffrey Leech, Susan Conrad, and Edward Finegan, eds. 1999. *Longman Grammar of Spoken and Written English*. London: Longman.

Birke, Dorothee, and Birte Christ. 2013. "Paratext and Digitized Narrative: Mapping the Field." *Narrative* 21 (1): 65–87.

Blagden, Cyprian. 1977. *The Stationers' Company: A History, 1403–1959*. Stanford University Press.

Blair, Ann. 2003. "Reading Strategies for Coping with Information Overload ca. 1550–1700." *Journal of the History of Ideas* 64 (1): 11–28. <https://doi.org/10.2307/3654293>.

Blayney, Peter W. M. 2013. *The Stationers' Company and the Printers of London 1501–1557*. Cambridge University Press.

Boutcher, Warren. 2006. "The Renaissance." In *The Oxford Guide to Literature in English Translation*, edited by Peter France, 45–55. New York: Oxford University Press.

Braden, Gordon. 2010. "Translating Procedures in Theory and Practice." In *The Oxford History of Literary Translation in English. Vol. 2: 1550–1660*, 89–100. Oxford University Press.

Brown, Ted. 1995. "Word Wars: The Debate over the Use of the Vernacular in Medical Writings of the English Renaissance." *Texas Studies in Literature and Language* 37 (1): 98–113.

Brooks, Douglas A. 2010. "'This Heavenly Booke, More Precyous than Golde': Legitimating Print in Early Tudor England." In *Tudor Books and Readers: Materiality and the Construction of Meaning*, edited by John N. King, 95–115. Cambridge: Cambridge University Press.

Bruthiaux, Paul. 2005. "In a Nutshell: Persuasion in the Spatially Constrained Language of Advertising." In *Persuasion across Genres: A Linguistic Approach*, edited by Helena Halmari and Tuija Virtanen, 135–51. Pragmatics & Beyond. New Series, vol. 130. Amsterdam: Philadelphia: Benjamin.

Buckell, M., D. Hunter, R. Milton, and K. M. Perry. 1993. "Chronic Mercury Poisoning. 1946." *Occupational and Environmental Medicine* 50 (2): 97–106. <https://doi.org/10.1136/oem.50.2.97-a>.

Bühler, Curt F. 1960. *The Fifteenth-Century Book: The Scribes, the Printers, the Decorators*. Publications of the A. S. W. Rosenbach Fellowship in Bibliography. University of Pennsylvania Press.

Burke, Peter. 2011. "The Renaissance Translator as Go-Between." In *Renaissance Go-Betweens: Cultural Exchange in Early Modern Europe*, edited by Andreas Höfele and Werner von Koppenfels, 17–31. München: Walter de Gruyter.

———. 2007. "Cultures of Translation in Early Modern Europe." In *Cultural Translation in Early Modern Europe*, edited by Peter Burke and R. Po-chia Hsia, 7–38. Cambridge: Cambridge University Press.

———. 2007b. "Translating Histories." In Cultural Translation in Early Modern Europe, edited by Peter Burke and R. Po-chia Hsia, 125–41. Cambridge: Cambridge University Press.

Burnley, J. D. 1989. "Late Medieval English Translation: Types and Reflections." In *The Medieval Translator: The Theory and Practice of Translation in the Middle Ages*, edited by Roger Ellis, 37–53. Cambridge: D. S. Brewer.

Bybee, Joan L., and Suzanne Fleischman, eds. 1995. *Modality in Grammar and Discourse*. Typological Studies in Language, v. 32. Amsterdam; Philadelphia: J. Benjamins.

Chaemsaithong, Krisda. 2013. “Interaction in Early Modern News Discourse: The Case of English Witchcraft Pamphlets and Their Prefaces (1566–1621).” *Text & Talk* 33 (2): 167–88. <https://doi.org/10.1515/text-2013-0008>.

Chafe, Wallace. 1986. “Evidentiality in English Conversation and Academic Writing.” In *Evidentiality: The Linguistic Coding of Epistemology*, edited by Wallace Chafe and Johanna Nichols, 261–72. Advances in Discourse Processes.

Charlton, Kenneth. 1965. *Education in Renaissance England*. London: Routledge & Kegan Paul Ltd.

Clair, Colin. 1965. *A History of Printing in Britain*. London: Cassell.

Claridge, Claudia, and Sebastian Wagner. 2020. “The Footnote in Late Modern English Historiographical Writing.” In *The Dynamics of Text and Framing in Phenomena in the History of English*, edited by Matti Peikola and Birte Bös, 317: 63–90. Pragmatics & Beyond New Series. Amsterdam: Philadelphia: John Benjamins Publishing Company.

Clough, Cecil H. 1981. “A Presentation Volume for Henry VIII: The Charlecote Park Copy of Erasmus’s *Institutio Principis Christiani*.” *Journal of the Warburg and Courtauld Institutes* 44: 199–202.

Coffin, Caroline. 2000. “History as Discourse: Construals of Time, Cause and Appraisal.” PhD, Sydney: University of New South Wales.

———. 2002. “The Voices of History: Theorizing the Interpersonal Semantics of Historical Discourses.” *Text* 22 (4): 503.

———. 2003. “Reconstructing the Past: Settlement or Invasion: The Role of JUDGEMENT Analysis.” In *Re/Reading the Past: Critical and Functional Perspectives on Time and Value*, edited by Ruth Wodak and J. R. Martin, 219–46. Discourse Approaches to Politics, Society, and Culture, v. 8. Amsterdam: Philadelphia: John Benjamins Pub.

Coffin, Caroline, and Kieran O’Halloran. 2005. “Finding the Global Groove.” *Critical Discourse Studies* 2 (2): 143–63.

———. 2006. “The Role of Appraisal and Corpora in Detecting Covert Evaluation.” *Functions of Language* 13 (1): 77–110.

Coldiron, A. E. B. 2015. *Printers without Borders: Translation and Textuality in the Renaissance*. Cambridge University Press.

Conrad, Susan, and Douglas Biber. 2000. “Adverbial Marking of Stance in Speech and Writing.” In *Evaluation in Text: Authorial Stance and the Construction of Discourse*, edited by Susan Hunston and Geoff Thompson, 56–73. Oxford University Press.

Copeland, Rita. 1991. *Rhetoric, Hermeneutics, and Translation in the Middle Ages: Academic Traditions and Vernacular Texts*. Cambridge Studies in Medieval Literature 11. Cambridge University Press.

Costa, Alexandra da. 2020. *Marketing English Books, 1476–1550*. London: Oxford University Press. <https://global-oup-com.ezproxy.utu.fi/academic/product/marketing-english-books-1476-1550-9780198847588?cc=fi&lang=en&>.

Curtius, Ernst Robert. (1953) 1990. *European Literature and the Latin Middle Ages*. Translated by Willard R. Trask. With a New introduction by Colin Burrow. Berlin, Boston: Princeton University Press.

Dam, Harm-Jan van. 2008. “‘Vobis Pagina Nostra Dedicatur’: Dedication in Classical Antiquity.” In *Cui Dono Lepidum Novum Libellum? Dedicating Latin Works and Motets in the Sixteenth Century*, edited by Ignace Bossuyt, Nele Gabriëls, and Dirk Sacré, 13–34. Leuven: Leuven University Press.

Damian-Grint, Peter. 1999. “Translation as ‘Enarratio’ and the Hermeneutic Theory in Twelfth-Century Vernacular Learned Literature.” *Neophilologus* 83 (3): 349–67.

Dearnley, Elizabeth. 2016. *Translators and Their Prologues in Medieval England*. Melton: Boydell & Brewer.

Denton, John. 2016. “Translation and Manipulation in Renaissance England.” *Journal of Early Modern Studies* 1: 33–42.

Del Lungo Camiciotti, Gabriella, and Elena Tognini Bonelli, eds. 2004. *Academic Discourse – New Insights into Evaluation*. Linguistic Insights: Studies in Language and Communication, vol. 15. Bern: Lang.

Domínguez-Rodríguez, M. Victoria. 2014. "'Profiting Those That Cannot Understand the Latine': Exploring the Motives for Medical Translation in 17th-Century England." *Neuphilologische Mitteilungen* 115 (2): 131–52.

Don, Alexanne. 2016. "'It Is Hard to Mesh All This': Invoking Attitude, Persona and Argument Organisation." *Functional Linguistics* 3 (1): 9. <https://doi.org/10.1186/s40554-016-0033-1>.

Donnelly, Francis. 1912. "A Function of the Classical Exordium." *The Classical Weekly* 5 (26): 204–7.

Dossena, Marina. 2010. "Building Trust through (Self-)Appraisal in Nineteenth-Century Business Correspondence." In *Social Roles and Language Practices in Late Modern English*, edited by Päivi Pahta, Minna Nevala, and Arja Nurmi, 191–209. Amsterdam: John Benjamins. <http://ebookcentral.proquest.com/lib/kutu/detail.action?docID=623405>.

DSL = Dictionaries of the Scots Language (online). <https://dsl.ac.uk/>.

Dunn, Kevin. 1994. *Pretexts of Authority: The Rhetoric of Authorship in the Renaissance Preface*. Stanford, CA: Stanford University Press.

Dutton, Richard. 2006. "Patronage, Licensing, and Censorship." In *A Concise Companion to English Renaissance Literature*, edited by Donna B. Hamilton, 75–94. Malden: John Wiley & Sons.

Ebel, Julia G. 1967. "Numerical Survey of Elizabethan Translations." *The Library* 22: 105–27.

EEBO = Early English Books Online. n.d. Accessed March 21, 2021. <https://www.proquest.com/legacyredirect/eebo>.

EEBO TCP = Early English Books Online Text Creation Partnership. n.d. Accessed March 21, 2021. <https://textcreationpartnership.org/>.

Eisenstein, Elizabeth L. 1980. *The Printing Press as an Agent of Change: Communications and Cultural Transformations in Early-Modern Europe: 1–2*. Cambridge University Press.

Enenkel, Karl. 2008. "Reciprocal Authorization: The Function of Dedications and Dedicatory Prefaces in the 15th and 16th Century 'Artes Antiquitatis.'" In *Cui Dono Lepidum Novum Libellum? Dedicating Latin Works and Motets in the Sixteenth Century*, edited by Ignace Bossuyt, Nele Gabriëls, and Dirk Sacré, 35–48. Leuven University Press.

ESTC = The English Short Title Catalogue (online). <http://estc.bl.uk>.

Evans, Ruth. 1999. "An Afterword on the Prologue." In *The Idea of the Vernacular: An Anthology of Middle English Literary Theory, 1280–1520*, edited by Jocelyn Wogan-Browne, Nicholas Watson, Andrew Taylor, and Ruth Evans, 371–78. University of Exeter Press.

Farhi, David, and Nicolas Dupin. 2010. "Origins of Syphilis and Management in the Immunocompetent Patient: Facts and Controversies." *Clinics in Dermatology*, Controversies in Dermatology: Part III, 28 (5): 533–38. <https://doi.org/10.1016/j.clindermatol.2010.03.011>.

Feather, John. 1988. *A History of British Publishing*. London: Croom Helm.

Febvre, Lucien, and Henri-Jean Martin. 1984. *The Coming of the Book: The Impact of Printing, 1450–1800*. London: Verso.

Fox, Alistair. 1989. *Politics of Literature in the Reigns of Henry VII and Henry VIII*. Oxford: Blackwell.

———. 1995. "The Complaint of Poetry for the Death of Liberality: The Decline of Literary Patronage in the 1590s." In *The Reign of Elizabeth I: Court and Culture in the Last Decade*, edited by John Guy, 229–57. Cambridge University Press.

Fuoli, Matteo. 2016. "Annotating APPRAISAL in Text and Corpora." Presentation presented at the Mini-workshop on Appraisal Theory and the Language of Evaluation, Universitat Pompeu Fabra. <https://www.upf.edu/documents/3223470/3266177/fuoli1_FUOLI_ppt_Workshop _annotating_appraisal_in_text_and_corpora_2016.pdf>.

———. 2018. "A Step-Wise Method for Annotating APPRAISAL." *Functions of Language*, no. 25: 1.

Gales, Tammy. 2011. “Identifying Interpersonal Stance in Threatening Discourse: An Appraisal Analysis.” *Discourse Studies* 13 (1): 27–46.

Gelderen, Elly van. 2014. “Changes in Psych-Verbs: A Reanalysis of Little v.” *Catalan Journal of Linguistics* 13: 99–122.

Genette, Gérard. 1997. *Paratexts: Thresholds of Interpretation*. Translated by Jane E. Lewin. Cambridge University Press.

Gil-Bardají, Anna, Pilar Orero, and Sara Rovira-Esteva, eds. 2012. *Translation Peripheries: Paratextual Elements in Translation*. Bern: Peter Lang.

Gillespie, Alexandra, and Daniel Wakelin. 2011. “Introduction.” In *The Production of Books in England 1350–1500*, edited by Alexandra Gillespie and Daniel Wakelin, 1–11. Cambridge University Press.

Gillespie, Stuart. 2011. *English Translation and Classical Reception: Towards a New Literary History*. Classical Receptions. Malden, MA: Wiley-Blackwell.

Grafton, Anthony. 2011. *Humanists with Inky Fingers: The Culture of Correction in Renaissance Europe*. The Annual Balzan Lecture 2. Firenze: L.S. Olschki.

Grafton, Anthony. 1980. Review of *The Importance of Being Printed*, by Elizabeth L. Eisenstein. *The Journal of Interdisciplinary History* 11 (2): 265–86. <https://doi.org/10.2307/203783>.

Hadas, Moses. 1968. “Introduction.” In *Stoic Philosophy of Seneca: Essays and Letters*, by Lucius Annaeus Seneca, 1–26. New York: W. W. Norton & Company.

Halliday, M. A. K. 1994. *An Introduction to Functional Grammar: Second Edition*. London: Arnold.

Halliday, M. A. K., and Christian M. I. M. Matthiessen. 2014. *Halliday’s Introduction to Functional Grammar*. 4th edition. Abingdon: Routledge.

Harris, Kate. 1989. “Patrons, Buyers and Owners: The Evidence for Ownershiop and the Rôle of Book Owners in Book Production and the Book Trade.” In *Book Production and Publishing in Britain, 1375–1475*, edited by Jeremy Griffiths and Derek Pearsall, 163–200. Cambridge University Press.

Hay, Denys. 1962. “History and Historians in France and England during the Fifteenth Century.” *Bulletin of the Institute of Historical Research* 35 (2): 111–27.

Hiltunen, Risto, Matti Peikola and Mari-Liisa Varila. 2009. *Caxton corpus*. Unpublished electronic corpus. Department of English, University of Turku.

Hood, Susan. 2010. *Appraising Research: Evaluation in Academic Writing*. London: Palgrave Macmillan.

Horobin, Simon. 2011. “Mapping the Words.” In *The Production of Books in England 1350–1500*, edited by Alexandra Gillespie and Daniel Wakelin, 59–78. Cambridge University Press.

Hosington, Brenda, Sara Barker, Susanna De Schepper, and Demmy Verbeke. 2010. *Renaissance Cultural Crossroads*. Sheffield: Published by HRI Online. <http://www.hrionline.ac.uk/rcc/>.

Hosington, Brenda M. 2010. “Commerce, Printing, and Patronage.” In *The Oxford History of Literary Translation in English. Vol. 2: 1550–1660*, 47–57. Oxford University Press.

Hunston, Susan. 1993. “Evaluation and Ideology in Scientific Writing.” In *Register Analysis: Theory and Practice*, edited by M. Gahadessy, 57–73. London: Pinter.

———. 1994. “Evaluation and Organization in a Sample of Written Academic Discourse.” In *Advances in Written Text Analysis*, edited by Malcolm Coulthard, 191–218. London: Routledge.

———, ed. 2011. *Corpus Approaches to Evaluation: Phraseology and Evaluative Language*. Routledge Advances in Corpus Linguistics 13. New York, N.Y: Routledge.

Hunston, Susan, and Geoff Thompson, eds. 2000. *Evaluation in Text: Authorial Stance and the Construction of Discourse*. Oxford University Press.

Hunt, Richard William. 1948. “The Introductions to the “Artes in the Twelfth Century.” In *Studia Mediaevalia*, 85–112. Bruges: O. P.

Hyland, Ken. 2013. “Academic Discourse.” In *Bloomsbury Companion to Discourse Analysis*, edited by Ken Hyland and Brian Paltridge, 171–84. Bloomsbury Companions. London; New York: Bloomsbury.

Hyland, Ken, and Giuliana Diani, eds. 2009. *Academic Evaluation: Review Genres in University Settings*. London: Palgrave MacMillan.

Hymes, Dell. 1969. "Linguistic Theory and the Functions of Speech." *International Days of Sociolinguistics* 2: 111–44.

Iedema, Rick, Susan Feez, and P. R. R. White. 1994. *Stage Two: Media Literacy*. Erskineville: Disadvantaged Schools Program.

Ives, Eric. 2005. *The Life and Death of Anne Boleyn: 'The Most Happy.'* Malden, Mass.: Wiley-Blackwell.

Janson, Tore. 1964. "Latin Prose Prefaces: Studies in Literary Conventions." Stockholm: University of Stockholm.

Jenkins, Jacqueline. 2003. "'This Lyf En Englyssh Tunge': Translation Anxiety in Late Medieval Lives of St Katherine." In *The Theory and Practice of Translation in the Middle Ages*, edited by Rosalynn Voaden, René Tixier, Teresa Sanches Roura, and Jenny Rebecca Rytting, 137–48. Turnhout: Brepols.

Johns, Adrian. 1999. *The Nature of the Book: Print and Knowledge in the Making*. Chicago: University of Chicago Press.

———. 2015. "The Coming of Print to Europe." In *The Cambridge Companion to the History of the Book*, edited by Leslie Howsam, 107–24. Cambridge University Press.

Jones, Peter M. 2011. "Medieval Literacies and Medical Cultures in Early Modern England." In *Medical Writing in Early Modern English*, edited by Irma Taavitsainen and Päivi Pahta, 30–43.

Jucker, Andreas H., and Päivi Pahta. 2011. "Communicating Manuscripts: Authors, Scribes, Readers, Listeners and Communicating Characters." In *Communicating Early English Manuscripts*, edited by Päivi Pahta and Andreas H. Jucker, 3–10. Studies in English Language. Cambridge University Press.

Kaltenbacher, Martin. 2006. "Culture Related Linguistic Differences in Tourist Websites: The Emotive and the Factual: A Corpus Analysis within the Framework of the Appraisal." In *System and Corpus: Exploring Connections*, edited by Geoff Thompson and Susan Hunston, 269–92. London: Equinox.

Kichuk, Diana. 2007. "Metamorphosis: Remediation of Early English Books Online (*EEBO*)." *Literary and Linguistic Computing* 22 (3): 291–303.

Kilgour, Frederick G. 1998. *The Evolution of the Book*. New York: Oxford University Press.

King, John N. 1999. "The Book-Trade under Edward VI and Mary I." In *The Cambridge History of the Book in Britain, Vol. 3. 1400–1557*, edited by Lotte Hellinga and J. B. Trapp, 3:164–78. Cambridge University Press.

Kipling, G. 1981. "Henry VII and the Origins of Tudor Patronage." In *Patronage in the Renaissance*, edited by Guy Fitch Lytle and Stephen Orgel, 117–64. Princeton: Princeton University Press.

Kirchin, Simon. 2017. *Thick Evaluation*. First edition. Oxford University Press.

Krizsán, Attila. 2011. *"The EU is not them, but us!": The First Person Plural and the Articulation of Collective Identities in European Political Discourse*. Newcastle: Cambridge Scholars.

Labov, William. 1972. *Language in the Inner City: Studies in the Black English Vernacular*. Philadelphia: University of Pennsylvania Press.

Larjavaara, Matti. 2007. *Pragmasemantiikka*. Suomalaisen Kirjallisuuden Seuran toimituksia 1077. Helsinki: Suomalaisen Kirjallisuuden Seura.

Leech, Geoffrey. 1974. *Semantics: The Study of Meaning*. Harmondsworth: Penguin books.

Lemke, Jay. 1998. "Resources for Attitudinal Meaning: Evaluative Orientations in Text Semantics." *Functions of Language* 5 (1): 33–56.

Levy-Navarro, Elena. 2008. *The Culture of Obesity in Early and Late Modernity: Body Image in Shakespeare, Johnson, Middleton, and Skelton*. New York: Palgrave Macmillan.

Lightfoot, J. L. 2014. "Preface." In *Dionysius Periegetes, Description of the Known World: With Introduction, Translation, and Commentary*, by Periegetes Dionysius, edited by J. L. Lightfoot, vii–viii. Oxford University Press.

Liira, Aino. 2020. "Paratextuality in Manuscript and Print: Verbal and Visual Presentation of the Middle English Polychronicon." Doctoral dissertation, University of Turku.

Liira, Aino, and Sirkku Ruokkeinen. 2019. "Material Paratext Studies: Redefining the Concept of Text in Light of Manuscript Evidence." In *Working on It: PhD Research at the University of Turku English Department*, edited by Ira Hansen and Sirkku Ruokkeinen, 111–34. Anglicana Turkuensia 33. University of Turku.

Litzler, Mary Frances. 2011. "A Corpus of Middle English Medical Prologues in the Sloane Collection of the British Library: An Introduction to the Genre in Prose." Dissertation, Gran Canaria: University of Las Palmas.

Lopes, Alexandra. 2012. "Under the Sign of Janus: Reflections on Authorship as Liminality in Translated Literature." Edited by Anthony Pym and Alexandra Assis Rosa. *ResearchGate* 3 (3): 129–56.

Love, Harold. 1993. *Scribal Publication in Seventeenth-Century England*. Oxford: Clarendon Press.

Love, Harold, and Arthur F. Marotti. 2002. "Manuscript Transmission and Circulation." In *The Cambridge History of Early Modern English Literature*, edited by David Loewenstein and Janel M. Mueller, 55–80. Cambridge University Press.

Love, K. 2006. "APPRAISAL in Online Discussions of Literary Texts." *Text and Talk* 26 (2): 217–44. <https://doi.org/10.1515/TEXT.2006.010>.

Lupton, Thomas. 1581. *Too Good to Be True. Part 2*. London: Henry Binneman.

Lyall, R. J. 1989. "Materials: The Paper Revolution." In *Book Production and Publishing in Britain, 1375–1475*, edited by Jeremy Griffiths and Derek Pearsall, 11–30. Cambridge University Press.

Mack, Peter. 2006. "Humanism, Rhetoric, Education." In *A Concise Companion to English Renaissance Literature*, edited by Donna B. Hamilton, 94–113. Malden: John Wiley & Sons.

———. 2011. *A History of Renaissance Rhetoric, 1380–1620*. First published in paperback. Oxford-Warburg Studies. Oxford Univ. Press.

Macken-Horarik, Mary. 2003a. "APPRAISAL and the Special Instructiveness of Narrative." *Text: An Interdisciplinary Journal for the Study of Discourse* 23 (2): 285–312.

———. 2003b. "Envoi: Intractable Issues in Appraisal Analysis?" *Text: An Interdisciplinary Journal for the Study of Discourse* 23 (2): 313–20.

Marc'hadour, Germain. 1966. "Three Tudor Editors of Thomas More." In *Editing Sixteenth Century Texts: Papers given at the Editorial Conference, University of Toronto October, 1965*, edited by Richard J. Schoeck, 59–71. Heritage. Toronto: University of Toronto Press, University of Toronto Press, Scholarly Publishing. <https://doi.org/10.3138/j.ctvfp65q5>.

Martin, J. R. 1989. *Factual Writing: Exploring and Challenging Social Reality*. 2. ed. Oxford English. Geelong: Deakin University Press.

———. 1995a. "Interpersonal Meaning, Persuasion and Public Discourse: Packing a Semiotic Punch." *Australian Journal of Linguistics* 15: 33–67.

———. 1995b. "Reading Positions/ Positioning Readers: Judgment in English." *Prospect: An Australian Journal of Teaching/ Teachers of English to Speakers of Other Languages* 10 (2): 27–37.

———. 1997. "Analysing Genre: Functional Parameters." In *Genre and Institutions: Social Processes in the Workplace and School*, edited by Frances Christie and J. R. Martin, 4–34. London: Continuum.

———. 2000a. "Beyond Exchange: Appraisal Systems in English." In *Evaluation in Text: Authorial Stance and the Construction of Discourse*, edited by Susan Hunston and Geoff Thompson, 142–75. Oxford University Press.

———. 2000b. "Beyond Exchange: APPRAISAL Systems in English." In *Evaluation in Text : Authorial Stance and the Construction of Discourse*, 142–75. Oxford University Press.

Martin, J. R., and P. R. R. White. 2005. *The Language of Evaluation: Appraisal in English*. Basingstoke: Palgrave Macmillan.

Matthiessen, F. O. 1931. *Translation: An Elizabethan Art*. Cambridge: Harvard University Press.

McConchie, Roderick, and Jukka Tyrkkö, eds. 2018. *Historical Dictionaries in Their Paratextual Context*. Vol. 153. Lexicographica. Series Maior. Berlin/Boston: De Gruyter, Inc. https://doi.org/10.1515/9783110574975.

McKenzie, D. F. 2002. “Printing and Publishing 1557–1700: Constraints on the London Book Trade.” In *The Cambridge History of the Book in Britain, Vol 4. 1557–1695*, edited by John Barnard, D. F. McKenzie, and Maureen Bell, 553–67. Cambridge University Press.

McKitterick, David. 2003. *Print, Manuscript and Search for Order 1450–1830*. Cambridge University Press.

MED = Lewis, Robert E. & al., eds. 2000–2018. *Middle English Dictionary*. Ann Arbor: University of Michigan Press, 1952–2001. Online edition in Middle English Compendium. Ed. Frances McSparran, & al. Ann Arbor: University of Michigan Library. <http://quod.lib.umich.edu/m/middle-english-dictionary/>. Accessed 02 February 2021.

Miller, Edwin Haviland. 1959. *The Professional Writer in Elizabethan England: A Study of Nondramatic Literature*. *The Professional Writer in Elizabethan England*. Cambridge: Harvard University Press.

Mills, Kathy A., and Bessie G. Stone. 2020. “Multimodal Attitude in Digital Composition: Appraisal in Elementary English.” *Research in the Teaching of English* 55 (2): 160–86.

Mills, Kathy A., Bessie G. Stone, Len Unsworth, and Lesley Friend. 2020. “Multimodal Language of Attitude in Digital Composition.” *Written Communication* 37 (2): 135–66. <https://doi.org/10.1177/0741088319897978>.

Minnis, Alastair J. 1984. *Medieval Theory of Authorship: Scholastic Literary Attitudes in the Later Middle Ages*. London: Scholar.

Mollin, Sandra. 2014. *The (Ir)Reversibility of English Binomials: Corpus, Constraints, Developments*. Studies in Corpus Linguistics. John Benjamins Publishing Company.

Moore, Colette. 2011. *Quoting Speech in Early English*. Cambridge University Press.

Moore, Helen. 2011. “Gathering Fruit: The ‘profitable’ Translations of Thomas Paynell.” In *Tudor Translation*, edited by F. Schurink. Early Modern Literature in History. Palgrave Macmillan UK. <https://doi.org/10.1057/9780230361102>.

Morini, Massimilliano. 2006. *Tudor Translation in Theory and Practice*. Aldershot: Ashgate.

Mouka, Effie, Ioannis E. Saridakis, and Angeliki Fotopoulou. 2015. “Racism Goes to the Movies: A Corpus-Driven Study of Cross-Linguistic Racist Discourse Annotation and Translation Analysis.” In *New Directions in Corpus-Based Translation Studies*, edited by Claudio Fantinuoli and Federico Zanettin, 35–70. Berlin: Language Science Press.

Murphy, James Jerome. 1990. “Quintilian’s Influence on the Teaching of Speaking and Writing in the Middle Ages and Renaissance.” In *Oral and Written Communication: Historical Approaches,* edited by Richard Leo Enos, 158–83. Newbury Park: Sage Publications.

Needham, Paul. 1980. “Review: Eisenstein, Elizabeth L., The Printing Press as an Agent of Social Change.” *Fine Print* 4 (1): 23–35.

Nevala, Minna. 2016. “Solidarity in Evaluation: The Portrayal of Murderers and Their Victims in Late Nineteenth-Century Newspapers.” *Studies in Variation, Contacts and Change in English* 17. <http://www.helsinki.fi/varieng/series/volumes/17/nevala/>.

Newman, Harry. 2018. “‘Prophane Fidlers’: Medical Paratexts and Indecent Reders in Early Modern England.” In *Medical Paratexts from Medieval to Modern: Dissecting the Page*, edited by Hannah C. Tweed and Diane G. Scott, 15–41. Cham: Springer International Publishing AG.

Norton, Glyn P. 1984. *The Ideology and Language of Translation in Renaissance France and Their Humanist Antecedents*. Geneve: Droz.

Ochs, Elinor. 1989. “Introduction.” *Text: An Interdisciplinary Journal for the Study of Discourse* 9 (1): 1–6.

ODNB = Oxford Dictionary of National Biography (online). Oxford University Press. <www.oxforddnb.com>.

OED = Oxford English Dictionary (online). Oxford University Press. <www.oed.com>.

Ortiz-Salamovich, Alejandra. 2016. “Establishing the Edition of Thomas Paynell’s Source-Text for *The Treasurie of Amadis of Fraunce* (c. 1572).” *Notes and Queries* 63 (3): 379–81. <https://doi.org/10.1093/notesj/gjw117>.

Overty, Joanne Filippone. 2008. “The Cost of Doing Scribal Business: Prices of Manuscript Books in England, 1300–1483.” *Book History* 11: 1–32.

Parry, Graham. 2002a. “Literary Patronage.” In *The Cambridge History of Early Modern English Literature*, edited by David Loewenstein and Janel M. Mueller, 69–99. Cambridge University Press.

———. 2002b. “Patronage and the Printing of Learned Works for the Author.” In *The Cambridge History of the Book in Britain, Vol 4. 1557–1695*, edited by John Barnard, D. F. McKenzie, and Maureen Bell, 174–88. Cambridge University Press.

Peikola, Matti, and Birte Bös, eds. 2020. *The Dynamics of Text and Framing Phenomena: Historical Approaches to Paratext and Metadiscourse in English*. Vol. 317. Pragmatics & Beyond New Series. Amsterdam/Philadelphia: John Benjamins Publishing Company.

Peters, Pam. 2008. “Patterns of Negation: The Relatioship between NO and NOT in Regional Varieties of English.” In *The Dynamics of Linguistic Variation: Corpus Evidence on English Past and Present*, edited by Terttu Nevalainen, 147–62. Studies in Language Variation, v. 2. Amsterdam ; Philadelphia: John Benjamins Pub.

Pettegree, Andrew. 2010. *The Book in the Renaissance*. New Haven: Yale University Press.

Pineas, Rainer. 1962. “John Bale’s Nondramatic Works of Religious Controversy.” *Studies in the Renaissance* 9: 218–33. <https://doi.org/10.2307/2857117>.

Pollard, A. F. 1931. “Thomas Paynell.” *Times Literary Supplement* 30 (1517): 156.

Ratia, Maura. 2011. “Texts ‘con’ and ‘pro’: The Early Modern Medical Controversy over Tobacco.” Dissertation, Helsinki: Société Neophilologique.

Raven, James. 2007. *The Business of Books: Booksellers and the English Book Trade, 1450–1850*. New Haven: Yale University Press.

RCC = Renaissance Cultural Crossroads (online). Hosington, Brenda et al. <https://www.dhi.ac.uk>.

Reeve, M.D. 1983. “Manuscripts Copied from Printed Books.” In *Manuscripts in the Fifty Years after the Invention of Printing: Some Papers Read at a Colloquium at the Warburg Institute on 12–13 March 1982*, edited by J. B. Trapp, 12–20. London: Warburg Institute, University of London.

Reeve, Michael. 1994. “Some Manuscripts of Dionysius the Periegete.” *Illinois Classical Studies* 19: 209–20.

Rhodes, Neil. 2011. “Status Anxiety in English Renaissance Translation.” In *Renaissance Paratexts*, edited by Helen Smith and Louise Wilson, 107–20. Cambridge University Press.

Rissanen, Matti, Merja Kytö, Leena Kahlas-Tarkka, Matti Kilpiö, Saara Nevanlinna, Irma Taavitsainen, Terttu Nevalainen, and Helena Raumolin-Brunberg. 1991. *The Helsinki Corpus of English Texts*. Department of Modern Languages, University of Helsinki.

Rockenberger, Annika, and Per Röcken. 2010. “Typographie Als Paratext? Anmerkungen Zu Einer Terminologischen Konfusion.” *Poetica* 41: 293–330.

Rothschild, Bruce M. 2005. “History of Syphilis.” *Clinical Infectious Diseases* 40 (10): 1454–63. <https://doi.org/10.1086/429626>.

Rouse, Robert. 2017. “Skelton, John”. In *The Encyclopedia of Medieval Literature in Britain*, edited by Siân Echard, Robert Rouse, Jacqueline A. Fay, Helen Fulton, and Geoff Rector. Hoboken: John Wiley & Sons.

Ruokkeinen, Sirkku. 2020. “Presenting Knowledge of the World: An Analysis of Appraisal in the English Renaissance.” In *Variation in Time and Space: Observing the World through Corpora*, edited by Anna Cermakova and Markéta Malá, 89–111. Diskursmuster – Discourse Patterns 20. Berlin: De Gruyter.

———. in prep. “English Renaissance Translator’s Preface as a Genre.”

Ruokkeinen, Sirkku, and Aino Liira. 2017 [2019]. “Material Approaches to Exploring the Borders of Paratext.” *Textual Cultures: Texts, Contexts, Interpretation* 11 (1–2): 106–29.

Saenger, Michael. 2006. *The Commodification of Textual Engagements in the English Renaissance*. Aldershot; Burlington, VT: Ashgate Publishing.
Salter, H. 1931. "Thomas Paynell." *Times Literary Supplement* 30 (1515): 116.
Saunders, J. W. 1951. "The Stigma of Print: A Note on the Social Bases of Tudor Poetry." *Essays in Criticism* 1: 139–64.
Schoeck, B. J. 1983. "The Most Erudite of Tudor Lawyers: Christopher St. German." *Journal of the Rocky Mountain Medieval and Renaissance Association* 4: 107–24.
Schultz, James A. 1984. "Classical Rhetoric, Medieval Poetics, and the Medieval Vernacular Prologue." *Speculum* 59 (1): 1–15. <https://doi.org/10.2307/2854099>.
Schutte, Valerie. 2015. *Mary I and the Art of Book Dedications: Royal Women, Power, and Persuasion*. First edition. Queenship and Power. New York, NY: Palgrave Macmillan.
———. 2017. "Perceptions of Sister Queens: A Comparison of Printed Book Dedications to Mary and Elizabeth Tudor." *SEDERI: Journal of the Spanish Society for English Renaissance Studies* 27: 149–66.
Scott, Mike. n.d. *WordSmith Corpus Tool* (version 5.0).
Segall, Kreg. 2007. "Skeltonic Anxiety and Rumination on the *Shepheardes Calender*". *SEL: Studies in English Literature, 1500-1900*. 47 (1): 29–56.
Shaw, Philip. 2004. "How Do We Recognize Implicit Evaluation in Academic Book Reviews?" In *Academic Discourse – New Insights into Evaluation*, edited by Gabriella Del Lungo Camiciotti and Elena Tognini Bonelli, 121–40. Linguistic Insights : Studies in Language and Communication, vol. 15. Bern: Lang.
Silva, Andie. 2016. "Mediated Technologies: Locating Non-Authorial Agency in Printed and Digital Texts." *History of European Ideas* 42 (5): 607–17. <https://doi.org/10.1080/01916599.2016.1152752>.
Simpson, Percy. 1935. *Proof-Reading in the Sixteenth, Seventeenth, and Eighteenth Centuries*. London : Oxford University press, H. Milford.
Slack, Paul. 1979. "Mirrors of Health and Treasures of Poor Men: The Uses of the Vernacular Medical Literature of Tudor England." In *Health, Medicine and Mortality in the Sixteenth Century*, edited by Charles Webster, 237–71. Cambridge Monographs on the History of Medicine. Cambridge University Press.
Smith, Helen, and Louise Wilson, eds. 2011. *Renaissance Paratexts*. Cambridge University Press.
Smith, Margaret M. 2000. *The Title-Page, Its Early Development, 1460–1510*. London: British Library.
Sobehrad, Lane J. 2017. "The Past in Prologues: The Origins, Form, and Function of Introductory Material in Medieval English Historical Works." Doctoral dissertation, Texas Tech University.
Stallybrass, Peter. 2011. "Afterword." In *Renaissance Paratexts*, edited by Helen Smith and Louise Wilson, 204–19. Cambridge University Press.
Stanitzek, Georg. 2005. "Texts and Paratexts in Media." Translated by Ellen Klein. *Critical Inquiry* 32 (1): 27–42.
———. 2010. "Buch: Medium Und Form in Paratexttheoretischer Perspektive." In *Buchwissenschaft in Deutschland*, edited by Ursula Rautenberg, 157–200. Berlin: De Gruyter.
STC = A Short Title Catalogue of Books Printed in England, Scotland, and Ireland and of English Books Printed Abroad 1475–1640. Pollard, A. W. & Redgrave G. R. 2nd ed. W. A. Jackson, F. S. Ferguson & Katharine F. Pantzer. 1976–91. 3 vols. London: Bibliographical Society.
Steiner, T. R. 1975a. *After Babel: Aspects of Language and Translation*. London: Oxford University Press.
———. 1975b. *English Translation Theory 1650–1800*. Assen: Koninklijke van Gorcum.
Suhr, Carla. 2011. "Publishing for the Masses: Early Modern English Witchcraft Pamphlets." Helsinki: University of Helsinki.
Summers, Caroline. 2013. "What Remains: The Institutional Reframing of Authorship in Translated Peritexts." In *Text, Extratext, Metatext and Paratext in Translation*, edited by Valerie Pellatt, 9–31. Newcastle upon Tyne: Cambridge Scholars Publishing.

Swales, John. 1990. *Genre Analysis: English in Academic and Research Setting*. Cambridge University Press.

Swartz, Doug. 2017. “Profit and Pleasure in Tourneur’s The Atheist’s Tragedy.” *Medieval and Renaissance Drama in England* 30: 76–105.

Taavitsainen, Irma, and Carla Suhr. 2011. “Medicine in Society.” In *Medical Writing in Early Modern England*, edited by Irma Taavitsainen and Päivi Pahta, 133–46. Cambridge University Press.

Taavitsainen, Irma, and Jukka Tyrkkö. 2010. “The Field of Medical Writing with Fuzzy Edges.” In *Early Modern English Medical Texts: Corpus Description and Studies*, edited by Irma Taavitsainen and Päivi Pahta, 57–61. Amsterdam ; Philadelphia: John Benjamins Pub. Co.

Tahir Gürçağlar, Şehnaz. 2002. “What Texts Don’t Tell: The Uses of Paratexts in Translation Research.” In *Crosscultural Transgressions*, edited by Theo Hermans, 44–60. Research Models in Translation Studies. Manchester: Jerome.

———. 2011. “Paratexts.” In *Handbook of Translation Studies, Volume 2*, edited by Yves Gambier and Luc van Doorslaer, 113–16. Amsterdam, Netherlands: Benjamins.

———. 2013. “Agency in Allographic Prefaces to Translated Works: An Initial Exploration of the Turkish Context.” In *Editorial and Publishing Practices*, edited by Hanne Jansen and Anna Wegener. Authorial and Editorial Voices in Translation 2. Montréal: Éditions québécoises de l’œuvre.

Tanner, J. R., 1922. *Tudor Constitutional Documents A.D. 1485–1603: With Historical Commentary*. Cambridge University Press.

Thompson, Geoff. 2004. *Introducing Functional Grammar*. 2nd ed. London : New York: Arnold ; Distributed in the USA by Oxford University Press.

———. 2008. “Appraising Glances: Evaluating Martin’s Model of APPRAISAL.” *WORD* 59 (1–2): 169–87. <https://doi.org/10.1080/00437956.2008.11432585>.

———. 2014. “Affect and Emotion, Target-Value Mismatches, and Russian Dolls.” In *Evaluation in Context*, edited by Laura Alba-Juez and Geoff Thompson, 47–66. Pragmatics & Beyond New Series. Amsterdam/Philadelphia: John Benjamins Publishing Company.

Thompson, Geoff, and Laura Alba-Juez, eds. 2014. *Evaluation in Context*. Pragmatics & Beyond New Series. Amsterdam/Philadelphia: John Benjamins Publishing Company.

Thompson, Geoff, and Susan Hunston. 2000. “Evaluation: An Introduction.” In *Evaluation in Text: Authorial Stance and the Construction of Discourse*, edited by Susan Hunston and Geoff Thompson, 1–27. Oxford University Press.

Tonry, Kathleen Ann. 2016. *Agency and Intention in English Print, 1476–1526*. Texts and Transitions. Brepols.

Tötösy de Zepetnek, Steven. 2010. “Towards a Taxonomy of the Preface in English, French, and German.” *Neohelicon* 37: 75–90.

Traister, Daniel. 1990. “Reluctant Virgins: The Stigma of Print Revisited.” *Colby Quarterly* 26 (2): 75–86.

Tribble, Evelyn. 1997. “Like a Looking Glas in the Frame: From the Marginal Note to the Footnote.” In *The Margins of Text*, edited by D. C. Greetham, 229–44. Ann Arbor: University of Michigan Press.

Tromans, Philip. 2019. “The Business of Browsing in Early Modern English Bookshops.” In *Buying and Selling: The Business of Books in Early Modern Europe*, edited by Shanti Graheli, 72:111–35. Library of the Written Word. Leiden, Boston: Brill.

TRP = Tudor Royal Proclamations 1485–1603. Hughes Paul L. & Larkin James F. 1969. 3 vols. New Haven and London: Yale University Press.

Tupala, Mira. 2015. “Towards a Comprehensive Immigration Policy: Appraisal and Transitivity Analysis on EU Immigration Policies and Documents.” Seminar talk, February 19.

———. 2019. “Applying Quantitative Appraisal Analysis to the Study of Institutional Discourse: The Case of EU Migration Documents.” *Functional Linguistics* 6 (2).

Tymoczko, Maria. 1999. “Post-Colonial Writing and Literary Translation.” In *Post-Colonial Translation: Theory and Practice*, edited by Susan Bassnett and Harish Trivedi, 19–14. Translation Studies. London; New York: Routledge.

Tyrkkö, Jukka. 2011. “Surgical and Anatomical Treatises.” In *Medical Writing in Early Modern England*, edited by Irma Taavitsainen and Päivi Pahta, 119–26. Cambridge University Press.

Unsworth, Len, and Kathy A. Mills. 2020. “English Language Teaching of Attitude and Emotion in Digital Multimodal Composition.” *Journal of Second Language Writing*, Special Issue on Multimodal Composing in Multilingual Learning and Teaching Contexts, 47. <https://doi.org/10.1016/j.jslw.2020.100712>.

Varila, Mari-Liisa. 2016. “In Search of Textual Boundaries: A Case Study on the Transmission of Scientific Writing in Sixteeenth-Century England.” PhD Dissertation, Turku: University of Turku.

Varila, Mari-Liisa, and Matti Peikola. 2019. “Promotional Conventions on English Title-Pages to 1550: Modifiers of Time, Scope, and Quality.” In *Norms and Conventions in the History of English*, edited by Birte Bös and Claudia Clarige, 73–97. Current Issues in Linguistic Theory 347. Amsterdam : Philadelphia: John Benjamins.

Varila, Mari-Liisa, Sirkku Ruokkeinen, Aino Liira, and Matti Peikola. 2020. “Paratextual Presentation of Christopher St German’s Doctor and Student 1528–1886.” In *Message and Medium: English Language Practices Across Old and New Media*, edited by Caroline Tagg and Mel Evans, 232–52. Topics in English Linguistics 105. Berlin: De Gruyter Mouton.

Venuti, Lawrence. 2018. “The Translator’s Invisibility: A History of Translation.” Abingdon, Oxon ; Taylor & Francis.

Veylit, Alain. n.d. “*ESTC* Statistics.” Accessed May 14, 2018. <http://estc.ucr.edu/ESTCStatistics.html#STC2>.

Voss, Paul J. 1998. “Books for Sale: Advertising and Patronage in Late Elizabethan England.” *Sixteenth Century Journal* 29 (3): 733–56.

Wagner, Sebastian. 2017. “Cromwell’s Power Had Never Been so Immensely Great as at This Very Moment: The Discoursal Function of Graduation in LmodE Historiography.” Conference presentation presented at the ICAME 38, Prague.

Wall, Wendy. 1993. *The Imprint of Gender: Authorship and Publication in English Renaissance*. Ithaca, NY: Cornell University Press.

Watts, Richard. 2000. “Translating Culture: Reading the Paratexts to Aime Cesaire’s Cahier d’un Retour Au Pays Natal.” *TTR: Traduction, Terminologie, Redaction* 13 (2): 29–45.

Weissbort, Daniel, and Astradur Eysteinsson, eds. 2006. *Translation: Theory and Practice. A Historical Reader*. Oxford University Press.

White, P. R. R. 1998. “Telling Media Tales: The News Story as Rhetoric.” Doctoral dissertation, Sydney: University of Sydney.

———. 2001a. “An Introductory Tour through Appraisal Theory.” 2001. <https://www.grammatics.com/appraisal/appraisaloutline/framed/frame.htm>.

———. 2001b. “Appraisal: An Overview.” 2001. <https://www.grammatics.com/appraisal/AppraisalGuide/AppraisalGuideWPFiles.html>.

———. 2001c. “Appraisal Outline.” 2001. <http://www.grammatics.com/appraisal/appraisaloutline/unframed/appraisaloutline.htm>.

———. 2001d. “Attitude/Affect.” 2001. <http://www.grammatics.com/appraisal/appraisalguide/unframed/stage1-attitude-affect.htm>.

———. 2001e. “Attitude/Appreciation.” 2001. <http://www.grammatics.com/appraisal/appraisalguide/unframed/stage3-attitude-appreciation.htm>.

———. 2001f. “Attitude/Judgment.” 2001. <http://www.grammatics.com/appraisal/appraisalguide/unframed/stage2-attitude-judgement.htm>.

———. 2001g. “Engagement and Dialogistic Positioning.” 2001. <http://www.grammatics.com/appraisal/appraisalguide/unframed/stage5-engagement.htm>.

———. 2004. “Subjectivity, Evaluation and Point of View in Media Discourse.” In *Applying English Grammar*, edited by Caroline Coffin, Anne Hewings, and Kieran O’Halloran, 229–46. London: Arnold.

———. 2008. “Praising and Blaming, Applauding, and Disparaging: Solidarity, Audience Positioning and the Linguistics of Evaluative Disposition.” In *Handbook of Interpersonal Communication*, edited by Gerd Antos, Eija Ventola, and Tilo Weber, 567–94. Handbooks of Applied Linguistics 2. Berlin: Mouton de Gruyter.

———. 2011. “Appraisal.” In *Discursive Pragmatics*, edited by Jan Zienkowski, Jan-Ola Östman, and Jef Verschueren, 14–36. Philadelphia: John Benjamins.

Williams, Franklin B. Jr. 1962. *Index of Dedications and Commendatory Verses in English Books Before 1641*. London: The Bibliographical Society.

Wogan-Browne, Jocelyn, Nicholas Watson, Andrew Taylor, and Ruth Evans, eds. 1999. *The Idea of the Vernacular: An Anthology of Middle English Literary Theory, 1280–1520*. Exeter: University of Exeter Press.

Wolfe, Heather. 2006. “Manuscripts in Early Modern England.” In *A Concise Companion to English Renaissance Literature*, edited by Donna B. Hamilton, 114–35. Malden: John Wiley & Sons.

Womersley, David. 1991. “Sir Henry Savile’s Translation of Tacitus and the Political Interpretaion of Elizabethan Texts.” *The Review of English Studies* XLII (167): 313–42. <https://doi.org/10.1093/res/XLII.167.313>.

Zerby, Chuck. 2001. *The Devil’s Details: A History of Footnotes*. Reprint edition. New York: Touchstone.

Appendices

Appendix 1. *Corpus of 16th Century Paratexts*

Subcorpora		STC 2nd ed	Author	Pub.	Title	Translator	Ptxt	*EEBO* img no	words
SC1 drama & fiction	1500 – 1524	18808	Camus, Philippe	1518	*[Olyuer of Castylle]*	Watson, Henry	P	6	192
	1525 – 1549	11470	Gnaphaeus, Gulielmus	1540	*Acolastus*	Palsgrave, John	D	2–8	3180
	1550 – 1574	22225	Seneca, Lucius Annaeus	1563	*Oedipus*	Neville, Alexander	D	2–4	443
							P	4–7	820
		22222	Seneca, Lucius Annaeus	1566	*Agamemnon*	Studley, John	D	10–11	321
							P	4–7	320
		22224	Seneca, Lucius Annaeus	1566	*Medea*	Studley, John	D	2–3	374
							P	3–4	251
		545	n/a	1572	*The treasurie of Amadis*	Paynell, Thomas	P	4–5	558
	1575 – 1599	24802	Virgil	1584	*Aeneidos*	Twyne, Thomas	D	2–3	460
							P	4	445
		5541	Colet, Claude	1588	*Palladine of England*	Munday, Anthony	D	2–3	323
							P	3–4	194
		19157	Anon.	1588	*Palmerin D'Oliua*	Munday, Anthony	D	3–4	434
							P	4–5	497
		4691	Cartati, Vincenzo	1599	*The fountaine of ancient fiction*	Linche, Richard	D	2–3	384
							P	3–4	414
SC2 science & medicine	1525 – 1549	13435	Brunschwig, Hieronymus	1527	*The vertuose boke of distyllacyon*	Andrew, Lawrence	P	2	362
		21596	de Mediolano, Joannes	1528	*Regimen Sanitatis Salerni*	Paynell, Thomas	D	2–4	871
		14024	Hutten, Ulrich von	1533	*De Morbo Gallico*	Paynell, Thomas	P	2–3	482
		24655	Virgil, Polydore	1546	*An abridgeme[n]t of the notable worke of Polidore Virgile*	Langley, Thomas	D	5–11	1446

	1550–1574	300	Ruscelli, Girolamo	1560	*Secretes of Master Alexis of Piemont*	Ward, William	P	2–3	223
		19149	Palingenio Stellato	1561	*Zodiake of lyfe*	Googe, Barnabe	D	5–7	842
		15192	Lanfranco, of Milan	1565	*Chirurgia parua*	Hall, John	D	3–7	2287
							P	13–17	4766
		10560	Euclid	1570	*The elements of geometrie*	Billingsley, Henry	P	2–3	811
	1575–1599	10881	Fioravanti, Leonardo	1580	*A short discours vppon chirurgerie*	Hester, John	D	2–3	449
							P	3–4	323
		7275	Du Chesne, Joseph	1591	*A breefe aunswere of Iosephus Quercetanus Armeniacus*	Hester, John	D	2	369
							P	2–3	507
		10833	Ferrier, Auger	1593	*A learned astronomical discourse*	Kelway, Thomas	D	2–3	622
							P	3	247
		760	Aristotle	1598	*Aristotles politiques*	I. D.	D	2–3	509
							P	3–4	793
SC3 history & geography	1500–1524	9515.5	England	1519	*The statutes prohenium*	Rastell, Johannes	P	1–3	1113
		21626	Sallust	1522	*[C]ronycle of the warre, which the romayns had agaynst Iugurth vsurper*	Barclay, Alexander	D	5–8	1772
		11396	Froyssart, Johan	1523	*Cronycles of Englande / [etc.]*	Bourchier, Johan	P	2–3	1620
	1525–1549	11966	de Góis, Damião	1533	*The legacye or embassate of the great emperour of Inde*	More, John	P	2–4	859
		7664	Eucolpius	1541	*The image of gouernance*	Eliot, Thomas	P	2–6	2309
	1550–1574	24290	Justinus, Marcus Junianus	1564	*[H]istories of Trogus Pompeius*	Golding, Arthur	D	2–5	631
							P	5–7	2326
		4335	Caesar, Julius	1565	*The eyght bookes of Caius Iulius Caesar*	Golding, Arthur	D	2–4	1344
							P	4–11	1129
		6901	Dionysius, Periegetes	1572	*The surueye of the vvorld*	Twyne Thomas	D	2–3	402
							P	4–5	413
		16636	Llwyd, Humphrey	1573	*The breuiary of Britayne*	Twyne Thomas	D	2–5	557
							P	5–8	1006
	1575–1599	12458	Guicciardini, Francesco	1579	*The historie of Guicciardin*	Fenton, Geoffrey	D	3–5	1658
		4699	Cartier, Jacques	1580	*[N]auigations and discoueries*	Florio, John	D	2–3	458
							P	3–5	1326
		5802	Cortes, Martin	1589	*The arte of nauigation*	Eden, Richard	D	3–10	4530
		16805	Lopes, Duarte;	1597			D	3–5	500

			Pigafetta, Filippo		*A report of the kingdome of Congo*	Hartwell, Abraham	P	6–11	3295
SC4 religion & philosophy	1500 – 1524	1966	Bernardino, da Siena	1511	*The chirche of the euyll men and women*	Watson, Henry	P	2	221
		1859	St Benedict	1517	*The rule of seynt Benet*	Fox, Richard	P	2–3	518
		4815	Raymond, of Capua	1519	*[R]euelacyons of seynt Katheryne of Sene*	James, Dane	P	3–4	607
	1525 – 1549	20057	Plutarch	1532	*The education or bringinge vp of children*	Eliot, Thomas	D	2–3	583
		18414	Nausea, Friedrich	1533	*A sermon of the sacramēt of the aulter*	More, John	P	2–3	385
		919	St Augustine	1548	*De essentia diuinitatis*	Anon.	P	2–3	283
		4436	Calvin, Jean	1549	*Of the life or conuersation of a Christen man, a right godly treatise*	Broke, Thomas	P	2–11	2486
	1550 – 1574	10450	Rotterdamian, Erasmus	1550	*The Censure and iudgement*	Lesse, Nicholas	P	2–4	493
		24665	Vermigli, Pietro Martire	1550	*A discourse or traictise of Petur Martyr Vermilla Flore[n]tine*	Udall, Nicholas	D	2–5	823
		18766	Ochino, Bernardino	1551	*Certayne sermons*	Argentine, Richard; Bacon, Anne Cooke	P	2–3	593
		1304	Bale, John	1574	*The pageant of popes*	Studley, John	D	2–7	2176
							P	7–10	2375
	1575 – 1599	938	St Augustine	1581	*S. Augustines manuel*	Rogers, Thomas	P	2–5	1130
		950	St Augustine	1581	*S. Augustines praiers*	Rogers, Thomas	P	2–6	2134
		6842	Celso, Maffei	1590	*Lyuings and goods of the Church*	Digby, Everard	D	2–5	1437
							P	6–7	820
		15695	Lipsius, Justus	1595	*Tvvo bookes of constancie*	Stradling, John	D	2–3	505
							P	3–4	1035

Appendix 2. STC 22222, Studley’s preface to *Agamemnon* (1566): Clean text version; evaluation bolded

The Preface to the Reader.

BEholde gentle Reader, howe SENECA in this present Tragedie hath most **liuelie** painted out vnto thee, the vnstabilytie of fortune, who when she hath aduaunced to the hyest hym, with whom (as the cat with the mouse) it liketh her to daly, sodeinly she turning her wheele, doth let hym fall to greater mysery, then was his former felicitie: wherof AGAMEMNON may be a **perfect** paterne, as is at large shewed in the Tragedie it selfe: whyche although it be but **groslye**, & after a **rude** maner translated, contemne it not for the **basenes** of the phrase, but embrace it for the **excellencie** of the matter therin conteyned. And althoughe that the other Tragedies which are set furthe by Iasper He[y]wood and Alexander Neuyle, are so **excellently** well done (that **in reading of them it semeth to me no translation, but euen SENECA hym selfe to speke in englysh**) take no **offence** that I (**beinge one of the moste that can do least**) haue thus **rashly** attempted so great an enterprise, to mingle my **barbarusnes** w^{t} others **eloquencie**: for when I had **at the ernest requeste of certaine my familiar frendes**, thus **rudelye** perfurmed the same, **they yet not satysfyed herewith willed me**, not to hyde & kepe to my selfe that small **talent** which god hath lente vnto me to serue my countrey w^{t} all, but rather to applye it to the vse of suche yonge Studentes as therby myght take some **co*m*moditie**, therwith I consideringe, that keping it close it could **profyte** nothinge, and againe being published it could do no **hurte**, **trusting** of thy gentlenes that thou wilt esteme this my good will, I haue presumed to set it furth thus **simply** and **rudely**: submitting it to the freindly correction of the learned. Thus **desiringe** thee to beare with my **boldnes**, & pardon my **ignorau*n*ce**, I leaue thee to God.

Farewell.

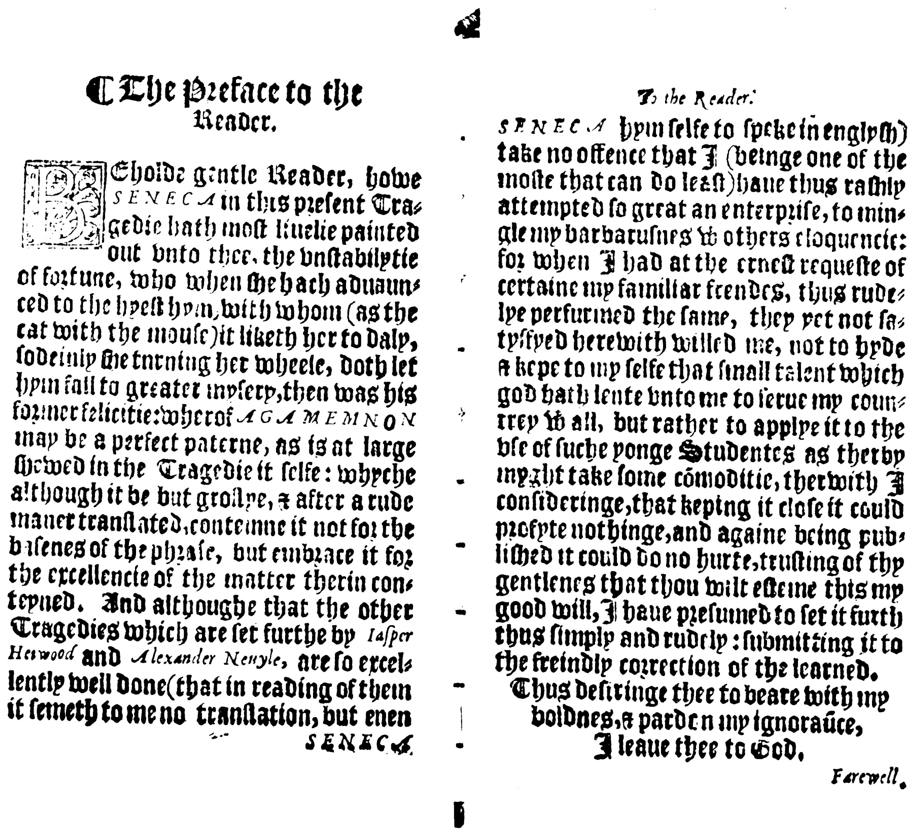
Appendix 3. STC 22222, Studley's preface to *Agamemnon* (1566): *EEBO TCP*

The Preface to the Reader.

BEholde gentle Reader, howe SENECA in this present Tragedie hath most liuelie painted out vnto thee, the vnstabilytie of fortune, who when she hath aduaunced to the hyest hym, with whom (as the cat with the mouse) it liketh her to daly, sodeinly she tSingle illegible letterrning her wheele, doth let hym fall to greater mysery, then was his former felicitie: wherof AGAMEMNON may be a perfect paterne, as is at large shewed in the Tragedie it selfe: whyche although it be but groslye, & after a rude maner translated, contemne it not for the bSingle illegible lettersenes of the phrase, but embrace it for the excellencie of the matter therin conteyned. And althoughe that the other Tragedies which are set furthe by Iasper Hetwood and Alexander Neuyle, are so excellently well done (that in reading of them it semeth to me no translation, but eSingle illegible letteren SENECA hym selfe to speke in englysh) take no offence that I (beinge one of the moste that can do least) haue thus rashly attempted so great an enterprise, to mingle my barbarusnes w[t] others eloquencie: for when I had at the ernest requeste of certaine my familiar frendes, thus rudelye perfurmed the same, they yet not satysfyed herewith willed me, not to hyde & kepe to my selfe that small talent which god hath lente vnto me to serue my countrey w[t] all, but rather to applye it to the vse of suche yonge Studentes as therby myght take some co~moditie, therwith I consideringe, that keping it close it could profyte nothinge, and againe being published it could do no hurte, trusting of thy gentlenes that thou wilt esteme this my good will, I haue presumed to set it furth thus simply and rudely: submitting it to the freindly correction of the learned. Thus desiringe thee to beare with my boldnes, & pardon my ignorau~ce, I leaue thee to God.

Farewell.

Appendix 4. STC 22222, Studley's preface to *Agamemnon* (1566): *EEBO* microfilm img 12.



¶ The Preface to the Reader.

Beholde gentle Reader, howe *SENECA* in this present Tragedie hath most liuelie painted out unto thee, the unstabilytie of fortune, who when she hath aduaunced to the hyest hym, with whom (as the cat with the mouse) it liketh her to daly, sodeinly she turning her wheele, doth let hym fall to greater mysery, then was his former felicitie: wherof *AGAMEMNON* may be a perfect paterne, as is at large shewed in the Tragedie it selfe: whyche although it be but grosllye, & after a rude maner translated, contemne it not for the basenes of the phrase, but embrace it for the excellencie of the matter therin conteyned. And althoughe that the other Tragedies which are set furthe by *Iasper Heywood* and *Alexander Nevyle*, are so excellently well done (that in reading of them it semeth to me no translation, but euen *SENECA*

To the Reader.

SENECA hym selfe to speke in englysh) take no offence that I (beinge one of the moste that can do least) haue thus rashly attempted so great an enterprise, to mingle my barbarusnes with others eloquencie: for when I had at the ernest requeste of certaine my familiar frendes, thus rudelye performed the same, they yet not satysfyed herewith willed me, not to hyde & kepe to my selfe that small talent which god hath lente unto me to serue my countrey with all, but rather to applye it to the use of suche yonge Studentes as therby myght take some comoditie, therwith I consideringe, that keping it close it could profyte nothinge, and againe being published it could do no hurte, trusting of thy gentlenes that thou wilt esteme this my good will, I haue presumed to set it furth thus simply and rudely: submitting it to the freindly correction of the learned.

Thus desiringe thee to beare with my boldnes, & pardon my ignoraunce, I leaue thee to God.

Farewell.

Figure 18. John Studley's preface to Seneca's *Agamemnon* (1566, STC 22222). RB 69396, The Huntington Library, San Marino, California. Images published with permission of ProQuest. Further reproduction is prohibited without permission. Images produced by ProQuest as part of Early English Books Online. <www.proquest.com>.

Appendix 5. STC 22222, Studley's preface to Agamemnon (1566): *CCP* version 1

<?xml version="1.0" encoding="UTF-8"?>
<document>
<header>
<filename fileid="agamemnpro">agamemnpro.xml</filename>
<textname>The eyght tragedie of Seneca. Entituled Agamemnon. Translated out of Latin in to English, by Iohn Studley, student in Trinitie Colledge in Cambridge , Imprinted at London : In Fletestreat, beneath the Conduit, at the signe of S. Iohn Euangelyst, by Thomas Colwell, Anno Domini. M.D.LXVI.</textname>
<date>1566</date>
<stcno>22222</stcno>
<eeboimg>12</eeboimg>
<author>Seneca, Lucius Annaeus</author>
<translator>Studley, John</translator>
<lang0>gre</lang0>
<lang1>lat</lang1>
<lang2>eng</lang2>
<type>prologue</type>
<txtcat>I</txtcat>
<cs></cs>
<ptxt>Title page, Latin verse, English verse, address to the reader in verse, Latin verse, to the reader in verse, to the reader in verse, to the reader in verse, to the reader in verse, errata in verses preceeding, DEDICATION in prose, PROLOGUE in prose, table of names of speakers</ptxt>
<runttl>To the Reader.</runttl>
<inc>The Preface to the Reader.</inc>
<exp>leaue thee to God. Farewell.</exp>
<rev>SR 2015-05-11 created document v3; marked inscribed eval.</rev>
<rev>SR 2015-05-29 fixed tagging errors</rev>
</header>
<body>
<title>
<page no="11v"/><p>The Preface to the Reader.</p>
</title>
<text>
<p>BEholde gentle Reader, howe SENECA in this present Tra<lbh/>gedie hath most liuelie painted out vnto thee, the vnstabilytie of fortune, who when she hath aduaun<lbh/>ced to the hyest hym, with whom (as the cat with the mouse) it liketh her to daly, sodeinly she t[u]rning her wheele, doth let hym fall to greater mysery, then was his former felicitie: wherof AGAMEMNON may be a perfect paterne, as is at large shewed in the Tragedie it selfe: whyche although it be but groslye, & after a rude maner translated, contemne it not for the basenes of the phrase, but embrace it for the

excellencie of the matter therin con<lbh/>teyned. And althoughe that the other Tragedies which are set furthe by Iasper He[y]wood and Alexander Neuyle, are so excel<lbh/>lently well done (that in reading of them it semeth to me no translation, but e[u]en <page no="12r"/> SENECA hym selfe to speke in englysh) take no offence that I (beinge one of the moste that can do least) haue thus rashly attempted so great an enterprise, to min<lbh/>gle my barbarusnes wt others eloquencie: for when I had at the ernest requeste of certaine my familiar frendes, thus rude<lbh/>lye perfurmed the same, they yet not sa<lbh/>tysfyed herewith willed me, not to hyde & kepe to my selfe that small talent which god hath lente vnto me to serue my coun<lbh/>trey wt all, but rather to applye it to the vse of suche yonge Studentes as therby myght take some co¯moditie, therwith I consideringe, that keping it close it could profyte nothinge, and againe being pub<lbh/>lished it could do no hurte, trusting of thy gentlenes that thou wilt esteme this my good will, I haue presumed to set it furth thus simply and rudely: submitting it to the freindly correction of the learned. Thus desiringe thee to beare with my boldnes, & pardon my ignorau¯ce, I leaue thee to God.</p>
<p>Farewell.</p>
</text>
</body>
</document>

Appendix 6. STC 22222, Studley's preface to Agamemnon (1566): *CCP* version 2

<?xml version="1.0" encoding="UTF-8"?>
<document>
<header>
<filename fileid="agamemnonded"> agamemnded.xml </filename>
<textname>The eyght tragedie of Seneca. Entituled Agamemnon. Translated out of Latin in to English, by Iohn Studley, student in Trinitie Colledge in Cambridge , Imprinted at London : In Fletestreat, beneath the Conduit, at the signe of S. Iohn Euangelyst, by Thomas Colwell, Anno Domini. M.D.LXVI.</textname>
<date>1566</date>
<stcno>22222</stcno>
<eeboimg>10-11</eeboimg>
<author>Seneca, Lucius Annaeus</author>
<translator>Studley, John</translator>
<lang0>gre</lang0>
<lang1>lat</lang1>
<lang2>eng</lang2>
<type>dedication</type>
<txtcat>i</txtcat>
<cs></cs>
<ptxt> title page, Latin verse, English verse, address to the reader in verse, Latin verse, to the reader in verse, to the reader in verse, to the reader in verse, to the reader in verse, errata in verses preceeding, DEDICATION in prose, PROLOGUE in prose, table of names of speakers</ptxt>
<runttl> the Epistle.</runttl>
<note>p. 10r: fruits and flowers. Considered evaluative.</note>
<inc>to the right honorable sir </inc>
<exp>honours to commaund, Iohn Studley.</exp>
<rev>SR 2015-05-11 created document v3; marked inscribed eval.</rev>
<rev>SR 2015-05-29 marked evoked eval</rev>
<rev>SR 2017-06-13 created document version 4. Edited eval.</rev>
<rev>SR 2017-07-28 edited eval.</rev>
<rev>SR 2020-11-20 Edited eval.</rev>
</header>
<body>
<title>
<page no="10r"/><p><e><pos><app type="qua"><w>To the right honorable sir William Secill, knight. One of the most honorable priuy Counsell, Maister of the Wardes and Liueries, Secretarie to the Queenes hyghnes, & Chance<lbh/>lour of ye Uniuersitie of Cam<lbh/>bridge.</w></app></pos></e> Iohn Studley, wisheth longe lyfe, with increse of honour.</p>
</title>

<text>
<p>WHen as I had (right ho<lbh/>norable Syr) <e><pos><jud><t> at the re<lbh/>quest of my frendes, </t></jud></pos></e> both performed and minded to publysh thys my <i><neg><app type="qua"><w> symple </w></app></neg></i> translation of so <i><pos><app type="dis"> notable </app></pos></i> a Tragedie, written by the <i><pos><jud type="cap"><a> prudent </jud></pos></i>, and <i><pos><jud type="cap"><a> sage </jud></pos></i><!--"Of a person: Wise, discreet, judicious. In Middle English often the sage (following a proper name). In modern use in narrowed applications: Practically wise, rendered prudent or judicious by experience." (OED, s.v. sage, adj. and n. 1. a.)--> Seneca: I thought it good for diuers consideracions§ to bestowe this the fyrst <comp><e><pos><app type="qua"><w> frutes </w></app></pos></e></comp> of my good will, & trauaile, rather vpo¯ your honour, the¯ vpon any other per<lbu/>son: first in y[t] I co¯sidered your honours aucthorie, wisedome, & learning, (takyng the tuicion of it vpon you) might be a ter§rour, and abashment, to such <i><neg><jud><r> slaunderous </r></jud></neg></i><page no="10v"/> tonges, who by my <grad> symple & <grad> slender <i><neg><jud type="cap"><t> skill, </t></jud></neg></i></grad></grad> eyther in this or any other lyke facultie, </t></jud></neg></i> myght take courage rather of <i><neg><jud><r> malicious<lbh/>nes </r></jud></neg></i> (then of ryght) to reprehend my do<lbh/>ings, furthermore hauing vnderstanding partlye by the report of men, and partlie perceauyng when I was somtyme schol<lbh/>ler in the Queenes maiestties Grammer schole at Westminster, the hartye good<lbh/>will, and frendlie affection that your ho<lbh/>nour bare towardes all studentes, I con<lbh/>ceiued this <i><pos><aff type="sec"><r> hope, </r></aff></pos></i> that you would accept my good wyll and doynges the better, in that <e><pos><jud><t> I professe my selfe to be a student, & that in the vnyuersytye of Cambrydge, wherin somtyme your honour were trai<lbh/>ned vp in learnyng, and now being most worthelie Chaunceler ther of, </t></jud></pos></e> do greatly tender the commodytye of the studentes in the same, wyth the aduauncement & encrease of learnynge, furtheraunce of vertue, and abolyshment of vice. Thus thrfore <i><pos><aff tpe="sec"><r> trustyug </r></aff></pos></i> your honours courtesie will haue me excused for my <i><neg><jud type="cap"><t> rude </t></jud></neg></i><!--"Inexperienced, inexpert, unskilled. Also: uneducated, unlearned; ignorant; lacking in knowledge or learning." (OED rude, adj. 3.). "Of a person. Now usually accompanied by a synonym." (OED rude, adj. 3.a.)--> <i><neg><jud type="ten"><t> bolde<lbh/>nes </t></jud></neg></i>.<page no="11r"/> and except my good wyll herein sygny<lbh/>fyed, I leaue you to the turssyon of all<lbh/>myghtye god, who encrease you wyth honour, graunt you longe lyfe with eter<lbh/>nall felycytye.</p>
<p>Your honours to commaund, Iohn Studley.</p>
</text>
</body>
</document>

Appendix 7. Tag files

Tagstoinclude

<document>
</document>
<text>
</text>
<p>
</p>
<page *>
<lbh *>
<lbu *>
<a>

<w>
</w>
<t>
</t>
<app *>
</app>
<aff>
<aff *>
</aff>
<jud>
<jud *>
</jud>
<i>
</i>
<e>
</e>
<pos>
</pos>
<neg>
</neg>
<g>
</g>
<ob>
</ob>
<oa>
</oa>
<m>
</m>
<comp>
</comp>
<eval>
</eval>
<irr>
</irr>
<Npol>
</Npol>
<grad>

Prolentities

¯ ¯
& &
&slash; /

Appendix 8. Search strings

Explicitness	Valence	Attitude	Target	Search string
Inscribed	Negative	Affect	Author	*<i><neg><aff*><a>*
Inscribed	Positive	Affect	Author	*<i><pos><aff*><a>*
Inscribed	Negative	Appreciation	Author	*<i><neg><app*><a>*
Inscribed	Positive	Appreciation	Author	*<i><pos><app*><a>*
Inscribed	Negative	Judgement	Author	*<i><neg><jud*><a>*
Inscribed	Positive	Judgement	Author	*<i><pos><jud*><a>*
Inscribed	Negative	Affect	Translator	*<i><neg><aff*><t>*
Inscribed	Positive	Affect	Translator	*<i><pos><aff*><t>*
Inscribed	Negative	Appreciation	Translator	*<i><neg><app*><t>*
Inscribed	Positive	Appreciation	Translator	*<i><pos><app*><t>*
Inscribed	Negative	Judgement	Translator	*<i><neg><jud*><t>*
Inscribed	Positive	Judgement	Translator	*<i><pos><jud*><t>*
Inscribed	Negative	Affect	Target text	*<i><neg><aff*><w>*
Inscribed	Positive	Affect	Target text	*<i><pos><aff*><w>*
Inscribed	Negative	Appreciation	Target text	*<i><neg><app*><w>*
Inscribed	Positive	Appreciation	Target text	*<i><pos><app*><w>*
Inscribed	Negative	Judgement	Target text	*<i><neg><jud*><w>*
Inscribed	Positive	Judgement	Target text	*<i><pos><jud*><w>*
Inscribed	Negative	Affect	Source text	*<i><neg><aff*><b>*
Inscribed	Positive	Affect	Source text	*<i><pos><aff*><b>*
Inscribed	Negative	Appreciation	Source text	*<i><neg><app*><b>*
Inscribed	Positive	Appreciation	Source text	*<i><pos><app*><b>*
Inscribed	Negative	Judgement	Source text	*<i><neg><jud*><b>*
Inscribed	Positive	Judgement	Source text	*<i><pos><jud*><b>*
Inscribed	Negative	Affect	Other works	*<i><neg><aff*><ob>*
Inscribed	Positive	Affect	Other works	*<i><pos><aff*><ob>*
Inscribed	Negative	Appreciation	Other works	*<i><neg><app*><ob>*
Inscribed	Positive	Appreciation	Other works	*<i><pos><app*><ob>*
Inscribed	Negative	Judgement	Other works	*<i><neg><jud*><ob>*
Inscribed	Positive	Judgement	Other works	*<i><pos><jud*><ob>*
Inscribed	Negative	Affect	Other actors	*<i><neg><aff*><oa>*
Inscribed	Positive	Affect	Other actors	*<i><pos><aff*><oa>*
Inscribed	Negative	Appreciation	Other actors	*<i><neg><app*><oa>*
Inscribed	Positive	Appreciation	Other actors	*<i><pos><app*><oa>*

Explicitness	Valence	Attitude	Target	Search string
Inscribed	Negative	Judgement	Other actors	*<i><neg><jud*><oa>*
Inscribed	Positive	Judgement	Other actors	*<i><pos><jud*><oa>*
Inscribed	Negative	Affect	n/a	*<i><neg><aff>*
Inscribed	Positive	Affect	n/a	*<i><pos><aff>*
Inscribed	Negative	Affect	Actor ambiguous	*<i><neg><aff*><m>*
Inscribed	Positive	Affect	Actor ambiguous	*<i><pos><aff*><m>*
Inscribed	Negative	Appreciation	Actor ambiguous	*<i><neg><app*><m>*
Inscribed	Positive	Appreciation	Actor ambiguous	*<i><pos><app*><m>*
Inscribed	Negative	Judgement	Actor ambiguous	*<i><neg><jud*><m>*
Inscribed	Positive	Judgement	Actor ambiguous	*<i><pos><jud*><m>*
Inscribed	Negative	Affect	Text ambiguous	*<i><neg><aff*><g>*
Inscribed	Positive	Affect	Text ambiguous	*<i><pos><aff*><g>*
Inscribed	Negative	Appreciation	Text ambiguous	*<i><neg><app*><g>*
Inscribed	Positive	Appreciation	Text ambiguous	*<i><pos><app*><g>*
Inscribed	Negative	Judgement	Text ambiguous	*<i><neg><jud*><g>*
Inscribed	Positive	Judgement	Text ambiguous	*<i><pos><jud*><g>*
Evoked	Negative	Affect	Author	*<e><neg><aff*><a>*
Evoked	Positive	Affect	Author	*<e><pos><aff*><a>*
Evoked	Negative	Appreciation	Author	*<e><neg><app*><a>*
Evoked	Positive	Appreciation	Author	*<e><pos><app*><a>*
Evoked	Negative	Judgement	Author	*<e><neg><jud*><a>*
Evoked	Positive	Judgement	Author	*<e><pos><jud*><a>*
Evoked	Negative	Affect	Translator	*<e><neg><aff*><t>*
Evoked	Positive	Affect	Translator	*<e><pos><aff*><t>*
Evoked	Negative	Appreciation	Translator	*<e><neg><app*><t>*
Evoked	Positive	Appreciation	Translator	*<e><pos><app*><t>*
Evoked	Negative	Judgement	Translator	*<e><neg><jud*><t>*
Evoked	Positive	Judgement	Translator	*<e><pos><jud*><t>*
Evoked	Negative	Affect	Target text	*<e><neg><aff*><w>*
Evoked	Positive	Affect	Target text	*<e><pos><aff*><w>*
Evoked	Negative	Appreciation	Target text	*<e><neg><app*><w>*
Evoked	Positive	Appreciation	Target text	*<e><pos><app*><w>*
Evoked	Negative	Judgement	Target text	*<e><neg><jud*><w>*
Evoked	Positive	Judgement	Target text	*<e><pos><jud*><w>*
Evoked	Negative	Affect	Source text	*<e><neg><aff*><b>*
Evoked	Positive	Affect	Source text	*<e><pos><aff*><b>*

Explicitness	Valence	Attitude	Target	Search string
Evoked	Negative	Appreciation	Source text	*<e><neg><app*><b>*
Evoked	Positive	Appreciation	Source text	*<e><pos><app*><b>*
Evoked	Negative	Judgement	Source text	*<e><neg><jud*><b>*
Evoked	Positive	Judgement	Source text	*<e><pos><jud*><b>*
Evoked	Negative	Affect	Other works	*<e><neg><aff*><ob>*
Evoked	Positive	Affect	Other works	*<e><pos><aff*><ob>*
Evoked	Negative	Appreciation	Other works	*<e><neg><app*><ob>*
Evoked	Positive	Appreciation	Other works	*<e><pos><app*><ob>*
Evoked	Negative	Judgement	Other works	*<e><neg><jud*><ob>*
Evoked	Positive	Judgement	Other works	*<e><pos><jud*><ob>*
Evoked	Negative	Affect	Other actors	*<e><neg><aff*><oa>*
Evoked	Positive	Affect	Other actors	*<e><pos><aff*><oa>*
Evoked	Negative	Appreciation	Other actors	*<e><neg><app*><oa>*
Evoked	Positive	Appreciation	Other actors	*<e><pos><app*><oa>*
Evoked	Negative	Judgement	Other actors	*<e><neg><jud*><oa>*
Evoked	Positive	Judgement	Other actors	*<e><pos><jud*><oa>*
Evoked	Negative	Affect	n/a	*<e><neg><aff>*
Evoked	Positive	Affect	n/a	*<e><pos><aff>*
Evoked	Negative	Affect	Actor ambiguous	*<e><neg><aff*><m>*
Evoked	Positive	Affect	Actor ambiguous	*<e><pos><aff*><m>*
Evoked	Negative	Appreciation	Actor ambiguous	*<e><neg><app*><m>*
Evoked	Positive	Appreciation	Actor ambiguous	*<e><pos><app*><m>*
Evoked	Negative	Judgement	Actor ambiguous	*<e><neg><jud*><m>*
Evoked	Positive	Judgement	Actor ambiguous	*<e><pos><jud*><m>*
Evoked	Negative	Affect	Text ambiguous	*<e><neg><aff*><g>*
Evoked	Positive	Affect	Text ambiguous	*<e><pos><aff*><g>*
Evoked	Negative	Appreciation	Text ambiguous	*<e><neg><app*><g>*
Evoked	Positive	Appreciation	Text ambiguous	*<e><pos><app*><g>*
Evoked	Negative	Judgement	Text ambiguous	*<e><neg><jud*><g>*
Evoked	Positive	Judgement	Text ambiguous	*<e><pos><jud*><g>*

TURUN
YLIOPISTO
UNIVERSITY
OF TURKU

Painosalama, Turku, Finland 2021

ISBN 978-951-29-8666-8 (PRINT)
ISBN 978-951-29-8667-5 (PDF)
ISSN 0082-6987 (Print)
ISSN 2343-3191 (Online)